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**"Love's Bitter Mystery":
the Mother-Son Relationship
in James Joyce's Ulysses**

by

Stela Kostova, B.A.

**A thesis submitted to
the Faculty of Graduate Studies and Research
in partial fulfillment of
the requirements for the degree of**

Master of Art

Department of English

**Carleton University
Ottawa, Ontario
5 September 1995
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the Mother-Son Relationship
in James Joyce's Ulysses

submitted by Stela Kostova, B.A.
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Abstract

This thesis, applying a psychoanalytic approach to literary analysis, is an investigation of the mother-son relationship in James Joyce's Ulysses. In my critical methodology I use concepts taken from object relations theory and control mastery theory. I employ the findings of these two theories with the purpose of enlightening Stephen Dedalus's artistic problems in the novel. Tracing the roots of anxiety in Ulysses, this thesis shows how essential it is for Stephen Dedalus to confront the feelings of guilt felt towards his dead mother in order to gain control over his imagination and be able create. I conclude my work with the suggestion that literary writing for James Joyce, and for other modernist authors, had a therapeutic value.

a lot of critics. In his novel, Joyce makes use of both father son and mother-son relationships and suggests that it is easier to replace the living father than the dead mother. The references to Dedalus and Icarus, the debate in the library about the ghost of Hamlet's father and Hamnet, Shakespeare's own son, imply that there are literary and mythological substitutes for Stephen's weak father, whereas there is no substitute for the dead mother. Her ghost repeatedly appears and speaks to her son in Ulysses, and Stephen's encounters with the dead mother's spirit define one of the unifying patterns in the novel.

Most critics prefer to dwell on the father-son relationship in Ulysses. A possible explanation may be that when the novel opens Mrs. Dedalus is already dead. We read quite often about the law of the father in Ulysses (Restuccia) or about Stephen's search for his spiritual father and Bloom's search for his lost son (Herring 182), but it is more difficult to find a critique on Stephen's relationship to his mother.

However, there are a few critics who do refer to Stephen and his mother in Ulysses. Their orientation is mostly Freudian. In his study of Ulysses, Mark Shechner comments on the central role of the mother in the novel and on Stephen's feelings of guilt. He suggests that Stephen's refusal to kneel and pray for his dying mother can be interpreted as his "original sin, the act of disobedience that has rendered him psychologically impotent" (Nighttown 28). He also points out that "[r]ather than alleviate Stephen's guilt by liberating him from his oedipal situation, May Dedalus's death has redoubled it" (31). Seldon Brivic comes to similar conclusions in his criticism of Ulysses. He applies Freud's early formulas for male childhood to Stephen's

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I N T R O D U C T I O N

I believe that psychoanalytic literary criticism can be used to enhance the vision of a work of art. As Jean Love has suggested, "literature is knowledge about worlds experienced in consciousness, and, in a fundamental way, created in consciousness" (Love xi). The task of literary critics is to explore these worlds, to unlock the gates leading to the different meanings of the text. The critics, who are the privileged mediators between reader and author, seek to discover what underlies the effect of the text on the reader. In their attempts to do so, they focus their analyses not so much on the author, but on the work itself since it is the manifestation of the author's thinking about the world. As an approach to literature, psychology provides us with new insights to look at the portrayal of interior life on a printed page.

The term psychological literature is used in different senses. It may refer to the analysis of moral sentiments and the conflict of ideas of right and wrong in the minds of tragic heroes (as in the French literature of the seventeenth century); it may apply to novels in which the reader examines the hero's thoughts about his or her motivations and action (what we find in a Stendal novel, for example); and it may mean that the authors (such as Dostoevsky, Poe, and Baudelaire) were preoccupied with unusual or abnormal states of mind. "All of these elements are reproduced in the literature of the twentieth century" and modernist authors "are essentially alike in their purpose: to represent human motivation from the inside, from the point of view of the mind concerned, rather than from the point of view of the external observer"

(Heiney and Downs 39). They all seem to agree that "it is inside the human brain that significant battles of life take place, and that the mental conflicts have a subtlety, and intensity, and an importance far beyond what may be expected from mere external examination of a human being" (39). James Joyce, Virginia Woolf, and D. H. Lawrence are three of the authors who belong to the group of literary psychologists of the highest order.

In my thesis, I will concentrate on Joyce's Ulysses, and more specifically on the mother-son relationship in the novel. I have chosen to focus my study on Ulysses for several reasons. First, I am interested in exploring the ways in which anxiety and feelings of guilt are expressed in a work of fiction. In my view, Ulysses as a literary text offers numerous possibilities to trace the roots of anxiety and filial guilt. Second, in an attempt to offer a new reading of the mother-son relationship in the novel, I will apply two psychoanalytic theories--the object relations theory and the control mastery theory. I believe that these two theories, used as a background of analysis, will not only contribute to a better understanding of this particular relationship in Ulysses but will also throw light on Joyce's personal motives for introducing such a relationship in his novel. To the best of my knowledge, control mastery theory, due to the fact that it was recently developed, has never been applied to a literary study. Because it emphasizes the role of trauma and unconscious guilt, it is of no less value to a Joycean study than object relations theory, which deals with the mother-child relationship. And third, I think that the relationship between Stephen Dedalus and his mother in Ulysses has been ignored by

a lot of critics. In his novel, Joyce makes use of both father-son and mother-son relationships and suggests that it is easier to replace the living father than the dead mother. The references to Dedalus and Icarus, the debate in the library about the ghost of Hamlet's father and Hamnet, Shakespeare's own son, imply that there are literary and mythological substitutes for Stephen's weak father, whereas there is no substitute for the dead mother. Her ghost repeatedly appears and speaks to her son in Ulysses, and Stephen's encounters with the dead mother's spirit define one of the unifying patterns in the novel.

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emotional growth. He maintains that Stephen experiences life according to a redundant pattern of hostile encounters with his "fathers" and nourishing retreats to his "mothers" (Creator). Susan Friedman approaches Ulysses from a different angle. Her Freudian reading of the novel brings forth the themes of censorship and the unconscious. She suggests that Stephen's (and Joyce's) relationship with his mother is central to an interpretation of the language of the repressed, which textualizes the political unconscious. Suzette Henke, applying the theories of Jacques Lacan and Julia Kristeva, re-visions Joyce's work "from the perspectives of radical feminism" (Politics 11). In her discussion of the female characters in Joyce's novels, she points out that "demonized by Stephen's childhood sense of abjection, women stand as powerful emblems of the flesh--frightening reminders of sexual temptation, the process of generation, and the inevitability of bodily decay" (Politics 50). Patrick Keane also comments on the images of the "terrible mother" and the "devouring female" in "Ulysses. He focuses on Stephen's castration anxiety associated with the mother in general and May Dedalus in particular (Beauty 59). Maud Ellmann analyzes the mother-son relationship from a different perspective. She traces the connections between the role of the ghost in theatrical language and its reenactment in Ulysses as textualization of the theme of maternity. Ellmann emphasizes the importance of Stephen's rejection of the influence of his mother and points out that in "Circe" Stephen "overcomes the wandering womb, dispatching the castrating figure of his mother to the darkness" (116). Finally, I want to mention Annie Tardits's study of Joyce's work because it is interesting from a psychoanalytic point of view. Adopting a Lacanian perspective, she

likens the reading of Joyce's texts to the reading "which one learns and which takes place in the cure, not so much the reading of the analyst or of the analysand as that of the subject of the unconscious, the only subject there is in the cure" (234). All these critics, in their own ways, have recognized the importance of the mother-son relationship in Ulysses.

In my thesis, I will argue that the mother in Ulysses is a source of emotional embarrassment and guilt. I want to trace the roots of anxiety in the novel and to explore the ways in which it affects the personal and artistic integrity of Stephen Dedalus. My orientation throughout is largely psychoanalytic. I will use two psychoanalytic theories (ORT and CMT) to suggest that Stephen Dedalus's refusal to pray for his mother at her deathbed becomes a personal trauma. "You killed your mother," echoes in the novel as a whole. I interpret Stephen's rejection of his mother's dying wish as an act proving his demands for independent fulfillment as a man and an artist. I also maintain that the mother's love for the child and the child's love for its mother (i.e. *Amor matris*) can be so powerful and the feelings associated with the guilt towards the mother so strong, that they can obsess the artist's mind and block his imagination. Drawing on the findings of object relations theory and control mastery theory, I will emphasize how essential it is for the artist to separate from the mother emotionally in order to be able to create.

To support my argument, I will look at a pattern which emerges in Stephen's behavior in Ulysses: whenever he feels fear and distress, Stephen tries to communicate with the dead mother and calls her back

into being through memory. In such moments, Stephen's artistic endeavors seem futile because he fuses the images of the dead mother with the language of his art. In my discussion of the disabling power of the mother and Stephen's artistic inhibitions, I will use object relations theory, and more specifically the theory's assumptions concerning the processes of internalization and projection of "good" and "bad" objects. My comments on the paralyzing role of the feelings of guilt in Ulysses will be closely related to the idea of pathogenic beliefs developed in control mastery theory. Finally, I want to suggest that it is not until Stephen confronts and destroys the internalized image of the bad mother in Ulysses that he will be able to reinvent himself as a Dedalean artist.

In chapter one, I will focus on the relationship between psychoanalysis and literature and I will try to prove the relevance of both object relations theory and control mastery theory to a Joycean study. In chapter two, I will look at the ways in which Joyce projects his own image and personal pain in his work. In this chapter, I will dwell c Joyce's relationship with his parents, especially with his mother, and will examine the way his mother influenced his personal and artistic aspirations. I will also draw parallels between between reality and fiction, author and character, and A Portrait of the Artist and Ulysses. In chapter three, I will concentrate on the mother-son relationship in Ulysses and will emphasize the climactic importance of the "Circe" episode in which Stephen rejects the image of the bad mother. In the conclusion, I will suggest that art has a therapeutic value for both character and author. I will also look very briefly at the ways in which Virginia Woolf and D.H. Lawrence treat the mother-

child relationship and the problem of creativity in their novels. I want to suggest that Joyce is neither a solitary traveler in his journey as an artist who deals with personal traumas, nor the only modernist writer whose self-reinvention in art marks a tremendous fictional success.

Chapter One

I. Literary Interpretation in Search of Psychoanalysis

The use of psychoanalytic interpretation in literary study has been justified by a number of critics for different reasons. Mark Shechner emphasizes the ability of psychoanalytic criticism to delve into the meanings of a work and to analyze them from different angles:

It may not be possible to talk in the abstract about the task of psychoanalytic criticism, since psychoanalytic criticism per se does not exist. Psychoanalysis is a way of knowing that does not itself choose what is to be studied. We make more sense when we talk about psychoanalytic criticisms, since the analytic method can inspect literature from virtually any angle and has potentially as many uses as we have designs upon a text. (Nighttown 2)

1

Peter Brooks, unlike Shechner, puts an accent on the relationship between creativity and psychological processes: "we constitute ourselves as human subjects in part through our actions and therefore ... the study of human fiction-making and the study of psychic processes are convergent activities and superimposable forms of analysis" (Idea 341). Brooks also proposes that literature and psychoanalysis relate to each other as an interplay, or as a catachresis. According to him, "neither fiction nor psychoanalysis is ground for the other." "Their positions of authority are interchangeable" (Psychoanalysis 12). Statements like those of Brooks and Shechner call attention to the value of psychoanalytic criticism. Critics, such as Sheldon Brivic, Mark Shechner, Jeanne McKnight, William Fitzpartick, and Shari Benstock, to mention a few, have proven in their criticism of Ulysses that

psychoanalysis, as a method of literary interpretation, sheds additional light on important issues in the novel.

However, psychoanalytic criticism is challenged by some critics, such as Darcy O'Brien, who claims that "psychoanalysis diminishes art as well as the artist" (277), that "[o]nly the ignorant writer gives the psychoanalytic critic a legitimate chance to analyze" (279), and that the "psychoanalytic approach to literature ... is patronizing to the artist and affords the analyst-critic a puffed up sense of his own importance" (278). While I strongly disagree with statements like these, they do reveal some of the reasons for which literary theorists criticize psychoanalytical interpretation: that it ties the work too closely to an analysis of the author; that it is focused only on one meaning of the work while other meanings are neglected; and that it encourages the critic (assuming the role of a therapist) to find out more about the symptom of illness (the literary work) than the author (treated as a patient) is aware of.

Such critiques undermine the achievements not only of psychoanalysis but also of psychoanalytic literary interpretation which have developed over the years and contributed to the modern studies of literary works. I would like to present here a brief historical review² of the development of psychoanalysis and criticism. As Norman Holland has suggested, psychoanalysis and, with it, psychoanalytic literary criticism, have gone through three distinct phases: first, a psychology of the unconscious; second, a psychology of the ego; and third, a psychology of the self (Interpretation). These three phases reveal psychoanalysis in its historical perspective.

Freud is the first critic to suggest an analogy between the dream

and art and to use the dream as a paradigm for the literary work.³ He establishes a parallel between the dream work, which affords the disguised expressions of forbidden wishes, and art, which communicates to the audience the fantasies within the artist's unconscious. This assumption of correspondence between dream and literature justifies the search for the "deeper" psychological meaning in a work of art. Sheldon Brivic's essay "Joyce in Progress: A Freudian View" and Mark Shechner's Joyce in Nighttown exemplify the application of Freudian psychoanalysis to the study of Joyce. In his essay "Joyce and Psychoanalysis: Two Additional Perspectives," Shechner observes:

Recent scholarship and informed speculation make it seem more plausible than ever that both *A Portrait* and *Ulysses* are "Freudian" books, consciously so, and that Joyce was aware of psychoanalysis in some of its early versions as early as 1911 or 1912. (417)

Here Shechner refers to Richard Ellmann's discovery that Joyce had a copy in his Trieste library of the 1911 German translation of Ernest Jones's Hamlet and Oedipus, which proves at least that Joyce was aware of Freud's ideas. In another study on Joyce's knowledge of psychoanalysis, Rosa Maria Bosinelli suggests that there is no evidence that Joyce made a "deep study in Freud" (182) but that we have the necessary evidence to assume that "Joyce's first encounter with psychoanalysis took place in Trieste, where his job as an English teacher brought him into contact with people of culture" (179). The information about Joyce's encounter with Freudian ideas is valuable as regards our knowledge of Joyce himself. But even if we do not assume that the Freudian motives we find in Ulysses are the product of

"deliberate mythmaking," as Shechner suggests in his essay (417), we can still apply the psychoanalytic approach to the novel.

A more recent application of psychoanalytic theory in literary criticism is found in the British School of object relations, and in the work of Melanie Klein in particular. She views unconscious fantasy as stemming from the interaction of a person's libidinal and aggressive drives with object relations. According to her, the creative act is an illusion, a substitute gratification rather than a way of knowing the world. Thus, creativity challenges the self to risk its autonomy in the hope of strengthening itself by binding its inner world of meaning to the outer world of objects. Klein's contribution to psychoanalysis helped other theorists, such as D. W. Winnicott, Roland Fairbairn, and Margaret Mahler, to broaden the approach to a literary work. It opens up to include in the study of the ego and self new identification patterns and self images due to the introjection of internal objects in the psyche. Jeanne McKnight's essay on madness, identity and creativity in Joyce reveals how object relations theory can be applied to literature. The author investigates the unconscious motivations of a character in order to probe into the deeper meanings of the literary work. While the Freudian interpretations most often derive from the Oedipal stage of development, due to the contribution of object relations theory, the scope for analysis has been enlarged. Since object relations theory is one of the theories I will use in my analysis of Ulysses, I want to call attention here to several important ideas.

