

IN THE NAME OF ALLAH

A PORTRAIT OF THE ARTIST AS A  
COMPLETE MAN: A JUNGIAN ANALYSIS  
OF JAMES JOYCE'S *ULYSSES*

BY

MOHAMMAD REZA GHORBANIAN

THESIS

SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF ARTS (M.A.)

IN  
ENGLISH LITERATURE  
SHIRAZ UNIVERSITY  
SHIRAZ, IRAN

EVALUATED AND APPROVED BY THE THESIS COMMITTEE AS:  
EXCELLENT

.....*A. Abjadian*..... AMROLLAH ABJADIAN, Ph.D.,  
PROF. OF ENGLISH LITERATURE  
(CHAIRMAN)

.....*S. Pourgiv*..... FARIDEH POURGIV, Ph.D.,  
ASSISTANT PROF. OF ENGLISH  
LITERATURE

.....*P. Ghasemi*..... PARVIN GHASEMI, Ph.D.,  
ASSISTANT PROF. OF ENGLISH  
LITERATURE

JANUARY, 1999

۲۴۳۲۵

## ACKNOWLEDGEMENTS

I would like to express my gratitude and my cordial thanks to Dr. Abjadian for his great patience, his guidance and advice, in the writing his fatherly affection his manly behavior, and his perceptive critical evaluations which have been of great help to me in writing this thesis. I am grateful to Dr. Pourgiv for her kindness, guidance and excouregement. I am much thankful to Dr. Ghassemi for her guidance, corrections and encouragement. I am also thankful to Dr. Anushiravani for his and encouragement and guidance.

۲۴۳۲۵

## ABSTRACT

# A PORTRAIT OF THE ARTIST AS A COMPLETE MAN: A JUNGIAN ANALYSIS OF JAMES JOYCE'S *ULYSSES*

BY

MOHAMMAD REZA GHORBANIAN

In his autobiographical novel, *A Portrait of the Artist As a Young Man*, James Joyce portrays the process of the formation of a young and immature artist. In *Ulysses*, which is the major concern of this study and a sequel to *A Portrait*, he depicts the evolution of the immature artist into a mature and experienced one who is unified and complete. Through the application of the Jungian theories, this thesis tries to prove that not only does Stephen return to Blooms but he also unites with them, thereby constituting the holy trinity, the creator.

In *Ulysses*, Stephen and Bloom are archetypal heroes who oppose the corrupted society in which they live. As heroes, they try to be real individuals, persons who do not surrender to the norms of the mass, to the collective, as Jung calls them. Stephen strives to be a

complete man and a complete artist. Stephen symbolizes the unconscious, the origin of artistic inspiration. Bloom, the archetypal father, symbolizes consciousness. Molly Bloom is the archetype of the Great Mother. Stephen, the child Archetype, returns to his spiritual father and mother and brings about their union. He acts as a catalyst and causes the integration of elements. In process like "individuation" Stephen, Molly, and Bloom, the unconscious and consciousness, fuse into one another in a dialectical process out of which the "Self" or the Complete Man is born. The new person is a complete and divine man, the artist, Ulysses.

## TABLE OF CONTENTS

CONTENT	PAGE
<b>CHAPTER I: INTRODUCTION .....</b>	<b>1</b>
1. Introduction .....	1
2. Objectives and the Scope of the Study .....	5
3. Significance of the Study.....	7
4. Methodology .....	8
5. Literature review .....	10
6. Organization of the Study .....	15
<b>CHAPTER II: JUNGIAN PSYCHOLOGY AND LITERARY CRITICISM.....</b>	<b>16</b>
<b>CHAPTER III: <i>ULYSSES</i>, A CREATIVE DESTRUCTION .....</b>	<b>47</b>
<b>CHAPTER IV: THE BIRTH OF THE COMPLETE MAN .....</b>	<b>67</b>
<b>CHAPTER V: CONCLUSION .....</b>	<b>90</b>
<b>REFERENCES:.....</b>	<b>96</b>
<b>ABSTRACT AND TITLE PAGE IN PERSIAN .....</b>	

## CHAPTER I

### INTRODUCTION

At the present time the most interesting development of classical influence in modern thought and literature is the reinterpretation and revitalization of ancient Greek literature and myths. Literary, psychological, and philosophical approaches to Greek legends aim at discovering different beauties and values as well as different kinds of truth. Psychologists now regard Greek myths and legends as expressions of permanent but unchanged physical attitudes and forces.

