

Kasdi Merbah Ourgla University
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Title

**Identity and Psyche in James Joyce's *Ulysses* : An Autobiographical
Prespective**

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Dr. Bousbai Aziz.....President UKM Ouargla

Dr. Doufine Majid.....The Examiner

Dr. Hanafi Tidjani Hind.....the Supervisor

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Abstract

The Autobiographical novel is reckoned to be as a modern concept in the field of literature. The ultimate target of this dissertation is highlighting the keen relationship between the author's life and the novel " *Ulysses*". This in turn has been achieved through analysing the inner-psyche of Joyce and the novel's characters that simulate his life. Undeniably, this dissertation also focuses in implementing the psychoanalytic theories from a philosophical perspective in analysing the characters subconsciously.

Key Words : Autobiographical Novel, inner-psyche, subconscious, *Ulysses*, Psychoanalytic Theories.

Resumé

Le roman autobiographique est considéré comme un concept moderne dans le domaine de la littérature. Le but ultime de cette thèse est de mettre en évidence la relation vivante entre la vie de l'auteur et le roman 'Ulysses' cette analyse a été réalisée grâce à l'analyse de la psyché intérieure de Joyce et des personnages du roman qui simulent sa vie. Indéniablement, cette thèse se concentre également sur l'application des théories psychoanalytiques sur l'analyse inconsciente des personnages.

Mots Clés : Roman autobiographique, psyché intérieure, subconscient, Ulysses, théories psychoanalytique.

ملخص :

تُحسب رواية السيرة الذاتية كمفهوم حديث في مجال الأدب. الهدف النهائي من هذه الرسالة هو تسليط الضوء على العلاقة القوية بين حياة المؤلف ورواية "أوليسيس". وقد تحقق هذا بدوره من خلال تحليل نفس جويس الداخلية وشخصيات الرواية التي تحاكي حياته. بلا شك ، تركز هذه الرسالة أيضًا على تطبيق نظريات التحليل النفسي من منظور فلسفي في تحليل الشخصيات دون وعي.

الكلمات المفتاحية: رواية السيرة الذاتية ، النفس الداخلية ، اللاوعي ، أوليسيس ، نظريات التحليل النفسي.

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Dedication

I dedicate this work to everyone who contributes positively and effectively in accomplishing such humble work.

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General Introduction

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4. Significance of the Study
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Background of the Study

Modernism is reckoned to be as the era of revolution ; this revolution can be traced back to a sundry of reasons. For instance, the aftermath of the wars is seen to be as the turning point not only at the level of the productive writing “the structural perspectives” but also at the level of the psyche “inner psyche”¹. At that periods, most of writers, including Virginia Wolf, T.S. Eliot, and James Joyce, attempt to link their writings to their psychological perspectives. In other words, their productions reflect their psyche.

Throughout his famous novels, James Joyce (1882-1941) endeavours to depict his life implicitly ; he shares his several experiences with his readers. For example, the Journey of Joyce’s childhood can be detected easily in *A Portrait of an Artist as a Young Man* (1914), whereas, the journey of his adulthood can be noticed on *Ulysses* (1922). In the Autobiography as epic : Freud’s Three-Time Scheme in *Ulysses*, Kimbal puts forward that, “ A Portrait was the book of my youth.....*Ulysses* which is dominated by Bloom is the book of my maturity”².

Undeniably, the process of reading and scrutinizing any given literary work is really attached and linked to the life of the author, so the autobiography plays a vital role in searching for the hidden motives in writing a certain piece of literary work. In a journal entitled, *The Biography of the Century : Another Look at Richard Ellmann’s James Joyce*. Kooistra claims that, “ Sub-surface life of the artist becomes apparent in his creative writing, and suggests that the biographer ought to look in the work, not in the life, to discover the essential man”

Focusingly, James Joyce’s *Ulysses* (1922) is thought to be the output of the revolutionary novel of the century ; it causes several controversial views among the critics and theorists. Throughout the novel, we as researchers, I find distinct sorts of revolutions.

¹ The inner-psyche is the human soul, mind, or spirit, and it is the sub-conscious of human’s personality. (<http://en.oxforddictionaries.com>). Accessed 17 April 2019.

²Kimball, Jean. Autobiography as Epic : Freud’s Three Time Scheme in *Ulysses* (1-22)

i.e the revolution prevails not only at the structure but also at the content. More explainably, at the level of the structural parameters, we surely find intertextuality³, collage⁴, “pastiche”, and heteroglossia⁵”. However, at the level of content, I notice the implication of the universal myth “ *Homer’s Odyssey*”⁶. Knowingly, myth is considered to be universal; it can be featured by timelessness. It is existed everywhere; it is not confined by its specific time or place. Jung contends that, “ *An archetype is an irrepresentable, unconscious, pre-existent form that seems to be part of inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at anytime*”. (Kramarae & Spender, p 85). Some theorists believe that myth and the psychological perspective of human beings are firmly attached. In the Jungian archetypes, Jung claims that, “...myths of a religious nature be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general”. (Shelburne, p68).

Emphatically, the core of this dissertation is to focus on the psychoanalytic theories and their relations both to the novel “ *Ulysses*” and the author himself. The focus of this study will be on the underlying the relationship between the novel and the psychoanalytic theories, including Carl Gustav Jung, Sigmund Freud, and Arthur Schopenhauer.

Carl Gustav Jung (1875-1961), for instance, pins the novel down from the archetypal point of view⁷ and collective unconsciousness⁸. He firmly puts forward that, “*Ulysses* is the story of a passive consciousness....exposed without choice or check to the luanatic contract of psychic and physical happenings.” (109, par 163). He additionally adds

² Intertextuality is a term used by Julia Kristiva, which means the interdependence of literary work. (Child, Peter and Fowler, Roger, *The Routledge Dictionary of Literary Term*. 270 Madison Ave. New York NY10016.

³ Collage is the art of making, a picture in which various materials or objects; it is a postmodern technique, in which the author pastes different words and phrases from distinct sources. (<http://dictionarycambridge.org>). Accessed 17 April 2019

⁴ Heteroglossia is a Michail Bakhtin’s term; it is the diversity of different discourses.

⁵ *Homer’s Odyssey* is a Greek epic which narrates the adventure of Odysseus.

⁶ Archetype is the original pattern or model of which all things of the same type are representations or copies. (www.merriam-webster.com). Accessed 17 April 2019.

⁷ Collective Unconsciousness is the Jungian’s term. It is the universal archetypes.

that the collective unconsciousness fosters and enhances the possibility arrangement of ideas ; this in turn may encourage, stimulate, and manifest themselves in countless creative ideas, “ it is governed by regulative principles....manifest themselves in art through figures, situations, and motifs that are present in the art of work”. (Rothenbergan& Hausman,p 124).

In the modern Ulysses, Jung classifies *Ulysses'* characters in the shape of “Family Archetype”: Stephen is the realization of the shadow, Leonard Bloom is the carnal archetype, and Molly is known as the archetype of anima. Attridge elucidates the abovementioned as the following, “...essential psychic Triad,”....as the archetype family” (Fitzpatrick, p123).

The philosophical terms including, willness, will-lessness, interestedness, and disinterestedness are the concepts that are pioneered by Arthur Schopenhauer (1788-1860) Schopenhauer believes that the will-lessness or disinterestedness is helpful in enhancing imagination and creativity. He claims that the aesthetic creation is being emerged and flourished when the will is absent in the person’s mind. i.e. will-lessness and disinterestedness annihilate rationality and logical thinking.

In Max Planck’s birthday celebration, Albert Einstein has given a speech ; he says that :

“ To begin with, I believe with Schopenhauer that one of the stongest motives that lead man to art and science is escape from everyday life with painful....this desire may be compared to with the townsman’s irresistible longing to escape from the noisy cramped...built for eternity”. (Alla,p 2).

The Ulysses’ main characters try to escape from pain, harsh realities, unbearable, monotonous life. Stephen Dedalus escapes from himself; he feels guilty when he refuses to kneel down at his mother’s grave. Leonard Bloom attempts to kick his reality because of his wife betrayal and the death of his son.

Another psychoanalytic theory in which this dissertation is based in is Sigmund Freud's sole concepts that are underpinned as the following : free association, sublimation, and fantasy.

Freud compares artists to children ; he contends that,

“ Children in play create a world of their own, rearranging things in a new that pleases them, and that is essentially the same as what poets, novelists, and dramatists do.”
(McQuilen ,p55).

Undoubtedly, literary works and the theories of literature are interdependent. It is quite impossible to study a given literary work without going deeply to the inner-psyche of the author.

1. Motivation

The difficulty and the compexity of the novel trigger my energy to read and to analyse it. Its complexity drives my mind to scrutinize it. Moreover, the psychoanalytic criteria of the author boost my thought to investigate at different levels of psychoanalytic theories. Furthermore, the implication of universal mythical symbol is the ultimate side of my motivation.

2. Purpose of the Study

The scrutiny of the psychoanalytic criteria of both the writer himself and the characters is the ultimate target of this dissertation. In other words, the analytical study of the dissertation is emphasized upon the three main theories : Jungian archetype, Freud's Free association, and Schopenhauer's main concept will-lessness

3. Significance of the Study

The ambiguity of Joyce's *Ulysses* opens several controversial views among researchers and critics. It is seen that James Joyce's life and experience can be easily

noticed and detected throughout the novel. For that reason. I humbly try to pin the novel down, focusing on the author's life upon the novel.

4. Hypotheses

4.1. Research Question one

For the purpose of enriching the dissertation lucratively, the following research question is suggested. To what extent the psychoanalytical theories of Freud, Schopenhauer, and Jung can be a crucial factor in analysing the inner psyche of Joyce's *Ulysses* characters?. That is to say the implication of the abovementioned theories upon the characters.

4.2. Research Question two

Does the personal psychological or psychoanalytic criteria " symptoms" of James Joyce affect his unprecedented revolutionary writing?. To say it differently, the impact of the psychoanalytic features of the writer upon the novel.

5. The Statement of the Problem

The investigation of the novel cannot be isolated and separated from the author himself. The writer himself implicitly or unintentionally traces his experience throughout the novel. The same case for Joyce and his novel '*Ulysses*'. So, the psychological criteria of the Joyce is being found from the beginning to the end of the novel.

6. Research Methodology

This dissertation is based in the analytical approach. Precisely, it is based on the scrutiny of the *Ulysses*' characters psychoanalytically; besides to the reflection of the author's own life on the novel.

7. Structure of the Research

This dissertation is purposely segmented into four main chapters. There is one main chapter that is emphasized on the theoretical part; it aims at explaining and elucidating the psychoanalytic theories, including Jung, Freud, and Schopenhauer. Whereas, the three analytical ones are devoted to the analytical contributions. These analyses are based on Jung, Freud, and Schopenhauer theories. Moreover, the ultimate purpose is the reflection of the author upon his work.