Ulysses is a novel tracing the development of an artist who has experienced a major loss in his life: the death of his mother. Object relations theory supports the idea that in the process of creativity the

artist tries to restore what is absent, the lost object. Melanie Klein in her paper "Mourning and Its Relation to Manic-Depressive States" (in Contributions to Psychoanalysis) suggests that mourning in grown-up life is not only a re-living of the early depressive anxieties; it also leads to a wish to recreate the lost world. It seems that according to object relations theorists loss, for the artist, is equal to gain. Then artistic creation can be interpreted as the product of the artist's wish to restore a lost world. As Hanna Segal puts it, there is one common thing in the consciousness of all artists:

... all creation is really re-creation of a once loved and once whole, but now lost and ruined object, a ruined internal world and self. It is when the world within us is destroyed, when it is dead and loveless, when our loved ones are in fragments, and we ourselves in helpless despair--it is then we must re-create our world anew, reassemble the pieces, infuse life into dead fragments, re-create life. (390)

In his discussion of Ulysses, Mark Shechner applies the findings of object relations theory. He maintains that the elegance of the theory for a Joycean study "is self-evident, for it organizes the categories of 'art' and 'exile' into a luminous, intelligible whole. It tells us plainly what we have always understood intuitively: that what Joyce did with his art was to recreate a lost world in order to restore, preserve, protect, preside over and control it" (Song 73). Shechner is one of the Joycean critics who acknowledges the importance of the mother-son relationship. In "The Song of the Wandering Aengus," he makes several interesting parallels between Joyce's personal life and that of his fictional character, Stephen Dedalus. Shechner also calls attention to

the psychological trauma that the death of Joyce's mother caused, and hints that if Joyce had not had such a painful experience, he might never have written Ulysses:

May Joyce's death ... has to be regarded, not as the cause of those lonely searches for love and anxious efforts toward restoration we discover in her son's books, but the special occasion for them. Her childbed confirmed for him what her bridebed and a succession of childbeds had threatened: you can't go home again. The first loss, the loss of the primal mother, is the real one; regard all others as imitations. It follows that the creative response called up in Joyce by his mother's death was there from the beginning, biding its time and awaiting its occasion. (87)

Shechner suggests that, for the artist, loss is gain. Another important point that object relations theory makes concerns the necessary conditions for the artist to be successful. One of them is the positive identification of the artist with a parent figure:

There is clearly a genital aspect of artistic creation which is of paramount importance. Creating a work of art is a psychic equivalent of procreation. It is a genital bisexual activity necessitating a good identification with the father who gives, and the mother who receives and bears the child... If the parents are felt to be so completely destroyed that there is no hope of ever re-creating them, a successful identification is not possible, and neither can the genital position be maintained nor the sublimation in art developed. (Segal 393)

In my chapter on *Ulysses*, I will discuss how significant it is for Stephen to be able to identify with good aspects of parental figures in order to "mother" and "father" his artistic creations.

Another direction that psychoanalytic theory takes is to probe into the hidden psychological meanings of the work of art through a psychological analysis of the characters and to relate them to the author's life. In other words, it is an attempt to create a psychobiographical portrait of the author which can throw light on an author's work. In my chapter on James Joyce and his mother I will present my psychobiographical portrait of Joyce.

These different directions, or "phases" to use Holland's words, define but do not restrict the boundaries of psychoanalytic criticism. As Shechner points out:

Beside the now-commonplace analyses of characters or of authors or of reader response, we can imagine a number of literary psychohistories given to the study of movements, genres, schools, or disputes. We could invent a psychoanalysis of themes, as Maud Bodkin once tried to do, or of media, of imagery or of the absence of imagery. We could imagine without difficulty hybrid studies by Freud out of Marx of the economic or class origins of a poem, novel ... we can use psychoanalysis to discover in a ... character a symptom we have just encountered in a patient. (*Nighttown* 2)

These observations suggest that psychoanalysis offers endless possibilities to approach a literary work which are increased with every new theory. In my view, control mastery theory (to be discussed at the end of this chapter) can be used as an example of the new perspectives

which a recently developed psychoanalytic theory has to offer. It can contribute to a Joycean study since it reveals important aspects of the feeling of guilt towards the mother, and the way guilt affects one's personal and artistic development. The crossings between psychoanalysis and literature are rich and varied but, in my view, the greatest advantage of the psychoanalytic approach is that it contributes to the better understanding of the process of creativity. In the next two sections I will focus on object relation theory and control mastery theory and their application in literary criticism in general and in Joycean studies in particular.

II. The "Good-Enough Mother"

All psychoanalytic approaches after Freud share the view that the analytical process is an outgrowth of interactions that people have with objects. Object relations theory (hereafter referred to as ORT) is based on the assumption that human relationships determine the biological and psychological development of the individual and that it is the human person who becomes the object of the subject's interactional life. Kernberg defines ORT as follows:

Psychoanalytic object-relations theory represents the psychoanalytic study of the nature and origin of interpersonal relations, and of the nature and origin of interpsychic structures deriving from, fixating, modifying, and reactivating past internalized relations with others in the context of present interpersonal relations. Psychoanalytic object-relations theory focuses upon the internalization of interpersonal relations, their contribution to normal and pathological ego and superego developments, and the mutual influences of interpsychic and interpersonal object relations.

(56)

This definition points to some of the basic characteristics of the theory: that every person experiences the need to establish and sustain relationships with other people who will provide support, comfort, and gratification; that the establishment of internal objects and the relationship between the individual and these internal objects is of great importance; and that the process of internalization of external objects, no matter whether fantasized or real, predetermines the course

which the ego and the superego will take. In Gabbard's words, "stated in its simplest terms, object relations theory encompasses the transformation of interpersonal relationships into internalized representations of relationships" (38).

The concept of object relations originates as an inherent part of Freud's drive theory. Although in ORT the notion of drive, as we find it in Freud, has been eliminated, the usage of "object" and "object relations" has been retained. In Freud's instinctual drive theory, the term "object" refers not just to any kind of object but to the *libidinal object* of another person that is the target of an instinctual drive. Hence the word "object" has a dual connotation: it refers both to a thing and to a goal or, to put it differently, it refers to objects of actual people as well as to objects of internalized images of them. This duality of the meaning of "object" serves ORT perfectly because it is useful in describing the interchange between "inside" and "outside" that occurs in every analytic treatment (Modell, Object; Stierlin, Function).

Since I will dwell on internal objects, internalization, and object relations in my analysis of Joyce's Ulysses, it may be helpful to clarify and specify some of the meanings of "object" as used in ORT. Melanie Klein, who is the first to offer a complete theory of object relations, uses the term "part-object" to designate an object, such as a mother's breast, whose only purpose is to satisfy the child's needs. As opposed to a "part-object," the term "whole object" describes a person who is felt to be there not primarily to fulfill needs, but "who is regarded as a person with similar rights, feelings, needs, etc., as the subject" (Rycroft 102). A "whole object" is perceived by the infant

when the two part objects, the good and the bad (to be discussed below), integrate into one whole (Gabbard 40). Another term which is often used in ORT is the "ideal object." Klein's use of this term is different from that of other analysts such as Fairbairn. For Klein the ideal object is the recipient of the libidinal drive, and the bad object is the recipient of the death instinct. Therefore, the original object is divided into two components, ideal and persecuting. (Stephen Dedalus, as we shall later see, is haunted by a persecuting object which is experienced as threatening to his personal and artistic integrity.) For Fairbairn, there are three objects: ideal, which is the object of the central ego, exciting, which is the libidinal system, and rejecting, which is the anti-libidinal system. Anna Freud, who together with D. W. Winnicott, Michael Balint, W.R.D. Fairbairn, Paula Heinemann, Margaret Little and Harry Guntrip constitute the so-called British School of object relations, introduces the term "a need-satisfying object" (Gabbard 41). This term applies to an object that is not recognized as a person but is regarded as being there to satisfy only libidinal needs. Another term, "selfobject," attributed to Kohut, is used to describe the experience of an object that affects positively the sense of self. All these terms emphasize different aspects of the object that are of great importance to the experiencing subject. However, all object relational analysts agree that internal objects play a key role in ORT.

Internal objects play an important role in Stephen's world in Ulysses. Hence, it is relevant to make a clear distinction between the objects of the real world and the internalized images of those objects. Goldberg suggests that "'object' seems to mean something outside of an

organism designated as a subject" but it also "refers to a diametric opposite - something mental and only mental, not to any material thing" (167). All internalized objects, though unreal, are experienced as real by the subject. Greenberg and Mitchell point out that "although in the phenomenology of the patient's experience 'internal objects' are felt actually to exist, our use of them does not imply the physical reality of such objects" (14). In Stephen's case, as I will later argue, the internalized image of the mother is experienced as quite real, although Mrs. Dedalus herself "has faded into impalpability through death, through absence" (Ulysses 154).

ORT maintains that the internal mental objects are highly subjective. Novey suggests that "mental objects are invariably mental and the objects of experience, as constituents of experience, are subjective" (72). He observes that there is no difference in subjectivity "between the object identified with the conscious self and the object distinguished from this self, wherever the latter may be localized; the difference is not only of subjectivity but ... of mode of relationship" (72).

The term "object" has a wide range of characteristics: the object is not only subjective but also flexible and interchangeable. A given object may serve as a target to more than one drive, and any given drive may use a variety of objects as its targeted source of gratification. In Stierlin's words, "the inner objects, as they are affected by the outer objects, are constantly remodeled and restructured" (Psychoanalysis 135). This is a natural process since "the inner objects, through the efforts of an actively adapting individual, also affect outer objects." The relationship between inner and outer objects

is dialectic and reveals "an expanding circularity" (135).

The inner world is not and cannot be an exact replica of the external world; it is the world of internal relations, emotions and fantasies. In its most primitive form, the inner world is inhabited by the mother and father, or by the parts of them that have been internalized or "introjected." (In ORT's terminology the process of the internalization of the object is referred to as "introjection.") Freud is the first to acknowledge the existence of the introjected object in his formulation of the super-ego based on the person of the father and represented consciously in our minds. Melanie Klein conceptualizes the idea of the introjected internal object, and regards human development as due to the interactions between the infant's ego and his internal and external objects. In contrast to other object relations theorists, Klein's internal objects are in fact what others refer to as the inner representation of objects. Although an unconscious fantasy, the internal object, according to Klein, is experienced as more concrete than the internal object representation.

The mother-infant relationship is at the center of ORT. It is the mother who is the most significant object that inherently serves as the target of the infant's striving for gratification, confirmation, comfort and support. The internalization of the mother begins early in life, starting with the physical association of the presence of the mother. The infant, whose life is governed by either pleasure or pain, experiences nothing as neutral and splits the image of the mother into two--good and bad--depending on the experience he has of the mother as an object. The infant constantly seeks an object for comfort in the external world, and when the object is unavailable to gratify his needs,

the infant evokes a memory of an earlier experience when gratification was attained. This fantasy of gratification lasts for a certain period of time until it can no longer be sustained. The accumulation of the repetitive experiences of gratification and the pleasant memories they are associated with serves as the basis on which the infant constructs its perception of the object. The available, caretaking, and attentive mother evokes a positive experience in the child, which is a positive experience not only of the self but also of the object. The concept of the bad, nongratifying object is acquired in a similar process. A negative experience, which is a negative experience both of the self and the object, occurs when the object (the mother) is not immediately available and is accepted as an inattentive and frustrating object.

Melanie Klein observes:

The inner world consists of objects, first of all of the mother, internalized in various aspects and emotional situations. The relationships between these internalized figures, and between them and the ego, tend to be experienced - when persecutory anxiety is dominant - as mainly hostile and dangerous; they are felt to be loving and good when the infant is gratified and happy feelings prevail.

(Identification 309)

It is important to point out here that children do not simply internalize an object; rather, they internalize an entire relationship. Therefore the positive and the negative experiences are internalized as two opposing sets of relationships consisting of self-representation, an object-representation, and an affect linking the two (Ogden). Even in adult life our positive or negative relationships to the good and the

bad mother remain, because they provide us with a past experience which stays with us, at least unconsciously, and can be relived. As we shall see in *Ulysses*, Stephen not only relives his traumatic past experience over and over again but his whole life and personality is also deeply affected by it. It is not until he defies the image of the bad mother that he will be able to establish a positive relationship with the good mother and his self.

ORT holds that internal objects, both good and bad, have an important function. First, we use the internalized bad objects as anxiety relievers, i.e. we use them to attribute our own badness to them whenever we feel bad, guilty or wrong. As Joan Riviere points out, "it is especially characteristic for the infant that his own bad painful sensations and impulses may be projected internally and attributed to his inner people or parts of them, which to some extent he feels are not himself, thus helping to relieve his fear about inherent or uncontrollable evil or danger in himself" (*Fantasy* 350). Second, we use them to deal with the badness of the object itself.

Some object relations theorists, such as Fairbairn, argue that early internalization is intended to apply mostly to bad objects because it occurs under the impact of deprivation and frustration. But the reason for the internalization of a bad object is far more complex than the unavailability of the mother. Gabbard reviews the different possibilities for the introjection of bad objects. Among these are "the fantasy of controlling the object by containing it within oneself (Segal 1964), gaining a sense of mastery through repeated traumatic experiences with the object (Schafer 1968), and a preference for a 'bad' object over no object at all (Schafer 1968)" (38). Whatever the reasons for the

internalization of bad objects may be, it is important to realize that the internalization of the "good" mother can be a powerful motivation for the child because in this way the child retains the image of the good, nurturing, soothing mother who can comfort him whenever he needs her. In this respect, I find Harlow's research very interesting. He proves that "the infant becomes attached to the provider of 'contact comfort' rather than to the provider of milk" (qtd. in Eagle 11). This proposition reveals something very important about the nature of attachment, namely that the child needs most of all the object that gives him comfort and security. Only a good mental object can provide these and only the internalization of such an object leads to the projection of good feelings to external objects. Melanie Klein maintains that:

a securely established good object, implying a securely established love for it, gives the ego a feeling of richness and abundance which allows for an outpouring of libido and projection of good parts of the self into the external world without a sense of depletion arising. The ego can then also feel that it is able to re-introject the love it has given out, as well as take in goodness from other sources, and thus be enriched by the whole process. In other words, in such cases there is a balance between giving out and taking in, between projection and introjection. (Identification 312)

The introjection of a "good" object is one of the necessary conditions for the development of an integrated and stable ego and good object relations. The tendency towards integration starts early in life and is "a dominant feature of mental life" because "integration implies

being alive, loving, and being loved by the internal and external good object" (Identification 312). We can conclude here that there exists a close relation between integration and object relations. My analysis of Ulysses suggests that in order to become the artist Stephen wants to be he has to find a good object to help him to integrate his ego.

The internalization of object relations always involves a splitting of the ego. Klein, in her model of the paranoid/schizoid position, refers to the defense mechanism of splitting of the ego as "schizoid." She defines splitting as one of the fundamental defenses against anxiety because it "brings about a dispersal of anxiety and a cutting off of emotions" (Identification 312).

Ogden suggests that the ego splits into unconscious suborganizations which fall into two groups. The first is self-suborganization of the ego, which is "aspects of the ego in which the person more fully experiences his ideas and feelings as his own," and the second is "object suborganization of the ego through which meanings are generated in a mode based upon an identification of an aspect of the ego with the object. This identification of the object is so thorough that one's original sense of self is almost entirely lost" (Ogden 227). Ogden's study of object relations suggests that the fear of loss of self is quite real whenever the subject identifies himself completely with the object. Guntrip, whose work focuses on the schizoid personality, on the "regressed ego," supports the same idea. He points out that in the case of a complete identification "external relationships seem to have been emptied by a massive withdrawal of the real libidinal self" (Phenomena 18). This suggests that the ego is split in such a way that the most alive part of the self is hidden and

that, due to severe deprivation of a nurturing relationship, the regressed ego has withdrawn from both external and internal objects. In cases like these, the regressed ego seeks to return to a state in which there is no anxiety and fear produced by a conflict in object relations, to a state that has the security of the womb. In other words, schizoid individuals have lost contact with the parts that exist beneath the ego. This loss results in a feeling of emptiness and nothingness, or as Guntrip puts it, "the world is a frightening emptiness" (*Phenomena* 68). I will argue that in *Ulysses* Stephen experiences moments of loneliness in which he desperately seeks to return to the darkness of the womb. In my view, the best example we have in the novel is when Stephen is on the beach. Losing contact with his real self, feeling unable to write, and fearing that he will fail as an artist, Stephen utters a plea which can be interpreted as a sensual appeal to death and a wish to "regress" in order to avoid the frightening feeling of emptiness he experiences.