The reinterpretation of Greek legends and their application to modern situation began with Victorian poets, especially Tennyson whose "Ulysses" is a modern treatment of the old legend. Sigmund Freud and Carl G. Jung pointed to many parallels between famous legends and the symbols which represent powerful instinctiveness. To Jung characters like Ulysses, Hercules, and the like are projections of wishes, passions and hopes of all mankind. He calls them "archetypes of the collective unconscious," patterns in which the soul of every man develops. Because of the humanity he shares with every other man,

they represent the inmost thoughts and feelings of the human race shaped during the history.

Some modern authors have retold Greek legends while giving them modern setting and retaining the ancient characters. Joyce and a few others seem familiar with the psychological research, and they treat those myths and legends as symbols of the unconscious. By using the legends as found in Homer's *Odyssey*, Joyce succeeds to integrate consciousness and the unconscious which constitute the complete artist. Jung provided him with the "collective unconscious" to which Joyce adds stream of consciousness, a method used by Joyce to describe the inmost thoughts and feelings of his characters as they flow through their consciousness. James Joyce, a pioneer of modernism, tried his hand at the new technique of the stream of consciousness in fiction. This technique, called "monologue interieur" in French, was first used by Eduoard Dujardin in *Les leuriers sont coupes* (Gilbert 23-24). Lawrence Stern had also used a similar technique in *Tristram Shandy*, but it was Joyce who used it in its modern sense. Using this technique, Joyce reveals the inner thoughts, reactions, and conflicts which originate in the unconscious of the characters rather than in their physical actions. Unlike the traditional novelists, Joyce has explored the inside of his characters. This is due to the developments in psychology, especially the theories of the unconscious and consciousness. The Homeric legend in *Odyssey* is the basis on which Joyce has founded *Ulysses*. As the title, *Ulysses*,

indicates, Joyce has used Homer's epic as a framework. In fact, *Odyssey* is the skeleton to which Joyce has added new flesh and created a unique work of art.

James Joyce's *Ulysses* encompasses events during a single calendar day (16 June, 1904) in Dublin. Its main characters are Leopold Bloom, a Jewish advertisement canvasser, his unfaithful wife Molly, a concert singer, and Stephen Dedalus, a young poet, the hero of Joyce's autobiographical novel, *A Portrait of the Artist as a Young Man*. The plot follows the wanderings of Bloom and Stephen through Dublin and their eventual meeting. Each episode loosely corresponds with an episode in Homer's *Odyssey*. Bloom represents Ulysses, Molly stands for Penelope, and Stephen represents Telemachus. In the course of the story a public bath, a newspaper office, a cemetery, the National Library, a maternity hospital, and various public houses are visited. The novel ends with Molly's erotic monologue.

There is a great number of similarities between Homer's epic and Joyce's novel. Like Homer's Odysseus, Bloom, the protagonist of the novel, is separated from both his family and the society, and he is threatened by the malevolent environment. Bloom is an isolated wandering Jew who has been rejected by the society in which he lives. Like Odysseus who left Ithaca, Bloom has left 7, Eccles street. He encounters many obstacles in his returning home. The Odyssean journey for Bloom takes place in the streets of Dublin. Stephen



Dedalus, Telemachus' counterpart, has left his home and his family, searching for a spiritual father. Molly Bloom also corresponds to Penelope to whom the modern Odysseus and his son return.