Brief Introduction to Previous Work ‘ From *Homer’s Odessey* to Joyce’s *Ulysses* (1922) :

Identifying the Postmodern Techniques in the Modern *Ulysses*.

My previous work is emphatically emphasized on the work of James Joyce’s *Ulysses* (1922). I have studied it and analysed from different prespectives and approaches. The title of the novel “ *Ulysses*” has energized and motivated my inner source and thought. Consequently, Firstly I have focused and deeply investigated the myth from antiquity to a modern day. That is say, why do some modernists or Ultramodernists utilize and employ the Greek mythology in the modern era?, and after deep analyses, I have reached to this following point or concept. Most modernist writers, including T.S.Eliot, Ezra Pound, and James Joyce, use and imply the Greek mythology for the purpose of parody. In fact, I additionally have discovered that there are two types of parody ; the first type is known as the conservative parody, which is the protection and the maintenance of the ancient tradition. Whereas, the second type is about the undermining the previous culture, which is labelled as a subversisve parody. And the modernists use the second type of parody in order to mock at the already-existed traditions.

The second feature that digs my mind to work on *Ulysses* is its complexity and ambiguity. Joyce implies unprecedented and revolutionary styles and techniques that have been prevailed during the postmodern era. To say it differently, Joyce employs the postmodern techniques before the arrival and the emergence of postmodernism. Some critics that are specialized in that field. They call the writers, who use postmodern techniques before postmodernism, Ultramodernists.⁹

⁹Ultra-modernism : it is the elevator use of postmodern techniques. (<http://www.urbandictionary.com>).Acessed 17 April 2019.

Going deeply, *Ulysses* is divided into three chapters; each chapter consists of certain episodes; those episodes are named after the epic of *Homer's Odyssey*. For instance, Telemachus, Protus, Nestor, Scylla and Charybdis, Cyclops, Naussica, Circe, Ithaca, Penelope. Each episode tells the story of an Irish Character with simulation to the epic of Homer. This technique of using different names, characters, and places is called heteroglossia or polyphonic novel¹⁰.

James Joyce has not only implied that postmodern techniques but also he has used a sundry of techniques, including pastiche, intertextuality, historiographic metafiction, paranoia.

The Irish writer has pasted different quotations, sentences, words from distinct works. For example, Adam Smith's economic word *Laissez-Faire*, also to the employment of Shakespeare's playwright Hamlet in Scylla and Charybdis. Besides he borrows the fairytale of Sinbad. Intertextuality can be discovered through the transplanting of the epic of Homer's *Odyssey*; he breaks and undermines the style of the epic into heteroglossic novel.

Historiographic metafiction can be detected in the episode of Scylla and Charybdis. The protagonist, Stephen Dedalus, presents and performs the Hamlet, and he studies into 'Father-Hamlet' theory.

Paranoia is signified the chaotic world; that is to say, the universe has been organised throughout disorder. In the first episode, Telemachus, Dedalus refuses to kneel down at her mother's grave; hence she comes to him as a nightmare.

The Joyce's implication of different postmodern techniques makes not only specialists curious but also readers to investigate it.

⁹ Polyphonic novel : it is Julia Kristiva's term ; it is the mixture of different voices in a novel.

According to the deep investigation of the novel, I have found that there is a relationship between Joyce's work and his life ; for that reason, I humbly attempt to finish the previous work and study it from a psychoanalytic approach.

Chapter

One

1 .Introduction

In studying and analysing a given piece of literary work, we surely need an appropriate theory and approach that guide our understanding and comprehensiveness of the work. The theory is a vital ingredient that helps a researcher or reader in comprehending a piece of literature from different perspectives.

This theoretical chapter is devoted to explain and elucidate certain concepts and notions that are corresponded to psychoanalytic theories. I focus on theories of Carl Gustav Jung and his theory of Archetypes ; moreover, I try humbly to look for the relationship between Archetypes and different principles, including Collective Unconsciousness, Instincts, and myth

Additionally, this chapter is also emphasized on Sigmund Freud theory and his concepts such as Sublimation and fantasy, Free-association, Id, Ego, and the Super-Igo. Besides to Shopenhauer theory of Willness, Will-lessness, Interestedness, and disinterestedness.

Finally, in this chapter, I will elucidate deeply how the theories are fundamental in the scrutiny of a given literary work.

Theories are vital and significant in analysing and investigating any literary work. We researchers are in the need to connect any given literary work to a specific theory.

‘ Thus a practice without theory, therefore headless chickens rushing in mindless circles before they finally collapse in death.’

1.1. What is a Theory ?

Any given literary work has to be studied and analysed from different dimensions and parameters. A theory is crucial and primordial ; it embodies within itself certain effective rules and tools that enable the readers and researchers to understand and comprehend a certain work appropriately.

It consists certain conceptual tools that are functional in a specific branch. For instance, a reader wants to scrutinize a novel from a structural approach, he has to look for appropriate concepts that have the relationship with structuralism ; semiotic signs and symbols. A theory is how to see a given literary work from various lenses.

1.1.2. Brief Introduction to the Psychoanalytic Theory

When we want to look for the superficial meaning of psychoanalysis, we should firstly segment the word into two parts. That is to say, psychoanalysis is a combination of two words : psychology and analysis. To say it clearly, it is the inner analysis of the psychological perspectives of human beings.

Psychoanalytic theory contains a numerous concepts, including dreams, psyche consciousness, unconsciousness, archetypes, collective unconsciousness and myth, fantasy, free-association...etc.

When we study a psychoanalytic theory, we go straightforward to the pioneers of this branch, embracing Carl Gustav Jung, Sigmund Freud, Jacques Lacan, and

Shopenhauer. These theorists provide us with countless concepts such Jungian archetypes, willness, and free-association.

1.1.2. Carl Gustav Jung and his Theory of Archetypes

Human beings are born with one mind, thoughts, and concepts ; we are born with certain inherited qualifications that enable us to act and react to certain stimuli.

“ ...every complex, has or is a fragmentary personality, at any rate, this is how it looks from the purely observational standpoint, but when we go into the matter more deeply, we find that they are really archetypal formations” (Wikman, p26).

Carl Gustav Jung, philosopher, theorist, and psychoanalyst, has brought into a literary domain some terms and concepts that are firmly related to the original existence of human beings. These concepts consist principles about the original behaviour of human beings towards certain stimuli. In *A Handbook of Critical Approaches to Literature*, Guerin et al have put forward that :

“ Jung’s primary contribution to myth criticism is his theory of racial memory and archetypes”. (Abrams & Harpham,p323). In developing this concept, Jung expanded Freud’s theories of the personal unconscious, asserting that beneath this is a primeval, collective unconscious shared in the psychic inheritance of all members of human family.” (Guerin et al, p202).

Jung believes that archetypes are inherited from one generation to another ; he additionally confirms that in order to understand the inner-psyche of a person ; we have to look for the psychological criteria in the “ Archetype Family”¹¹.

“ In stressing that archetypes are actually “ inherited forms”, Jung also went further than most of the anthropologists, who tended to see these forms as social phenomena passed down from generation to generation to the next through various sacred rites rather than through the structure of the psyche itself. Furthermore, in *The Archetypes and the Collective Unconscious*, he theorized that myths do not derive from external factors such as the seasonal or solar cycle but are, in truth, the projections of innate psychic phenomena.”(Guerin,p 177).

Before going deeply to the conceptual analysis of Jungian archetypes, I have to mention some definitions of an archetype.

¹⁰ Archetype Family : it is a Jungian term ; it is the universal mother and father.

1.1.2.2. What is an Archetype

Archetype is characterized by its inheritance ; people have born with certain archetypal stimuli that enable human beings to act and react to a specific situation, “a person is born with some dispositions for thinking, feeling, and perceiving, his deep knowledge of mythology and religion helped him to recognize that the collective unconscious consists of mythological motifs.” (Dobson,p 7).

Originally speaking, in the English cognate, Archetype is segmented into two components. Type or tupos indicates any character or nature that is sharing the similar criteria ; consequently, he or it behaves in the same mould. Whereas, Arche is first or original both in temporal or in ontological settings¹². (ibid)

According to many studies that have focused on Archetypes, the term has been shaped its meaning during the twentieth century. In other words, it is meant to be the study of the structural unconsciousness that determines the individual patterns of experience and behaviour.(Knapp, vii)

In The Archetypes and the Collective unconsciousness, Jung affirms :

“... is not meant to denote an inherited idea, but rather an inherited made of psychic functioning, corresponding to the inborn way in which the chick emerges from the egg....., it is a pattern of behaviour. This aspect of the archetype is the biological one.” (Jung, 43).

So, the archetypes play a major role in understanding how the psyche thinks, believes, and behaves. In order to enlarge and strengthen the concept of archetypes, I have to underly the relationship between the archetypes and the instincts.

¹²Ontological setting is the branch of metaphysics dealing with nature and beings. (<http://oxforddictionaries.com>). Accessed 17 April 2019

1.1.2.3. The Relationship between Archetypes and Instincts

Archetypes are not daily actions that have been gained from targeted experiences, but they are inherited and passed down from generation to generation :

“...they prove to be typical attitude, modes of action-thought processes and impulses which must be regarded as constituting the instinctive behaviour typical of the human species..., namely “archetype” therefore coincides with the biological concept of “pattern of behaviour”. (Rollins, p118).

Furthermore, Jung claims that as the body develops certain stimuli to certain external circumstances also the psyche functions the same ; in other words, the human-psyche is charged with inborn features that enable them to function properly, ‘’ ...there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves’’. (Jung, p.44).

In A Handbook of Critical Approaches, Jung puts forward that :

“ In reality they belong to the realm of activities of the instincts and in that sense they represent inherited forms of psychic behaviour..., he maintained that these psychic instincts are older than historical man,...have been ingrained in him from earliest times.” (Guerin et al,p 167).

Since the archetypes have been prevailed from earlier times, and they have been passed and inherited from generation to generation, so, to what extent, we can relate archetypes to myths and fairytales ?

1.1.2.4. The Relationship between Myths and Fairytales ?

Myths and archetypes are interrelated terms ; people unconsciously believe in certain myths, and they instinctively and subconsciously behave in certain stimuli, “The whole of mythology could be taken as a sort of a projection of the collective unconscious” (Segal,p69).

Archetypes are embedded within themselves certain symbols of mythology ; for instance, the mother archetype of Penelope that presents love, passion, and security, and the abovementioned features of mother have existed in the mothers of nowadays. Jung contends that :

“ myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind. Jung indicated further that archetypes reveal themselves in the dreams of individuals, so that we might say that dreams are ‘personalized myths’ and myths are ‘depersonalized dreams’.” (Guerin et al, p177).