Winnicott, in *Maturation Process*, comes up with an idea similar to that of Guntrip. He observes that the "true self" can be lost and substituted with a "false self" if the person is motivated to do so. The mother's expectations of her child reveal the most common motivation for the child to prolong his identification with the mother and to "hide the true Self" (147). Then it is essential that the mother encourage her child to separate from her. In *Playing and Reality* Winnicott emphasizes this point by suggesting that the mother even has to be able to encourage the child to "destroy" her in unconscious fantasy:

The subject says to the object: "I destroyed you," and the object is there to receive the communication. From now on the subject says: "Hullo object!" "I destroyed you." "I love

you." "You have value for me because of your survival of my destruction of you." "While I am loving you I am all the time destroying you in (unconscious) *fantasy*." Here fantasy begins for the individual. The subject can now use the object that has survived. (90)

What is important here is that the destruction of the object in fantasy helps the child to differentiate from the mother and to experience her as a real object. In this respect, the survival of the mother as an object is of immense significance. "The mother's nonretaliatory durability allows the infant the experience of unconcerned 'usage,' which in turn aids him in establishing a belief in resilient others outside his omnipotent control" (Greenberg and Mitchell 196). This object relations proposition can be applied to Stephen's situation in *Ulysses*. I suggest in my discussion of the novel that it is of paramount importance for Stephen to destroy in fantasy the internalized object of the bad mother in order to differentiate from it and find his "true Self."

Each of us carries a set of internalized objects, good and bad ones, that constitute the way in which we remember our past interactions with family members. Although the process of internalization is described as characteristic for infancy, there are varying bits of ourselves that correspond to the inner objects which form our internal family and stay with us throughout our lives. Among all these objects, the image of the mother emerges, and it is the "good-enough mother" (Winnicott) that we want to keep and turn to in moments of distress; the mother who has encouraged her child to seek for and find his true self; the mother who has facilitated the development of separation,

differentiation, and realization of her child. It is this image of the mother for which Stephen Dedalus is looking in Ulysses.

III. "Imaginary Crimes"

In the preceding chapter I discussed the relevance of ORT to a study of James Joyce's Ulysses. I believe that the description of the world of inner objects throws new life on the psychology of the artist, on the condition necessary for him to be successful, and on those which can inhibit or vitiate his artistic activities. The major reason I chose both Control Mastery Theory (hereafter referred to as CMT) and ORT for the purpose of my literary analysis lies in the fact that these two theories are complementary to one another and when used together as an approach to Ulysses, they can contribute to a better understanding of the novel.

ORT and CMT share some important thematic congruencies. Among these are the ideas that the infant has a primary motivation, independent of drives, to seek and maintain object-relations; that the seeking of pleasure or gratification is subordinate to maintaining all important ties to the parents; that children may distort their reality in order to protect their relationship with their parents (Weiss VIII-IX). However, I want to mention here some of the major differences between CMT and ORT. CMT is more reality oriented, while the ORT is more fantasy oriented. CMT emphasizes the importance of trauma, which is any experience leading an individual to believe that an important goal "must be given up in order to avoid the interrelated dangers of damaging one's love objects or being damaged by them" (Bush and Gassner 235). ORT, by contrast, focuses mostly on the children-parents relationship.

CMT is a modern psychoanalytic theory developed by Joseph Weiss

and Harold Simpson.⁴ The theory has been tested by the San Francisco Psychotherapy Research Group, also known as the Mount Zion Psychotherapy Research Group, for over 20 years, but the first book was published only 10 years ago. The theory can be defined as Freudian because it is "based on certain ideas about the mind, motivation, psychopathology, and therapy that Freud developed ... as part of his ego-psychology" (Weiss 3). However, the theoretical assumptions on which CMT is based are quite different from those presented by Freud's early work and in his Papers on Technique⁵ (1911-1915).

Two key concepts--control and mastery--give the name of the theory. As the word "control" suggests, CMT holds that any one can unconsciously control whether to bring long-forgotten and repressed memories and feelings to the surface, if one perceives it to be safe to do so, and use them to overcome the unconscious irrational beliefs that cause one's psychological problems. CMT supports the idea that "we do not really want to hold on to our problems (even though it may sometimes look as if we do)" and that "we have a powerful unconscious drive to master our psychological problems" (Engel & Ferguson 243). This assumption clearly differentiates CMT from Freud's early theory of the mind (1900, 1905) and Freud's 1911-1915 theory according to which "the patient ... has no unconscious wish to solve his problems," "continually resists the therapy," and "the therapist tries to help the patient by analyzing his resistances" (Weiss, Psychotherapy 16). However, in Freud's late theory we find assumptions that the patient may have a powerful unconscious wish to master and solve his problems (1920, 1937). CMT psychoanalysts tested these assumptions and built their own theory, based on clinical observations and research studies, which cast new

light on how psychotherapy works and on what actually brings about therapeutic changes. The power of the theory lies not only in its closeness to observation and its empirical origin, but also in its clarity and coherence. I am not going to discuss the richness of the clinical applications of the theory; I would rather concentrate on the approach of CMT because it offers new insights of conscious and unconscious life and of previously repressed ideas and memories and because this approach can be applied to any attempt for an analysis of a traumatic experience, even if we find it in a work of fiction. Since most of the psychoanalytic theory which contributes to literary interpretation stems from Freudian studies and since CMT is built "from the ground up on the HMFH⁶ [higher-mental-functioning hypothesis] of Freud's late writings" (Psychotherapy 17), I will first dwell on the major difference between late Freudian theory and CMT.

Freud assumes that symptoms and character defects are the consequence of the gratifications attained unconsciously from the fixation of certain impulses to infantile objects and aims and that the most powerful unconscious motive a person with psychological problems can have is to retain such gratifications. The starting point in the CMT is that "symptoms and character problems are maintained by pathogenic beliefs that are developed in early childhood by inference from experience" (Psychotherapy 18). Pathogenic beliefs can be best described as "irrational convictions which individuals extrapolate from their traumatic experiences" (Buss and Gassner 234). These beliefs are pathogenic "in that they impede functioning, adversely affect self-esteem, and prevent the person from pursuing normal, desirable goals" (Psychotherapy v). It is well known that all psychopathology arises in

traumatic interpersonal relations, but according to CMT, all psychopathology is rooted in pathogenic beliefs. These beliefs can be very strong because they are about one's reality and interpersonal world and are formed early in life. They can take the form of unconscious commands which make an individual behave in certain ways or which prohibit other kinds of behavior. Joseph Weiss describes them as "compelling, grim, and maladaptive" and emphasizes their power by pointing out that "they warn the person guided by them that if he attempts to pursue certain normal, desirable goals, such as a satisfying career or a happy marriage, he will endanger himself or others" (Psychotherapy 5). This is to say that from CMT's point of view compulsions and inhibitions are interpreted as attempts to avoid the dangers which are foretold by pathogenic beliefs: "it is the obedience to his pathogenic beliefs and the dangers they warn him against that a person maintains his repressions and inhibitions" (5-6) and forbids himself to pursue certain goals.

It is very important to remember that the power of such beliefs derives from the fact that they are acquired in early childhood from parents and siblings, whom the child endows with absolute authority. As Engel and Ferguson point out, "somewhere in childhood we came to believe that we wounded our parents (and perhaps our brothers and sisters). These wounds constitute *imaginary crimes* against our loved ones, which cause us to be driven by a powerful hidden guilt" (xvii). CMT assumes that children tend to take responsibility for whatever they experience, including anything bad that happens to them and to people with whom they are emotionally involved. They "may take responsibility for anything unfavorable that a parent does, or for anything unfortunate that happens

to a parent"; they may take responsibility for the "depressing illness, or death of a parent, or for the unfavorable ways in which [their] parents treat each other" (Psychotherapy 7). This is so because any traumatic event stimulates children to develop causal, and in most cases, faulty explanations for the family's misfortunes. When a person develops beliefs from irrational explanations, he fears not only internal dangers, such as guilt, anxiety, shame, remorse, but also external dangers, such as the disruption of an important relationship, usually with a parent. CMT also suggests that "if children are accused by their parents of doing something wrong, they are likely to accept the accusation and to believe that they must have done something bad and hurtful to their parents" (Friedman, M. 26). We can conclude from this that children often respond to parental suffering by assuming that they have done something wrong to injure their parents or that they have failed in their responsibility to make their parents happy. Each of these interpretations could be enough reason for a child to blame himself erroneously and feel guilty. I refer to children here but all these assumptions are still valid when applied to adults, because, as Robert Shilkret suggests, "pathogenic beliefs can be developed at any time developmentally" (Shilkret 16).

I want to suggest that the Stephen Dedalus we meet in Ulysses has developed the irrational belief that he is responsible for the death of his mother. He has refused to fulfill the mother's last wish: to pray for her at her deathbed. After her death Stephen must have assumed that his refusal "killed" his mother. There are several remarks scattered in the text which support this idea. One of the best examples we have is in "Circe." (As we shall later see, in this episode Stephen tries to

convince Mrs. Dedalus's ghost that he is not responsible for the death of his mother.)

To get a better picture of the nature of Stephen's imaginary crimes and pathogenic beliefs in general it may be useful to ask "where do pathogenic beliefs stem from?". CMT tells us that pathogenic beliefs can be developed for any normal motive and can be caused by different events. As Joseph Weiss has suggested in "Unconscious Pathogenic Beliefs," we can differentiate two sequences of events that give rise to pathogenic beliefs. In the first sequence, "the child first attempts ... to reach a certain important goal" and if he "discovers that by such attempts he threatens his all-important ties to his parents" he connects the attempt to reach the goal with the threat to the parental ties. As a consequence of this pathogenic belief, "the child represses ... the goal in order to retain the parental ties" (71). I want to point out here one of the affinities between CMT and ORT: they both share the view that it is important for the child to experience the tie to the parent as secure. Otherwise, the child may not be able to separate from the parent and will seek to identify with him\her completely. A brief example should illustrate the CMT point of view.

Weiss describes one of his patients (Miss D.), who unconsciously believed that her mother wanted to possess her. She experienced even her mother's attempts to encourage her independence as evidence of her possessiveness. Miss D. assumed that her mother, by encouraging her independence, was attempting to assure herself that her daughter, despite such encouragement, would be unable to grow away from her. The patient retained this particular pathogenic belief into adulthood, and unable to disconfirm it, made a lot of personal sacrifices and gave up a

lot of important goals in order to protect her relationship with her mother (Beliefs 70). Though false, this pathogenic belief is very powerful because it was developed in early childhood as a part of the child's efforts at adaptation. It could have been retained for a lifetime if the patient had not managed to disconfirm it in therapy.

Some of the events that give rise to pathogenic beliefs in the sequence suggested by Weiss lead to a separation guilt (as in the case of Miss D.), which is "a child's guilt about separation from his mother" that "depends not only on the strength of his wish to become more independent on her but on her behavior as well," or to a survivor guilt, "which is the development of the belief that the child has betrayed his parents or sibling by receiving more of the good things in life than they" (Beliefs 72-73). Modell and Friedman suggest that separation guilt, "founded on the belief that growing up and separating from the mother will damage or even destroy her" (Friedman M. 26), is one of two kinds of survivor guilt. Friedman calls the second kind a "depletion guilt," a term which he applies only when referring to a sense of guilt "experienced typically toward the mother" (29). What separation and depletion guilt have in common is "the belief that one's own welfare is at the expense of another's" (26), but separation guilt can occasionally be extended to both parents. The fact that there is a separate term in CMT for a guilt felt toward the mother emphasizes once again the importance of the issue of guilt in the mother-child relationship. My discussion of Ulysses suggests that Stephen feels both depletion guilt and a survivor guilt.

Among the events that can lead to pathogenic beliefs in the second sequence suggested by Weiss is any "inherently traumatic event, such as

the illness or the death of a parent" for which the child blames himself (Beliefs 71). We find a typical example of this in *Ulysses*. The inherently traumatic events are usually accompanied by "strain" or "shock" traumas. A strain trauma is one which develops gradually as a result of a pathogenic relationship with a parent. A shock trauma, as opposed to a strain trauma, occurs after a severe and sudden shocking event (76). A well-known reaction of people to shock traumas is that they experience the traumatic event as a deserved punishment for certain pretraumatic motivations. An example should illustrate this. A woman, who began a therapy at 35, was "severely traumatized when her father deserted the family" (she was 14 then) and two years after that he was killed in a car accident. She "unconsciously took responsibility for her father's departure and death. She assumed that if she had been a better, more loving daughter, her father would have remained in the family and would not have been killed. Before her father's death she had enjoyed life." She "unconsciously assumed that her happiness had caused her father's death, and so inferred that she should not be happy, lest she bring another catastrophe." As a result of this pathogenic belief she suffered a personality change, which affected her college life, her married life and her relationship with her mother (Psychotherapy 75).

What this example and the example about Miss D. illustrate and suggest is that irrational unconscious guilt stems from distorted unconscious beliefs about having done something bad in the sense of having done something hurtful or being disloyal to another person toward whom one feels a special sense of attachment or responsibility. What this conceptualization of guilt elucidates is that, according to

CMT, "the most debilitating types of unconscious guilt stem primarily from irrational beliefs about how one has harmed one's parents and siblings" rather than seeing the origin of unconscious guilt "primarily in terms of an internalized fear of punishment by the castrating oedipal parent," which is the traditional psychoanalytic position (Bush 98). In my view, Stephen's guilt in Ulysses is not related to an oedipal complex; it stems from the irrational belief that he, with his behavior, has brought about the death of the mother.

CMT also assumes that incestuous wishes are not necessarily the major reason for a person's unconscious guilt. People can feel guilty about any harm they think they have caused, no matter whether this harm was consciously or unconsciously wished for, or whether it was the result of a particular action or an evil thought. For instance, there is a close relation between hostility and guilt. If a child has been especially hostile to the parent before the parent's death, and if the parent had appeared especially vulnerable to his child's hostility, the child might have inferred, and also come to believe, that, by his hostility, he had caused the death of the parent. I will argue in my next chapter that we can apply CMT's theory of guilt not only to the case of Stephen Dedalus but also to that of James Joyce.

Hostility is only one of the motives that can lead to irrational beliefs. As Weiss points out, after "the death of a parent, a child might retrospectively infer that he had, by various motives other than hostility (e.g. dependence or stubbornness), caused the parent's death" (Beliefs 72). Apart from hostility as one of the factors that play an important role for the development of pathogenic beliefs, there is the issue of disloyalty towards a parent, which I mentioned before. Michael

Friedman, commenting on a person who developed an intense feeling of guilt toward his mother for his strives for individuality, independence, autonomy and responsibility, says: "love and worry about his mother lead him to make a loving sacrifice of his very individuality for her welfare. He cannot bear to grow out of the relationship and leave her there, tragically crippled" (27). In another study, on survivor's guilt caused by shock traumas, Friedman observes: "On the basis of my long-standing research, I have reasons to believe that the survival is unconsciously felt as a betrayal of the dead parents, and being alive constitutes an ongoing conflict as well as a source of constant feelings of guilt and anxiety" (qtd. in Nederland 419). We come again to the conclusion that the feeling of disloyalty to a parent makes the survivor express loyalty to the parent, even when dead, by giving up all the things that have caused his hostility toward the parent. In fact, most inhibitions represent an attempt to identify with a family member toward whom one unconsciously feels guilty. In this way one tries to "reduce guilt through a self-sacrificial restoration of or a display of loyalty to the injured party" (Bush 102).

