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ULYSSES THE ODYSSEY AND THE INTERPRETATION OF DREAMS

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CHAPTER I

INTRODUCTION

This thesis explores an analogy between the composition of dreams, as Sigmund Freud describes it in Traumdeutung,¹ and the composition of James Joyce's Ulysses.² The comparison is a morphological approach to Ulysses which focusses on its most anomalous structure, the Odyssey parallel.

For this introductory chapter, I will paraphrase Freud, since his definitions and explanations of what follows are so diffuse that I will otherwise lose the thread of my argument. Later in this thesis quotation from Traumdeutung will take the place of this paraphrase. For Freud, then, a dream is the symbolic account of a "repressed" thus unconscious idea--its "latent dream thought."³ The "manifest dream" is an allegory of an unacknowledged wish or fear linked to a childhood incident. The manifest dream itself is composed of "Tagesrest"--the day's leftovers--

¹Sigmund Freud, Die Traumdeutung (1901), in Studienausgabe, ed. Alexander Mitscherlich, Angela Richards and James Strachey, 11 vols. (Frankfurt: S. Fischer Verlag, 1972), Band 2.

²James Joyce, Ulysses (New York: Modern Library, 1961).

³Freud, Die Traumdeutung.

"Deckerrinerungen"--screen memories--and symbols. Tagesrest are fragmentary memories of the day's events. Decker-rinerungen are childhood memories whose significance, however, lies in their standing for other more crucial repressed memories. Symbols are either personal or universal. The meaning of a personal symbol is found by "free association." One focusses on the element and allows associations to it to arise unimpeded in one's consciousness. The train of associations produced leads to the correct figure. The meaning of universal symbols, to Freud's regret, could not be elicited from the dreamer. Recourse to the symbolism of myth, literature and common language was required instead.

The selection, arrangement and cutting of these elements are performed by "Traumarbeit"--dreamwork--whose operations can be broken down into four categories: pictorial representation, transformation into symbol (Sym-bolisierung), displacement and condensation. Dreams express thoughts solely visually. To make a thought into a picture often involves elaborate and peculiar transformations. Symbols are used by dreams to further disguise their more sensitive elements. Displacement (Verschiebung) is the transfer of a quality or attribute from that to which it properly pertains to something else. Condensation (Ver-dichtung) is the merger of two or more qualities, ideas, attributes, things or persons into one form.

This thesis intends to demonstrate that Joyce used

similar operations to make Ulysses from its constituent elements. In this analogy, the text becomes the manifest dream content. The events of Bloomsday as we see them fragmented through the characters' consciousnesses becomes the Tagesrest. The characters' memories are like the screen memories in a dream. Both are carefully selected to represent important themes. "Liliata rutilantium" and "agenbite of inwit" in Stephen's represented consciousness come to be shorthand symbols not only for his memory of his mother's death but for the painful central element of his consciousness to which it is linked: his remorse about but need to leave his motherland, his self confidence yet bitter self reproach about doing so.

Ulysses' themes are like the unconscious ideas. More than other novels, Ulysses' themes are only to be deciphered through its "palimpsest"¹-like texture. The Odyssean schema, finally, functions like the childhood incidents which in dreams are the plastic correlative of its unconscious ideas.

The two examples which follow will clarify this. In the Nausikaa episode of Ulysses Bloom (Odysseus) watches Gerty McDowell exposing her legs. In the Odyssey however, Nausikaa sees Odysseus naked. The observer has become the observed. Freud would call such a transformation of latent material in a dream a form of displacement, namely projection.

¹Edmund Wilson, Axel's Castle (New York: Scribner's, 1959), p. 234.

Freud's analysis of the "Wolfman's" dream ("History of the Infantile Neurosis")¹ shows an exact homologue. The wolfman dreamt he was being watched by wolves; to Freud this symbolized his patient's own terrified observation of a primal scene.

Similarly, Bloom's orgasm in this episode is represented, or rather echoed, by fireworks. In a dream Freud would call this "symbolization," and explain the echoing as "overdetermination."

My second example is Joyce's handling of what Gilbert and others have called the "paternity theme" in Ulysses.² In the novel's manifest content Stephen has some strange ideas about Shakespeare's expression of filial and paternal feeling in Hamlet, and Stephen and Bloom meet by chance and converse desultorily before parting again without indication of reunion. Read as motif and Odyssean parallel, respectively, these episodes become the paternity themes and the reunion of Odysseus and Telemachus. The submerged motif and its plastic correlative Odyssey parallel merge to form Ulysses' most powerful subterranean current.

Stephen's abstract musing about the Arian heresy is also to be read as highly colored emotional tributary to the

¹Sigmund Freud, "Aus der Geschichte einer Infantilen Neurose," in Studienausgabe, Band 8.

²Stuart Gilbert, James Joyce's "Ulysses" (New York: Random House, 1955), pp. 57-64.

same stream. Thus one finds here that Freud's motive force for dreams and dreamwork, repression, has also found a homologue in Ulysses. The abstractions of the Arian heresy, the obscurities of the Hamlet theory and the bloodlessness of the Eumais chapter are a Joycean suppression and disguise of emotion equivalent to Freudian repression in dreams. Ulysses is found cold and impenetrable by many, but it is not that the passion is not there but that it is obscured.

In Ulysses, Joyce makes the chaste observer into the shameless observed (Nausikaa); the faithful Penelope into the adulterous Molly; but at the same time the garrulous Deasy accurately represents Nestor and the callow Telemachus is mercilessly exposed by both eighth century B.C. and twentieth century A.D. texts. Bloom is a cowardly Odysseus but at once the new hero of a new world--a decent man in civilization.² The Odyssey is turned on its head in Ulysses and mocked; at the same time scrupulously respected;³

¹E. B. Burgum, "Ulysses and the Impasse of Individualism," Virginia Quarterly Review 17, No. 4 (1941): 561-73: "We have been drenched with full details about Ulysses parallels until we have lost sight of the central fact that it is not simply a parallel but a parallel in reverse--the opposite of everything that happens in Ulysses happens in the Odyssey." See also Gilbert, James Joyce's "Ulysses", p. 119: "Nausikaa isn't chaste, Odysseus not respectful, Odysseus has a cat and a daughter instead of a dog and a son, Penelope isn't chaste. . . ."

²According to Richard M. Kain, Fabulous Voyager (New York: Viking Press, 1959), p. 198, Ulysses exemplified "the fate of a man of good will in the modern world."

³See Hugh Kenner, "Joyce's Ulysses: Homer and

and at all times used for ulterior purposes by the dense compositional matrix of Joyce's prose¹--a matrix as palimpsestic and "overdetermined" as the manifest dream. Freud said a dream interpretation is inexhaustible; so are Ulysses studies.

The two bodies of critical literature relevant to this thesis are psychoanalytic criticism and Joyce studies. The latter I use as they become relevant to my points and deal with as a body in my final chapter, where I evaluate my analyses in the context of the critical literature on Ulysses' form and, more particularly, its Odyssey parallel.

This parallel remains difficult to evaluate, as was Joyce's intention.² Many critics have become exegetes like Stuart Gilbert, who list and document parallels without evaluating either their meaning or the logic and form of the transformation. Critics are divided about whether the Odyssey parallel is a "scaffold, means of construction,"³

Hamlet," Essays in Criticism 2 (1963): 85-104, in which Kenner notes Joyce's "ambivalent and sometimes two-fold use of Homeric material" and the "parallel's multivalent mode of functioning" as "sometimes jokes . . . sometimes comic inversions." See Gilbert, James Joyce's "Ulysses," pp. 59-63.

¹Erwin R. Steinberg, The Stream of Consciousness and Beyond in "Ulysses" (Pittsburgh: University of Pittsburgh Press, 1958), p. 297.

²Cf. Joyce's remark about Ulysses: "This will keep the professors busy for years to come."

³Literary Essays of Ezra Pound, ed. T. S. Eliot (New York: New Directions, 1954), p. 406.

as Pound said, so that

it hardly matters whether the technique in question is "veracious" or not; it has served [Joyce] as a bridge over which to march his eighteen episodes, and, once he has got his troops across, the opposing forces can, for all he cares, blow the bridge sky high,¹

as Gilbert put it; or whether on the other hand this parallel is some essential aspect of either Ulysses' deep structure or its Weltanschauung; and if the latter, whether the Odyssey is being updated or mocked. I maintain that both are done and that there is a mixture of formal and syntactical use; the whole held in a complex balance best understood by analogy to similar concatenations in dreams.

My second chapter is devoted to the psychological literature. The main criticisms of such use of psychoanalysis are two. The first is that the "patient" is (a) not there to verify the analytic conjectures and (b) not a human being but an artifact. The second is that sociological theory, Freud's near-mythology, is used as though proven. Is Freud's mental topography anatomical? Can any character be assumed to have passed Freud's Oedipal stages? My use of Traumdeutung avoids these problems, first, because Freud's work on the structure of dreams (not necessarily the meaning or function) is his most undisputed insight. Second, by leaving my effort at the level of analogy, using undisputed deep structure--the Odyssey parallel--I do not need a patient's responses. I am probing no one's psyche

¹Gilbert, James Joyce's "Ulysses," p. 16.

but noting the structure of transformation between two texts in the way Freud begins his analysis of the report of a dream.

Another difficulty in placing my thesis in the psychological literature is that psychoanalytic criticism is largely intent on the psychological meaning and not the morphology of a text. Such criticism begins with Freud himself and continues with Ernest Jones' study of Hamlet and Oedipus, the work of Simon O. Lesser, Frederick Crews and Norman Holland, the books of Stanley Palombo, Charles Rycroft and Anton Ehrenzweig on dreams, and with Ernst Kris and Frederick J. Hoffman. A number of Freudians have devoted effort to Joyce. Mark Schechner is perhaps the foremost; others are Sheldon Brivac, William Walcott and Chester G. Anderson.

To place my thesis in this context I begin with Freud's essay on William Jensen's Gradiva.¹ This book is neglected in comparison to Freud's work on Dostoevsky and Leonardo Da Vinci, perhaps because the artist seems less worthy of study, perhaps because the insights are more textual and less biographical and dramatic. However, oddly enough, in its focus on Jensen's use of dream mechanisms, and in its interest in formal aspects of his text, this study anticipates my work more than later Freudian criticism. I conclude the chapter with some consideration of

¹Freud, Studienausgabe, Band 10; Bildende Kunst und Literatur (ft. 1, p. 1); "Die Wahn und Die Träume" in W. Jensens Gradiva.