Myths and archetypes are characterized by their universality ; they are not specified to certain time or place, so what are the elements that characterize the archetypes ?.

1.1.2.5. The Main Features of Archetypes

Archetypes are characterized by certain features ; Jung says that there are three sole criteria that identify the archetypes. He affirms that they are primordial, universal and recurrent credentials

Primordial means that human beings are born with certain instinctive elements that enable them functioning to specific stimuli. Moreover, universality is the second feature that signifies the archetypes. To say it differently, they are unaffected by time or situation, community or culture ; they prevail in past and present. The third type is recurrency, the archetypes are recurrent ; they are existing both in the past and present.

The archetypes are classified symbolically ; they have been understood and classified symbolically

1.1.2.6. Do the Archetypes represent themselves symbolically ?

The world is organized symbolically ; each component that belongs to the universal is thought to be mythically symbolized.

“ Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider ‘ unconscious’ aspect that is never precisely defined or fully explained...As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason. (Jung, p3,4).

Archetypes are presented symbolically ; they have not specific symbols. In other words, a mythical word has not a stable meaning ; its meaning could be grasped and

attained in distinct contexts. For example, I take the word water, which signifies different meaning such as universe, fairness, or clumsiness.

Additionally, I take some symbols from different mythologies. For instance, Dedalus represents freedom, Cyclops indicates horror, Sphinx signifies horror and fear, hence, myths are understood through symbols

1.1.2.7. Conclusion

Jungian Archetypes are thought to be universal, unconscious, and inherited. And our existence is determined by these inborn elements.

“ These archetypes, whose innermost nature is inaccessible to experience, are the precipitate of the psychic functioning of the whole ancestral line ; the accumulated experiences of organic life in general, a million times repeated and condensed into types. In these types, therefore, all experiences are represented which have happened on this planet since primeval times.” (Thorburn p,69).

According to Freud, the curiosity at the roots of the creative process-especially in the arts is triggered by a childhood experience of sexual origin. The creative person is one who succeeds in displaying the quest for the forbidden knowledge in permissible curiosity.” (Csikszentmihalyi,p 100).

The second part of the theoretical chapter is devoted to the explaining and elucidating some psychoanalytic terms and concepts that correspond to the Freud’s theory. Freud confirms that free-association, sublimation, and fantasy can be substituted and replaced with unconsciousness, this in turn enhances and fosters to the existence of art and creativity “ aestheticism”¹³.

For the purpose of clarification, this part of the chapter tackles the abovementioned concepts, with the additional technical terms, including : Id, Ego, and Superego.

¹²Aestheticism is a European movement, which is characterized by art for art. Abrams.M.H, A Glossary of Literary Terms. Library of Congress Card Number : 98-72577).

1.3. Freud and his Theory

Sigmund Freud has brought and added some concepts into the field of psychoanalysis such as sublimation, fantasy, free-association, and Id, ego, and superego. He contends that the unconsciousness plays a fundamental role in artistic creation. He compares an artist to a child. In other words, in getting certain pleasure, child lives and behaves in his own; similarly to an artist, who has to be irrational and breaks all the norms and the principles that hinder his or her creation. Freud has put forward that, ‘creative writer does the same thing as the child at play. He creates the world of fantasy which he takes very seriously...that, which he invests with large amount of emotion, while separating it sharply from reality’’. (Rothenberg & Hausman, p49). So, how do sublimation and fantasy contribute to the creation of art ?.

1.3.1. Sublimation and Fantasy

When we speak about fantasy and sublimation, our minds go straightforward to Freud Psychoanalytic theory. They are reckoned to be parts of creativity and imagination. It is a platform, where the artists can create out of traditional restrictions and limitations.

A psychoanalytic concept, sublimation works with three primordial dimensions : the body, psyche ,and the society. That is to say, sublimation prevails in the subconscious, which allows the artist to pour out his creativity in a societal context. Sublimation is the tendency toward the creation of ever greater unites in the service of life, diverted and released aggressiveness and libidinal energies¹⁴ toward new non-sexual aims and objects of higher social values.

¹³ Libidinal Energy is the instinctual energies and desires that are derived from id. (<http://dictionary.com>). Accessed 17 April 2019.

Freud firmly affirms that the artistic contributions are originated from unconsciousness, which enables the artist creates in his own :

“ Artists worked on the raw material in their unconscious conflicts through the art materials which allowed the audience to identify with these unconscious conflicts embodied in the art work and rendered in culturally acceptable symbolic form”. (Freud,p21).

Creativity is resulted from sublimation that settles in the sub-conscious ; to put it differently, sublimation allows the creation of new objects, which restores the lost object in unconscious fantasy and brought something new in the world. (Kristeva,p 2000). fantasies are thought to be unconscious wishes and unrealistic dreams that are hidden in the unconsciousness ; they are unbearable pains and sufferings that have been buried unconsciously. Fantasy is an instrument that allows the artist to build and found his own world. Convincably, Freud conceives of these fantasies as signs of the unconscious intentions, not necessarily, repressed memories of childhood trauma.(ibid)

Sigmund Freud (1856-1939) reckons that, “ The motive forces of phantasies are unsatisfied wishes and every single fantasy is the fulfillment of a wish....erotic one” (Freud,,p, 146-47) .

1.3.2. Free-association

The concepts of free-association and the stream of consciousness are seen to be interdependent and related to each other. This in turn enables the artist to pour out his creativity.

“ The devising of free-association was of two great deeds of Freud’s scientific life, the other being is self-analysis”. (Nevid, p458).

In the field of psychoanalysis, Free-association is being replaced by the technique of hypnosis.¹⁵ It is the recitation and recall to the mind of what happens in a dream.

In the context of writing, free-association resembles to automatic writing or the flow of thought and ideas without any external and internal restrictions. The concept of free association is extended to include every action or aspect of the patient, verbal and non-verbal, since free-association includes all the mental and behavioural aspects of patient. .

1.3.3 Relationship between Fantasy, Sublimation and the Artistic Creation

Fantasy and sublimation are seen to be the driving forces that lead to creativity. While creating any piece of aesthetic work, a writer or an artist tries to accomplish his unfulfilled desires and wishes that unconsciously settle in unrecognized part of mind “ sub-conscious”.

Some theorists believe that the artistic productions are resulted from dreams, wishes, and pains, and the only way to release them is art. Freud puts forward that, “ The motive forces of fantasies are unsatisfied wishes, and every single phantasy is the fulfillment of a wish.” (Freud,.P 141-53).

In the nutshell, fantasies, sublimation, and the artistic creation are thought to be independent, and the artist cannot produce his or her extraordinary piece of art without coming back to the unconscious part. La Caze contends that: “ The fundamental idea behind sublimation is a familiar one : when sexuality is sublimated,

¹⁴ Hypnosis is a state in which a person seems to be asleep but he can hear, or respond to things said to them. (www.collinsdictionary.com). Accessed 17 April 2019.

it is transformed into something higher and finer, more 'sublime' such as art or intellect and scientific achievement, or work in general....". (La Caze, p261).

1.4 Conclusion

The abovementioned elements that have been discussed and explained ; I have deduced that free-association, which is similar to the stream of consciousness. And sublimation and phantasies that are the resourceful energies of an artist. This in turn, are contended to be the psychological therapy of the artist.

1.5. Schopenhauer and his Theory

Schopenhauer has emphasized on the principles of Will and Will-lessness that have been considered as the driving force for creation," The First moment of Kant's Analytic of beauty asserts that our liking in the beauty cannot originate from any interest and that in the beauty " we are not compelled to give our approval by any interest, whether of sense or reason" (Moran,p76).

In his theories of will and will-lessness, Arthur Schopenhauer believes that will and consciousness are synonymous concepts ; in other words, he states that body and the intellectual are completed parts of knowledge and thought ; they foster for the comprehensiveness of the world. Schopenhauer confirms that, " The act of willing, then includes bodily manifestation, and the whole body is nothing more than the objectified will". (Schopenhauer,p 147).

Conversely, in his concept of will-lessness, Schopenhauer firmly believes that disinterestedness is the complete part of creation ; the artist, in the rational neglect, can produce countless of imaginary pieces of aesthetic production that come from the breakdown of norms and principles. To say it differently, the artist has to live in his own world.

1.5.1. Schopenhauer's Concepts (Willness, Will-lessness, Interestedness, and Disinterestedness).

In his thought, Schopenhauer asserts that the will for knowledge and thought come from the correlation parts of the body and the mind ; in other words, the mind sends some orders and instructions to the body to be functioned. He writes that, ‘‘The world is entirely representation, and such requires the knowing subject as the supporter of its existence’’. (Scruton et all, p250).

The will-lessness is similar to interestedness ; they both are governed and regulated by reason, rationality, mind and consciousness.

In contrast, will-lessness is the striking and the crucial element of aestheticism. Schopenhauer affirms that, ‘‘ I am outside other objects, or they are outside me, but my body is mine in an intimate way’’. (ibid). he additionally confirms that, ‘‘ Person acts on his or her free ‘‘will’’ when he or she is not hindered or restrained by something external to his or her will’’ (ibid). That is to say, the artist has to live in his own will ; this in turn enables him to be creative.

He writes that : ‘‘ the individual genius has two thirds intellect and one third will, will in the normal person is the opposite of this, the creative individual or the genius is capable of detaching his or her intellect from the will, and the power to function autonomously.’’ (ibid).

So, the creative person has to isolate himself from will, and he has to behave according to his norms and principles, which lead to imagination and creativity, ‘‘Imagination is needed, in order to complete, arrange, amplify, fix, retain, and repeat at pleasure all significant pictures of life’’. (ibid, p.379).

To wrap-up, disinterestedness and will-lessness are the primordial parts in the creative field ; the artist has to live and follow his unconscious that drives his inner resortful energiees, wishes, and pains to colourful artistic world. ‘‘...Therefore the man

of genius requires imagination, in order to see things not what nature has actually formed''. (ibid.p,186-87).

1.5.3. Conclusion

The theoretical chapter was devoted to the discussion and the explanation of some concepts and terms that were related to distinct psychoanalytic theorists, including Carl Gustav Jung, Sigmund Freud, and Arthur Schopenhauer.

The universal myths and the collective archetypes were the dominant part of this chapter, I have concluded that individuals are living according to certain universal archetypes, which are characterized by their instinctive inheritance.

fantasies, sublimation, and free-association are terms that correspond to Sigmund Freud ; his concepts are based the unconscious parts of human beings. Freud believes that the uncontrolled part of the mind leads to imagination and creativity.