It is very important to point out once again that people who develop pathogenic beliefs due to traumatic events infer that they deserve the traumas and tend to repeat them throughout their lives. One of the reasons to repeat them may be to try to master them (Beliefs 74). In therapy patients continually work to disconfirm their pathogenic beliefs and master the traumatic experiences that gave rise to those beliefs by testing them in their relation to the therapist. I am not going to comment in detail on the technique of psychotherapy which CMT uses; I will mention only that patients have a testing

strategy "not only to disconfirm pathogenic beliefs, but also to use the therapist as an identification model in the process of repairing damaged self-esteem, overcoming irrational self-blame, improving reality testing capabilities, and developing a more rational and benevolent superego" (Bush 104). What is important for my study is that according to CMT people have the motivation to reenact traumatic events that made them feel guilty, worthless or undeserving, and in the process of doing so they begin to question the necessity for feeling guilty. The theory also emphasizes that "patients will try to extract the maximum benefit from any particular therapeutic approach by adapting their testing strategy to the therapist's theory and style" (Bush 105).

The reason I speak here about patients and therapy is not because the theory can have only a clinical application and can be used only in therapy, but because I try to adhere to the theoretical assumptions of CMT and the case examples present the best illustration of what the theory holds. As said before, in my analysis of Ulysses I use the approach of CMT. I realize that I am not going to deal with patients but with fictional characters. However, I find the CMT study of guilt, its origin and effects on human behavior, of great value. Using CMT's point of view, I would like to suggest that the process of creative writing can be seen as a means by which a person can confront and try to deal with the conflicts in his personal world. I do not treat authors as people who need therapists to resolve their problems but as artists who have the advantage to cope with any kind of trauma in writing. They repeat and recreate personal experiences in their art which enables them to master any traumatic personal events. The process of writing itself helps authors to make conscious some aspects of their own irrational

beliefs and implicitly disconfirm them. Creative writing can be looked upon as an experience which increases the author's conscious control over the effects of his unconscious beliefs and the imaginary crimes he could have committed.

In my next chapter, I will argue that the writing of *Ulysses* must have had a therapeutic effect for Joyce. As Susan Friedman suggests, "Only after a series of textual repetitions [*Stephen Hero* and *A Portrait*] can Joyce create a self-portrait that confronts the remorse, desire, and fear repressed after his mother's dying" (67). Creativity serves the author in the resolution of conflict. As John Clayton suggests, writing is "a gesture of healing" (4) and psychoanalysis gives us a new insight into particular patterns in the modern novel.

Chapter Two

"T Y R A N N I C A L S E C R E T S"

... no writer in English since Sterne has exploited the minute, unpromising material of his immediate experience so thoroughly as my brother [James Joyce] did, using it in order to delineate character or complete his picture of an environment. (Brother's 52)

A number of Joycean critics, such as Richard Ellmann, Susan Stanford Friedman, Sheldon Brivic, and Jeanne McKnight have commented on the autobiographical elements in Dubliners, A Portrait of the Artist as a Young Man, and Ulysses. They all agree that there are numerous parallels running between James Joyce and the protagonists in Dubliners and between Joyce and his character Stephen Dedalus. In Contemporary British Literature, for example, Heiney and Downs suggest that there is a close relationship between character and author. They argue that Stephen "resembles Joyce himself" and that although "there are elements of Joyce in Bloom," "Stephen is an autobiographical character to a much greater extent" (108). Brivic also calls attention to the correspondences between characters and author. In Joyce Between Freud and Jung, he points out that "as projections of Joyce, all of his protagonists share features of his personality and may be described as selves he left behind" (18). John Gordon also emphasizes that Joyce's works refer to the facts of his life so extensively that they are really about him. Commenting on Ulysses, he observes that the novel

"consistently reflects one recognizable intelligence variously incarnated in Stephen, Bloom, and the other characters" (47).

There are also other critics, such as John Riquelme, who, using the new critical theory of narratology, maintain that the author of *Dubliners*, *A Portrait*, and *Ulysses* is Stephen Dedalus himself (95). However, I think that we can accept Brivic's argument in *Joyce the Creator*:

Though he never embodied himself in fiction as a narrator, Joyce was increasingly present in his work because he projects himself in parts that added up to a complex Joycean entity. His personality unfolded itself into his work as his cannon grew more intimate, internal and self-indulgent, from social criticism to autobiography to personal depth to dream. (16)

If we believe that Joyce's characters are projections of himself, it may be useful to look at the person behind the author.

The investigation of autobiographical elements in Joyce's work is valuable and justified by the fictional recreation of a great number of incidents which Joyce had drawn upon from his personal life and experience. But it is important to emphasize that although the line between the fictional and the real may be sometimes blurred none of Joyce's works is an autobiography; each one of them is an artistic creation in which personal material has been reshaped, reworked, and reinvented. And if the characters are convincing, it is not because they are exact copies of real people or of aspects of the author himself, but because they are products of an acute observation, a vivid imagination, and a great talent.

However, it is useful to have some biographical information because it gives us a basis for analysis of the way in which the author

has exploited his personal experience in his works. Joyce himself must have approved a parallel study of an author and his characters since in his literary criticism on Ibsen, a writer he deeply admired, he observes that Ibsen wrote "essentially the same drama over and over again" and that he must have met "four or five characters whom he uses throughout his plays before he was twenty-five" (qtd. in Ellmann 276). That this is not a chance statement is suggested by the fact that Joyce relates a similar idea in Ulysses through his fictional character. Stephen's criticism of Shakespeare implies that Shakespeare's mind and personal experience deeply affected his work; in other words, as Stephen states it clearly, a genius makes "his own image ... the standard of all experience" (Ulysses 156).

James Joyce left his own image in Ulysses and, as T. S. Eliot has pointed out, "[w]e want to know who are the originals of his characters, and what were the origins of his episodes, so that we may unravel the web of memory and invention and discover how far and in what ways the crude material has been transformed" (Preface to My Brother's Keeper 12). In our attempt to "unravel the web of memory" of an author like James Joyce, we are very fortunate because we have not only his fictional works but also his collected letters, his brother's (Stanislaus Joyce's) The Complete Dublin Diary and My Brother's Keeper, Richard Ellmann's biography of Joyce, and the Colums's Our Friend James Joyce, to list a few. All these works contain important details concerning Joyce's family and friends, city and country, details which sometimes find fictional expressions.

For the purposes of my thesis, I will concentrate on the significance of two of James Joyce's personal experiences, namely his

separation from his mother and her death. I would like to suggest that these events in the author's life, and especially the death of the mother, are not only the "crude material" out of which fiction is created but also experiences that gave Joyce some of the motivation for the reworking and the remodeling of painful material in art. As I have already suggested, writing is a special way of dealing with any kind of personal trauma and, in my view, it had a therapeutic effect for James Joyce. Stanislaus Joyce, commenting on his brother's experience of writing, arrives at a similar idea:

For him [James Joyce] literature was not a comforting pastime that half lulls, half encumbers the conscience. It offered other satisfactions, grim realizations that dethrone tyrannical secrets in the heart and awaken in it a sense of liberation. And of sympathy, too. In the mirror of his art the ugliness of the Gorgon's head may be clearly reflected, but it is cleanly severed and does not turn the beholder's heart to stone. (Brother's 53)

This statement, coming from a person who knew James Joyce intimately, expresses for me how important it must have been for Joyce to write books. Two questions can be asked here: what were the "tyrannical secrets" to be dethroned and why did Joyce need literature to provide him "with a sense of liberation?" In an attempt to find the answers to these questions, we can turn to his biography.

James Joyce's difficulties in life began when he was nine years old and his parents had to remove him from the expensive boarding school of Clongowes Wood (1891) due to financial difficulties. The family descent had already begun, accompanied by squalor, misery, poverty, and

anxiety about rents, mortgages, and loans. As Clayton has pointed out, the family was exiled from status and class and Joyce himself was a writer who grew up in exile (49-50).

When the Joyces moved to Dublin in 1892 the family atmosphere became even more unbearable because of the drinking fits of John Joyce (James Joyce's father) which sometimes resulted in abusive behavior towards his family, and especially towards his wife. Stanislaus describes how the boys in the family had to protect their sisters because they were not safe in the house with their father. When alone with them, the father would attempt to strike them or would catch "at the thing nearest to hand--a poker, plate, cup or pan--to fling at them" (Diary 24). The fear and anxiety in the family were installed and were augmented by other "pretty scenes" (Brother's 74). On one occasion, in a drunken fit, the father made an attempt to strangle his wife and James had to jump on his back to prevent him from doing so (74). It seems somehow strange that even after such occasions James Joyce remained attached and close to his father and that his devotion to him remained unchanged throughout the years. A possible explanation can be found in "the family mythology of the early twentieth century." As Clayton suggests, "the arbitrary character of paternal rule remains, but not the power." The authority of the father was "a hollow structure, a mechanical pretense of solemn purpose propped up with boasting and bullying that imperfectly conceal a pathetic dependence" (50). Joyce's father perfectly fits this description. He could not provide his son with a figure to idealize or an ego ideal to serve as the basis for his child's identity. Joyce saw him as a failure. Stephen Dedalus sees his

own father in similar terms: "a good fellow, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past" (A Portrait 241). This description suggests that John Joyce served as a figure after whom Stephen's fictional father is modeled:

He had failed in all the careers that seemed open so promisingly before him--as a doctor, as an actor, as a singer, as a commercial secretary. He belonged to that class of men regarding whom it is impossible to postulate any social system of which they could be active members. They are saboteurs of life though they have the name of viveurs.

(Brother's 29)

Joyce was closer to his father than to his mother. "He was at loggerheads with her because he would have no truck with the religion to which she owed fidelity" (Brother's 53), Stanislaus explains. James's "hostility to a mother's wishes" (52) was fostered by the resentment of the mother's silent and patient suffering demanded by the self-sacrifice of her Catholic religion. So, very early in life Joyce might have felt a separation guilt, a guilt underlined by his feeling of betrayal towards his mother because of his hate of everything she stood for.

Later this guilt was developed towards his whole family when he left the country and went to study medicine in Paris in 1902. As the eldest son, he might have been expected to shoulder the responsibilities his father could not bear. In a way, he abandoned his family. Stanislaus observes about his brother's years in Paris that "there was also, perhaps in his unhappiness a pang of remorse that he, the eldest of the family, of whom so much was expected, had left it to its fate"

(Brother's 228). However, Joyce's sense of the family bond was deep and keen. And what Ellmann has predicted of the Stephen of A Portrait--that he will write letters home (Joyce 302)--applied also to Joyce.

The guilt of betraying the family was augmented by his mother's accusations. As said before, from CMT's point of view, if a child is accused by a parent of doing something wrong, he is likely to accept the accusation and to believe that he must have done something hurtful to the parent. Joyce's mother indirectly related this idea to her son: she silently accused him. The fact that she "listened with docility to her clerical counselors" who "tried to embitter her relationship with her eldest son" for having left the family "sank into his [James Joyce's] soul and gradually estranged him from her" (Brother's 227-28). The trauma of separation, of sundering, and betrayal was deeply rooted. Since the development of a separation guilt depends not only on the behavior of the mother but also on the strength of the wish to be more independent on her, one could say that separation guilt was well developed in Joyce. He left not only the family but also Ireland to liberate himself from mother, religion, and country. But he took with him the image of both the good and the bad mother. Joyce must have linked the image of the "bad" mother with the restrictions posed by Catholicism and Ireland. He also must have recreated this relationship in his fictional work because, as Susan Friedman suggests "the mother in Portrait remains the central force opposed to Stephen's flight into the modern. In this role, she represents the suffocations of both Church and State in Ireland" (63). Then, we can argue that Joyce projects the internalized image of the bad mother into his work: the mother is present under the various aspects of Ireland and, at its worst, as we

shall later see, she is the old sow that eats her farrow. In other words, as Shechner puts it, different allotropes of the mother are recreated in Joyce's art (Song 83). Stanislaus Joyce makes a similar point by saying:

[the mother] had become for my brother the type of the woman who fears and, with weak insistence and disapproval, tries to hinder the adventures of the spirit. Above all, she became to him the Irishwoman, the accomplice of the Catholic Church, which he called the scullery-maid of Christendom, the accomplice, that is to say, of a hybrid form of religion ... the accomplice, in fine, of the vigilant and ruthless enemy of free thought and the joy of living. (Brother's 234)

I will argue later that in Joyce's work the image of the "good" mother tries to drive out the image of the "bad" mother. It seems to me that there is a similar pattern in the author's personal life. Joyce left home and country to free himself from everything and everyone that attempts to hinder *the adventures of the spirit*. Alone and hungry, far away from home, he reminds us of the Stephen Dedalus of *A Portrait of the Artist* who at the end of the novel prepares to leave Ireland in order "to discover the mode of life or of art whereby [his] *spirit could express itself in unfettered freedom*" (emphasis added, *Portrait* 362). But in Paris (1902-03), Joyce needed more than ever the support and the comfort of the "good" mother. His mother, realizing this, wrote to him: "I only wish I was near you to look after and comfort you..." ([18 December 1902] *Letters II* 22). What Ellmann has said about Stephen's mother who prepares Stephen's clothing for the journey at the end of *A Portrait*--"she at any rate does not break with him" (Joyce 302)--may

quite well apply to Joyce's case; we even can add that Joyce himself does not and cannot break with his own mother. The mother in A Portrait says that her son must learn what the heart is and what it feels (386). We learn from one of Joyce's epiphanies what the heart feels: to put it in Stephen's words, it feels the need for *Amor matris*, the only true thing in life. But mother's love for Joyce implies the love of the "good" mother, the mother which in an epiphany is confused with the Virgin Mary (Brother's 227):

'She comes at night when the city is still; invisible, inaudible, all unsummoned. She comes from her ancient seat to visit the least of her children, mother most venerable, as though he had never been alien to her. She knows the inmost heart; therefore, she is gentle, nothing exacting; saying, I am susceptible of change, an imaginative influence in the hearts of my children. Who has the pity when you are sad among the strangers? Years and years I loved you when you lay in my womb' (Brother's 227).

The mother who "knows the inmost heart" of her children comes to the twenty-year-old Joyce in this dream, recorded later as the above epiphanies. There she is--the mother/Mother who is forgiving and understanding, who is not an "allwombing tomb" (Ulysses 48) but an inspiration, who is not hindering the flight of the imagination but stimulating it. In other words, the dream-epiphany reveals the image of the comforting, "the good-enough" mother (Winnicott) which the son wanted to retain. The availability of the mother as an introjected good object is very essential for the development of a stable and integrated ego.

That there are parallels between autobiography and fiction is suggested in this sentence from the epiphany we find in *Ulysses*: "Years and years I loved you, O my son, my firstborn, when you lay in my womb" (474). This quotation shows how personal experience has been incorporated into fictional material. We find another illustration in the death-bed scene. The death of the mother was a very painful experience for the author. John Joyce sent him a telegram in Paris (on Good Friday 1903): "Mother dying come home father." This sudden summons home must have given rise to a shock trauma. As Stanislaus observes, "it had come like the rude shock of reality" and "left indelible traces on his [James Joyce's] soul" (*Brother's* 227).

Mary Joyce did not die immediately after her son's return. She lingered on for several months. A few days before she died John Joyce, drunk again, said to her in the presence of James and Stanislaus: "I am finished. I can't do anymore. If you can't get well, die. Die and be damned to you!" (*Brother's* 130). This scene can be added to the "pretty scenes" Joyce has witnessed.