*Ulysses* is the account of a single day in the life of Leopold Bloom. It begins in the morning of 16 June 1904 and ends in the morning of the next day. Bloom, a middle-aged Jew, has lost his eleven-day old son. Since the time of his death, Bloom and his wife Molly have been estranged from each other. Bloom leaves his home in the morning to begin his Journey and returns home with his adopted son, Stephen Dedalus, who has also left his home, wandering in the streets. Bloom's father was a Hungarian Jew who migrated to Ireland where he was converted to Christianity. His conversion not only separated the Blooms from the Jews, but also the Irish looked down on them as foreigners. Stephen is also an isolated young man, isolated both from his family and from the society. The two wanderers finally join each other like father and son. Their journey and their return home are a quest for initiation.

In fact, *Ulysses* is a sequel to *A Portrait of the Artist as a Young Man*, an autobiographical novel in which Joyce depicts the adventures of Stephen Dedalus --representing Joyce himself-- and the process through which he becomes an artist. The artist is young, suggesting lack of experience and immaturity. It is in Joyce's *Ulysses* that he becomes a mature artist. At the end of *A Portrait of the Artist as a Young Man*, Stephen is at odds with society, and he leaves Dublin

for Paris. The society not only does not accept him, but also expels him. After living there for two years, he returns home. *Ulysses* begins when Stephen has just returned to Dublin and has settled in a tower. Having lost his parents, he searches for a spiritual father.

*Ulysses* is so artistic that most of the critical approaches can be applied to it. The diversity of rhetorical devices, allusions, prose styles, and its plot have made it a unique work of art. Jungian, Freudian, feminist, phenomenological, linguistic, structural, formalist and other approaches can be applied to it. This is due to the fact that Joyce neglects neither tradition -- in T.S. Eliot's sense -- nor the present time. In fact, *Ulysses* is an incarnation of T. S. Eliot's "Tradition and the Individual Talent".

There are different opinions regarding the denouement of *Ulysses*. Some critics believe that Stephen accepts his role as a son to the Blooms, while some others believe that he leaves them, and never returns to them. A Jungian study of the novel proves that Stephen, Bloom, and Molly are the three aspects of the artist, Joyce himself. In other words, the consciousness and the unconscious integrate and constitute the holy trinity, the complete artist.

## **II. Objectives and the Scope of Study**

The main problem in this study is the question whether Stephen, Bloom, and Molly come into agreement with one another and, if the answer is positive, what is the consequence? In other

words, does Stephen accept Bloom's invitation to join the Blooms? There are different views about the denouement. This study, through the application of the theories of C. G. Jung will prove that *Ulysses* is not open-ended; rather, it ends with the integration of the three major characters, each corresponding to one archetype.

The main purpose of this study is to apply Jung's theories and the archetypal literary criticism to Joyce's *Ulysses* and conclude that Stephen, Molly, and Bloom while suggesting the integration of the unconscious as well as consciousness form a new phenomenon, the trinity, representing the complete artist, the creator. The formation of the trinity is equal to the birth of the "Self" which is the source of happiness, bliss, and eternity.

Despite the fact that numerous psychological and archetypal studies are done on *Ulysses*, few critics have applied the theories of Jung to it. These critics have limited themselves to one single chapter. Even some of those who have used the archetypal approach, do not comment on the unity of the three characters at the end of the novel. That is why this study will use the theories of Jung to give a new picture of this great work of art.

This study concentrates on Joyce's *Ulysses* as the main object of analysis. A study of the autobiographical novel *A Portrait of the Artist As a Young Man* is also necessary because *Ulysses* is regarded as a sequel to it.

### III. Significance of the Study

The focus of this study will be on the formation and evolution of an incomplete artist into a complete one. Unlike many critics who believe that the denouement of the novel is incomplete and open-ended, this study will explore the archetypes and their roles in the integration or, to use Jung's theory, the "individuation" of an immature artist to a mature one. This individuation is the result of the dialectical fusion of the opposite forces of the unconscious and consciousness, leading to the rebirth of the artist. In fact, this study tries to portray the chaotic world of *Ulysses* --representing the state before individuation-- and the order, agreement, and eternity which prevails after the integration. Despite the fact that the archetypes, symbols, and style indicate the movement toward completion, most of the critics have ignored the role of Bloom and Molly as well as the conclusion of the novel.