In the conceptual terms of will-lessness and disinterestedness, Schopenhauer affirms that disinterestedness is seen to be the engine that drives the artist to create out of norms and traditions that hinder his or her flow of creativity

So, the already-mentioned terms and concepts are fundamental tools that contribute to the understanding of the novel.

Chapter

Two

The Interpretation of *Ulysses* from Freud and Schopenhauer Theoretical Perspectives.

2. Introduction

The ultimate target of this chapter is the interpretation of Joyce's *Ulysses* from Sigmund Freud and Arthur Schopenhauer's theoretical perspectives. In this chapter, I am going to focus on the inverted Oedipus Complex that Stephen Dedalus is confronted throughout the novel. Moreover, it is emphasized on Stephen's dreams of his mother, basing on Freud's book, "The Interpretation of Dreams". Beside to Black Panther, Haroun Elrashid's watermelon, and Noah and his son.

Focusingly, Circe's features of hallucination and psychoanalytic problems. In this episode, I found that both Stephen Dedalus and Leonard Bloom are confronting some ancient hidden accumulative incidents or psychological problems that make them struggle with their conscious and sub-conscious levels. Also the focus of psychopathology is going to be the mere aim of this chapter (Lestrygonain).

Additionally speaking, this chapter discusses the Schopenhauer's terms of willlessness and distinterestedness; this in turn, will be done the overviewing the relationship between art and suffering of Stephen Dedalus because he thinks that kneeling down at mother's grave will prevent him from artistic creations.

And these will be achieved through the accurate selection of certain episodes from the novel like Telemachus, Scylla and Charybids, Nausicaa, and Circe.

“..... a blue French telegram, curiosity to show : Mother dying come home father, the aunt thinks you killed your mother. That’s why she won’t, Matthew Hanigan’s Aunt”,(Joyce,p3 199).

2.1. Reversal Oedipian Complex

James Joyce comes from France to Dublin because of the telegram of his father, informing him that his mother is dying. Once he arrives Dublin, he notices that his mother is suffering by the cirrhosis malade. As the days passing, Joyce’s mother dies. ‘*She is beastly died*’ (Wachtel, p102). The usual christian tradition uses to kneel down at the grave death, The Joycean family, including Aunt Josephine, John Muirray, and the other family members, are kneeling down at Mary Joyce, except for James Joyce.

“ Aunt Josephine and some of her family, including a canon of church, John Murray, John bete noire, knelt down and began to pray loudly, mentioning to the others to join them.....James was consumed by a deep sense of guilt...burnt itself into mu brother’s soul”. (Bowker,p 117).

If we go deeply and scrutnize meticulously the life of James Joyce and the Protagonist Stephen Dedalus, we surely notice some similarities that Joyce hardly tries to construct it.

“For those who came to hate Joyce because of his apostasy and later writing, Gogarty’s cruel fiction was readily accepted as evidence of the evil which comes of sinful belief. Inevitably it surfaced in Ulysses in the tauting of Stephen by Buck Mulligan, showing Joyce’s skill in capturing a scene through mock-dramatic speech.” (ibid, p138)

Going forward to the novel, I remarkably notice that Stephen Dedalus is haunted by his mother’s nightmare. “ Someone killed her, Stephen said gloomily. You could have knelt down, damn it, Kinch, when your dying mother asked you....but to think of your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you...” (Joyce, p3).

The dominant psychoanalytic portion that dominates the novel is the Inverted Oedipian Complex ; this can be detected throughout the episodes, including Telemachus,

Aelous, Scylla and Charybids, and Circe. An homosexual character, Dedalus neglects the mother existence and celebrates for his father's prevalence, claiming that Adam is not created from nothing. "made not begotten"¹⁶. The appropriate term is "Agenbite of Inwit"¹⁷.

2.2. Dedalus and Mother's Ghost

As previously mentioned that Stephen comes from Paris to Dublin due to the fact that telegram is sent by his father. "Mother dies comes home father", (Joyce, p16). During the mother's funeral, Stephen refuses to kneel down at his mother's grave, fearing that she steals his artistic creation. However this refusal makes him guilty and slave to his mother's ghosts. He dreams of her both living and dying; she severally comes to his bed blaming him for his rebel.

"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" (Joyce, p 8).

Stephen's dreams make him both haunted and confused; his emotions are perplexed, wishing that his mother is both surviving and dying.

"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.* translation (ibid, p 8).

Stephen compares her mother to a ghost who chews bodies and corpses, "Ghoul! Chewer of corpses" (ibid). Also he resembles his mother to Mary, who is pregnant by a pigeon. According to Sigmund Freud's interpretation of dreams, he affirms that:

"It is true that the dreams of dead people whom the dreamer has loved raise difficult problems in dream-interpretation and that these cannot always be satisfactorily solved, the research for this is to be found in the particularly strongly marked emotional ambivalence which dominates the dreamer's relation to the dead person. It is very commonly happens that in dreams of this kind, the dead person is treated to begin with as though he were alive, that he then suddenly, turns out to be dead he is

¹⁵ Made not begotten : it is a Christian concept, which is meant born from nothing.

¹⁶ Agenbite of inwit : it is the remorse of conscience.

alive once more this has a confusing effect. It eventually occurred to me that this alteration between death and life is intended to represent (indifference on the part of the dreamer). (it is all the same to me whether he's alive or dead). This indifference is, of course not real but merely desired ; it is intended to help the dreamer to repudiate ; he is very intense and often contradictory emotional attitudes and it thus becomes a dream-representation of his ambivalence.” (Freud, p285).

This perplexion of emotions is melted with the unconsciousness of Stephen Dedalus that drives his emotions towards his mother.

2.3. Homosexuality and the Neglection of the Biological Father Stephen & Shakespeare Theory.

The neglect of mother's existence gives a birth to another psychoanalytic theme in the novel, which is homosexuality. I have already seen two referential aspects that support that theme : the refusal to kneel down at his mother's grave, and the second is that Stephen claims that Adam is created from nothing, “ made not begotten”. The recurrent theme is dominated in both episodes, namely Aelous, Scylla and Charybdis, and the biblical reference of Noah and Ham, which is a part of Circe episode.

I am going to focus on three episodes, starting with Aelous, the opening of this episode, Stephen Dedalus is kissed by Mr. Myles Crawford, the owner of the newspaper. More explainably, he noticeably remarks both the shapes and the movements of Crawford's mouth, “ His mouth continued to twitch unspeaking on nervous curls of disdain would anyone wish that mouth for her kiss ?. How do you know ?. Why did you write it then?”. (Joyce,p 138).

Made not begotten (my personal emphasis) is the most influential aspect in Scylla and Charybdis' episode, Stephen compares himself to William Shakespeare, “a man of genius makes no mistakes. His errors are volitional and are the portals of discovery.” (ibid,p 173). And he thinks that he is made from nothing ; he is the output of the spirit, “ A player comes on under the shadow, made up the castoff

mail of a court....calling him by a name : Hamlet, I am thy father's spirit''. (ibid, p 171).

Stephen Dedalus believes that he is made or born from vacancy as Adam is born from nothing ; moreover he believes that the notional term of Fatherhood is a chaotic term itself, ‘‘ Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only *Begetter to only Begotten.*’’ (ibid, p 18,my personal mine). On this notion, he emphasizes on the lack of relationship between the father and his son :

‘‘...Hamlet he was not the father of his own son merely, but being no more a son, he was and felt himself the father of all his race, the father of his own grandfather, the father of his *unborn* (my personal mine) grandson who, by the same token, never was born.’’ (ibid,p 190).

The final referential homosexual theme is being mentioned through Noah and Ham's Biblical reference. The story of Noah when is seen by his son naked, ‘‘And Noah...was uncovered within his tent. And Ham, the father of Canaan, saw the nakedness of his wife, and knew what his younger son had done unto him. And he said, curbed by Canaan ; a servant of servants shall he be unto his brethren.’’ (Genesis 9 :20-25). And ‘‘ Noah was drunk with wine. And his ark was open’’ (Joyce, p 483).

2.4. Narcissism in Naussica

Narcissism is thought to be a psychological problem ; a narcissistic person aims to hide his or her real personality, and s/he creates a modified character, which is called ¹⁸ persona. This persona is originated and rooted from different motives, namely cultural and social features ; the superego¹⁹ is the one that fuels and drives that persona. Consequently, a person is not going to behave according to his/her proper

¹⁷ Persona : it is a Jungian term ; it is the modified personality towards others.

¹⁸Superego : it is the part of personality representing the conscience, formed in early life by internalization of the standards of parents and other behaviours. (<http://www.dictionary.com>). Accessed 16 April 2019.

personality i.e the ego. However, s/he is going to behave upon certain socio-cultural norms. Not only that, but the inner-self is the influential criterion of Gerty, “ she knew how to cry nicely before the mirror.” (ibid,p 325).

Behaving according to a specific context is seen to be as a social etiquette ‘*Why have women such eyes of witchery?*’” (ibid,p 322). The narcissist character, Gerty MacDowell, a strong Irish Catholic woman, knows better to behave in the front of others; she better knows how to be pragmatic and societal, “ no other’s discourse in Ulysses is so much the product, not of an exclusive persona, but the collective pressure of the customs and ideology of a burgeoning commodity culture.” (Richard, p755-76).

2.5. Hallucination in Circe

The Circe’s episode is characterized by hallucinatory features that are rooted from the accumulated traumas or historical incidents that push the characters; for instance, Stephen and Bloom behave unconsciously through several situations. Moreover, this episode also emphasizes on zoophilia²⁰ or the human-animal metamorphosis. (Crowley,p 2-16).

In Nighttown, Stephen Dedalus has been passed through a sundry of hallucinatory incidents, which are about Haroun Elrashid’s dreams, the Cardinal Sin (son), and Bloom and his relation to animals ‘ Zoophilia’.

In the Circe’s episode, Stephen notices A.E. George Russel as Mananaan Maclir, “*a Proteus-like sea god*, “ Dark hidden Father” (Joyce,p 510). This in turn moves his mind past about the Dream of Haroun Elrashid when he masques or hides his visage,

¹⁹ Zoophilia is a person who is sexually attracted to animals. (<http://en.Oxforddictionaries.com>). Accessed 17 April 2019.

“MANANAUN MACLIR : (with a voice of waves) Aum ! Hek ! Wal ! Ak ! Lub ! Mor ! Ma ! white yoghin og gods. Occult.....Shakti Shiva, darkhideen father !.” (ibid,p, 450). Comparably to the dream of Haroun Alrashid, “ I am the light of the homestead ! I am the dreamery creamery butter”, “ For the Caliph. Haroun Al Rashid.” (ibid,p 468).