Mary Joyce died on 13 August 1903, at the age of forty-four, having "thrown her wasted body between her husband and her family" (*Brother's* 230). In the opening pages of *Ulysses* we have an account of the "wastedbody" of May Dedalus and a recreated version of the deathbed scene. The event, however, is fictionalized in a way which suggests that the character in the novel is tormented by feelings of guilt (see chapter three).

The biographical material tells us a different story than the one we find in *Ulysses*. The mother lapsed into unconsciousness, and it was not she but her brother, John Murray, who made an angry gesture to

Stanislaus and James to kneel down and pray. Neither of them paid any attention to him. Why did Joyce choose to recreate a more dramatic version of the death-bed scene in his work? Although there was never any real hostility between him and his mother, he must have felt guilty for not praying for her as she would have expected him to do. So it seems that the event has burnt itself into James Joyce's soul (Brother's 231). The betrayal towards the mother and her unrequested wish is reshaped into a scene in which the son has rejected the mother's last wish. Thus the unconscious material has come to the surface. The deeply-seated feeling of guilt has taken the form of a fictional story in which the character has to deal with his imaginary crime. Joyce himself had to face the same task. Later, he confessed to Nora: "My mother was slowly killed, I think, by my father's ill-treatment, by years of trouble, and by my cynical frankness of conduct" (Letters II 48).

This statement suggests that Joyce did infer that he was responsible at least in part for the death of his mother. We learn from CMT that people tend to take responsibility for anything unfortunate that happens to a parent: for a depressing illness or death, or for the ways in which the parents have treated each other. Witnessing all of these and as a result of feelings of disloyalty and betrayal toward the mother, James Joyce had all the reasons to develop a depletion guilt, a separation guilt, and a survivor's guilt. Whether he did or not, we can only guess, but it is a fact that Joyce was tormented by feelings of guilt. Joyce, who had been unable to pray for his mother himself, calmed his nine-year-old sister Mabel's grief by assuring her that their mother was in heaven, and that Mabel could pray for her: "Mother would

like that" (Brother's 237).

The mother, as Clayton points out, "was the centre Joyce had to feed from and, in guilt and self-assertion, to flee" (39). With her death, there was no centre either for Joyce or for the family. Shortly after her death in August, Joyce began to drink riotously (Brother's 240).

The trauma of separation, of sundering, begins to emerge in his work. It seems that, as Clayton observes, Joyce, like other modernist writers, has been crippled, "and the crippling is expressed and given shape in fiction, yet the act of shaping is an extraordinary expression of health and victory" (4). Joyce's belief that he killed his mother tormented him. Using CMT, I want to suggest that Joyce uses his art to repeat creatively his painful experience in an attempt to gain control over it and to rid himself of the feeling of guilt. I agree with McKnight who says that "what Joyce does as an artist is not to purge himself once and for all, but rather... to 'command ... the demons' by his words. Words were for Joyce, as they seem to have become for Stephen, instruments of potential power whereby fearful things in the inner and the outer world could be brought under control" (430). If we follow Joyce's work in progress, we will recognize that he did indeed bring under control fearful things: every work written after the mother's death marks a step in which the author increases his conscious control over the effects of his unconscious beliefs.

First comes a version of "Chamber Music," published in 1907, which ends: "My love, my love, my love, why have you left me alone?" (Letters II 27-8). This line suggests the despair of the son who feels lonely and vulnerable in the terrible emptiness of a motherless world. Soon

after the mother's death, Joyce writes another poem, "Tilly," which was not published till 1927.⁷ From the mood and the rhythm of the poem and from its central image, the tree bleeding for its torn bough, we can say that it is a poem of mourning. As Shechner points out, "there is not an obvious allusion to a mother's death and yet, and this is axiomatic, we may assume its presence throughout" (Song 76). What we have in "Tilly" is "a lament for the loss of maternal care as well as a dreary portrait of the Joyce family after May Joyce's death" (78). A pattern begins to emerge here: everything that Joyce writes after the death of his mother seems to recreate a terrible loss; to put it differently, and using ORT's point of view, "all creation is really a re-creation of a once loved and once whole, but now lost and ruined object, a ruined internal world and self" (Segal 390).

"Chamber Music" and "Tilly" are succeeded by the narrative essay, "A Portrait of the Artist," written for one day (January, 1904), which is even closer to the autobiographical material. Although there is no reference to the protagonist's mother or her death, there is a scene in which the character refuses to take communion for the sake of his art. In this essay we find several different projections of the mother. As Shechner has rightfully observed "the central fantasy is one of ecstatic oral merger with an omnibus whore/virgin/saint/muse/temptress whose very ambiguity is emblematic for the missing mother" (Song 78).

Stephen Hero and A Portrait of the Artist as a Young Man come next. They both recreate a mother's request and her son's refusal. However, although in these works the son does not deny the mother's dying wish, he does refuse to perform his Easter duty before he leaves for Paris. Important issues which concern the mother-son relationship

in Ulysses originate in its immediate predecessor. Therefore, I will discuss briefly some ideas in A Portrait which, as we shall later see, are further developed in Ulysses.

As early as A Portrait, Joyce suggests that Stephen strives to define the boundaries of his self. From the opening pages of the novel, he is aware of the threat of losing his identity in the infinity and the chaos of the outside world, or to use ORT, he is afraid that the original sense of self may be almost entirely lost (Ogden 227). Joyce tells us that Stephen, as a boy, was "pained" because "he did not know where the universe ended" (Portrait 179) and that he was imagining the existence of "a thin, thin line .. all around everything" (178). The symbolism of the "thin line" suggests that in order to find his place in the world, Stephen has to draw the boundaries of his own ego first. To do so, he has to isolate himself from his immediate surroundings: family and country.

"Isolation is the first principle of artistic economy," observes Joyce in one of his letters and in the essay preceding A Portrait (Ellmann, Joyce 123). Joyce's own self-imposed exile and alienation are projected in his work. No wonder then that the Stephen we meet in A Portrait is preoccupied with feelings of isolation. As a young artist he faces the difficult task to separate himself from his family, and especially from the mother. His life at Clongowes reveals the anxiety he experiences as a result of the sundering with the mother. For Stephen, the boys at the college, with their talks of violence ("a toe in the rump"), personify the threat which the external world poses to him. Therefore, it is not surprising that "he longed to be at home and lay his head on his mother's lap" (Portrait 177). What Stephen needs at

this point is the "good-enough mother" (Winnicott).

Stephen remembers the mother in moments of self-pity and distress both in A Portrait and Ulysses. When he recalls how mean it was of Wells to shoulder him in the square ditch, how cold and slimy it had been, he returns to his mother at the hearth with "such a lovely warm smell" (Portrait 177). The mother is associated with the hearth, with the comfort and warmth it brings. Thus Joyce suggests that Stephen needs both the comfort and the protection of the good mother. As a young boy, he is able to evoke the image of the good mother and to nurture from it. Judging by the fact that the image is available, we may conclude that at this point of Stephen's life the good mother prevails over the other aspects of the internalized mother.

However, Joyce implies early in the novel that although Stephen wants to be close to the mother he is aware that utter dependence on her is a threat to his own self. On one occasion, Stephen thinks how nice it would be to stay the night at a peasant's cottage in Clane. He imagines himself sitting before the "fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants" (Portrait 180). Stephen longs for warmth associated with darkness and pleasant smell, but the comfort and the peace which this picture evokes are disturbed by an intruding fantasy: "O, the road there between the trees was dark! You would be lost in the dark" (180). For Stephen, "the warm dark" is also "the dark" in which he can be lost. The two characteristics of the dark in this passage are suggestive of both the life-giving and the engulfing womb. As we shall see, Joyce develops the same idea in Ulysses. Bloom's comment, "Oomb, allwombing tomb" (48), reveals not only the longing for the womb but also the fear

of entombment, two feelings which are equally disturbing for Stephen both in Ulysses and in A Portrait.

The threat of engulfment manifests itself in various ways throughout A Portrait. As many critics have observed, the novel has a cyclical form. Each chapter starts with Stephen establishing himself in a new environment "where Stephen strives for mastery aimed at a mother figure" (Brivic, Progress 309). The mother which Stephen comes to experience as a threat is not the real mother but her social and institutional representations: she is Ireland, the prostitute, and most of all the Holy Mother Church, whose hell "has enlarged its soul and opened its mouth without any limits" (Portrait 217). Clayton commenting on the novel, points out:

the structure of the novel is the same from chapter to chapter: Stephen enters chaos; he experiences contradiction in the given world and in himself; he tries to integrate warring elements, especially (religious) obedience and (erotic) rebelliousness, so that the world feels harmonious. By the end of one chapter, he feels he has succeeded: the prostitute is the Virgin Mary or else the Virgin is eroticized; obedience is radiated with passion and glory, or else rebellion is experienced as higher spiritual obedience. But by the succeeding chapter, the integration breaks down.

The world and the self need to be reinvented. (71)

In order to reinvent himself, Stephen has to deal with the different projections of the mother that fetter his personal and artistic development. As ORT holds, it is essential for one's personal integrity not to succumb to the pervasive "darkness" of the bad objects. The most

disabling image for Stephen in A Portrait is associated with the Church. Although Stephen has refused to take communion for the sake of his art, at the end of the novel he still feels the paralyzing power of the Church. Cranly emphasizes this point by saying to Stephen:

- It is a curious thing, do you know, Cranly said
dispassionately, how your mind is supersaturated with the
religion in which you say you disbelieve. Did you believe in
it when you were at school? I bet you did.

- I did, Stephen answered. ... I was someone else then.

(Portrait 358)

Although Stephen claims to have changed, it seems that his confidence falters after his conversation with Cranly. As a result, a few days later he decides to leave Ireland. I have already suggested that the reasons for artists to break away from home and country are psychological. James Joyce shows how essential it is for Stephen to make three refusals: to participate in Irish politics, to remain in his family, and to enter the priesthood.

Stephen's impulse in A Portrait is to escape the constraints of his world: "The end he had been born to serve yet he did not see had led him to escape by an unseen path" (345). However, Joyce's Stephen Dedalus is marked by his name which evokes the Greek myth of Daedalus and Icarus. When he hears his name called out in Greek by the swimmers, his mind is lifted out of time: "So timeless seemed the gray warm air, so fluid and impersonal his own mood, that all ages were as one to him" (348).⁸ In this moment of timelessness Stephen "reinvents himself into the son of Dedalus" (Clayton 74). He is joining ancient poets and gods and, for the first time in the novel, is seeing with the eyes of an

artist. The girl he catches a glimpse of is a perfect symbol of beauty. In this epiphanic moment Stephen is able to see her without the inhibitions of Irish Catholicism or the selfishness of a young man; he looks at her with the awe of an artist.

It is easy to guess that the seashore is the only setting in which Joyce can place his character to experience his artistic vision. For Joyce, and for Stephen in both A Portrait and Ulysses, the journey to the seashore is like a classic journey to Hades. I will argue in chapter three that the sea is a pervasive and powerful symbol in Joyce's canon and that the images of both the good and the bad mother are projected in it. I want to mention here that it is not a mere coincidence that in the climactic scene in A Portrait Stephen walks alone by the sea and that there is a parallel scene in Ulysses which is of an equal importance. The artist, roaming the edge of the sea, is vacillating between fear and confidence, vagueness and acute observation, dead words and new visions. For him the sea, which is constantly changing and yet the same, can be a source of renewal and vitality. As Brivic observes, "if Stephen cannot explain why the sea exerts such power over him, it must be because the source of this power is beyond knowing." In the beach scene, Stephen achieves a contact with God. This god seems to be the "eternal imagination," a god of art, of which Stephen later proclaims himself a priest. (Creator 86).

But, much like in Ulysses, the sea has two faces: one is comforting and the other threatening. Looking out to the horizon, Stephen in A Portrait sees a darkening squall in the distance and realizes "how his flesh dreaded the cold infrahuman odour of the sea" (267). He is seized by a feeling of fear and as a result he writes

phrases like "veiled sunlight," "vague arras," and "pitiable nakedness" which suggest that his artistry falters. Then, when he hears his name, he feels superior to everything that surrounds him because he thinks that he can control his fear and will be able to soar higher and higher in his attempts at artistic creation. However, in the seashore scene in A Portrait, Stephen in his ecstatic "flying sunward" reminds us more of the impetuous Icarus who flew closer to the sun and fell into the sea than of the crafty Daedalus who fashioned the wings and got home safely. In my view, the beach scene in Ulysses, which is recreated in a less emotional but more complicated manner, gives us a glimpse of a Daedelian artist.

Stephen's revolt in A Portrait is against priesthood, against religion, i.e. against everything his mother stands for. Joyce reminds us at the end of the novel that it is the mother who tries to impede his flight towards the "reality of experience" and make him "come back to faith." "Cannot repent," Stephen tells her and leaves for Paris (365). However, as I suggested in the beginning of this chapter, it seems that Stephen leaves Ireland not only with his luggage but also with a feeling of guilt. His feeling of guilt is augmented and recreated more dramatically in Ulysses.

Ulysses is not just a novel that tells the reader about Stephen's life in exile; it is a novel which marks a further step in the artistic development of Joyce himself. It is the first work in which he deals with the mother's dying request, the son's refusal and the ensuing feeling of paralyzing guilt. Sheldon Brivic rightfully observes:

The artist ... converts the worldly being of his beauty and life into forms that can be dispensed perpetually, both to the

world he creates and to the one we live in.

He [Joyce] maintained a superior attitude towards everything outside himself for the most part of *Dubliners* and *Portrait*, but in writing *Portrait* he began to immerse himself in the otherness of his work by seeing himself from outside himself. He entered his world substantially when he divided himself between Stephen and Bloom in *Ulysses*. After this, his mind no longer oriented outside the work, but between its components. The interplay of active forces in his last two novels gave them psychic life. (Creator 12)

Looking at Joyce's work in progress, we realize that his art recreates experience and projects emotional stress. Joyce, like his fictional character Stephen Dedalus, had to reinvent his personal world and to deal with traumatic experiences. While Stephen smashes the ghost brandishing his ashplant, James Joyce confronts the demons of remorse and guilt by creating a fictional projection of himself. And if Joyce is not the guilt-paralyzed Stephen we meet in *Ulysses*, it is because what Joyce has accomplished is still to be achieved by Stephen.

Chapter Three

"THE ARTIST DESCENDS WITHIN HIMSELF"

The presence of the mother in Stephen's life in Ulysses is highly personal. She represents, on the one hand, the physical source of life and, on the other, a source of emotional embarrassment and guilt. The loss of the mother is a painful event for Stephen but it is transformed from a personal trauma into a key element in his signature as an artist.

Referring to the autobiographical elements in "Hamlet," Stephen argues that the artist does not merely work out his own suffering into therapeutic words; he discovers and reinvents the world by coming to terms with himself. "We walk through ourselves meeting, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love," says Stephen in "Scylla and Charybdis" (175). Of all these, "walking through himself," Stephen also meets a ghost, the ghost of his dead mother. It appears and speaks to him throughout Ulysses, and thus reveals one of the unifying patterns in the novel. As Shari Benstock suggests, "the repeated appearances of May Goulding's ghost" have an important function: they "provide the major link between Stephen and Prince Hamlet" (401).