Norman Holland's work as an example of contemporary or late Freudian criticism closer than most to my aims.

The bulk of my text is documentation of my analogy through examples, particularly of Odyssean parallels--many familiar, but some new. The final chapter also discusses Freud's direct influence on Joyce. I assumed originally that their similarities were the result of similar investigations into the working of the mind by men sharing only the same Zeitgeist, but research led me to conclude that Joyce was directly and sometimes consciously influenced.

CHAPTER II

FREUDIAN CRITICISM

In the economics of Freud's system, every emotion must either be acknowledged or repressed.¹ Repression causes either neurotic symptom formation or psychotic fantasy life.² Nevertheless every desire or fear cannot be expressed, or even acknowledged--in the sense of given a place in one's way of being. Fortunately there remain two "ways out" as Freud calls them.³

The first is analogous to neurotic symptom formation and is called sublimation (Sublimierung). As in symptom formation an ersatz expression substitutes for the real one.⁴ As in symptom formation, the substitute is not completely satisfactory since it is not the thing itself.⁵ But unlike in symptom formation, the sublimation results in behavior with which the individual is happy and which helps rather than hinders him. Sublimation of sexual desire may

¹Freud, Studienausgabe, Band 3, "Psychologie des Unbewussten", p. 107. Freud here uses the word "Triebregung" --perhaps better translated as "drive" rather than "emotion." (Title of original essay: "Die Verdrängung", 1915).

²Ibid., p. 110.

³Ibid., p. 62.

⁴Ibid., p. 48.

⁵Ibid., p. 251.

result in love of God, or voyeurism be transmuted into birdwatching or astronomy.

There are similar successful ways out of psychosis. An artist lives a fantasy as a psychotic does,¹ but the artist's is "ego syntonic": it is a fantasy of which he approves and which helps rather than cripples him.²

Both Freud's artist and his psychotic are based on his dreamer, for in dreams the normal man lives a fantasy.³ Hence Freud's first step in his interpretation of art was by analogy to dream interpretation. In his well known essays Eine Kindheitserinnerung des Leonardo Da Vinci⁴ and Dostojewsky und die Vaternötigung,⁵ Freud uses biographical information about the artists as well as dream interpretation style analysis of their art in order to uncover the parricidal urges of Dostoevsky⁶ and the mother complex of Leonardo.

Freudian critics have followed suit, so that we find Frederick Crewes of many years later (1970) paraphrasing the Freudian position without much change:

¹Ibid., p. 333

²Ibid., p. 22.

³Ibid., pp. 186-88.

⁴Freud, Studienausgabe, Band 10 Bildende Kunst und Literatur, "Eine Kindheitserinnerung des Leonardo da Vinci" (1910), p. 87.

⁵Ibid., p. 267.

⁶Freud was dead wrong at least about part of his theory regarding Dostoevsky. Dostoevsky without doubt had temporal lobe epilepsy resulting not from repressed parricidal drives, but from some lesion in the brain. See T. Alajouanine, "Dostoevsky's Epilepsy," Brain 86 (1963): 209-18.

The artist is someone who provisionally relaxes the censorship regnant in waking life, foregoes some of his society's characteristic defenses and allows the repressed a measure of representation, though . . . only in disguised and compromised form.¹

The second step (although not temporally) was to psychoanalyze the characters as if they were living people, that is either to examine the artist's psychoanalytic understanding of his characters, or to examine his psychoanalytic verisimilitude. Freud did this in his essay Die Wahn und Die Träume in W. Jensens Gradiva.²

Freud begins this essay with a recapitulation of Jensen's novel. It is about an archeologist, Norbert Hanold, whose madness is to fall in love with a sculpture uncovered in Pompei. The sculpture is a bas relief of a woman walking. He names her "Gradiva." Her trailing foot assumes an unusual position which particularly fascinates Hanold. He has several dreams about her, including one in which he is transported back to Pompei before its volcanic inundation. He also imagines that he sees her outside his house in Germany. He is driven finally by his obsession to return to Pompei. Among the ruins he meets Gradiva or a phantom of her. He addresses her in Latin but it appears that she speaks German. In fact it is soon clear to the reader that she is a flesh and blood contemporary of Hanold's. She plays along with his

¹Frederick C. Crews, Psychoanalysis and the Literary Process (Cambridge, Mass.: Winthrop, 1970), p. 13.

²Freud, Studienausgabe, Band 10, p. 9.

fantasy until it finally becomes clear to him also that she is his childhood friend, Zoe Bertgang, the daughter of a neighboring professor.

According to Freud, Hanold has repressed his love of Zoe, and in fact his entire sexuality; or at least partially sublimated it into his interest in archeology. The archeological investigations substitute for his drive to return to his own personal rather than the historical past. "Bertgang" and "Gradiva" are etymologically the same. She acts the part of the psychoanalyst by allowing him to discover gradually for himself the true meaning of his obsession with Gradiva, the statue which looks just like her, most particularly in its walk.

Another part of Freud's interest in Gradiva is in its portrayal of dreams, which form a large part of the important events of the plot. Freud's fascination with this book was precisely in the verisimilarity of this portrayal. The plot is amusing enough in a musical comedy manner, and the characterization for the most part similarly relies on stock figures like the absent minded professor and the ingenue. One example of Freud's analysis of Gradiva's dreams may suffice. Hanold dreams that he is in Pompei before the volcanic eruption; he wishes to warn Gradiva about it. To Freud the message from Hanold's subconscious in this dream is that he and Gradiva indeed live in the same town at the same time-- not Pompei before Christ but in Germany at

present. Further, the burial of Pompei symbolizes the repression by Hanold of his own past.

From the perspective of this thesis, what are even more interesting than Gradiva's dreams, are certain details in the form of this story, as Freud observes them, which are in themselves reminiscent of dream construction. Zoe uses the image of the bird archeopterix in her description of the change in the object of her love from her father to Hanold. The archeopterix is a condensation of both these figures-- her father, the ornithologist, and Hanold, the archeologist. Moreover, this bird symbolism also finds its place in Hanold's troubled feelings. The bird which sings in its cage next door to him during its feeding obscurely moves him. The bird turns out to be Zoe's and she, of course, the feeder.

There is a similarly dreamlike construction in the book's use of pun-condensation, which again leaps the boundaries of the supposedly individual consciousnesses portrayed. Zoe's parting remark to Hanold, after they have met the first time among the ruins, is that he may find her again the next day easily enough "im Sonne." She indeed suns herself in the same place again, but she is also registered at the Albergo del Sole. Further, Zoe makes this remark after Hanold has already dreamt that he would find her "im Sonne." Finally, there is the comparison made not just by Hanold's dream but by the story taken as a whole between Hanold's personal

burial of Pompei--a comparison Freud draws at length.¹

These are small enough elements, but they are the ones which most closely parallel the work I do with Ulysses. They are particularly important to note because unlike similar analyses of form in Leonardo and Dostojewski, they have an interest for Freud independent of his use of them for an analysis of psychological meaning. In contrast, Freud notes in Leonardo's painting of the Mother and Child an outline of a bird's wing leading to the mouth of the child. This reminds Freud of the dream Leonardo had of being fed by a bird as an infant. However, the formal analysis of the painting stops at that point, and Freud moves back to Leonardo's psyche.

Freud was primarily interested in psychological meaning, not on demonstrating the resemblance of dreams to works of art. He attempted to prove that the motivations behind both were the same, and that similar psychological interpretations could be arrived at using either the dream of the text. The intermediate steps, a careful study of the formal similarities, did not hold his interest. The theoretical foundations for the similarity of dreams to art which I have noted come, anyway, from a later period in Freud's work than Traumdeutung. The older and more established he became, the less documentation he seemed to require. Traumdeutung is scholarly and specific; the psychological theory, while based

¹Ibid., p. 40.

on case histories, requires more and more trust; the metapsychology of the last years is largely intuitive.

One would expect literary critics to be more interested in form. For the most part, however, they have followed Freud's procedures and dealt rather with the meaning of the text.

One can separate the Freudian criticism relevant to this thesis into three groups: literary critics who have been important in the application of Freud to literature; critics who have applied Freudian techniques specifically to Joyce; and scholars who have tried to prove that Joyce was influenced by Freud.

The first major post-Freudian was Freud's biographer, Ernest Jones, whose Hamlet and Oedipus remains an important example of Freudian criticism. The book's idea arose from a footnote in Freud's Dostojewsky und die Vater-tötung, in which Freud remarks that the greatest works of literature, and he cites Hamlet, The Brothers Karamazov and the Oedipus plays of Sophocles, have in common the theme of his "Oedipus complex." Jones reads Hamlet, and Hamlet's difficulties, as stemming from such a complex, noting for example the sexual disgust motif and Hamlet's castigation of his mother in sexual terms. Jones speculates that Hamlet's reluctance to act results from his identification with his uncle/stepfather, and from his feelings about his own father.

Other important Freudian critics and aestheticians include Charles Rycroft, Anton Ehrenzweig, Ernst Kris, Erik Erikson, Alfred Adler, C. G. Jung, Norman O. Brown, Jacques Lacan, Philip Reiff, Wesley Salmon, Frederick Crewes, Simon O. Lesser, Joseph Smith, Jack Spector, Frederick J. Hoffman and Charles Rycroft. In my bibliography I have noted some of their works which concern dreams, the novel or other concerns related to this thesis. For the most part they psychoanalyze authors or characters, or sometimes apply such techniques to other aspects of literary works to discover insights about their meaning. These insights are usually couched in Freudian terms.

I have chosen Norman Holland's work for further discussion for several reasons. His work is not atypical and is of high quality. It covers a broad span of time, about twenty years, so that he may represent to some extent the development of Freudian criticism. Finally, Mr. Holland is still working in the Freudian mode. His most recent work on humor may be his best. Holland thus may represent the state of the art. Beginning with Freud and ending with Holland would thus seem to be a method of reviewing relevant Freudian criticism without writing a History.

Furthermore, Holland has always been interested in dreamwork as it relates to formal properties of literary texts, beginning with his earliest works, The Shakespearean

Imagination¹ and Psychoanalysis and Shakespeare.² On pages 14 through 16 of the latter, for example, is a brief explanation of condensation and splitting applied to literature by the use of examples from classical tragedy to Dostoevsky.