There are two combined elements that do emphasize on the elimination of the notional concept of fatherhood and the celebration of homosexuality among monks, which is the Stephen’s dream of Cardinal sin ; in other words, he is the product of sin.

“ A cardinal’s son, Cardinal sin. Monks of the screw. His Eminence Simon Stephen Cardinal Dedalus, a primate of all Ireland, appears in the doorway, dressed in red soutane, sandals and socks. Seven dwarf simian acolytes, also in red, cardinal sins, uphold his train, peeping under it. He wears a battered silk.....THE CARDINAL : conservio lies captured. He lies in the lowest dungeon with manacles and chains around his limbs.” (ibid, p 459).

Additionally to the interpretation of seven monks dress in red soutane, sandals, and socks. This in turn welcomes to the existence of homosexuality among the monks, “The dwarf acolytes, giggling, peeping, nudging ogling. Easterkissing, zigzag behind him. His voice is heard mellow from afar, merciful male, melodies.” (ibid).

2.6. Animals and Bloom’s Sexual Relationship (Zoophilia)

The metamorphic elements are considered to be the most influential aspect in the hallucinatory episode. Throughout the episode, I obviously notice that Leonard Bloom has got a keen relationship with animals, namely dogs, cats, horses...etc. unconsciously, Bloom expresses and shows his desire to those kinds of creatures ; this makes us think about the sexual desires that are hidden ; hence, he searches for the alternative solutions. “ (Desperately) Wait, Stop, Gulls. Good heart. I saw. Innocence. Girl in the Monkeyhouse. Zoo Lewd chimpanzee”. (ibid,p 428).

some critics affirm that Joyce, in writing that episode, may have some confusion about animals ; as a result, he labels that episode, “ *intricate zoological design*. (my personal emphasis).

Ellis confirms that :

“ University man trained in psychology links his early sexual experiences to the inflicting of pain on domestic animals. I can clearly recollect many of my efforts to arouse this pleasurable excitement by abusing the dog(s) or cats, or by prodding the calves with nail set in the end of a broom handle”. (Crowley, p231).

Besides to the pig referential in the novel, Stephen reckons that Mary is being pregnant by the Pigeon kiss (mixoscopic zoophilia).²¹

2.6.1. Stephen- Bloom’s Shakespeare Reflection Mirror

In the Nighttown, Stephen and Bloom have been passed through a mirror stage²², where they feel themselves unable and paralysed. The reflection of a mirror constructs and builds a beardless Shakespeare visage ; this in turn remind them about paralysis and impotence or castration, which results his sexuality with animals.

“ The mirror up to nature. (He laughs) Hu hu hu hu hu ! (Stephen and Bloom gaze in the mirror. The face of William Shakespeare, beardless, appears there, rigid in facial PARALYSIS (my personal emphasis),. crowned by the reflection of the reindeer antlered hatrack in the hall.) SHAKESPEARE : (in dignified ventriloquy) ‘ Tis the loud laugh bespeaks the vacant mind (to Bloom) Thou thoughtest as how thou wastest invisible.’”. (Joyce,p 483).

2.7. Conclusion

The first part of the second chapter has been stressed on the analytical interpretation of Freud in Ulysses. I have reached to some psychological issues that Ulysses’ characters have been suffering from, including the loss of Bloom’s son and Molly betrayal to her husband.

²⁰ ibid

²¹ A mirror stage : it is an important early component of Lacan’s critical interpretation of Freud ; it is the mirror recognition of the child.

II : Schopenhauer and Stephen

Dedalus as Superman

II. Schopenhauer's Philosophical Interpretation of Joyce's *Ulysses*

2.2 .Introduction

As it has been already explained and elucidated in the theoretical chapter that inner- source of creation or artistic production comes from suffering or the embedded or the accumulative desires, wishes, or unsatisfied feelings. In the philosophy of the German philosopher, Arthur Schopenhauer, affirms that will-lessness or disinterestedness is the only motives that make pieces of artistic creations, " Imagination is needed in order to complete, arrange, amplify, fix, retain, and repeat at pleasure all the significant pictures". (Schopenhauer, p 2, 379).

Additionally speaking, Schopenhauer refutes the concept of idealism that energizes the will, and this in turn makes a person perform objectively; the objective life enhances for acting forcefully in correspondence to ethics or norms that have been set by the social conventions. " The platonic ideas are the adequate objectification of the will" (Payne, p257). Moreover, a real artist should live in his proper life; s/he has to perform in isolation to restricted social conventions. " The artist, or genius apprehends pleasure from the contemplation of these ideals, which allow him or her to apprehend things outside the constraints will". (Habib, p509).

In this part, I would like to focus on three significant elements; that is to say, I humbly attempt to emphasize on the relationship between Schopenhauer and James Joyce and his creativity in writing *Ulysses*, also I link it to Stephen Dedalus as Uebermensch²³.

²²Uebermensch : it is Nietzsche's term " The Will to Power".

2.3.1. The Relationship between Schopenhauer and James Joyce

The journey of James Joyce through his life makes him an artist; a Dublin artist who wanders from one place to another in order to create his career. He leaves Dublin for Paris in order to finish his studies in order to be a medical student. However, his unexpected destiny pushes him to leave another life. He travels around European countries such as Zurich, Paris, and Trieste. These pieces of experience enable him to write several pieces. "The material of *Ulysses* was all human life, every man he met was an authority, and Joyce carried dozens of small slips of paper in this wallet and loose in his pockets to make small notes." (Berrone,p 46).

Throughout his journey, Joyce gains several benefits; focusingly, a language. He does not possess one language, but many. He knows Greek, Latin, French, and German. And these can be touched obviously in his magnum opus's writing *Ulysses*. For instance, he uses Latin language in the first episode Telemachus, "Introibo ad altare Dei" (go to the altar God) (Joyce,p1), .

Besides to a German one, Joyce employs Fredrick Nietzsche's words " *The Will to Power*" or *Uebermensch*. " My Twelfth rib is gone, he cried, I'm the Uebermensch. Toothless Kinch and I, the superman." (ibid,p 19).

The multiplication in mixing several languages in a unique piece of writing indicates the aesthetic creation of the the author. James joyce has been asked the reason of employing several languages, " Aren't there enough words for you in English? they asked him, yes, he replied, there are enough, but they aren't the right ones" (Ellman,379).

2.3.2. Schopenhauer's Concepts and his Relation to the Novel *Ulysses*

Creatively, Joyce constructs the novel meticulously; his will-lessness enables him to write an encyclopedic novel; he intertextualizes the Greek mythological epic into a

modern novel. His disinterestedness helps him to break the boundary or the structure of the epic into heteroglossic and polyphonic one²⁴. He both brings and transforms the tradition of *Homer's Odyssey* into the modern day. Furthermore, he creates Homer's characters with Dublin ones; he changes Ithaca into Ireland. More clearly, he substitutes Telemachus with dual character, namely, Stephen Dedalus and Leonard Bloom, also he replaces Penelope with Molly Bloom. Joyce's creativity boosts his hidden or unconscious desires; he has brought his own experience into the novel. More explainably, at the end of *A Portrait of an Artist as a Young Man*, we have seen that Stephen Dedalus comes from Paris to Dublin because of his mother's death, "' If she haunted his thoughts and dreams, she would also haunt his fiction and his conscience- the women whose faith and love he had betrayed.'" (Bowker, p 117-118).

2.3.3. Schopenhauer and Stephen Dedalus

Obviously, the underlied episodes that emphasize on Stephen Dedalus aesthetic creation are Proteus and Scylla and Charybdis. In the Proteus episode, we have seen that Stephen creates a riddle that implicitly shows his mother's death or how she die. He provides an enigmatic riddle to his student Sargent.

"...a riddling sentence to be woven and woven on the church's loom..Riddle me, riddle me, Randy ro...this is the riddle, Stephen said: the cock crew, the sky was blue: the bells in heaven were striking eleven. Tis time for this poor soul to go to heaven...what is that?... Stephen, his throat itching, answered: The fox burying his grandmother under a hollybush" (Joyce,p 23).

This enigmatic creation of the riddle is originated from Stephen's hidden emotions when he refuses to submit to his mother's order; he rejects his mother last wish 'kneeling down at his mother's grave'. "' You would'nt kneel down to pray for your mother on her deathbed when she asked you...Why? Because you have cursed jesuit strain in you, only it's injected the wrong way "' (Joyce,p 6).

²³ Polyphonic Novel : it is Kristiva's term ; it is the diversity of many voices.

Another aesthetic element that enables Stephen Dedalus to create his artistic-philosophical theory is reckoned to be a kind of father's concept abandonment " I hope Mr Dedalus will work out his theory for the enlightenment of the public" (Ellmann,,p 178). Stephen rejects the biological father ; he does prove it by a phrase, " *Agnbite of inwit*" (ibid,p 172). Through his thought and belief, he creates a theory, which is entitled Hamlet-Shakespeare theory. Stephen believes that he is born from unknown foteus or "ghost". He exemplifies with Shakespeare's artistic foundation, " a man of genuis makes no mistakes. His errors are volitional and are the portals of the discovery...Hamlet, I am thy father's spirit...is it possible that that player Shakespeare, a ghost by absence." (ibid,p 173).

2.4. Conclusion

The analytical chapter has been devoted to the discussion of Joyce's *Ulysses* and its Freud's psychoanalytical interpretation beside to Schopenhauer's philosophical concept and its relation to artistic creation ; I humbly have attempted to underscore some predominant references that have been carefully selected from the targeted novel. The first part of the chapter has aimed at analysing and interpreting Stephen's dreams and their correspondence to Freud's endeavour about dreams "Stephen's mother ghosts". Moreover, it has focused on Stephen's homosexuality and Bloom's animal sexual relationship "Zoophilia". Besides to the focalization of the psychoanalytic notional concept "Narcissim" and its relation to Gerty.

However, the second part of the chapter is emphasized on the Schopenhauer's philosophical term "Will-lessness or Disinterestedness". As it has been mentioned and explained about the closed relationship between *Art* (my personal emphasis) and disinterestedness. This literary portion has discussed Stephen's Dedalus and his suffering and will-lessness that shape his artistic creation. Through his journey, Stephen's disobedience of his mother's order makes him guilty. This in turn makes him a creative artist in several parts. And this obviously have been detected in the novel, including Hamlet's Shakespeare theory. Also I have focused on James Joyce's creativity to write the novel and its connectedness.

Chapter

Three

3. Introduction

The most influential theory that emphasizes in proving that all human beings have born with the similar criteria, including mind, mother, father, spirit, and trickster. That is to say, the creatures “human beings” have been shaped from the same model. More clearly, in his work *One Mind*, Jung assumes that, “The self Jung’s term for the archetype of wholeness, or the integrated psyche expands to include a comprehensive unity of persons, places, events, and things whether physical or non-physical, past, or present” (Fike, p2). To say it differently, we have born with similar dispositions that enable us function and behave according to certain stimuli, “ Archetype is a sort of repository of racial memory” (Ibid, p 3).