The most important factor of death is that it is irrevocable and that the absence of a person, no matter whether it is experienced as good or bad, is absolute. Everything becomes impalpable. Stephen, in the debate over Hamlet, defines a ghost in similar terms: "one who has faded into impalpability through death, through absence" (Ulysses 154). But Mrs. Dedalus, though "impalpable," is present in Ulysses. Benstock suggests that it is the mother who refuses to fade into impalpability

internalized object. This is a corollary of the sense of guilt. He feels that his imaginary crime towards the mother has destroyed her and turned her into a persecutor. In the opening chapter of *Ulysses* Stephen is "depressed by his own voice" (7), pain frets his heart (5), "memories beset his brooding brain" (9), his wounds are gaping (8). The description of his state of mind expresses that he has not separated from his mother psychologically. That is why Stephen takes Mulligan's remark--"O, it's only Dedalus whose mother is beastly dead" (7)--very personally. Mulligan tries to explain his reference to Mrs. Dedalus as "beastly dead" in medical terms: "I see them pop off every day ... cerebral lobes not functioning" (7) but Stephen rejects Mulligan's apologies because an offense to the mother is an offense to the son. Thus Joyce makes the symbolic tie between Stephen and his mother even more painfully clear. Mrs. Dedalus's death is a death to Stephen. We realize that she was like the air--a life-sustaining, all supporting environment which was insurmountable for him and taken as granted, until it was gone (Balint 66-7).

The mother comes to Stephen again and again. When Mulligan sings lines from Yeats's "Who Goes with Fergus?" Stephen remembers that he sang them to Mrs. Dedalus:

*And no more turn aside and brood
Upon love's bitter mystery
For Fergus rules the brazen cars. (8)*

The words of the poem, which Stephen sang to his dying mother hoping to alleviate the suffering, now seem to relieve his mind and help him create an order out of the confused memories and impressions. If we look at the next three lines of Yeats's poem which are not quoted but

die in peace, the words that she wanted to hear at her deathbed:

"Liliata rutilantium te confessorum turba circumdet: iubilantium te virginum chorus excipiat" ("May the glittering throng of confessors, bright as lilies, gather about you. May the glorious choir of virgins receive you" [Gifford 10].) Thus, Buck Mulligan's accusation not only reminds Stephen of his sin, but it also puts into audible words Stephen's hidden feelings of guilt:

- The aunt thinks you killed your mother. That's why she won't let me have anything to do with you.

...

- You could have knelt down, damn it, Kinch, when your dying mother asked you, Buck Mulligan said. I am hyperborean as much as you. But to think of your mother begging you with her last breath to kneel down and to pray for her. And you refused. There is something sinister in you. (5)

He did not pray for her; however, he did sing for her Yeats's "Who goes with Fergus?" Being an artist, he gave her a piece of what he cherished most: art. But the fact that in his flights of imagination, as we shall later see, Stephen always encounters the haunting and disabling image of the mother suggests that he is vulnerable and guilt-paralyzed. Using CMT, I want to suggest that Stephen must have inferred that his refusal to pray for the mother has destroyed her. We may also argue that after her death he comes to associate art with a feeling of guilt, i.e. unconsciously he is reminded of Yeats's poem which evokes the image of the dying mother. So although Stephen does not accept Mulligan's accusation--"

Someone killed her, Stephen said gloomily. (5)"-- he is tormented by the imaginary crime (CMT) of killing his mother. His overwhelming feelings of remorse are expressed outwardly by his refusal to wear clothes that are not black. "He kills his mother but he can't wear grey trousers" (5), says Mulligan once again reminding Stephen of his sin. But what is more important is that Stephen's mind is absorbed by the feelings of guilt. In his imagination the image of mother, and, I suggest, the bad aspect of the introjected mother, comes to reproach him. As Shechner suggests, she operates as a threat to her son (Song 85). We find an illustration of this in the dream, which Stephen recalls in "Telemachus."

Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny black coatsleeve. Pain, that was not yet the pain of love, fretted his heart. Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. Across the threadbare cuffedge he saw the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of the bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. (5)

This dream, like all memories of the mother, is very vivid. And no wonder, because the mother in the dream is an internal object and as

such, as ORT tells us, she can be experienced as if she actually exists (Greenberg and Mitchell 14).

Unlike the ghost of Hamlet's father, the ghost of Mrs. Dedalus has no message to deliver. It seems that its only purpose is to haunt Stephen and to remind him of his guilt. This reveals another characteristic of the internalized "bad" objects: they are felt like "foreign objects" inside us, like nightmares and ghosts; in other words, they are felt like appalling and inescapable persecutors. Stephen experiences the vision of the mother in similar terms: it is "reproachful" and "mute," her breath bends upon him giving out "a faint odour of wetted ashes." It is as if Mrs. Dedalus's death is transmitted directly to Stephen, who is stricken by an equally rotting cancer: mental paralysis, or to quote Mulligan, "g. p. i."--"[g]eneral paralysis of the insane" (6). The passage quoted above, purposefully placed in the opening chapter of *Ulysses*, has an important function: it suggests that it is the internalized image of the bad mother which causes Stephen's mental and artistic paralysis.

Throughout the passage Stephen is perfectly still. His senses of smell, sound, sight and touch are active, but caught in the web of the memory, he views everything as though the mother's phantom envelops it. Thus Joyce implies that Stephen can see his dreams and memories more clearly than the distant view, that despite his desire to gain "distance" on his life, family and himself, he is yet incapable of doing so. Therefore, for the moment, Stephen cannot associate the sea with "a great sweet mother" as Mulligan does. Metaphorically speaking, Stephen's guilt blocks his view of the sea. The suit of mourning he has been wearing for more than a year, with its "threadbare cuffedge" of his

"shiny black coat-sleeve," stands between him and a potentially great sweetness that supports one's weight effortlessly--a fluid medium which has no sharp boundaries separating the individual from it (Balint 66-67). So for Stephen, persecuted by the introjected image of the bad mother, the sea--"the great sweet mother"--is in the distant view. At the moment, he can only see the sea in terms of the dying Mrs. Dedalus. The "bowl of white china" holding "green sluggish bile" becomes the "dull green mass of liquid" in Dublin Bay. "The ring of the bay" with its circular form and the images which Stephen invests in it encompass and encumber his imagination.

The sea as a symbol plays an important role in *Ulysses*. In "The Return of the Repressed," Susan Friedman also comments on the dual function of the sea in the novel. She says:

For Stephen, the sea images the dual aspect of his mother and his feelings for her. She is both "a great sweet mother" (*U* 106-7) and the green bile she vomits (*U* 110). Her arms enfold and suffocate. She is the place of life and death, the site of origin and end. She is the body that is both pure and polluted, a matrix of what is a taboo - both desired and feared by the son. (66).

Melanie Klein has mentioned in *Contributions to Psychoanalysis* that one aspect of the inner world, its mysterious inaccessible quality, is also symbolically represented by far away, by looking into space, both not tangible, incapable of exploration (303). In the passage above Stephen is "gazing" at the sea. The sea, as a symbol, is incapable of exploration. It is always changing and yet the same. It is an image of release and freedom, but its waters sometimes remind of trouble, of

their power to embrace and take away. We are told that Stephen is afraid of water. Metaphorically speaking, he is aware of the danger of death by drowning. For him, an artist, it means inability to create.

However, Stephen needs the "mighty" power of the sea and the infinite possibilities it offers, one of which is to encounter the image of "the great sweet mother" projected in the sea. ORT supports the idea that only whole objects are introjected although their various aspects are internalized as "good" or "bad." Then, we can argue that the sea in the distant view, that hails to Stephen, symbolizes the image of the good mother which he feels is lost and so far away. In this sense, his gazing at the sea can be interpreted as an attempt to regain the image of the good mother whom he wishes to feel ever present.

The problem Stephen faces in "Telemachus," and Ulysses in general, is twofold: he wishes to remain inseparable from the mother, the source of life, and, at the same time, he cannot live with the internalized image of the bad mother, which is sustained by his remorseful conscience. The different aspects of the mother which Stephen has internalized give rise to a conflict in him. He feels incapable of achieving his goals because of the bad object he contains and the pathogenic beliefs he has developed. In the heart-gnawing "agenbite of inwit," the dead mother is a "ghoul," a "chewer of corpses," who presses her unsatiated mouth as closely to her son as to an endless source of food (10). Stephen experiences the anxiety of the intrusion into him of the image of the bad mother. He also feels haunted because of the incompatible demands she seems to make on him.

Stephen's fear of the introjection of the bad mother is paralyzing because he is connected and identifies himself with her badness as an

internalized object. This is a corollary of the sense of guilt. He feels that his imaginary crime towards the mother has destroyed her and turned her into a persecutor. In the opening chapter of *Ulysses* Stephen is "depressed by his own voice" (7), pain frets his heart (5), "memories beset his brooding brain" (9), his wounds are gaping (8). The description of his state of mind expresses that he has not separated from his mother psychologically. That is why Stephen takes Mulligan's remark--"O, it's only Dedalus whose mother is beastly dead" (7)--very personally. Mulligan tries to explain his reference to Mrs. Dedalus as "beastly dead" in medical terms: "I see them pop off every day ... cerebral lobes not functioning" (7) but Stephen rejects Mulligan's apologies because an offense to the mother is an offense to the son. Thus Joyce makes the symbolic tie between Stephen and his mother even more painfully clear. Mrs. Dedalus's death is a death to Stephen. We realize that she was like the air--a life-sustaining, all supporting environment which was insurmountable for him and taken as granted, until it was gone (Balint 66-7).

The mother comes to Stephen again and again. When Mulligan sings lines from Yeats's "Who Goes with Fergus?" Stephen remembers that he sang them to Mrs. Dedalus:

And no more turn aside and brood

Upon love's bitter mystery

For Fergus rules the brazen cars. (8)

The words of the poem, which Stephen sang to his dying mother hoping to alleviate the suffering, now seem to relieve his mind and help him create an order out of the confused memories and impressions. If we look at the next three lines of Yeats's poem which are not quoted but

complete the thought, we will see that they tell us something very important: Fergus "rules the shadows of the wood/ And the white breast of the dim sea,/ And all disheveled wandering stars" (Gifford 10). In other words, Fergus exerts his male dominance over the feminine nature. To call attention to this idea, Joyce incorporates the images of the unquoted lines in the following description:

Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpsprings merging their twining chords. Wavewhite wedded words shimmering on the dim tide.

(9)

The heroic myth of male supremacy is inverted in Ulysses. What Joyce offers us is a reverse relationship between man and woman: the male dominance is shattered by that of the woman. Stephen, the artist, can imitate Fergus, the ruler, but only to a certain point. Whenever the maternal phantom appears he cannot focus and control the material out of which art is created. The ghost is a reminder that the mother, like the sea and like nature herself, cannot be subdued.

The image of the mother again intrudes into the moment of peace evoked by the picture of woodshadows and sea waters. Again, it clouds the view; the bay is shadowed in deeper green, and the white breasts of the dim sea turn into a "a bowl of bitter waters" (8). Stephen remembers the mother "crying in her wretched bed" and "love's bitter mystery" (8). The bitterness is that the mother dies but the mystery is that the love for the mother does not. Joyce implies again that the

feeling of oneness with the mother is not dead in Stephen. That is why he is like a bereaved child, vulnerable and lonely. "Where now?" (8) is a question whose answer seems difficult to find. Using ORT, we can argue here that due to severe deprivation of a nurturing relationship, Stephen's regressed ego has withdrawn both from external and internal objects. Hence, he experiences a frightening feeling of emptiness.

The mother reappears, surrounded by the voices chanting the prayer for the dead that Stephen refused to say. "Her eyes are glazing, staring out of death to shake and bend" his soul and to strike him down to his knees to pray (9). Stephen experiences the mother as an internal object which will either make him obey or will destroy him. Stephen's refusal to succumb to the demolishing power is a matter of self-preservation: in order to save his self he has to confront her: "No mother. Let me be and let me live" (9).⁹ This response to the violent intrusion of the mental object is purposefully ambivalent: it can be read as the direct address of a desperate son to his mother to let him go, i.e. as a plea not to be haunted by guilt, or it can be read as an elliptical statement which declares that there is no mother that can influence him and that he will "be" and will "live," i.e. that the death of the mother has released him. Whatever the interpretation may be, the two sentences illustrate how language operates in *Ulysses* to translate different kinds of experience in words.

However, it is more plausible that "Let me be and let me live" is an agonized cry of the artist who wants to escape from the inhibitions of his private emotions. There is a parallel situation of which Stephen reminds us in his discussion of Shakespeare. Stephen recalls the scene in *Coriolanus* between the hero and his mother at the gates of Rome

("Scylla and Charybdis"). Volumnia begs her son not to enter Rome with the Volces and destroy Rome. Coriolanus responds:

My mother bows...

Great nature cries, 'Deny not.'--Let the Volces

Plough Rome and harrow Italy: I'll never

Be such a gosling to obey instinct, but stand

As if a man were author of himself,

And knew no other kin. (qtd. in Gifford 196)

Stephen, much like Coriolanus, wants to be his own authority and rule-maker. In order to achieve this he has to rid himself of his mother's ghost. The pervasive guilt associated with the mother is taking control of his mind and blocking his imagination. Then, his effort to free himself of the obsessive presence of the absent mother is not only a matter of repudiating her religion; it is motivated by the need of the artist to gain control over his imagination.

It is important that Stephen refers to the famous scene in Coriolanus as Shakespeare's tribute to his own dead mother: I'll "stand as if a man were author of himself/ And knew no other kin." The reasons for the artist to break with home, as both ORT and CMT hold, are psychological. The deep and the strong feelings he feels towards his family, in Stephen's case towards his mother, devour his creative energy. He has to escape from the ghostly family nets that fetter him in order to be free to invest his emotion in art. In the discussion of incest Stephen explains that Aquinas calls incestuous desire "avarice of the emotions." For Stephen this means that "the love so given to the near in blood is covetously withheld from some stranger who, it may be, hungers for it" (205). But if these feelings are redirected, they can

be a source of creative energy. This explains why Stephen thinks that "Amor matris, subjective and objective genitive, may be the only true thing in life" (23). The son has to deny the maternal phantom, the love of the mother that entombs, and to preserve the soothing image of the "good enough mother" in order to be able to create.

Joyce calls attention to this idea early in the novel. Mulligan, immediately after accusing Stephen of his mother's death, calls him "the loveliest mummer of them all" (5). This pun, which implies the identification of the artist as a "mummer" (an imitator) and a "mamma" (a mother), suggests that there will be a transformation in the novel after which Stephen will be not an imitator of life in art but a source of life himself; in other words, he himself will be a mother, who will create life through words. Richard Ellmann, in discussion of the concept of imagination in A Portrait, observes that "Joyce was obviously well-pleased with the paradox into which his method had put him, that he was, as the artist framing his own development in a constructed matrix, his own mother" (Joyce 309). This statement may be also applied to Joyce's character in Ulysses. But to be able to "mother" words, Stephen has first to confront and deny the introjected image of the "bad" mother. The task is not easy because different aspects of the introjected mother are projected everywhere in Joyce's Dublin. As Mark Shechner observes:

The lost mother is numinous and mythic--she expands into every category of experience, investing an entire universe with promises of love, abandonment, punishment and an aura of bitter mystery. She is the Church, Stephen's Italian master, "A crazy queen, old and jealous," as well as the Virgin. She

is present under the various aspects of Ireland: the old sow that eats her farrow, Kathleen ni Houlihan, the peasant milkwoman. She is the promised land towards whom all voyages tend... She is ... "the great sweet mother. (85)

Here, Shechner argues that the image of the mother is polymorphous. I agree with that, but I want to suggest that the different projections of the mother can be reduced to two categories: the bad mother, which operates as a threat to her son's personal and artistic identity and the good mother, who is nurturing, soothing and helps his process of integration as an artist. For me, as I already suggested, the sea in Ulysses represents a perfect example of how the internalized good and bad aspects of an object (the mother) can be projected and invested in one whole object (the sea).