After this he wrote The Dynamics of Literary Response³ which presents in mature form his views on the similarity of dreams to works of art. He begins by noting a number of similarities not only between the text and the dream but between the experience of reading and the experience of dreaming. Holland had by this time become as interested in the reader's response to the text--put in psychoanalytic terms--as in the psychoanalytic meaning of the texts. He noted, as an example, that the motor inhibition Freud sees as prerequisite to the liberation of fantasy in dreaming is also a factor in reading. That is, the acts of dreams are made possible because motor inhibition during sleep prevents these acts from taking place in reality, and hence from becoming real sources of danger to the dreamer or anyone else. The same is true of reading.

The more important part of Holland's analogy

¹Norman Holland, The Shakespearean Imagination (Cambridge, Mass: Harvard University Press, 1968).

²Norman Holland, Psychoanalysis and Shakespeare (New York: McGraw Hill, 1966).

³Norman Holland, The Dynamics of Literary Response (New York: Oxford University Press, 1968).

however rests on an explanation of literary form.

This theory explains form as a quasi-defensive management of the fantasy content [of the work of literature.]¹
 . . . Very loosely then we can say that form in a literary work corresponds to defense; content, to fantasy or impulse.²

We can read the content of works of literature in much the way Freud read Gradiva, in order to discover the fantasy or impulse which motivates either the author or the character. The remark about form is new, however. Holland pursues this part of the argument so far as to assert analogies between some familiar terms for literary form and for psychoanalytic modes. For example, irony is similar to reaction formation, since both emphasize the opposite of what is true.

Holland here however moves past the simple analogy with dreams and into an analogy with the entire framework of Freudian psychical organization--symptom formation, neurotic defenses and so on. The text instead of being compared to a dream is compared to the personality structure as a whole. It is not so much that the text thus becomes a "person" instead of a dream, as that it becomes interpretable in the way that a behavior complex would be.

Following this exposition of his theory he goes on to apply it to specific texts. But he thereby abandons his groundbreaking interest in form. For example, he concludes

¹Holland, Dynamics, p. 314.

²Ibid., p. 131.

that "Dover Beach" by Matthew Arnold represents defensive management of a traumatic observation of a primal scene. In other words, his use of his theory, although couched in a new framework, still ends in traditional Freudian insights.

I have no wish to claim that I go beyond this. Although one could follow my example with other texts, I advance no general theory which would apply to all works of literature as Holland does. Further, even within my limitation to one text, I do no more than make a preliminary survey of the full formal analogy between the dream and the specific work of art, without for example coming to full scale conclusions about the meaning of the analogy. I do however concentrate on the formal analogy itself, and I do so with a work whose similarity in structure to the dream has never been presented in such terms.

Next, Holland was led by his formulation in Dynamics, that every text corresponded in form and content to a neurotic style and particular underlying fantasy or impulse, to speculate that a given reader's response would be a sympathetic vibration of his or her style of defensive management, and particular fantasy and impulse, to those of the text. This could explain how and why particular texts appeal to particular readers.

His next task thus was to set up an experiment whereby readers with diagnosed psychical styles would be

asked for their reactions to texts with determined fantasy and defensive management. This was doomed from the start, in my opinion, by the difficulty of diagnosing either text or reader, and of ascertaining response accurately; and by the inevitably statistically insignificant size of the sample. The result of Holland's experimnt was Five Readers Reading.¹

He discovered that readers, even of the sophistication required to major in English literature at a good university, responded to texts solely on the basis of their own psychical predisposition. The experiment was thus a failure from the point of view of proving his preliminary hypothesis. It led him however to a new formulation: the reader's response is virtually solipsistic. This theory aroused dismay and skepticism² on the part of all those, literary critics or not, who adhered to the idea of a determinate text. It however played into independent work going on at about the same time as Holland's experiments, which suggested that the text was infinitely and indefinitely interpretable.

This work has been called "reader response criticism" and must include that of Stanley Fish, beginning with

¹Norman Holland, Five Readers Reading (New Haven: Yale University Press, 1975).

²As observable, for example, in the comments and questions from the audience of psychiatrists at the December meeting of the Westchester Psychiatric Association, where Holland presented his conclusions.

"Literature in the Reader: Affective Stylistics" (1970).¹

In his last book (1981), Fish goes as far as to say:

The answer to the question "Why do different texts give rise to different sequences of interpretive acts?" is that they don't have to, an answer which implies that "they" don't exist. (Emphasis Fish's.)²

The structuralists, post-structuralists and deconstructionists maintain that a text is virtually infinitely paraphrasable and that no one of these paraphrases holds any priority over any of the others. Even the critical work is not secondary to the text, but equally prior and equally an act of pure creation. Furthermore, criticism is epistemologically bound to the ethos of the critic, in which freedom these critics glory, or rather "play."³

From personal communication with Mr. Holland I have discovered that he was relatively ignorant of this new, mostly French critical work and aware only uncomfortably and somewhat defensively of its analogy with his own conclusions. His own further studies had led him once more in another direction.

At the time I spoke with him (Winter, 1979-80), he

¹In Stanley E. Fish, Is There a Text in This Class? (Cambridge, Mass: Harvard University Press, 1981).

²Ibid., p. 207.

³This admittedly inadequate paraphrase of a few of the ideas of this school was developed from, among others, Robert Scholes, Structuralism in Literature (New Haven, Yale University Press, 1974) and Jonathan Culler, Structuralist Poetics (Ithaca: Cornell University Press, 1976).

was at work on a new book which was to be an entirely new explanation of humor, which, he said, owed little to either Freud's or Bergson's famous studies. A chapter of this was published in Critical Inquiry (1981) under the title "Why Susan Laughed."

Holland's new idea does turn out to be a quite brilliant new explanation of humor, which owes much to Freud in its dynamics (the Freudian hydraulics), but little in its hermeneutics. Holland feels that a joke begins by somehow putting into doubt or threatening a person's identity. The laugh or punch line comes when the identity is recovered or reasserted.

Economically, this explanation is identical to Freud's. The joke makes permissible the release of affect. The joke acts as catalyst, in chemical terms; or as side-channel (in Freud's hydraulics) which permits the release of pent-up energy. The theory is similar to quantum mechanics or chemical bond theory. The organism desires a movement to a state of more stability, of less excitation, but is blocked or inhibited. The trick of the joke--play on words, double entendre, surprise punch line--circumvents the inhibition.

For Freud however, the affect releases is hostility (aggression) or sometimes sexual energy. Holland's substitution of the more abstract concept of identity is not unlike Adler's substitution of the drive for power for

Freud's Eros. Holland's substitution also puts one in mind of modern psychiatric theory and practice which notes in our time a decrease in the repression neuroses--hysteria, compulsive obsession--which Freud mostly observed and an increase in the narcissistic neuroses involving identity.¹

The Freudian approaches to Joyce include those of Chester G. Anderson, William Walcott, Sheldon Brivac, Mark Schechner, Margo C. Norris, Frederick J. Hoffman, C. G. Jung, Darcy O'Brien, Kurt Rosenberg and others as noted in my bibliography. On some occasions these works develop insights which are in some respect parallel to those of this thesis. I have remarked such parallels where they occur during the chapters which follow.

As for the last category of critics, it is highly likely that Joyce was indeed directly influenced by Freud in writing Ulysses. This seemed so important a part of this thesis that I have devoted Chapter VIII to its discussion.

It will be or will become apparent that none of the work cited in my reviews of the secondary literature on Joyce parallels very closely or consistently my thesis.

¹This is too standard a psychiatric observation to be attributable to one source. The cause is undoubtedly the decline of the extended and now nuclear family, the liberation of women, freedom of movement and job mobility, which allow people to escape repressive circumstances but make the relation to self and the lack of attachment to place, person or employment correspondingly difficult.

But the justification for pursuing this thesis nevertheless does not lie in the fact that no one has used the same method. This would in fact focus suspicion on its validity. Rather, it is that no one has documented in any detail the sometimes remarked and indeed remarkable structural similarity between Ulysses' construction and that of a dream.

CHAPTER III

REPRESSION

The most important but also the most problematic part of this thesis' analogy is repression. It is the most important because repression--perhaps the single most important Freudian discovery--is the cause of the peculiar structure of dreams. In the absence of repression, dreams would express themselves directly, without condensation, displacement, symbolization or perhaps even pictorial transformation. It is the most problematic part of the analogy because one would not at first sight imagine that an artist would hide or disguise his effects, either deliberately or unconsciously.

Freud devoted an entire essay to the mechanism of repression (Die Verdrängung, 1915). There are also pages in Traumdeutung which explain how this mechanism affects dreams. One with will do handily to sum up his conclusions occurs on page 523, where Freud offers a short summary in the context of an explanation of the regressive character of dreams:

Fassen wir zusammen, was wir über die Eigentümlichkeit des Traums, seinen Vorstellungsinhalt in sinnliche Bilder umzugießen, erfahren haben. Wir haben

diesen Charakter der Traumarbeit nicht etwas erklärt, auf bekannte Gesetze der Psychologie zurückgeführt, sondern haben ihn als auf unbekanntes Verhältnisse hindeutend herausgegriffen und durch den Name des "regredienten" Charakters ausgezeichnet. Wir haben gemeint, diese Regression sei wohl überall, wo sie vorkommt, eine Wirkung des Widerstands, der sich dem Vordringen des Gedankens zum Bewusstsein auf dem normalen Wege entgegensetzt, sowie der gleichzeitigen Anziehung, welche als sinnesstark vorhandene Erinnerungen auf ihn ausüben.

The difficulty, as I have noted above, is in aligning such a mechanism with the presumable desire of a literary artist to express himself as clearly and directly as possible. However, as soon as one has put the problem in this way, one sees that such a characterization of the aims of an artist does not fit Joyce in the least. He seems rather to take a peculiar pleasure in being recondite, difficult to understand and even deliberately ambiguous. About his work, Joyce said, with malicious pleasure, "This will keep the professors busy for years to come."

One can understand the psychology behind such remarks in the context of Joyce's portrait of himself as a young man in Stephan Dedalus. Like Telemachus among the suitors, Joyce seems to have felt emotionally surrounded by wolves like Buck Mulligan, who wished, or in their coarser spirit could not avoid, trampling on delicate and therefore hidden feelings of Joyce. Joyce protected himself by the silence, exile and cunning which he made his motto on the last pages of Portrait of the Artist.