The role of Molly Bloom, the archetype of the great mother in the evolution of the artist, is very crucial. She, as the anima that inspires the artist, completes the artist and bestows life and art upon him. As Blamires explains, "Molly, the 'Queen' is present by influence throughout, extending her divine *maternity* over both [Stephen and Bloom]" (234). Thus Molly is the Great Mother, the earth to whom the artist returns and gains eternal Bliss.

As Blamires indicates, Bloom is “everyman” and Molly is “everywoman” (234-4). Bloom is the representative of the modern man, isolated, depressed, and betrayed. He has been rejected both by the Jews and gentiles in Dublin. He can neither stick to the heritage of his ancestors nor to the society in which he lives. In fact, he is uprooted like a wandering wind and threatened by the malevolent milieu. Even his wife has been estranged from him. But he restores his place in the universe. Through the miracle of individuation the three major characters merge into a unified person -- the Creator of the *Word*.

#### **IV. Methodology**

The methodology of this study is the application of the Jungian or archetypal approach to *Ulysses*. Since the novel contains a vast number of symbols, archetypes, allusions, and motifs, the Jungian approach and his theories are the best approach for the analysis of *Ulysses*. A short description of the methodology seems proper here. C. G. Jung’s theories have not only influenced psychoanalysis, but also have come to create a new realm in literary criticism. The most important of his theories are the collective unconscious, the different archetypes, and individuation. Jung defines the collective unconscious as those contents of the psyche which are inherited from the ancestors and exist in every human being. Unlike the personal unconscious which is formed during an individual’s life, the collective unconscious

is the source of dreams, myths, and literature. The contents of the collective unconscious are called archetype (*The Archetypes*). These archetypes appear in the forms of myth and dream all over the world. They appear in literature too (Guerin 178). Jung believes that great works of art are those in which the archetypes are used more than the other works.

The most important archetypes are anima, shadow, and persona. Anima is the soul-image of men --with regard to woman it is called animus-- which represents the other sex in one's psyche. Shadow is the darkest part of human psyche. Jung describes it as a "moral problem that challenges the whole ego personality" (*Psyche and Symbol* 7). Persona is the mask under which people hide their real personality and influence the outer world (Goldbrunner 120). These archetypes are projected. "Projection" is a process in which "an unconscious content belonging to the subject is transferred to an object so that it appears to belong to the object" (Goldbrunner 12). When anima or shadow is projected, the subject does not understand life as it is, but he lives in a state of illusion. Consequently, projection distorts the human relationship.

The illusion disappears when the consciousness and the unconscious merge into a unified being. This process is called "individuation". The first step to individuation is stopping the projection. As soon as the subject realizes the fact that the anima and shadow belong to himself, the projection ceases. The second step is

abandoning the persona. When the projection is ceased and persona is thrown away, the unconscious and the consciousness integrate, creating a new center, the *Self*. Self is the ultimate center of the psyche.

The Jungian approach is based on the principles described above. Jung believes that these archetypes occur in literature all over the world. The archetype of anima appears as a beautiful woman, the shadow as Satan or a violent man, and persona as the mask of an individual. The author's desire for integration and unity occurs in the works of art. By means of this approach many of the works of art can be analyzed.

*Ulysses* is a unique work of art. Because of its richness as a true incarnation of "Tradition and Individual Talent," a vast number of literary approaches may be applied to it. Therefore, the application of the other literary approaches will be of great help in this study; that is the biographical, traditional, Freudian, and exponential approaches will be resorted to in order to enrich the study.

## **V. Literature Review**

Prior to the analysis of *Ulysses* a close reading of the text of the novel is of utmost importance. Since *Ulysses* is the major concern of the study, the text should be read with regard to the Jungian theories. The text of *Ulysses* is adequate in itself but in order to reach a