This is not the case with the milkwoman. She reveals aspects of the "bad" mother. In her presence Stephen feels uneasy and asks whether she, like the mother's ghost, is there to "upbraid" (12). And no wonder, because Joyce endows her with Mrs. Dedalus's characteristics. Her capacity for mother love is suggested immediately. As soon as she enters the room, she approaches Stephen and stands at his elbow, bringing light out of the darkness: "That's a lovely morning, sir... Glory be to God" (12). Like a mother, she has come to nourish her son with "rich white milk": a "measureful and a tilly" (12). As a source of food, her supplies seem inexhaustible: "Crouching by a patient cow at daybreak in the lush field, a witch on her toadstool, her wrinkled fingers quick at the squirting dugs. They loved about her whom they knew, dew-silky cattle" (12). She is close to Stephen but, much like his mother, the milkwoman is surrounded by a priest (Haines) and a doctor

(Mulligan). Her pious praise of God and her nationalistic delight in Gaelic also recall Mrs. Dedalus. For Stephen, she is "Silk of the kine and poor old woman, names given her in olden times" (12). Those names are traditional epithets for Ireland.¹⁰ But the milkwoman does not symbolize Ireland as a motherland; she symbolizes the Ireland that has been betrayed by both the English and the Irish. She is "a wandering crone, lowly form of an immortal, serving the conqueror and her gay betrayer, their common cuckquean" (12).

In his encounter with the milkwoman, Stephen experiences the whole gamut of emotions in relation to his mother, i.e. oral desires, frustration, anxiety, and guilt. Stephen, the motherless son, is drawn instinctively to the milkwoman because she, as a projection of his mother, is profoundly maternal. However, he "scorns to beg her favour," yet he seems to need it (12); he listens in "scornful silence" as she bows her head to Mulligan, but he thinks of himself "me she slights" (12). In her presence Stephen relives the frustration of the deprivation of the mother and feels that someone else is taking her away from him.

His feelings towards her are complicated: there is scorn, pity to the "poor old creature" (12), and silent awe. However, he is not and cannot be emotionally fused with her. She powerfully revives his desire to unite himself with the mother, but as a projection of a bad internal object, the milkwoman also revives the ensuing anxiety. She brings milk, but her own paps are shrunken, her fingers are wrinkled, and most important of all, she "bows her old head" to a "voice that speaks to her loudly, her bonnesetter, her medicineman" and to a "voice that will shrive and oil" her. (14) All these characteristics definitely make her

a palpable reincarnation of the "bad" mother.

ORT holds that people introject not only different aspects of a whole subject but also their relationship with the subject. Thus in *Ulysses*, we find projections not only of Mrs. Dedalus, but also of Stephen's relationship with her. In the classroom of Mr. Deasy's school, Stephen is drawn to a skinny boy, Sargent, with weak eyes and slanted glasses who reminds him of himself as a child. Stephen looks at his algebra copybook:

The word *Sums* was written on the headline. Beneath were sloping figures and at foot a crooked signature with blind loops and a blot. Cyril Sargent: his name and his seal ...

Stephen touched the edges of the book. Futility. (23)

The signature of the boy is his "seal," his sign, but the figures are sloping, the markings on the page are crooked. The futility of the boy is striking. For a moment, Stephen sees himself in the boy--weak and frail, trying to scribble at hopeless sums--and identifies with him:

Like him was I, these sloping shoulders, this gracelessness. My childhood bends beside me. Too far for me to lay a hand there once or lightly. Mine is far and his secret as our eyes. Secrets, silent, stony, sit in the dark palaces of both our hearts: secrets weary of their tyranny: tyrants willing to be dethroned. (24)

The encounter with the boy is for Stephen an encounter with himself. Like Sargent, Stephen has his own moments of futility when he tries to scribble words. Then, we can argue that the child with his "crooked signature" stands for the image of the failed artist, an image opposed to that of the artist, whose signature is his seal and sign and who can

be associated with heroic figures like Daedalus and Shakespeare.

The encounter with the boy for Stephen is also an encounter with the dead mother. At first, Stephen is struck by the outward ugliness of the boy, but then he remembers that "someone had loved him, borne him in her arms and in her heart," that "she [the boy's mother] had loved his weak watery blood drained from her own" (23). Stephen's thoughts concerning the boy evoke the memory of his own mother. Again, he feels guilty, recalling the "odour of rosewood and wetted ashes" (23). His guilt here is associated with a fox scraping the earth: "A poor soul gone to heaven [his mother]: and on a heath beneath winking stars a fox, red reek of rapine in his fur, with merciless bright eyes scraped in the earth, listened, scraped up the earth, listened, scraped and scraped" (23). The image of the fox is another projection of the "bad mother" in Stephen's mind. The fox, metaphorically speaking, is taking Stephen to the grave of the mother, and, obsessing his imagination, is destroying all the material for his art. Later references in *Ulysses* also link Stephen, the hunted artist, with the fox (159).

The memory of the mother not only makes Stephen feel guilty; it makes him look silly. At the moment, all his efforts to comment on the essential facts of life appear futile. The mathematical signs in Sargent's copybook reflect on Stephen's state of mind: "Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors" (23). The figures are "symbols": quaint imitations of the real signs. The view they provide of reality is the one seen through slanted glasses. This reminds us of Stephen's gazing at the sea in "Telemachus," whose view is

obstructed and distorted by the memory of the mother. Again, Joyce implies that Stephen's artistic problems stem from his filial guilt.

In Stephen's highest flights of imagination, the haunting image of the mother reappears, his artistry seems false and futile and he sees himself alone and vulnerable. This idea finds its expression in the beach scene. Stephen sees a gypsy couple on the beach towards evening. He imagines in the woman a combination of the Virgin Mary, Eve, Penelope, and his own mother. He does so because, for him, they all contain within their forms the mysterious movement of sealike waters: "Tides, myriadislanded, within her, blood not mine, oinopa ponton, a wine-dark sea. Behold the handmaid of the moon. In sleep the wet sign calls her hour, bids her rise. Bridebed, childbed, bed of death, ghostcandled" (40).

Stephen pulls out a piece of paper and scribbles the words of a poem. He feels much like Sargent, insecure and weak. He fears that his attempt to create will prove futile, that his seal will be that of a failed artist. "Who ever anywhere will read these written words?," he wonders. His ingenuity again falters and he sees himself tense and weak. In a moment of self-pity he says: "Touch me. Soft eyes. Soft soft hand. I am lonely here. O, touch me soon, now What is that word known to all men? I am quiet here alone. Sad, too. Touch me, touch me" (41). To whom does he direct his appeal? Is this utterance a plea to death or is it the desperate cry of a bereaved child who tries to evoke the image of the good, soothing mother who can nurture his imagination? Perhaps, both. Lonely on the beach, he feels isolated, much like Sargent. There is no touch, no answer. He is alone in his quest for the "word known to all men."

Stephen's epic adventure in *Ulysses* is most of all linguistic: he is looking for the right "word," which is the key to life and death. The call of the "bad" mother, who interferes in his imagination whenever he feels like shaping words into art, is to quit his journey. It is an appeal, which if followed, will lead him back home. For the artist, this is equal to death.

The library scene is an example which illustrates this point. During his debate over Shakespeare, when Stephen appears to be at the highest flight of his imagination, all of a sudden the following scene interrupts his chain of thought: "Mother's deathbed. Candle. The sheeted mirror, under few cheap flowers. *Liliata rutilantium*. I wept alone" (156). It is again the recollection of the mother that intrudes into his mind. Evoked by Stephen's reference to Ann Hathaway at Shakespeare's deathbed, this memory brings back Mrs. Dedalus and, with her, the feeling of guilt. Such recollections prove to be fatal for the artist. Stephen's emotional and painful personal experiences destroy his effort to create or to be inventive, as it is in this case. Therefore, for the artist, to put it in Stephen's own words, "[t]here can be no reconciliation if there has been no sundering" (1 . . . The sundering to which Stephen refers here suggests that the artist has to break not only with home; he also needs, for art's sake, to destroy all ties that emotionally and psychologically attach him to the paralyzing internalized objects, which devour his creative energy.

To overcome all anxiety and guilt that lead to artistic inhibitions Stephen has to confront the mother. We have seen in the chapters preceding "Circe" that Stephen tends to succumb to the power of the ghost, the internalized bad mother; in other words, he succumbs

to the destructive parts of his self. Every encounter with the maternal phantom augments the feeling of threat that he will lose his self completely. Using ORT, we can say that in the first 14 chapters of *Ulysses* Stephen feels that he has lost his good self and therefore does not feel that there is enough goodness in him to identify with a good object. Thus, the good object--the sea as a sweet mother--is kept outside. Not until he fights with the introjected bad object can he rediscover his good self, regain the nurturing image of the good-enough mother (Winnicott), and get rid of the feelings of paralysis and guilt. Then, the conflict with the image of the mother in "Circe" is also an expression of Stephen's attempt to integrate his self.

The ghost of Mrs. Dedalus appears for the last time in "Circe." The mother in this episode is the most threatening figure which has taken possession of Stephen's inner world. As a symbol, she contains all the different aspects which have been projected in the earlier sections of *Ulysses*, but now Stephen feels most intensely her destructive power. She is "a green crab with malignant red eyes" that "sticks deep its grinning claws in Stephen's heart" (475); she makes Stephen's features draw grey and old, i.e. she is experienced as capable of violating him both emotionally and physically. More withered and blackened than ever, she approaches her son and for the first time reaches out to "touch" him, but it is not to tell him "the word known to all men" (474). Although, as Stephen thinks, she may have the potency of having a mysterious knowledge, she has come to him not to help him in his quest for the "word." Her mission is, first, to remind her son of his guilt and, second, to make him repent (474). She manages to achieve the first--Stephen is "choking with fright, remorse and horror" (474)--

but it is impossible to make him repent. When she says, "Beware God's hand!" (475), Stephen cries "Non serviam!" and, then repeatedly, "No! No! No!", to emphasize his refusal to succumb to everything she stands for. Susan Friedman points out that in "Circe" "Stephen declares his independence from the Church--'The intellectual imagination! With me all or not at all' (U 15.4228-9). But the dramatic confrontation between mother and son suggests that it is at base his mother, not religion that he must deny. Refusal of the Irish Church and State in *Ulysses* is unveiled in Circe as a flight from the maternal" (66). I agree with this argument, but I want to clarify that for Stephen the flight is not from the maternal in general but from the maternal phantom.

In Stephen's imagination the mother who has to be denied and destroyed appears as a vengeful ghost. It is his own guilt, his grim and maladaptive pathogenic belief, that has brought her back to seek revenge for her suffering. When she identifies herself with Christ-- "inexpressible was my anguish when expiring with love, grief and agony on Mount Calvary"¹¹-- Stephen cries "Nothung!" and smashes the chandelier with his ashplant (475). Stephen commits a sacrilege by imitating with his walking stick the gesture of piercing Christ's side at Calvary, but he has not been struck dead. Instead, he has violated the internalized image of the "bad" mother. As a result, her ghost vanishes and Stephen's act of defiance is triumphant.

That after his aggressive gesture Stephen is no longer paralyzed by guilt is also implied by the stage directions. Joyce tells us that Stephen brings himself out of time as he cries "Nothung!": "(Time's livid final flame leaps, and, in the following darkness, ruin of all

space and toppling masonry)" (475). In "Nestor" Stephen himself combines images from Blake--time's livid flame at the dawn of eternity--with his vision of the fall of Troy--shattered glass and toppling masonry. Joyce suggests that Stephen creates a new world for himself, a world associated with Blakean timelessness. This world is not inhabited by the ghostly maternal object; it is a world for Stephen alone in which he can rediscover his good self, sustain the image of the "good" mother and nurture from it.

Overcoming his fundamental psychotic anxieties, Stephen eliminates the source of his artistic inhibitions. In "Circe," he banishes and buries the bad image of the mother. This episode in *Ulysses* is often treated as somehow final although there are about two hundred more pages. In the rest of the novel we are reminded that Stephen's gesture in "Circe" is a gesture of healing and that he will need time to reinvent himself as an artist. As Clayton argues:

Fantasies of merger with the mother and anxieties of abandonment and engulfment--these have to be transformed, mythologized, abstracted from actual inner experience, which more and more must be avoided. Inner experience needs to be transformed, mystified, mythologized; Stephen reinvents himself into the son of Dedalus. (73)

Confronting the bad mother and his deep-seated feelings of guilt, Stephen has managed to abstract from his actual inner experience the fantasies of merger with the mother. But, as Joyce suggests in the last three chapters of the novel, Stephen will need time to transform and mythologize his inner experience. After the act of defiance in "Circe," Stephen is still reminded of motherhood. His encounter with Leopold

Bloom is a good illustration.

My interpretation of the character of Leopold Bloom and its function in his relation to Stephen is that Bloom is not only Stephen's spiritual father; he can also be looked upon as a projection of the image of the good mother. It is not mere coincidence that Stephen finally meets him in "Circe." In this episode Bloom is an androgynous figure--"the new womanly man"--who confesses in the fantasy world: "Oh, I so want to be a mother" (403). Thus, "Circe" captures not only Stephen's destruction of the "bad" mother, but also the emergence of Bloom's latent femininity and submissiveness in the presence of the powerful whore-mistress, Bella Cohen. While Bella, in her relation with Bloom, becomes "Bello" and fully takes over the masculine role, Bloom, to accelerate the metamorphosis, becomes a humble, infatuated creature who confesses that he is now "Not man ... Woman" (436). In the world of imagination, Bloom gets what he longed for in the past.¹² He is "unmanned" and Bella\Bello orders him to shed his male clothes and don a woman's (436).

It is true that Bloom's transformation takes place in the world of fantasy, but Bloom as a woman (and a mother) is no more real than Mrs. Dedalus as a ghost. In my view, Joyce seems to suggest that while Stephen is destroying a maternal image in "Circe," Bloom is creating a new one. In other words, in the realm of fantasy and imagination Bloom, with his newly-gained feminine qualities, has the potency to be a mother. We may argue then that by helping Stephen and taking him to his home Bloom reveals himself as a projection of the image of the good mother. I agree with Herring that "a central irony of *Ulysses*, and a mark of its modernism, is that Stephen rejects Bloom's offer of

fosterage" (182).

ORT holds that the internalization of a good mother is a process of fundamental importance but it varies in degree. It is never entirely completed and can be shaken by anxiety from internal and external sources. An external source of anxiety for Stephen is when he hears church bells on the way to Bloom's home. The echoes for Stephen are again the *Liliata rutilantium* hymn of the dead. What is really important here is that Stephen does not bring back the memory of his mother; there is no ghost to threaten him. This fact tells us, first, that Stephen has indeed violated the bad mother, and second, that in his process of transformation he is aided by Leopold Bloom, who, like a good caring mother, is next to him, helping him out of difficulties.

I am aware that there is another interpretation of Bloom-Stephen relationship (Herring, Lyotard). According to it, Stephen is the son that both Bloom and Molly have lost. Molly also associates Stephen with her dead son, Rudy. But what is important for the purposes of my analysis is that both Bloom and Molly, thinking about Stephen, suggest that there is a bond between Stephen and Mrs. Dedalus. In a commonplace remark Bloom says that Stephen's face reminds him of Stephen's poor mother (497) and Molly thinks how Stephen's mother would not like her son wandering around the streets at night by himself (640). The outward resemblance of mother and son that Bloom's observation establishes implies that the mark Mrs. Dedalus has left on her son is permanent. Molly's thoughts again suggest that the bond between Stephen and his mother will be always present, at least for the onlooker.