Numerous incidents recounted by Ellman in his

biography¹ of Joyce exemplify the same spirit. On page 103 for example Ellman notes that Joyce read George Russell his poetry only after first assuring Russell that he did not care what Russell thought of it.

Exile was necessary, for so long as he remained in the small town atmosphere of Dublin, those who knew him as no strangers and foreigners could, would continue to level him to themselves, humorously or otherwise. They would continue to mock his ambition and perhaps even make him doubt his capacity to achieve it. He protected himself with cunning and silence in a similar spirit. They would not know what was in his heart lest they damage it.

This adolescent attitude matured to become an integral part of Joyce's artistic practice and even his deliberate esthetics. He remarked, also in Portrait (p. 252), that "the artist, like the God of creation, remains within or behind or beyond his handiwork, invisible, refined out of existence, indifferent, paring his fingernails. . . ."

An artist must nevertheless become a vehicle for the expression of emotion, and willy-nilly, or in Joyce's case deliberately, of his own experience. Joyce is an artist who does not wear his heart on his sleeve. He requires of his reader time and patience before he will reveal his effects.

¹Richard Ellmann, James Joyce (New York: Oxford University Press, 1965).

Once we arrive at this point, the analogy between Joyce and Freud's dreamer becomes at least in theory more clear. Like Joyce's composition, the dreamer's dream is a "Kompromissbildung"--a compromise between the urgent need to express and the equally urgent need to protect oneself from the exposure such expression entails. Freud describes the process: (p. 574, Traumdeutung)

Es kommt dann zum Abwehrkampf, in dem das VBW (Vorbewusste) dein Gegensatz gegen die verdrängten Gedanken verstärkt (Gegenbesetzung), und in weiterer Folge zum Durchdringen der Übertragungsgedanken, welche Träger des unbewussten Wunsches sind, in irgendeiner Form von Kompromiss durch Symptombildung.

or dream images in the case of dreams.

There are several ways in which these kinds of compromises and this kind of repression manifest themselves in Ulysses. An interesting way to begin is to look at Stephen's storytelling. It is a microcosm of Joyce's narration of Ulysses.

Stephen begins his story on page 145. His title is "A Pisgah View of Palestine, or, the Parable of the Plums." Two elderly Dublin women climb Nelson's pillar to enjoy the view of Dublin. Like Dubliners in following the tenets of Realism, Stephen supplies us with considerable scene setting and much detail about where the women come from and what they look like. He shows us the "two vestals" buying plums, paying the man at the turnstile and laboriously ascending the stairs.

At this point the narrative is interrupted by the arrival of Bloom, canvassing for an ad. The story only resumes once Bloom has been disposed of.

Thereafter we see the women eating their lunch, discussing the view and finally sitting down to eat their plums

"wiping off with their handkerchief the plumjuice that dribbles slowly out of their mouths and spitting the plumstones slowly out between the railings."

He gave a sudden loud young laugh as a close . . .

--Finished? Myles Crawford said. . . .

--You remind me of Antisthenes, the professor said, a disciple of Gorgias, the sophist. It is said of him that none could tell if he were bitterer against others or against himself."

The story like Ulysses itself has focussed exquisite attention to detail and word-choice without arriving at a perspicuous narrative point. Myles Crawford cannot tell that an end point has been reached. None of Stephen's listeners respond to the punch line which his laugh marks.

The story is called by Stephen a Parable, but it stands in much contrast to those of our Lord. This one seems to be all detail and no message, whereas the Biblical style, as Auerbach notes,¹ is stripped of detail to become pure message. Stephen's style is more baroque, in the sense that the detail has become at least at first sight more important than the overall form.

¹Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. Willard R. Trask (Princeton: Princeton University Press, 1953), Chap. 1.

This is not to say that there is no point or that the parable cannot be interpreted, at least after the manner of the interpretation of dreams.

"The professor" has read the story as bitter, and linking that with Stephen's title "A Pisgah View of Palestine" one has an inkling of the import. Pisgah is the mountain from which Moses saw the promised land he was destined never to reach. The contrast with the old hags spitting plum pits onto Dublin is indeed bitter. In a similar way, Stephen earlier in this chapter contrasts the Hebrews to the English--artist/seer vs. philistine/builder, Shem vs. Shaun. When the Hebrews came upon a new land they said, "It is meet to be here. Let us build a temple to Jehovah," whereas "the Roman, like the Englishman who follows in his footsteps" (p. 131) "said--It is meet to be here. Let us construct a watercloset."

The parable thus becomes part of Stephen's brooding over his philistine homeland: "the sow which eats its own farrow."¹ The use of Roman vs. Hebrew as a symbol for this set of ideas is dreamlike because of the rigidity of the meaning of the symbol within the density and hiddenness of its usage. Such usage is caused by the repression motivating Joyce/Stephen's flight into exile from philistinism.

Stephen's laugh is thus inspired by Schadenfreude,

¹Joyce, Ulysses, Chap. 1.

the iconoclasm which typifies Ulysses as a whole, both in its playful shattering of received forms and in its teasing of its poor readers. Stephen's tale exhibits in microcosm the tendencies of the novel. As another example one can compare what I have called the baroque aspect of this parable with what Erwin R. Steinberg says about the style of Ulysses in general:

Traditionally, at least, novels have served as windows which allow the reader to see into the world of man--sometimes into private places, sometimes into public. The language and the structure of the novel, like the glass and the frame of the window, focus the reader's attention and facilitate his view. When a writer uses language that directs attention to itself, however, that becomes opaque or convoluted or poetic, he festoons the glass. The window thus becomes something to look at rather than to look through, an artifact rather than an opening upon the world. Joyce began by attempting to make the glass invisible so that the reader could see without distortion or intervening glare "the most delicate and evanescent of moments," which he believed it was the duty of the writer to record. About halfway through Ulysses, however, he slipped beyond the aesthetic principles he had set down in his notebooks in 1903-04 and had reaffirmed--or at least repeated--in Stephen Hero and A Portrait and ended, in Finnegans Wake, by making the glass itself a work of art.¹

Not only is this reminiscent of the work which repression performs on an unconscious idea, it even mimics the form of such work. The shift of attention from the main idea to the detail is like the shift of focus which Freud notes in dreams, in which the detail often supplies the key to the interpretation:

¹Steinberg, Stream of Consciousness, p. 297.

Wir konnten bemerken, dass die Elemente, welche im Trauminhalt sich als die wesentlichen Bestandteile hervordrängen, in den Traumgedanken keineswegs die gleiche Rolle spielen. . . . Was in den Traumgedanken offenbar der wesentliche Inhalt ist, braucht im Traum gar nicht vertreten zu sein. Der Traum ist Gleichsam anders zentriert, sein Inhalt um andere Elemente als Mittelpunkt geordnet als die Traumgedanken.¹

Following this Freud gives a number of examples where the detail rather than the substance becomes the prominent feature of a dream.

Elsewhere in Ulysses we find similar repressions and similar displacements of emphasis. In fact in at least one chapter, Joyce used the technique quite deliberately. As Ellman says about the Wandering Rocks episode:

When [Joyce] wished to elicit a theme from the danger of the Wandering Rocks, he found it in misdirection or dislocation. . . . the books that Bloom and Stephen are reading at different moments. . . . Bloom . . . Sweets of Sin, Stephen . . . a book of magical spells. . . . the pornography which occupies Bloom's attention is a kind of displacement of physical pleasure, while ² Stephen's occultism is a dislocation of mental effort.

In a somewhat different way, this is no less deliberate than Joyce's hiding of material "to keep the professors busy."

An even closer analogy to the process Freud describes above is Joyce's alteration of the proportions of the Odyssey. There are many of these, covered most admirably in Joseph

¹Freud, Die Traumdeutung, p. 305 (emphasis Freud's), (Studienausgabe Band 1).

²Richard Ellman, "Ulysses and the Odyssey," English Studies 17 (1962): 423-26.

Prescott's article "Homer's Odyssey and Joyce's Ulysses."¹ Undoubtedly the most important for present purposes is the Slaughter of the Suitors. This occupies a very large proportion of the Odyssey; it is a height of intensity, a bloodbath. In Ulysses the episode is virtually suppressed. Whatever death wish Bloom or Ulysses entertains for jealousy provoking rivals is so repressed as to be only readable through careful reference to the Odyssean skeleton beneath innocuous passages, such as Molly's reminiscences of previous lovers, ending with Bloom (thus the victor).

Finally, Steinberg's point about the prose of Ulysses must also remind us in this context of the process in dream formation which Freud calls "Sekondaire Bearbeitung." The analogy becomes more clear if we quote the passage in Steinberg's book which immediately precedes the one above.

[A. Walton] Litz says [in James Joyce (New York: Twayne Publishers, 1972)] "Narrative structure has disappeared, and with it the elements of suspense and action." As Litz points out, "We have seen that one may view Joyce's artistic development as an all consuming movement toward simultaneity of effects."

But the cost was great, perhaps too great. The simultaneity is not immediately achieved in Pound's "instant of time." Each "intellectual and emotional complex is so dense that one must labor over it. Often the best way to untangle a passage is to return for clues to an earlier version which more closely resembled monologue than "a polysemantic vehicle capable of producing polyphonic effects."²

¹Joseph Prescott, "Homer's Odyssey and Joyce's Ulysses," Modern Language Quarterly 3 (1943): 427.

²Steinberg, Stream of Consciousness, p. 297.