In this analytical chapter, humbly, I am going to underscore the Jungian elements in the novel that both characterize and simulate characters between the present and past “Greek Archetype” . For example, I exemplify the reversal Jungian persona “ Penelope” to Molly Bloom”. Moreover, this chapter aims at singling out the types of archetypes, which related to a person’s internal and introvert psyche. Also this chapter is devoted to underlie the relationship between James Joyce and Carl Gustav Jung.

“ The works and the actions of someone like Jung, and...Freud as well are so mythic and self-reflexive that they can only be seen as expressions of what “ I am terming metabiography²⁵”, a word coined “ to clarify the significance of the use of biographical information in the development and validation of psychoanalysis “ Jung himself has pointed out that “ every psychology- my own included has the character of a subjective confession”. (Kimball, CW 4 :336).

3.1. The Autobiography Novel Ulysses and its Relation to the Characters

The autobiographical novel is reckoned to be a productive process in which an author attempts to depict himself consciously and unconsciously. In other words, the author uses to identify an alternative character that unconsciously presents the writer himself. And this genre can be traced clearly in the novel.

In the novel, James Joyce successfully presents himself ; he implements fictional-mythical characters, including Stephen Dedalus, Leonard Bloom. *In Odyssey of the Psyche : Jungian Patterns in Ulysses*, Kimball Jean points out that, “ If it is true, as Mr.Yeats has said, the poet creates the mask of his opposite, we have in Ulysses the dual mask- Bloom and Stephen of James Joyce,...the true polarity²⁶. (Kimball, p 11) in Ulysses is Joyce himself” (ibid). He additionally adds that, “ Bloom and Stephen are “ opposing forces of single personality in search of integration in the “ Shizoid²⁷ plot of Ulysses”. (Ibid).

Additionally to the emphatic point, Kimbal, at the tongue of Robert Scholes, affirms that there are two types biographical portions ; namely *Bioenergetic*²⁸ and *Cybernetic*²⁹.

²⁴ Metabiography : it biography about biography

²⁵Polarity : it i shaving two opposite tendencies. (<http://www.yourdictionary.com>). Accessed 17 April 2019.

²⁶ Shizoid : it is an uncommon condition in which people have social problems like solitary. (<http://www.mayoclinic.org>). Accessed 17 April 2019.

²⁷ Bioenergetic : it is the study of energy transformations in living organisms. (<http://www.collinsdictionary.com>). Accessed 17 April 2019

(ibid , p12). this in turn characterize both Stephen and Bloom ; Stephen is known as bioenergetic³⁰, whereas Bloom is labelled as “cybernetic³¹”. He additionally elucidates that, “Stephen is Joyce in his skin, with all the significant features that would make him recognizable. Bloom contains large amounts of Joyce’s neural circuitry without being recognizable as Joyce” (Ibid). to say it clearly, Stephen represents the conscious part of Joyce while Bloom indicates the unconscious elements of the Joyce’s Psyche. “We walk through ourselves...always meeting ourselves”. (Campbell ,p 1044-46).

3.2. The Father Archetype in Joyce’s *Ulysses*

Joyce’s *Ulysses* is condensed with Jungian Archetypes’ kinds, including the mother, Ego, the spirit, and the father. But the most dominant one that questions several controversial views.

The most overwhelming element that characterizes the novel is father-son relationship. That is to say, Stephen undermines and neglects the father existence ; in contrast to Bloom, who searches for an alternative son. Obviously, we notice that Stephen resembles the concept of fatherhood to a nightmare that paralyzes his creativity. Kimball reformulates Edmund Epstein’s words in to the following, “ Bloom’s “ fatherly” as a threat to Stephen “ becoming an independent creator”, denied that Stephen was searching for a father and pointed to the evidence in the novel that the young artist “ no longer a son” was instead, “ striving to become a father”. (Kimball, p3).

Joyce meticulously brings the Greek archetype into the modern novel ; he endeavours to revive the mythical archetype into the modern-fictional novel. He renames universal archetypal names to his characters. For instance, he names Stephen Dedalus

²⁸Cybernetic : it is the science of communication and control theory that is concerned with the comparative (study. ([http:// merriam-webster.com](http://merriam-webster.com)).Accessed 17 April 2019.

after the Greek name Telemachus that symbolises adventure, or more precisely, the search for identity. Then Bloom is compared to Odysseus, the lost father.

3.3. The Mother-Archetype in Joyce's *Ulysses*

The widespread Jungian archetypal element that plays a major role in the identification of Stephen Dedalus and artistic creation is the abandonment of his mother existence because he thinks that his relation to his mother prevents him from his artistic creation. This identification of the self is known as Individuation²⁹. The separation from his mother is seen to be a crucial step toward liberation and artistic creation,

“ 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...Ghoul ! Chewer of corpses !, No mother ! Let me be and let me live’’. (Joyce,p 8).

In the mother archetype, Jung comes up with new term, which is called the imago³⁰. This indicates the separation from the mother existence. He firmly believes that his dependence to his mother restricts his aesthetic creation, and he considers his isolation from his mother a step toward adulthood.

The true liberation of Stephen's adulthood can be obviously detected and recognized at the end of Circe part, the hallucinatory episode. Bloom notices Stephen, curled upon the ground and murmuring snatches, from Yeats' Who Goes with Fergus ?.

In spite of difficulties in deciphering Stephen's mumbling words, but he understands Stephen's necessity in liberating himself from his mother.

²⁹ Individuation : it a Jungian term, which is the personal identification of the self.

³⁰ Imago : it is a Jungian term. The individual forms, a personality by identifying with imagos that emerge from the collective unconsciousness

3.4. Stephen as Ego

Ego is the crucial component of the psychological part of a person, and it is considered as a conscious part of human being. More explainably, the ego is the core of consciousness, and it resembles to Freudian ego. And Jung contends that ego-consciousness as “ grow(ing) out of unconscious life” (Kimball, p CW, 8.347). And he additionally confirms that the ego is the centre of “ conscious personality”, and its mere purpose is to control or more precisely, “ to hold the balance” between the “ social consciousness”. (ibid,p 45)

The ego part is widely presented in Stephen’s personality ; his consciousness about his life and creativity make him strong in refusing to rebel against the Irish system ; he rejects to submit both to his mother’s order and Catholic church :

“ You are your own master, it seems to me. I am a servant of two masters, Stephen said, an English and Italian....*My twelfth rib is gone, he cried. I am the Uebermensch* (the italic is not mine). Toothless Kinch and I, the supermen.” (Joyce,, 17,19). Besides to his rebellion to his mother’s submission, “ Someone killed her, Stephen said gloomily. You could have knelt down, damn it kinch, when your dying mother asked you, Buck Mulligan.....your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you...” (Ibid, p3).

So, Stephen Dedalus consciously identifies his art as “ mediator between the world of his experience and the world of his dreams” (Kimball,p45).

3.4.1. Stephen and his Shadow

Shadow, in a Jungian concept, is thought to be as the unconscious part of human psychology ; it is considered as the accumulation of repressive incidents that are hidden due to social contextualization. This shadow is identified through dreams, and this in turn can be recognized throughout the novel ; especially in Circe and Telemachus episodes.

In the Telemachus episode, I emphasise on Stephen’s dream of his dead mother,

“ 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". (Joyce,p 8).

In addition to Circe episode, Stephen experiences several dreams that are implicitly to Stephen's hallucinatory incidents. For instance, Haroun Elrashid's dream of watermelon. "I am the light of the homestead! I am the dreamery creamery butter", " For the Caliph. Haroun Al Rashid." (U, p468).

3.5. Persona in the Novel

Jung defines persona as modified behaviours toward a specific social construction ; it is seen as a mask that enables a person to function in a certain situation. Jung describes it as " feigns individuality" (Kimball,p CW,7 :276), which helps a person to behave in his society until he finds out who he really is " this mask for "the collective psyche" (CW, p,7 :276). Alternatively, persona as a protective mask " an enigma of manner...put up all the comers to protect crisis" (ibid).

3.5.1. The Masculine Persona in the Novel

Ulysses is full of personas' characters, and this feature can be found both in maculine and feminine parts. Emphatically, I will underscore both parts that are presented in Telemachus ans Nausicaa's episodes.

The most influential masculine persona's character is Buck Mulligan, who endeavours to construct his mask according to a social context. More clearly, he treats Stephen humiliatedly, " The plump shadowed face and sullen....The mockery of it! he said gaily. Your absurd name, an ancient Greek! He pointed his finger.....Buck Mulligan showed a shaven cheek over his right shoulder...my name for you is the best : Kinch, the knife-blade". (Joyce,p 2).

2.5.2. The Feminine Persona in the Novel

Undeniably, the feminine persona is obviously detected in the novel; precisely in Nausicaa episode. The feminine character that creates her fake persona is Gerty; she tries to behave in a certain way in order to protect herself from the dangerous external factors that may attempt to humiliate and neglect her. She consciously knows how to behave in the front of people; more than that she intelligently knows how to control herself. And she knows how to laugh in the front of mirror, “ she knew how to cry nicely before the mirror.” (Joyce,p 325).

2.6. Anima in the Novel

Jung classifies the Anima into two major parts; namely, the Anima and the Animus. The former is the unconscious female presentation in man’s psyche, whereas the latter is the unconscious male presentation in woman’s psyche. He confirms that the Anima is “exclusively a figure that compensates the masculine consciousness” (Scala, p, 203-4). Additionally, he affirms that, “ every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image, which corresponds to the deepest reality in a man...this perilous image of woman” (Jung, p114)

3.6.1. The Anima Presentation in the Novel “ Leonard Bloom”

Unconsciously, Bloom behaves like a woman; he goes to the store to buy kidneys, and he prepares breakfast to his wife, Molly Bloom, “ Kidneys were in his mind as he moved about the kitchen softly (my personal emphasis), righting her breakfast things on the humpy tray...SHE didn’t like her plate full. Right. He turned from the tray, lifted the kettle off the hob and set it sideways on the fire.” (Joyce,p 48). Moreover, his relation, with animals, indicates his femininity, “The cat walked stiffly round a leg of the table with tail on high...Milk for the pussens.” (ibid).

The unconscious feminine existence in Bloom's inner psyche is clearly determined when discovers his wife's betrayal and unfaithfulness and her relation to Boylan, "The warmth of her couched body rose on the air, mingling with the fragrance of the tea she poured. A strip of torn envelope peeped from under the dimple pillow....O, Boylan, she said. He's bringing the programme". (ibid, 56). This Anima is caused due to the absence of emotional feeling. In other words, Leonard Bloom is being neglected emotionally.