It is essential that both Bloom and Molly make these observations after Stephen has denied the ghostly mother. Joyce seems to hint that

Stephen's tie to his mother will always exist, but it is no longer a tie to a maternal object that brings anxiety and paralysis. It is a natural tie to a mother internalized as a good nurturing object, a mother who looks after her children. The same idea is related to the reader through the maternal phase of Molly's monologue:

I dont care what anybody says itd be much better for the world to be governed by the women in it you wouldnt see women going and killing one another and slaughtering when do you ever see women rolling around drunk like they [men] do or gambling every penny they have and losing it on horses yes because a woman whatever she does she knows when to stop sure they wouldnt be in the world at all only for us they dont know what it is to be a woman and a mother how could they where would they all of them be if they hadnt all a mother to look after them ... (Ulysses 640)

To enter the mind of Molly at the end of the novel is to experience the flow of a river, "the river within us whose 'rhythm was present in the nursery bedroom', the untamed, intractable god, 'reminder of what men choose to forget'" (Bloodsday 225). Men may forget how strong the natural bond with the mother is, but sooner or later they realize how much they owe the mother who looked after them and how much they need the image of the good mother to nurture from later in life.

"The artist descends within himself, and in that lonely region of stress and strife, if he be deserving and fortunate, he finds the terms of his appeal," says Conrad (145). Descending within himself, James Joyce was both deserving and fortunate. In the lonely region of stress and strife, he not only reinvents his personal world and deals with his

traumatic experiences but also manages to pull a newborn self out of his own depths. Stephen Dedalus in Ulysses follows the path of his creator.

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* * *

The death of the mother has strong autobiographical roots not only in the novels of James Joyce, but also in the novels of other modernist authors (see Appendix 1). Like Joyce, Virginia Woolf and D. H. Lawrence recreate the irrevocable loss of the mother in their works. Each of these authors transforms the loss of the mother from a personal trauma into a key element in his/her fictional world. It seems that for Joyce, Woolf, and Lawrence a complete separation from the mother is neither possible nor desirable. As artists, they do need detachment and independence, but they also need what D.H. Lawrence defines as a "primal objective knowledge;¹³" in other words, even if only in memory, the artists have to be able to nurture from an image of a "sweet great mother" (Ulysses 5) in order to create.

In the process of writing, authors repeat and master their imaginary crimes, feelings of guilt and anxiety. Writing for Joyce, seems to be the means whereby he confronts and destroys maternal ghosts. Having read Ulysses, it is difficult for me to avoid the conclusion that personal loss and pain are inseparable from the production of a great work of fiction. Nor is the role of trauma confined to providing the motivation for literary creativity. The choice of themes, the delineation of character, and the development of a particular literary style are very closely related to the emotional world of the person behind the author. A Portrait and Ulysses exemplify how Joyce's self-reinvention in art also marks a tremendous fictional success.

In my thesis I traced the roots of anxiety in Ulysses and explored the ways in which Stephen Dedalus's feelings of guilt affected his personal and artistic development. My orientation throughout was largely psychoanalytic. ORT theory enabled me to enter Stephen's inner world of internal objects and relations. My analysis of Stephen's relationship with Mrs. Dedalus revealed that the ghostly mother in the novel is an internalized image of the "bad" mother. Using ORT, I emphasized that it is essential for the artist to retain the image of the "good-enough" mother. In my view, it is this image of the mother for which Stephen is looking in Ulysses.

Stephen "descends within himself" and meets the ghost of Mrs. Dedalus; a ghost, created by his feelings of guilt towards the mother and by his imaginary crime. Employing CMT's findings, I suggested that he has to disconfirm his pathogenic beliefs in order to be able to create. By denying the internalized image of the bad mother in "Circe," Stephen, as Joyce himself implies, creates a new world for himself. It is a world in which he can rediscover his good self, sustain the image of the good mother and nurture from it.

The artist James Joyce also descended within himself. He dealt with personal traumatic events, kept alive in his imagination as "tyrannical secrets," and created Ulysses. Writing for Joyce, who projected images of himself in his fiction, had a therapeutic effect.¹⁴ But what he accomplished with the writing of Ulysses was not only a personal success; he also left us a novel which celebrates both the bitterness and the mystery of mother's love. *Amor matris* may be the only true thing in life when it is associated with a mother who is not an "aliwombing tomb" but an inspiration.

APPENDIX 1

As I suggested in my introductory chapter, Joyce is neither a solitary traveler in his journey as an artist who deals with personal traumas, nor the only modernist writer whose self-reinvention in art marks a great fictional success. Virginia Woolf and D. H. Lawrence also recreate the personal loss of the mother in their works. Like Joyce in A Portrait, Lawrence in Sons and Lovers reveals the struggle of his fictional character to grow away from the ties of his mother. Throughout the novel, Lawrence suggests that the ultimate identity of the self as unconscious, vital and male is opposed to the mental life as conscious, dead and feminine. Paul Morel has to defy three projections of the bad mother--Mrs. Morel herself, Miriam, and Clara Dawes--in order to win the freedom he so desperately needs as a young artist.

Lawrence's symbolism in Sons and Lovers suggests that even before he was born Paul had fused completely with the mother. In the garden scene, still in the darkness of the womb, the unborn child "melted with her [the mother] in the mixing-pot of moonlight" (24). Lawrence implies that Paul's identification with the mother begins prenatally. To emphasize that as a child Paul is assimilated entirely by the mother, Lawrence provides even a stronger bond between mother and son. When Morel throws a table drawer and cuts his wife's brow "a drop of blood fell from the averted wound into the baby's fragile, glistening hair. ... Another drop fell. It would soak through the baby's scalp. He [Paul's father] watched, fascinated, feeling it soak in" (40). Like Joyce in Ulysses, Lawrence in Sons and Lovers suggests that because the

presence of the mother "inside" her son is so overwhelming, the breaking away from the mother will be very painful and difficult.

As in Ulysses and A Portrait, in Sons and Lovers we find different projections of the mother. Miriam, because of her possessiveness and mother-like qualities, can be looked upon as a representation of the bad mother. Like Mrs. Morel, she tries to possess Paul. No wonder that in her presence, Paul feels "anxious and imprisoned" (160). Paul even projects a longing for death in his relationship with Miriam:

She [Miriam] loved him dearly. He, as he lay with his face on the dead pine-leaves, felt extraordinary quiet...he felt as if nothing had mattered, as if his living were smeared away into the beyond, near and quite lovable. This strange, gentle reaching-out to death was new to him.... To him now, life seemed like a shadow; night, and death, and stillness, and inaction, this seemed like being. To be alive, to be urgent, to be insistent--that was not-to-be. The highest of all was to melt into the darkness.... (287)

Paul's threat of losing his self completely leads inevitably to a longing for death, to fuse with the "darkness" which recalls the prenatal darkness of the womb. Thus, Lawrence, like Joyce, suggests that a complete identification with an aspect of the bad mother leads to entombment and suffocation.

Both Paul and Stephen Dedalus fight against the internalized bad mother and they both feel that, deep inside them, there is a self that should be kept alive. Paul becomes aware of this self and he

"fights against his mother almost as he fought against Miriam" (203). He realizes the threat each of them poses to his identity. The mother wants to retain his roots, while Miriam wants to "put him in her pocket, till he should die there smothered" (416).

Paul unsuccessfully tries to defy the paralyzing images of the mother in his relationship with Clara. Clara Dawes in Sons and Lovers has a function similar to that of the prostitute in A Portrait. Like Stephen, who at sixteen is enticed into a brothel and passively introduced to physical love, Paul, at twenty-three, feels weak and vulnerable in Clara's presence: "There was no himself. ... He felt himself small and helpless, her towering in her force above him" (331). He finally makes Clara submit to him in love-making but he discovers that it is not the Clara who accepts him, but "a woman ... there in the dark" (353), another reminder that Clara is a projection of the darkness of the mother.

Lawrence also recreates the fatal illness of his own mother in Sons and Lovers, and like Joyce, makes his character experience paralyzing guilt. After her death, the mother is felt as a threat to her son. In Paul's case, as well as in Stephen's case, the death of the mother makes the son feel neither free nor integrated and whole. The freedom the sons gain by their mothers' deaths is external; their psyches are still in bondage. The physical absence of the mother evokes the possibility for death alongside with her. For Paul, the mother "was the only thing that held him up, himself, amid all this. And she was gone, intermingled herself" (420). Like Stephen in Ulysses, who says "[t]ouch me. Soft eyes. Soft soft hand. I am lonely here. O, touch me soon, now.... I am quiet here alone. Sad too. Touch me, touch me"

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(49), Paul Morel wants his mother to "touch him, have him alongside with her" (420). Both sons are hanging in a world without a center, disoriented and lonely. Something more: they are artists who cannot create.

Despite Paul's initial drift to death, *Sons and Lovers* ends with his departure "towards the faintly humming, glowing town," to "life" (421). His departure is an attempt to find a new integrated self. At the end of the novel Paul rejects darkness and paralysis but Lawrence never makes it clear whether Paul will recover from the loss of the mother and whether he will become the artist he wants to be.

Lily Briscoe in To the Lighthouse is a female version of Stephen Dedalus and Paul Morel, both of whom have to break with their families, and especially with their mothers, before they could become artists. Although it appears that Lily Briscoe has nothing in common with Mrs. Ramsay, the two women are spiritually related. They seem to complete one another. Mrs. Ramsay is a wife and a mother; she is selfless, warm, and gracious. Lily Briscoe is a "spinster artist", self-centered, cool, and concentrated.

In my view, for the artist Lily Briscoe, Mrs. Ramsay is a projection of the good mother. Lily repeatedly acknowledges Mrs. Ramsay's maternal talent for reconciliation, her ability to coax things into shape, her sympathetic nature. Unlike Stephen Dedalus and Paul Morel, Lily does not experience her "mother" as a threat to her identity; the image of Mrs. Ramsay is intimately woven into Lily's artistic imagination, but it does not bring pervasive darkness and paralyzing guilt. Instead, it brings an inspiration, it gives her the power to control images and capture them on the canvas. It seems that

the death of Mrs. Ramsay is a gift for Lily, a loss which is a gain, but not in the way Stephen experiences it in Ulysses. When Lily struggles to finish her painting, she feels unable to manage her own memory and emotion and that her artistry falters. Stephen experiences the same in Ulysses when the memory of the mother intrudes into his mind. Thinking about Mrs. Ramsay and nurturing from her image, Lily realizes that what is valuable and significant in some permanent and absolute sense is not "the actual picture," but "what is attempted." What the image of Mrs. Ramsay gives Lily is a moment of epiphany in which she realizes that she does not really wish to resolve the tension in the picture, but to reveal it, to "achieve that razor edge of balance between the opposite forces" (202).

Lily as an artist shares some important characteristics with Stephen Dedalus. She is not in exile, but like him, she has decided to "sacrifice" herself for her art. Her desire not to marry is a kind of self-imposed exile for the sake of her art. Like Stephen, who is described as a "mummer" in the opening chapter of Ulysses, Lily tries to imitate and "continue" Mrs. Ramsay in the medium of art; like Stephen, she thinks that Mrs. Ramsay "has faded and gone" (195). However, of all the motherless artists mentioned in this chapter Lily Briscoe seems to be the most successful since before the novel ends she does put the last stroke on the canvas and finishes her picture. The recreation of the loss of the mother in the novels of Joyce, Woolf and Lawrence reveals that these modernist authors not only incorporated personal experiences into their art but that they also used writing as a means of dealing with their pain.

Endnotes

1. In Psychoanalysis and Storytelling, Peter Brooks examines the relationship between literary narratives and psychoanalysis. Following Freud's assumption that sexuality and narrative form are analogous, Brooks proposes that literature constitutes a fundamental part of human existence. He suggests that it would be advisable to study precisely the form of literature, rather than the author or reader, or the fictive characters.
2. In his work, Norman Holland attempts to integrate literary criticism with psychoanalysis (see Psychoanalysis and Shakespeare, The Dynamics of Literary Response, Poems in Person, and 5 Readers Reading). Holland's approach is to penetrate through form, meaning, and imagery to the underlying psychosexual fantasies that "fuel" the literary work and to appreciate how the formal aesthetic elements either allow them expression or inhibit them, inciting the readers to experience their own defenses. Holland emphasizes the communicative nature of art and the psychological nature of the aesthetic experience.
3. See Freud's "Creative Writing and Daydreaming."
4. The basis for CMT is provided by the thirty-year study of the psychotherapy process of Joseph Weiss. Joseph Weiss and Harold Sampson began working together in 1964, and in 1972 they established the Mount Zion Psychotherapy Research Group. In 1986 Weiss and Sampson published The Psychoanalytic Process: Theory, Clinical Observation, and Empirical Research, the first book-length introduction to the theory.

5. In his How Psychotherapy Works, Joseph Weiss presents a schematic comparison of Freud's 1911-1915 theory with CMT. See pp. 18-9.

6. In The Ego and the Id, published in 1923, Freud defines what is known as a "negative therapeutic reaction" (which is getting worse during the treatment instead of getting better) and points out that "there is something in these people [people with psychological problems] that sets itself against recovery, and its approach is dreaded as if it were a danger. We are accustomed to say that the need for illness has got the upper hand in them over the desire for recovery.... This reveals itself as a negative attitude towards the physician and clinging to the gain from illness" (Gay 652).

7. "Tilly"

He travels after a winter sun,
Urging the cattle along a cold red road,
Calling to them, a voice they know,
He drives his beasts above Cabra.

The voice tells them home is warm.
They moo and make brute music with their hoofs.
He drives them with a flowering branch before him,
Smoke pluming their foreheads.

Boor, bond of the herd,
Tonight stretch full by the fire!
I bleed by the black stream
For my torn bough! (qtd. in Shechner, Song)

Mark Shechner has an intriguing comparative study of the two versions of this poem: one known as "Cabra" and the other known as "Ruminants." For more information, see "The Song of the Wandering Aengus" (77).

8. In my view, there is a parallel scene in "Circe" in *Ulysses* in which Joyce seems to suggest that Stephen creates a new world for himself associated with timelessness. See my discussion in Chapter Three, 73.

9. In Gabler's edition of *Ulysses*, there is a comma in "No(,) mother." In the earlier editions the comma is absent.

10. In *Notes for Joyce*, Gifford clarifies that "silk of the kine" and "poor old woman" are two traditional epithets for Ireland. "'Silk of the kine [cows]' is idiomatic for the most beautiful of the cattle; allegorically Ireland." "'The poor old woman' ... in legend looks like an old woman to all but the true patriots; to them she looks like 'a young girl' with the 'walk of a queen'" (12).

11. "Nothung!" is the German for "Needful," the magic sword in Wagner's *Der Ring des Nibelungen*. In the "second of the four operas of the *Ring*, Wotan, the king of the gods, has planted it in the heart of a giant ash tree ('ashplant'); Siegmund, Siegfried's father, retrieves the sword, but when he attempts to defend himself with it against his sister's husband, Wotan withdraws the sword's magic power; the sword is shattered and Siegmund is killed" (Gifford 425).

12. There is a list of Bloom's sexual aberrations in *Ulysses* in *The New Bloomday Book*. See pp. 175-77.

13. In *Psychoanalysis and the Unconscious*, D.H. Lawrence emphasizes the

importance of the mother for the child's development. He says:

When a child leans its breast against its mother it becomes filled with a primal awareness of her--not of itself desiring her and partaking of her--but of her as she is in herself. This is the first great acquisition of primal objective knowledge, the objective content of the unconscious. (31)

14. In the case of Virginia Woolf we have the best illustration of the therapeutic effect which fictional writing can have for an author. Woolf herself was persecuted by her mother's image and voice (Diary 103). The completion of To the Lighthouse marks not only an artistic achievement but also a personal one: she rid herself of the persecuting maternal phantom. For her, writing had a healing effect. When she was working on a novel, she had moments of being (Diary 141), moments in which she felt stable and sane. After the completion of each novel Woolf felt insane again and even more depressed (Bell 195). The fact that she committed suicide after a long period of not writing anything suggests how important it must have been for her to constantly rework in her fiction the troublesome inner conflicts.

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