Steinberg is here discussing the question of whether Joyce indeed achieved stream of consciousness "simultaneity" in his prose and whether in fact he wanted or needed to. Of course these statements apply to Finnegans Wake more than to Ulysses. But as Steinberg says the process is already well under way in the latter. Further, for present purposes our interest in his analysis must lie in the similarity of the mode of composition he describes--and the method required to unravel same--to Freud's ideas about the "secondary process" reworking which dreams receive. In both cases the end result is the palimpsest-like effect which Edmund Wilson noted in one of the first critical appreciations of Joyce's work.¹

Freud describes "Sekundäre Bearbeitung" as follows:

Diese Funktion verfährt ähnlich, wie es der Dichter boshaft vom Philosophen behauptet: mit ihren Fetzen und Flickern stopft sie die Lucken im Aufbau des Traums. Die Folge ihrer Bemühung ist, dass der Traum den Anschein der Absurdität und Zusammenhanglosigkeit verliert und sich dem Vorbilde eines verständlichen Erlebnis annähert. Aber die Bemühung ist nicht jedesmal vom vollen Erfolge gekrönt. Es kommen so Träume zustande, die für die oberflächliche Betrachtung tadellos logisch und korrekt erscheinen mögen; sie gehen von einer möglichen Situation aus, führen dieselbe durch widerspruchsfreie Veränderungen fort und bringen es, wiewohl dies am seltesten, zu einem nicht befremdenden Abschluss. Diese Träume haben die tiefgehendste Bearbeitung durch die dem wachen Denken ähnliche psychische Funktion erfahren; sie scheinen einen Sinn zu haben, aber dieser Sinn ist von der Wirklichen Bedeutung des Traums auch am weitesten entfernt.

¹Wilson, Axel's Castle, p. 234.

So, as Steinberg remarks, the gist of a passage in Finnegans Wake has gradually disappeared beneath a seamless, hermetically beautiful sound structure. Stephen Dedalus' parable shows the loving fondness of its creator for artistry of form--realistic detail, imaginative scene setting, portraiture--behind which smooth surface the import, the original impetus, has become obscure, secondary, irrelevant.

As in a dream, each rewriting further obscures the original point in the interest of a new, but surface coherence. The rationality which governs this rewriting, the rationalization of the ms, serves logic and system but not truth. The more Joyce worked on Ulysses, the more detailed and fully realized became his schema and the more tenuous the narrative line. As Steinberg puts it, his increasing focus on the structure of the medium obscures the plot. Thus the chapters in which Joyce's "secondary reworking" achieves its highest effects--the Oxen of the Sun, Circe--are those in which Bloomsday is hardest to follow. And, of course, following the Freudian dream parallel, Bloomsday itself has become an "Entstellung" of the message.

Lest this extrapolative analysis of the Parable of the Plums be considered a baroque overemphasis on detail similar to Joyce's, or at least not valid for Ulysses as a whole, I would point out that of Ulysses' three possible points of emotional climax, at least two are handled in the same repressed fashion.

The incident where Private Carr strikes Stephen is pretty straightforward. Besides being the only incident of completed violence in the novel, it attains added emphasis from its position within the verbal climax of Ulysses, the Circe chapter, and from the hallucinatory exaggeration which is the technique of this chapter. Further, more weight is added by the relation of this incident to one of Ulysses' "latent dream thoughts"--Stephen's being attacked by the philistine/civic and eventually escaping from it into exile.

The working out of this "dream thought" can also account for "Telemachus'" rejection of his father's advances in Ulysses: Stephen's rejection of Bloom's various offers, and his unresponsiveness to the older man's friendliness. In the Carr episode, Bloom rescues Stephen, or at least picks him up after his knockdown. The father theme and the driven-into-exile-by-philistinism theme coalesce as they do in the "latent dream thought." Stephen is both driven into exile by his fatherland and unable or unwilling to find a father. The Carr/Stephen encounter may be the tip of this iceberg, but at least it is a visible tip, however much Ulysses' deep structure enhances its significance.

The reunion of Telemachus and his father in "Eumaeus" on the other hand, becomes a tired and desultory meeting of acquaintances, Bloom and Stephen. The "repressed content" however is Bloom's memory of his son Rudy, which is, in Freud's terms, like a recurring childhood

memory linked to the unconscious idea--at times explicit on Bloom's part--of a search for a son. Considered as a possible climax however, which it must be given both the Odyssey parallel and the power of the father/son motif, Bloom and Stephen's meeting is very subdued.

Another possible highpoint of the novel, the reunion of Odysseus and Penelope in "Penelope", fits the Pisgah pattern most closely. Molly's and Bloom's memories of his proposal to her on the Hill of Howth become the final swelling affirmation at the end of the novel. There is much to be said for this as the position of climax, because for Joyce even more than for most novelists, the end of the work is consistently the position of most lyricism and most strength. Not only is its end the place where Ulysses becomes most lyrical and positive but the same may be said of Dubliners. Its last story, "The Dead," its finest and longest, is its most ambitiously interested in transcendent significance, most particularly in the final purple passage including the last image of the snow falling generally over Ireland, on the living and the dead. In Finnegan's Wake the final sublime passage centers around "it's old and old it's sad and old it's sad and weary I go back to you, my cold father, my cold mad father, my cold mad feary father." The book may be a circle of sorts, but this is where p. 628 out of 628 is found, with the words "Paris, 1922-1939"--Joyce's customary form of closure, practised from Dubliners on.

But even if we do not grant that Bloom's proposal is the climax of Ulysses, or think it need not have a single climax in the first place, we still must place this final passage and the incident it describes as among the most significant in the novel both for characters and reader, particularly in view of the warmth and affirmation present here and so often felt absent elsewhere.

In the context of a repression of effects, however, the curious thing about this climax is that it has been undercut by a previous anticlimactic rendering of the same event. The first time we hear of the Howth episode is in Bloom's reminiscence in "Lestrygonians." In this chapter we accompany him to lunch. We are surrounded by images of food, for the most part not mouthwatering but repulsive, befitting the cannibalism of the Odyssey parallel. The passage in question comes on p. 175:

Stuck on the pane two flies buzzed, stuck.

Glowing wine on his palate lingered swallowed.
 . . . Touched his sense moistened remembered. Hidden
 under wild ferns on Howth. . . . Pillowed on my coat
 she had her hair . . . O wonder! Coolsoft with oint-
 ments her hand touched me caressed: her eyes upon me
 did not turn away. Ravished over her I lay . . .
 kissed her mouth. Yum. Softly she gave me in my
 mouth the seedcake warm and chewed. . . . Joy: I ate
 it: joy. . . . Flowers her eyes were, take me, will-
 ing eyes. . . . Screened under ferns she laughed warm-
 folded. . . . She kissed me. I was kissed. All
 yielding she tossed my hair. Kissed, she kissed me.
 Me. And me now.
 Stuck, the flies buzzed.

This is one of many places where we are made de-
 liberately conscious that Ulysses takes place in a single

unified mind. The novel purports to be the record of at least three consciousnesses. But Joyce in his usual playfully destructive way undercuts this hypothesis with striking anomalies--in whose mind is the history of English in Oxen of the Sun taking place?--and significant, dream-like echoes. The dream-like coincidence here is Stephen's earlier poem with the line "mouth to her mouth's kiss" which grew in his mind in Chapter Three. "Glue 'em together well," Stephen thinks. The artist as a young man grows up to use the same image, or rather his representation of himself as a middle-aged man does.

But more importantly, the glued together mouths have become stuck flies, in just the way that Stephen's comment undercuts his line of poetry. The episode which is to furnish the most serious positive reflection on the state of man in the realistic part of this novel--the capitalized final "yes I will Yes"--is here slyly introduced sandwiched between the buzzing of coupling flies, in an atmosphere of unsavoury food. Of course in each chapter the handling of the motifs bends to the ethos of the chapter, but we have here still if not the repression then the denigration of Ulysses' most positive statement, its most happy moment.

The analogy with dream composition thus at least puts some of Ulysses' recognized qualities in a new light. Anyone who has taught or lectured on the book, or even remembers the first experience of reading it, recognizes

the extent it presents itself as an obstacle, as a recondite hurdle beyond which the reader finds at first only too little emotion. Ulysses has been called cold and iconoclastic of the traditions of epic, novel and English prose.

Much of the humor of this comic novel is indeed a kind of Schadenfreude. In the present context this humor must also seem somewhat defensive. One recalls Freud's thesis in Wit and Its Relation to the Unconscious¹ that humor is an economical and disguised method of releasing hostility.

This appears a defensive maneuver as soon as one penetrates not only the adolescent protectiveness described in Stephen and continued in the practices of the artist as an older man but also the genuine warmth hidden in the book. One of the most touching sentences in Ulysses, for example, concerns a comic character, a not even character. McIntosh's, is a story only the most assiduous re-reader grasps.

In the "Hades" episode, Bloom notices among Paddy Dignam's mourners a stranger wearing a mackintosh. The reporter covering the funeral, Hynes, inquires of Bloom the identity of this gentleman:

--And tell us, Hynes said, do you know that fellow in the, fellow was over there in the . . .

He looked around.

--McIntosh. Yet I saw him. Where is he now?

¹Sigmund Freud, "Der Witz und seine Beziehung zum Unbewussten," in Studienausgabe, Band 4.

--McIntosh, Hynes said, scribbling, I don't know who he is. Is that his name?
 He moved away, looking about him.
 --No, Bloom began, turning and stopping. I say, Hynes! Didn't hear.

Stuart Gilbert makes much of this mysterious stranger, devoting pp. 170 through 173 of his book to his various symbolic aspects.¹ He indeed reappears periodically throughout Ulysses. He of course makes the papers as being among the mourners, as Bloom finds out during the Eumaus episode--the episode of Odysseus' and Telemachus' reunion. McIntosh also appears at another climactic moment, conjured up during the linguistic climax of this experimental novel, the Circe episode, where all the repressed emotions come forth.

However, the key to the story of McIntosh appears hidden in a list in the Cyclops episode. This episode, as part of its technique of gigantism, extrapolates from various words and phrases in the main narrative gargantuan fantasy digressions on their themes. On p. 333 the citizen, main character of the chapter, employs the word love. The text interpolates:

Love loves to love love. Nurse loves the new chemist.
 Constable 14A loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle. M.B. loves a fair gentleman. Li Chi Han lovey up kissy Cha Pu Chow. Jumbo,

¹Gilbert, James Joyce's "Ulysses," pp. 170-73. See also Vladimir Nabokov, Lectures on Literature (New York: Harcourt Brace Jovanovich, 1981), pp. 285ff. Nabokov's puzzler's eye sees him, without much evidence, as Joyce himself.

the elephant, loves Alice, the elephant. Old Mr.
Verschoyle with the ear trumpet loves old Mrs. Ver-
schoyle with the turned-in eye

and then the one touching sentence which tells us what

"McIntosh" was doing in the cemetery:

"The man in the brown macintosh loves a lady who is dead."