3.6.2. Animus in the Novel, Molly Bloom

Definably, Animus is seen to be the masculine image in women's mind; that is to say, women unconsciously have been charged with male features. Undoubtedly, Joyce successfully employs this psychic feature in characters; he devotes a specific episode to implement that Jungian term.

Molly Bloom is being evoked as an Animus character in the novel; she symbolises strength and power; to say it clearly, she is a woman in man's mind. Furthermore, this feature can be seen in the way of treating her husband; she neglects his order due to his feminine personality. Moreover, it is clearly noticed in Penelope episode that Molly uses a hundred of YESES (my personal emphasis), which indicates women's independence :

"Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs...feel him trying to make a whore of me what he never will he ought to give it up now at this age of his life simply ruination for any woman and no satisfaction in it pretending to like till he comes and then he finish it off" (Joyce,p 633-5).

This feeling can be caused because of the vacancy of feeling toward her wife, "I laughed Iam not a horse or an ass am I I suppose he was thinking of his fathers I wonder is he awake thinking of me or dreaming am I in it who gave him that flower...he smelt of some kind of drink" (Joyce,p 636).

3.7. The Self in the Novel

The Jungian term, the self indicates the extremist level of consciousness; a person identifies his identity, consciousness, and the self. Jung defines as the wholeness i.e the unification of consciousness and unconsciousness that construct a person's psyche.

As it has already explained previously that Stephen Dedalus rejects both motherhood and fatherhood's existence. He believes that both of them eliminate his creativity and selfhood.

3.7.1. Stephen as the Self

Stephen Dedalus presents himself independently and successfully; he undermines the existence of fatherhood "made not begotten"; he additionally depicts himself as a superman, " he cried. I am the Uebermensch....the supermen". (Joyce,p 19).

Moreover, the representation of the self is condensed in Scylla and Charybdis' episode. He presents his work, Shakespeare-Hamlet theory, in which it signifies the elimination of fatherhood, " The world believes that Shakespeare made a mistake, he said, and got out of it...Bosh! Stephen said rudely. A man of genius makes no mistakes. His errors are volitional and are the portals of discovery" (ibid,p 173). Also he intensifies the abandonment of father existence, claiming that, " Hamlet he was not the father of his own son merely but, being no more a son.....the father of his unborn grandson who, by the same token, never was born, for nature" (ibid,p 190). He additionally emphasises that, " Fatherhood, in the sense of conscious begetting, is unknown to man. It is mystical estate, an apostolic succession, from only begetter to only begotten" (ibid,p 189).

To conclude, Jungian archetypes are interdependent components that construct and build the person's psyche. And each psychic part completes the other.

3.8. The Relationship between James Joyce and Carl Gustav Jung

The second part of the third chapter is emphatically focused on the correspondent points that both Jung and Joyce are similar to. Some critics point out that Jung and Joyce can without exaggeration of the twentieth century.(Kimball,p 117). Both of them share similar features. This in turn will be discussed and elucidated in the proceeding parts of the chapter.

3.8.1 Jung and Joyce's Similar and Distinct Connections

In spite of distinct branches of interests, both Joyce and Jung possess some similarities. More explainably, both of them belong to the same era, which modern or contemporary period, then they settle and live in Zurich during the first world war.

Another aspect of similarity, Jung consults Joyce's daughter " Lucia" (Rabaté, p151). " the twentieth doctor to be consulted for Lucia" (ibid,p 676). Despite of sharing some similarities, the points of discrepancies do prevail. Jung has born on 26 July 1875, while Joyce has born on 2 February 1882. Besides, to their fields of interests, Jung is specialized in Psychology ; in contrast to Joyce's field of literature.

3.9. Conclusion

This analytical chapter has been focused on linking the modern novel Ulysses to the universal psychological theory of Carl Gustav Jung or Jungian archetypes. I humbly attempted both to underlie and connect the archetypal elements in the novel to the theoretical parts of Jung.

This chapter has aimed to define different kinds of Jungian archetypes ; namely Ego, Shadow, Persona, Anima, Animus, and the Self. I meticulously select some quotes that are archetypal in themselves. Furthermore, to the emphasis on Jung and Joyce's similar and distinct points that have already mentioned.

Chapter

Four

Chapter.IV : The Life of James Joyce and its Relation to the Novel

“ After all you’re a character in *Ulysses*. Best drew himself up and retorted, I am not a character in fiction, I am a living being” (Ellmann,p364).

5. Introduction

Presumably, the life of author may impact his pieces of a literary work ; s/he may implement his life’s experience implicitly. Similar to our humble research, I have found that James Joyce uses his experience in the novel, and he attempts to share his experience indirectly. In other words, he shares with his followers and readers several incidents, including people, places, friends, his family, and even Ireland’s political and religious issues.

This chapter is stressed on the idea that the relationship between Joyce and his work , *Ulysses*, and to what extent he uses tiny experiences in the novel. Moreover, how does Joyce meticulously selects his characters that serve the novel. And all those elements are going to be discussed through the whole chapter.

“...*Ulysses* would depict an Irish Faust, is more easily demonstrable, Goethe’s Brocken and Cohen’s brothel have much in common, as Joyce would acknowledge to Stuart Gilbert, the surrealist atmosphere, the shape changes, the mixture of pagan Helen in the classical waltz is night with blasphemous Christian elements (Dies Irae) also link the two. Goethe’s depiction of Mephistopheles as the spirit of denial assisted Joyce portrayal of Buck Mulligan, who denies all that the other leading character affirm” (Ellmann, p 256).

4.1. Joyce and his Mother

The life of Joyce has been described as an adventure ; he wanders Europe in order to seek for his future and the best life that suits him ; he comes back from Paris because he receives the telegram from his father about the health of his mother. He passes some days with her, but when she dies ; he refuses to kneel down at the mother’s grave, which is considered as a Christian tradition :

“...the woman whose faith and love he had betrayed (Venus has twisted her lips in prayer. Agenbite of inwit: remorse of conscience) his sister may later recalled the rest of the family were sent from the room while Jim read his latest writing to his mother....he came into May's bedroom where James, Stanilaus and Aunt Josephine were sitting with her, and began pacing up and down, evidently in an evil mood. Suddenly, he shouted I'AM FINISHED. I CAN'T DO ANY MORE. If you can't get well, die and die and be damned to you (my personal emphasis)” (Browely,p 137).

This refusal of kneeling down to Joyce's mother's grave can be detected clearly in the novel, *Telemachus*.

4.1.2 Stephen Dedalus and his mother

As it is mentioned before that James Joyce rejects his mother's submission when she demands to kneel down ; this rejection has been obviously recognized in the work :

“ Our mighty mother ! Buck Mulligan said.....The aunt thinks you killed your mother, he said that's why she won't let me have anything to do with you...you could have knelt down, damn it, Kinch....your mother begging you with her last breath to kneel down and pray to her. And you refused. There is something sinister in you..” (Joyce p,3).

4.2. Joyce and his father

The relationship between Joyce and his father has been seen as a hatred relationship. Their life has been depicted quarrelsomely ; they cannot understand each other ; this conflict has been caused due to the absence of responsibility towards his family ; in other words, he uses to squander and waste money without any purpose, “As James's father began to squander his inheritance and the family descended into poverty, asserting claims to a distinguished ancestry became ever more important to him” (Bowker, 9). For that reason, we have noticed that Joyce rejects the existence of father's concept “made not begotten”, claiming that Adam was born without a father.

4.2.1. Stephen and his Relationship with Father's Concept

Throughout the novel, Stephen Dedalus neglects the fatherhood's notion, asserting that humans have been born without a father, made not begotten. Moreover, he creates Hamlet's Shakespeare theory, approving that Shakespeare's father is not hamlet but

Hamnet; his birth is originated from a ghost, "Hamlet, I am thy father's spirit...the prince, young Hamlet and the son of body, Hamnet Shakespeare, who has died in Stratford that his namesake may live for ever". (Joyce, p 171). He additionally adds that, "Agenbite of inwit...the substance of his shadow, the son consubstantial with the father" (Joyce, p 172-9).

4.3. Joyce and his Relation with his Wife Nora

Joyce and Nora Bernacle's relationship can be described into the following words, betrayal, mistrust, and unfaithfulness. The lack of confidence is caused due to Nora's relationship with other men; she is describes as "men's killer". In his letter to Nora, Joyce writes that :

"... now that knows that every second night, during their courtship, she was meeting COSGRAVE (my personal emphasis) and exchanging kisses with him; what else did you go together. Picturing for Nora his agony, with his eyes full of tears of sorrow and mortification and his heart full of bitterness and despair", cry for days" because my faith in that face I loved is broken" (Kimball, p 36).

In another letter, Joyce declares her betrayal explicitly :

"Is Georgie my son? the first night I slept with you in Zurich was October 11th and he was born in July 27th. That is nine months and 16 days. I remember that there was very little Blood that night. Were you fucked by anyone before you came to me? you told me that a gentleman named Holohan (a good Catholic, of course, who makes his Easter duty regularly) wanted to fuck you when you were in that hotel using what they call a "French letter". (Ellmann, p 280).

This unfaithfulness has been recognized in the novel obviously; to say it clearly, the relationship between Bloom and Molly.

4.3.1. Bloom and his wife

Similarly, Molly and Bloom's relationship also has been evoked turbulently and sahebly; Bloom does not confide his wife's behaviours and emotions, "A strip of torn envelope peeped from under dimpled pillow. In the act of going he stayed to straighten the bedspread. Who was the letter from? he asked Bold hand Marrion. O, Boylan, she said. He's bringing the programme. What are you singing" (Joyce, p 56).

4.4. Joyce and the Authentic Characters

“ Several Dubliners helped Joyce to complete his hero” (Ellmann, p 375)

Many Irish people have aided Joyce in constructing Ulysses ; he successfully employs his daily life’s experience in completing Ulysses. For instance, in creating the character of Leonard Bloom ; he uses a real character, naming Signorina Popper,

“Leopold Bloom, was named with due deliberation. Leopold was the first name of Signorina Popper’s father in Trieste. Bloom was the name of two or three families who lived in Dublin when Joyce was young : one Bloom, was a dentist had been converted to Catholicism in order to marry a Catholic woman...he had planned a double suicide” (Ellmann,p 375).

4.5. Joyce and the Real places in the Novel

Joyce successfully uses the places he knows in the novel, including Nighttown and Monto, “ The word Nighttown he had picked up from Dublin journalist, who always spoke of the late shift as “ Nighttown” Joyce used it instead of the customary word of the brothel area, “ Monto” so called from Montgomery street” (Ellmann, 376).