CHAPTER IV

DISPLACEMENT; PICTORIALIZATION

The dream translates everything into pictures¹ as does every novel to a greater or lesser extent. Once one has said this, however, further progress becomes extremely difficult and, frankly, beyond my capacities or the scope of this thesis. Before comparing dreams' and Ulysses' pictorialization, one must know how a novelist realizes his idea in words, and to what extent this realization is pictorial; and how a reader construes the written text, and to what extent this construal is pictorial. This would be a massive undertaking even if Freud were very helpful, which he is not. Freud was himself not very good on the visual:² he left this to his sculptor epigone, Erikson. Freud had a phonographic memory.³ He worked with verbal transcripts of the dream picture: his own or his patients.'

¹Freud, "Die Traumdeutung (1900)" in Studienausgabe (Frankfurt: S. Fischer Verlag, 1972), p. 335, offers an interesting discussion of this.

²He was capable of brilliant visual insight, as in Leonardo. His topology of the mind is also visual. Neither of these is any help with this problem.

³See Freud's "Preface to the Introductory Lectures on Psychoanalysis" in Studienausgabe (Frankfurt: S. Fischer Verlag, 1969), Band 1.

He never once discussed the mimetic relation of the transcript to the dream proper. As a general caveat, he remarks elsewhere that whatever the analysand says is itself significant, apart from its truth value.¹

Many novels, many narratives (including Ulysses) use very minimal pictorialization. What does the Slough of Despond look like? Christian? Henry James in his late manner uses visual metaphors for abstractions (they "crop out" etc.)² but the characters and situations are left visually vague. There are visualizers and non-visualizers, describers and impliers: Proust compared to Mme. de Lafayette, for example. Of characters similar in social class, in context, each suffering a similar falling away or impediment to the course of his or her love, Mme. de Lafayette will say, "On ne peut exprimer ce que sentit M. de Nemours dans ce moment,"³ or "her suffering can be imagined," whereas Proust devoted most of an entire novel

¹Freud, "Die Traumdeutung" in Studienausgabe 2: 564. This is part of the doctrine of free association and of Freud's denial that any expression--slips, dreams--is meaningless or arbitrary. Cf Psychopathologie des Alltagslebens.

²See J. Donald Crowley and Richard A. Hocks, eds., The Wings of the Dove, by Henry James (New York: W.W. Norton, 1978), pp. 412-13.

³Madame de Lafayette, La Princesse de Cleves (Paris: Livre de Poche, 1972), p. 221. Among many examples see p. 175, p. 244 and p. 248.

(Albertine Disparue) to describing in the most minute detail, directly and indirectly (through metaphor), such suffering.

Joyce is not a visualizer. Ulysses is really a collection of voices. Bloom's stream of consciousness is usually an interior monologue. "Oxen of the Sun" is composed of the voices of the masters of English prose. "Polyphe-mus" is the citizen's voice; "Penelope" is Molly's. The catechism chapter is the voice of catholic scholasticism. Even sections less like monologue are hardly visual. Chapter III features Stephen's more philosophical and abstract ruminations, his poetry or poeisis, and his view of Sandymount strand:

Broken hoops on the shore;
at the land a maze of dark cunning
nets; farther away chalkscrawled
backdoors and on the higher
beach a dryingline with two
crucified shirts. Ringsend:
wigwams of brown steersmen and
master mariners. Human shells.¹

This is Stephen's voice. The focus is not on the seen but on original oral expression of the seen ("modalities of the visible"): description in poetry. One does not visualize the scene through pellucid retiring prose; one remains aware of the words.²

¹Joyce, Ulysses, p. 41.

²This emphasis on texture does have dream analogues. See below on "stream of consciousness."

I cannot determine whether Joyce's oral rather than visual practices work against my thesis or not. It is not entirely clear to me that dreams really are visual in the sense of descriptive: that is, at what neurological level of enervation the dream operates: images, the sensation of images, some abstraction of the sensation? One does have rapid eye movement during dreams (REM sleep = dream sleep) but the motor cortex is not in question. Neither Freud's nor Ulysses' signification (transcript) of the (visual?) signified, however, is particularly descriptive. A comparison of Freud's narrative procedures in recounting a dream or analyzing it, and Joyce's narrative has proven to be irrelevant to my thesis.

Stymied, the only procedure I can follow, unsystematic as it may be, is to note several aspects of Ulysses relevant to dream pictorialization.

Joyce used to say that he had no imagination,¹ and what he meant by this paradoxical remark was that the bulk of Ulysses is cut-up memory. Joyce used maps, street directories, official documents and legwork by whomever he could suborn to make up his construction. He used the Odyssey and numerous other literary works like Hamlet as well. The result is to some extent a collage rather than a pure act of imagination.

¹I cannot find this commonly quoted reference in Ellmann and cannot remember where I saw it first. Even if it apocryphal, the argument is unaffected.

Similarly, use of language in dreams is always quotation.¹ Dream imagery, to a somewhat lesser extent, is also a collage of memory quotation: screen memories, Tagesreste.

The visualization of a scene in neither Ulysses nor dream is really narrative or dramatic. There is neither story line, climax or denouement. Neither uses exposition, so that both are difficult to follow without a program developed in association to incident and character. Characters are not related to each other by necessities of plot, merely by theme (association in the dream).

Pictures or scenes are introduced and dropped as needed for thematic exposition, and are jump cut for this purpose rather than introduced, developed and concluded. This is particularly true of "Wandering Rocks," and the "Maternity Ward," but also really of most chapters.

Finally, both dream and Ulysses are incoherent, claustrophobic and portentous. The reader's or dreamer's impression of incoherence and portentousness arise from his conviction that dream and text refer not to what is before him, are not "realistic," but signify something else. Something underlies what you see. In neither case, unlike in allegory, is it very clear what exactly this message is. This quality is what led both to "dream interpretation"

¹I am not convinced this is true, but Freud is. See "Die Traumdeutung" in Studienausgabe 2: 406.

from Joseph on and to the largest body of exegesis and criticism devoted to any single modern work (on Ulysses).

The claustrophobic effect, partly a result of portentousness, stems also from the extremely "mental" quality of Ulysses and dream. There is never any opening out into "realistic" "objective" space, rather we are always in the grip of a subjective mind/stream of consciousness/voice. Then, too, there is never any relaxation of the swift density, no narrative breathing space where little need be closely attended. Characters are not routinely fed, put to bed or allowed repetitive sequences of action. Rather, each description is uniformly original and significant.

Freud describes displacement ("Verschiebung") on p. 307 of Traumdeutung:

Es liegt nun der Einfall nahe, dass bei der Traumarbeit eine psychische Macht sich aussert, die einerseits die psychisch hochwertigen Elementen ihrer Intensität entkleidet und andererseits auf dem Wege der Überdeterminierung aus minderwertigen neue Wertigkeiten schafft, die dann in den Trauminhalt gelangen. Wenn dass so zugeht, so hat bei der Traumbildung eine Übertragung und Verschiebung der psychischen Intensitäten der einzelnen Elemente stattgefunden, als deren Folge die Textverschiedenheit von Trauminhalt und Traumgedanken erscheint. Denn Vorgang, den wir so supponieren, ist geradezu das wesentliche Stück der Traumarbeit: er verdient den Namen Traumverschiebung. Traumverschiebung und Traumverdichtung sind die beiden Werkmeister, deren Tätigkeit wir die Gestaltung des Traumes hauptsächlich zuschreiben dürfen.

This is more a description than a definition. Freud, as usual, prefers to establish the definition by example.

He does however provide a short form on p. 335: Ver-
schiebung is the "Ersetzung einer bestimmten Vorstellung
durch eine andere ihr in der Assoziation irgendwie nahe
stehende."

His examples fall under several classifications,
separated according to modus operandi. Two of these,
Verschiebung des Aufmerksamkeit (pp. 296, 445, Traumdeutung)
and des psychischen Akzents (pp. 189-91, 193, 195), may be
subsumed under a single heading. Both alter the importance
ascribed to a dream element, either by strengthening or
weakening attention (Aufmerksamkeit) paid it, or by en-
larging or reducing time and space devoted to it. The
more is disguised as the less. Or as Freud puts it (p. 189)

Der Vorgang ist aber so, als ob eine Verschiebung--
sagen wir, des psychischen Akzentes--auf dem Wege
jener Mittelglieder Zustände käme, bis Anfangs schwach
mit Intensität geladene Vorstellungen durch Übernahme
der Ladung von den anfänglich intensiven besetzen zu
einer Stärke gelangen.

Freud's dream, beginning "Eine Schloss am Meere"
(p. 447), affords a good example. In it, the death of the
main figure, the governor of the fortress, is unremarked.
The sudden appearance of a warship, however, causes great
emotional upheaval. Freud's analysis shows that the emo-
tion belonging to the former has been displaced onto the
latter.

This "displacement of affect" is an important part
of Freud's insight into dream mechanics. An "unconscious

idea" has two aspects: its ideational content and its emotional import ("affect").¹ This is crucial because "die Verdrängung betreffe die Gefühle, nur sind diese nicht anders als in ihrer Bindung am Vorstellung fassbar" (10:47). Freud also makes it clear that the two are far from inseparable, however, in "Irma's Injektion" below.²

Stephen's strong feelings about his father are not expressed as directly as those about his mother's death. He suffers for the latter "agenbite in inwit" (remorse of conscience) and calls her in Circe "ghoul" after she terrifies him with her "breath of wetted ashes."

Stanislaus Joyce made it clear all through his memoir My Brother's Keeper³ that he (Stanislaus) never forgave his father for abandoning his children, for spending his money in taverns while they went hungry, for beating them when he was drunk (i.e., often). In reaction, Stanislaus in the Joyce household in Trieste became the bourgeois, the worrier about money. This inevitably led to problems with the insouciant James, problems which led to a coolness

¹This is of course a further irritant to those philosophers who are already upset over the concept of an "idea"--something to them by definition verbal--which is unconscious.

²See also Freud "Die Traumdeutung" in Studienausgabe 2: 254, 439, 444, 447-49 and 454.

³Stanislaus Joyce, My Brother's Keeper (New York: Viking, 1958).

between them for many years, as even the title of Stanislaus' book shows.¹

James Joyce however never expressed anything like as much bitterness, even though his portrayal of his father offers grounds enough for it. Holding back money, Simon Dedalus in Ulysses sends his daughter Dilly back home to the hungry family while he goes to a pub. The beatings go unmentioned, although they appear in Dubliners displaced onto Farrington.

James seems to have been more amused than distressed by his father's fecklessness. He describes Simon Dedalus as

a medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinking good fellow, a story teller, somebody's secretary, something in a distillery, a taxgatherer,² a bankrupt and at present a praiser of his own past²

all of which John Joyce was, and most of which James was or became. Ellman notes James' filial affection even as James in response to a question described his father as "a bankrupt." Ellman adds, "to be insolvent was oddly palatable for both father and son."³

Joyce's most movingly emotional climaxes often concern a father. These climaxes usually end his books. The

¹See also R. Ellmann, James Joyce, (New York: Oxford University Press, 1965), pp. 495-96.

²Quoted *ibid.*, p. 20.

³*Ibid.*, p. 21.

apogee of Dubliners in the last pages of "the Dead" was transcribed from an incident with Joyce's wife Nora.

Gabriel realizes that his wife Gretta for the moment "belongs" in spirit to another man. Gabriel's discovery of the cause of her estrangement--of the divagation of his mood from hers--eventually brings relief.

Gabriel . . . longed to cry to her from his soul, to crush her body against his, to overmaster her. . . . He was in such a fever of rage and desire that he did not hear her come from the window. . . . Then, slipping one arm swiftly about her body and drawing her towards him, he said softly:

"Gretta, dear, what are you thinking about? . . .

She did not answer at once. Then she said in an outburst of tears:

"O, I am thinking about that song, the Lass of Aughrim.

She broke loose from him and ran to the bed and, throwing her arms across the bed-rail, hid her face.

. . .

"What about that song? Why does it make you cry?

. . .

"I am thinking about a person long ago who used to sing that song. . . . It was a person I used to know in Galway when I was living with my grandmother."

The smile passed away from Gabriel's face. A dull anger began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins.

"Someone you were in love with?" he asked ironically. . . . "Perhaps that's why you wanted to go to Galway with that Ivors girl. . . ."

Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. . . .

He tried to keep up his tone of cold interrogation, but his voice when he spoke was humble and indifferent.

"I suppose you were in love with this Michael Furey, Gretta," he said.

"I was great with him at that time," she said.

. . .

"And what did he die of so young, Gretta? Consumption, was it?"

"I think he died for me," she answered.

A vague terror seized Gabriel at this answer, as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, fathering forces against him in its vague world.

She stopped, choking with sobs, and, overcome by emotion, flung herself face downward on the bed, sobbing in the quilt. Gabriel held her hand for a moment, longer, irresolutely, and then, shy of intruding on her grief, let it fall gently and walked quietly to the window. . . .

Gabriel, leaning on his elbow, looked for a few moments unresentfully at her tangled hair and half open mouth, listening to her deep drawn breath. So she had had that romance in her life: a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had played in her life. . . .

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. . . .

The time had come for him to set out on his journey westward [to Galway]. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Micheal Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

The assuagement that Gabriel designs is not mechanically dissimilar to the relief which Bloom works upon himself. Whenever he hears of Boylan, Bloom's thoughts first become agitated; then he turns mentally to some other

topic; and finally "satisfied"¹ he proceeds with his normal, ruminative, self-entertaining interior monolog.

Gabriel does not change the subject like Bloom but by changing his attitude rejoins his estranged wife. He shares her feelings and imagines their journey to Michael Furey's grave. Joyce and his wife put flowers on the tomb of the real Michael Bodkin.²

The anger of Gabriel's first reaction was already present ("A dull anger began to gather again") in the "fever of rage" which preceded any epiphany of Gretta's feelings. Spirits of the dead assail the terrorized Gabriel but they are mollified by his joining them. That the final assuager, the "unresentful indifference," is a peace which surpasseth the understanding of this world is indicated by "sleep," "darkness," "the grave," the "swooning of Gabriel's soul" and "the descent of their last end upon all, the living and the dead." Gabriel (swooning) will join Gretta (asleep) as they reach Michael (dead).³

Names in Joyce's works (Finnegan, Stephen Dedalus, Malachi Mulligan)⁴ are usually significant, and may be in

¹Joyce, Ulysses, p. 92. See also Bloom's two other encounters (not including the hallucinogenic Circe) with Boylan on pp. 183 and 263.

²Ellman, James Joyce, p. 252.

³Following Rougemont's thesis, the romantic love of all three would be here inclining toward a Liebestod.

⁴"Tripping and sunny as the Buck himself"; "two dactyls": like Oliver Gogarty, upon whom the character is based.

this story. Michael Bodkin's first name is left unchanged, although he was called (by Nora for instance) Sonny. His last name (Bodkin means "dagger") has been changed to Furey. For catholics, Gabriel, the angel whose trumpet announces the second coming of the Son, follows Michael, the angel who banishes man from Paradise with the flaming sword (Fureyous Bodkin) (phallus) of the Oedipal father.

Sexual desire, which was indistinguishable from rage in Gabriel, was effectively killed as was the Oedipal, or rage of revolt, by the full appearance of the rival, Father Death, or by the death of the father. These suppressed Sonny's (Gabriel, too) and hints of Daddy--Michael, the outlived and overcome rival--convince me that two of Joyce's great themes, the ambiguously revered father and the hatred rival/brother (Mulligan, Boylan, Shaun, Robert Hand), are condensed in this passage.

Joyce's next book Portrait of the Artist as a Young Man, ends with another paean to the dead father. "Old Father, old artificer, stand me now and ever in good stead." Like Jesus, Stephen cannot mean his own father, Simon, but means most likely the first artist, Daedulus, with whose help he will "fly by these nets" of the minor (minatory) Ireland. Stephen has abandoned his own and Jesus' Heavenly Father, even as he left the church. The passage places the narrator, pregnant with "the uncreated conscience of his race," squarely between his mother, just addressed, and

Dedalus, the artist for whom Joyce named his portrait of himself as a young man.

Portrait has hated and betraying rivals enough-- Cosgrave, Lynch, Cranly--but the most interesting displacement is of poor Stanny, who figured largely in Joyce's first draft, Stephen Hero. He has been suppressed entirely from the finished product. There was no place in Joyce's created world for a benign living male peer.

As for Ulysses, I have much to say later about the father theme, the rival theme and the climax, but a few notes here serve to tie these elements to the preceding series. The fathers (Bloom, Bloom's father and even Simon), are generally positive figures, certainly as compared to the rivals, Mulligan and Boylan.

There is once again a swelling ending moving into sleep. This time the rival is the last of a chain of rivals in Molly's thoughts: it is Bloom himself! Bloom as a young man proposing to her on Howth. Bloom conquers his dead rivals: the Odyssean suitors killed with the edge of the sword in the latent content, as well as the precursors in the series ending with Bloom. In comparison with the Odyssees, Ulysses' bloodlessness has often been remarked, especially the peacefulness of Bloom's victory over the suitors. This peace can be subsumed under the Joycean merger with the rival. In the marital bed in which Bloom detects another's impression and in Molly's confused dream

images all float toward sleep. Like ALP, Gabriel and the sleeping infant of "Ecce Puer," Bloom becomes one with his fortunately dead rival. (The old Bloom is no more.) He is thereby at peace and acquiescent to being overcome.

Ulysses thus offers the most perfect merger of preceptor, rival and protagonist in sleep. The preceptor is the child who was father to the man Bloom; the last rival was Bloom himself; and the protagonist is Bloom.

Joyce's last two climactic book endings were written after John Joyce's death. "Ecce Puer," Joyce's last and best poem, brings to a closure his collected poetry. It ends:

A child is sleeping
An old man gone
O, father forsaken,
Forgive your son.

The sleeping child is Joyce's grandson, whose birth the poem commemorates equally with John Joyce's passing. The birth of Joyce's grandson occurred a month after his father's death. Ellman writes that this birth and the poem relieved Joyce's mourning. The ominous note is that sleep is a traditional poetic metaphor for death, so that once again release is attained through joining the precursor in death, or, if you prefer, in the same sleep into which Gretta, Gabriel, Bloom, Molly and ALP fall.

The transcendent finale of Finnegans Wake is very similar in several respects:

And its old and old its sad and old its sad and weary
 I go back to you, my cold father, my cold mad father,
 my cold mad feary father, till the near sight of the
 mere size of him, the moyles and moyles of it, moan-
 anoaning, makes me seasilt saltsick and I rush, my only
 into your arms. I see them rising! Save me from those
 therrble prongs! Two more. One two moremens more.
 So Avelavell. Yes. Carry me along, taddy, like you
 done through the toy fair! If I seen him bearing down
 on me now under whitespread wings like he'd come from
 Arkangels, I sink I'd die down over his feet, humbly
 dumbly, only to washup.

Anna Livia Plurabelle as the river is joining her father the sea. Once again the protagonist is joining the father in a last ceremony; the father is lauded; the emotion is high and mostly positive; peace and reconciliation are at hand. This last working, written years after John Joyce's death, is the most beautiful because it is the fullest. It is not without psychological ambiguity. The father is revered but also seen with fearful awe ("Therrble prongs" of the pier), and even held at arms length with mockery: worship becomes washup. He is "feary," a portmanteau of faery and fearsome. Love and respect are held at the level of tenderness and nostalgia as in "Ecce Puer." They are not allowed to become overpowering awe. The protagonist has become feminine to obviate oedipal rivalry, in a familiar Freudian movement. Literary expression finally manages that old terror John Joyce.

As Joyce grew older, his father emerged more clearly in these endings. The father in "the Dead" appears only in pun-condensation. A non-Freudian could deny his presence.

In Ulysses' last paragraphs, he appears only as Bloom-- the father, Odysseus, of the text. Once John Joyce died, the father in "Ecce Puer" appears plainly and simply as the unnamed but easily inferrable John Joyce. The poem would still be quite veiled without our knowledge that it is about John Joyce's death and the birth of James' grandson. In Finnegans Wake, the father stretches out like the sea, in full positive respect, nuanced with psychological ambiguity.

The climactic endings are Knotenpunkten in dream terminology, and as such are the nexus of many of my approaches. As usual with dreamwork, it is difficult to isolate condensation from displacement. Generally all male affect is condensed and displaced onto two figures: the positive affect onto the mourned preceptor/father, and the negative onto the living rival/sibling. To reunite with the former, the protagonist shares his mourning in order to transcend the initial interposition of the dead. The mourning though profound is delicious because no unresolved issues remain. It is an act of subservience.