4.5.1. Nighttown and Monto in Ulysses

Joyce has used Nighttown and Monto in the hallucinatory episode, Circe. In the entry of the episode, it has been found that, “ The Mabbot street entrance of nighttown before which stretches an uncobbled tram siding set with skeleton tracks, red and green will-o the wisps and danger signals” (Joyce, p 401). This in turn suggests the real simulation to the novel.

4.6. Joyce and the Construction of the Concepts “ Ulysses” Episodes”

In constructing the names of episodes, Joyce implements his own beliefs and principles in forming the names of episodes, including Aeolus, Oxen in the Sun, and Penelope.

In writing Aeolus' episodes, Joyce's mind circles about journalism and newspaper, "he had written his previous article, and its note is quite different. Never more. Irish than when he attacks his country for attacking itself...The new article was inspired by the English newspaper" (Ellmann,p 257). Moreover, in his book, James Joyce, Ellmann adds that, "The evolution of the character of Aeolus, god of the winds, blended memory and art. Joyce calls him in Ulysses Myles Crawford, and the name suggests that the editor of the *Evening* (my personal emphasis), evening telegraph in 1904, Moris Cosgrave" (Elmann,p 289).

4.6.1. Aeolus and Journalism in the Novel

The concept of journalism can also be detected in the novel ; the ability of Joyce in blending together his experience and the artistic creation is seen as a revolution in literature, " Red Murray said, Alexander Keyes... it round the telegraph office (my personal emphasis)...weekly Freeman and National Press and the Freeman's Journal and National Press. Dullthudding" (Joyce,p 107).

4.6.2. Joyce and the Embryo's Concept

As Joyce is a medical student, the refelection of medical concept is employed in the novel, " Joyce thought of a man's character as developing from an embryo. In Ulysses, Joyce was to carry the method much further ; he makes that book of the epic of the whole human body, the womb being the organ only of the Oxen of the Sun...Stephen is again the embroy" (Elmann,p 298).

4.6.2.1. The Embryo's Concept in *Ulysses*

The notional concept of foetus and embryo is dominated in Oxen in the Sun's episode ; Joyce implements the overwhelming majority of medical dictions," Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that

passes becomes the word that shall not pass away. This is postcreation....the acardiac foetus in foetu and aprosopia due to congestion.” (Joyce,p 365-84).

4.7. The Yes in Joyce’s Wife Word

Joyce’s last episode, Penelope, is also reckoned to be as the inspiration of Nora Bernacle as she is seen to be independent and strong ; he uses her repeated word in the final episode, “On February 6, when he started to go to the café, she cried out *Yes* (my personal emphasis), go now and get drunk. That’s all you’re good for Consgrave told me you were mad. Faith I tell you I’ll have children baptized tomorrow” (Ellmann,p 268).

4.7.1. The Yeses in the Novel

The successful employment of Nora’s dominant and popular word *Yes* is condensed and widely used in the final episode, “ O yes that sometimes he used to go to bed with his muddy boots on when the maggot takes him just....*Yes* because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs” (Joyce, p 633).

4.8. Joyce and his Relation with Political Issues

Noticably, the Ireland has witnessed several political and religious transformations since the existence of the British colonisation in Ireland. Joyce criticises the Irish submission toward the British due to the fact that they do accept their destinies at the hand of enemies,

“ For the British Empire, as 1882 dawned, it was business a usual. Queen victoria, Defender of the Protestant faith, had ruled her domain....Ireland was just another imperial outpost, and while British authority was based at Dublin Castle, the country was ruled ultimately from London” (Browely p, 23).

4.8.1. The Reflection of Political Issues in the Novel

Joyce includes the historical existence of British colonisation in Ireland; he implies events, characters, dates, “ I am a servant of two masters, Stephen said, an English and Italian...Parnell. Breakdown heart. Parnell will never come again....why I left the church of Rome? Birds...to Prorestant in the time of Potato blight. Society over the way papa” (Joyce, 17,86,162).

4.9. Conclusion

This chapter has been focused on the relationship between the author's life experience and the novel. Undeniably, I humbly have proved the keen relation between them. More clearly, I have linked some pieces of experience of Joyce and their correspondence to the novel.

Connectedly, Joyce has shared his own life in the novel. He has used personal life, places that he visted, and even the religious and political issues. I have achieved that by binding the life of Joyce with the appropriate selections of quotes that suit his life. “ psychologist! what can a man know but what passes inside his own head. Stanilaus repied then, the psychological novel is an absurdity, you think? and the only novel is the egomaniac” (Joyce,p 256).

General

Conclusion

General Conclusion

As a contributory to a previous work entitled, *From Homer's Odyssey to Joyce Ulysses : Identifying the Postmodern Techniques in the Modern Ulysses*, this humble work emphasized on reading and interpreting Joyce's *Ulysses* from another perspective, which the psychoanalytic theories.

Undeniably, I emphasized on liking the novel to these theories, including Freud, Schopenhauer, and Jung.

This dissertation had been subdivided into four major chapters ; the first one was characterized by its theoretical contribution, whereas, the remaining three chapters were described and scrutinized analytically. More clearly, the first one focused on studying the theoretical perspectives of Freud, Schopenhauer, and Jung. However, the second one had been featured by the analytical interpretation of Freud and its correspondence to the novel, besides to the Schopenhauer's concepts of will-lessness and disinterestedness. The third one was devoted to scrutinizing the novel according to Jungian archetypes.

Focusingly, the final chapter stressed on the keen relationship between the novel and the life of James Joyce. This was what the autobiographical novel has featured. Provingly, I assured that the novel was about the life of Joyce ; he implemented several pieces of experience and incidents that had been survived. For instance, he shared with us the life with his wife and the political and religious upheavals that Ireland had been witnessed.

Remarkably, the works of Joyce are about his life ; it was said that *A Portrait of an Artist as a Young Man* is about his childhood, *Ulysses* is Joyce's adolescence, Whereas, *Finnegans wake* is about Joyce's adulthood " maturity".

The secret of autobiographical novel and the life of authors make me curious and thirsty to knowledge. For these reasons, I am interested to read the Joyce's *Finnegans Wake* and to analyse it from another perspective.

Appendix

The Biography of James Joyce

Dublin, a place of our hero, James Joyce was born on 2, February 1882 ; he was the son of John Stanislaus and Mary. Joyce belongs to a middle-class hierarchy, ‘ I am only a simple middle-class man (Ellmann,p6). His life can be described in a series of issues, problems, and poverty. These problems, in turns, are created by the negligence and humiliation of his father. Consequently, this obstacle makes him an artist. He is interested in studying literature, art, and philosophy rather than medicine. Because of certain political and religious problems, Joyce prefers to live abroad ; he chooses Paris rather than his homeland Dublin.

On 16, June, 1904, Joyce marries Nora Bernacle, a jovial and anti-intellectual woman. He has got two children, namely Giorgio and Lucia, who has been treated by Carl Gustav Jung.

Joyce’s main works are Dubliners, A Portrait of an Artist as a Young Man, Exiles, Ulysses, Finnegans Wake....etc.

The Summary of the Novel “ *Ulysses*”

Ulysses (1922) is a novel of one day; a journey that Stephen Dedalus and other characters have passed through. It is subdivided into several episodes; each episode has a story that intertextualises the Homer’s *Odyssey* epic. For instance the opening episode, entitled *Telemachus*, who simulates the life the *Odysseus*.

Stephen has been passed through several incidents; he started from the rejection of his mother’s submission to recognition of himself as an artist. Moreover, he meets Bloom, a substituted father, who prevents him from delinquency. He also creates himself through constructing his theory, labelled *Hamlet’s Shakespeare theory*; he abandons the concept of fatherhood.

Moreover, the novel has stressed on another relationship, which Bloom and Molly; their relation has been characterised by deception, betrayal, and unfaithfulness. Molly expresses his hatredness toward his husband; she depicts him as coward. Her independence can be detected at the end of the novel, *Penelope*.

Glossary

1. **Aestheticism** : it was a European phenomenon during the latter nineteenth century ; it stressed on autonomy, and it is based on the idea art for art.
2. **Agonbite of Inwite** : the remorse of conscience ; literary the again biting of inner wit “ inner sense of right or wrong.
3. **Anima** : it is a Jungian term ; it is the male representation in women’s mind
4. **Archetype** : it is a Jungian concept ; it is the universal architect of a thing or person.
5. **Bioenergetic** : it is the study of energy transformation in living systems
6. **Cardinal Sin** : it is a Christian term “ serious sin”.
7. **Cirrhosis** : it is the result of long-term continuous damage to the liver.
8. **Collage** : it is a postmodern technique ; it is the collage of different words from distinct works “ pastiche”.
9. **Cybernetic** : it is the science of communication and control theory that is concerned especially with the comparative study.
10. **Heteroglossia** : it a Michail Bachtin’s term ; it is the implication of different voices and discourses.
11. **Homer’s Odyssey** : it is a Greek epic that narrates the adventure of Odysseus.
12. **Homosexuality** : it is the sexual desires between the same gender.
13. **Imago** : it is a Jungian term ; it is similar to persona.
14. **Individuation** : it is the representation of the self.
15. **Inner-psyche** : it is similar to the sub-conscious.
16. **Intertextuality** : it is Julia Kristiva’s term ; it is the interdependence of a literary work.

- 17. Libidinal Energies :** libido is a term used in psychoanalytic theory to describe the energy created by the survival and sexual instincts.
- 18. Imago :** it is similar to Jungian's term persona
- 19. Made not begotten :** begotten means something created something else or someone fathered a child, but made not is the abandonment of father's concept.
- 20. Metamorphosis :** it is the transformation of physical form, structure, and substance by supernatural means.
- 21. Metabiography :** it is biography about biography
- 22. Mirror Stage :** it is a Lacanian term, which the recognition of a child by himself
- 23. Ontological :** it is a branch of metaphysics ; it indicates the relationship between nature and beings.
- 24. Persona :** it is Jungian term ; it the modified personality, and the modified behaviours towards a certain context.
- 25. Polyphonic Novel :** it is Kristiva's term ; it the diversity of voices within a novel.
- 26. Shadow :** it is a Jungian concept ; it is a dark image of a person.
- 27. Shizoid :** it is a personality disorder characterized by the lack interest in social relationship (solitary and emotional coldness).
- 28. Superego :** it is a part of personality representing the conscience, formed in early life by internalization of the social standards.
- 29. Ubermensch :** it is Fredrick Nietzsche's term, which is about the will to power.
- 30. Ultra-modernism :** it is the extremist use of the postmodernist techniques before the era of postmodernism.
- 31. Zoophilia :** it is a sexual disorder involving erotic attraction to animals or abnormal desire to have sexual contact with a animal.

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