The rival figure has absorbed all the hatred, fear and contempt: Boylan and Mulligan; Robert Hand, the "other man" in Exiles; Shaun in Finnegans Wake. Joyce himself could be agonizingly jealous retrospectively (e.g., of Cosgrave).¹ His work first condenses and then splits his

¹Ellmann, James Joyce, p. 288f.

fathers, brothers, rivals (Cosgrave, Prezioso,¹ Gogarty).² They become the cuckholding malignant peer³ and the benign precursor (dead father). Condensation and splitting are commonly concomitant in dreams.⁴

In Ulysses, written while John Joyce was still alive, Stephen's filial feelings are not always so positive, and certainly not directly expressed. They are displaced onto abstract intellectual speculation about the Arian and Sabellian heresies. Both doctrines concern the consubstantiality of the Father and the Son. There is also a similarly abstract and intellectual discussion of Hamlet--after the Odyssey the most important literary source for Ulysses. Stephen's discussion of it revolves around filial and paternal feelings expressed by Shakespeare. It is not insignificant that Stephen denies belief in his own theory. The denial of filial affect indicated by abstract displacement of it causes him, by the "pull of the repressed" to deny even the validity of the abstraction. The theory is not "true" partly because it is a false expression of its motive.

The father/son motif in Ulysses is always veiled. The example of the Eumaus chapter has already been proffered. Bloom and Stephen's prior reunion in Circe is clouded by

¹Ibid., pp. 288f.

²Ibid., p. 327.

³Ibid., pp. 286-87.

⁴See *ibid.*, pp. 255-63, for a discussion of "betrayal."

thunder and fireworks. Such handling is reminiscent of a passage in Traumdeutung (p. 445):

An einem psychischen Komplex, welcher die Beeinflussung der Widerstandszensur erfahren hat, sind die Affekte der resistente Anteil, der uns allein den Fingerzeig zur richtigen Ergänzung geben kann. Deutlicher noch als beim Traum enthüllt sich dies Verhältnis bei den Psychoneurosen. Der Affekt hat hier immer recht, wenigstens seiner Qualität nach; seine Intensität ist ja durch Verschiebung der neurotischen Aufmerksamkeit zu steigern. Wenn der Hysteriker sich wundert, dass er sich vor einer Kleinigkeit so sehr fürchten muss, oder der Mann mit Zwangs-vorstellungen, dass ihm aus einer Nichtigkeit ein so peinlicher Vorwurf erwächst, so gehen beide irre, indem sie den Vorstellungsinhalt --die Kleinigkeit oder die Nichtigkeit--für das Wesentliche nehmen, und sie wehren sich erfolglos, indem sie diesen Vorstellungsinhalt zum Ausgangspunkt ihrer Denkarbeit machen. Die Psychoanalyse zeigt ihnen dann den richtigen weg, indem sie im Gegenteile den Affekt als berechtigt anerkennt und die zu ihm gehörige, durch eine Ersetzung verdrängte Vorstellung aufsucht. Voraussetzung ist dabei, dass Affektentbindung und Vorstellungsinhalt nicht diejenige unauflösbare organische Einheit bilden, als welche wir sie zu behandeln gewöhnt sind, sondern dass beide Stücke aneinandergelötet sein können, so dass sie durch Analyse voneinander lösbar sind. Die Traumdeutung zeigt, dass dies in der Tat der Fall ist.

Freud also cites dreams in which the focus has been displaced in other ways besides the redistribution of affect. These include rearrangement of logical or chronological sequence to the same ends, repositioning of climax or other main element, and finally falsification of temporal emphasis by passing over the important or dwelling on the unimportant.

Parallel examples can be cited from Ulysses. Displacement of focus of affect is represented by Stephen's preoccupation with paternity themes in Hamlet and Catholic heretical tradition as the novels surface underplays his

relationship with his father(s), particularly in the reunion (Stephen/Bloom).

Logical sequence is rearranged in every possible fashion even though, unlike other novels, Ulysses purports to follow a day chronologically. The temporal sequence of Bloomsday, for example, hops backwards four hours at the introduction of Bloom. When one includes memories and the Odyssey parallel, the sequence is even more disarranged. These disarrangements have psychological etiology as will be seen.

Repositioning of the climax of Ulysses vis-à-vis the Odyssey occurs in at least three possible ways. The "yes I will Yes" motif has already been discussed. Its introduction twice before the end of the novel makes this swelling ending at least partially anticlimactic. The effect is to cause the reader to wonder whether it can be taken seriously at all, making it part of the destructive/affirmative play of the novel as a whole. "'Yes' to what?" as Saul Bellow says,¹ pointing out that the end of the Oxen of the Sun episode, also purportedly a commentary on the world's course, ends in gibberish.

Joyce's disguise of the father/son reunion is a second example, and the use of the Circe chapter--unimportant in the Odyssey--as linguistic and spatial climax is another.

¹Personal conversation, 1975.

Such falsification of temporal length and relation, Odyssey/Ulysses, occurs throughout.¹

The second modus operandi of displacement is along an "Assoziationskette" (pp. 189, 335, Traumdeutung). These categories of displacement are not of course mutually exclusive, nor indeed are the categories "displacement" and "condensation" themselves. Freud often uses the terms as different aspects of the same thing. This particular category is formed of things symbolized by associations evoked by them, in reverse fashion from free association, which is of course the way the original is recovered.

Freud's favorite example of displacement by association appears on p. 296 of Traumdeutung. This passage concerns Freud's famous dream known as "Irma's injection." The dream and its interpretation need not concern us here. The point at issue is that a central nexus of the dream was disguised under the name of a chemical merely associated with, rather than representing, the real issue. The Assoziationskette runs along a series of chemical names: Trimethylamin, Amylen, Propylen, Propyläen.

In Ulysses a good example of an Assoziationskette is the series of bird associations beginning in the Tele-makhaia. The origin is the corresponding image in the latent Odyssey. Athene, appearing as Mentos, ends her

¹Prescott has a fine detailed analysis of this in "Homer's Odyssey and Joyce's Ulysses," pp. 425-29.

visitation by flying off like a bird. The reason she disguises herself in the first place, if she is going to unmask so readily, is not clear, and may be a bit of Homer's own Joycean type of Schadenfreude, a persiflage of epic convention in itself.¹ It is this humorous possibility which Joyce expands. One may also recall the prophetic eagles which appeared during the Ithakan council convened by Telemachus.

In the Odyssey, the issue in both ornithological references is Telemachus' position vis-à-vis the suitors. He is their enemy, and they are his. They make an attempt on his life; he tries to oust them by means of the council. The question is whether Telemachus will be able to emulate Orestes, whose handling of a parallel situation is much admired several times in the Odyssey. The question is thus also how much help Telemachus will receive from Athena, for his problem is a hundredfold larger than Orestes' although less emotionally complex: he will have to kill a hundred suitors, but not his mother. The question is whether Telemachus will be able to follow in his father's footsteps as a hero, as a recipient of systematic divine aid.

In Ulysses this life-threatening situation is

¹David Grene, among other classicists, such as Samuel Butler, feels that the Odyssey as a whole, functioning as the comic counterpart of the Iliad's tragedy, mocks epic convention generally and the Iliad specifically. He mentions this incident as one, although not the most perspicuous, example. Personal conversation, 1975.

softened and disguised as it would be in a dream. Stephen is "threatened" by Buck Mulligan (Antinous) and by what he represents: a small-town, mocking envy, which seeks both to entrap Stephen and to level his grand ambition. The ambiguity in the situation is that Mulligan also has a sympathetic and supportive side. He wants to join Stephen in "Hellenizing" Ireland, and says Stephen is "worth more than all of them." Thus Stephen's hyper-sensitivity as much as Mulligan's coarseness causes the former's snail-like retraction.¹

This concatenation or nexus is tied in several ways to the bird associations, which represent it in much the way a symbol or screen memory represents an unconscious idea. First, with his "Ballad of Joking Jesus" which he forces on Stephen "three times a day, after meals" (p. 19), Buck Mulligan makes mock of the crucified Jesus; persecutes Stephen in the form of St. Stephen the martyr. Ulysses' view of "St. Stephen" is ambiguous: half in earnest, half bitter adolescent self-consciousness of self-pity.

The Ballad appears at various points in Ulysses, in

¹The snail image is used in "Nestor" in Stephen's stream of consciousness about his student: "ugly and futile: lean neck and tangled hair and a stain of ink, a snail's bed. . . . Like him was I. . . . Secrets, silent, strong sit in the dark places of both our hearts: secrets weary of their tyranny: tyrants willing to be dethroned." Secrets which "hiding the gaping wounds in his heart" Stephen hides from Mulligan's not unkindly questioning of Stephen about his mother's death in the "Telemakhaia." In the "Nestor" passage the relation of the student to his mother is also the focus.

"Circe" for example, but its main changes are rung in Chapter One. The bird association is central. The first stanza introduces Jesus. "His mother's a jew, his father's a bird" refers to the traditional iconography for the Holy Spirit in the Annunciation (a dove). The same joke reappears in other guises, still focussed on birds, for example in the tag line from the French joke about Mary's explanation to Joseph: "C'est le sacre pigeon, Joseph." When Mulligan arrives at the final stanza, "Tell Tom Dick and Harry I rose from the dead/ And it's Olivet's breezy, Goodbye, now Goodbye," he is pictured as running toward the sea, presumably still with "his dressinggown sustained behind him by the mildmorning air," flapping his arms in imitation of a bird taking off (the Ascension).

The second line of association is carried over from Portrait of the Artist and also woven into Stephen's need to escape from the suitors (philistines) in order to achieve his artistic destiny. This is the motif of the artist Daedalus who escapes the Minotaur--the Irish or English bull, the beast-man--by means of his self-manufactured wings: the soul's escape from the body, another ascension. Stephen's tools are silence, exile and cunning, but at the time of Bloomsday he finds himself still "the servant of two masters . . . and a third . . . who wants me for odd jobs" (p. 20). He is speaking as he explains, of "the imperial British state . . . and the Holy Roman Catholic and Apostolic

Church." The third master is Ireland, "the sow which eats its own farrow" as he calls it in this chapter. He himself wishes to escape the fate of these farrow, Ireland's artists and statesmen, its great men. His art will not be "the cracked lookingglass of a servant" (p. 6). The expression of this desire to escape is ornithological, Daedalean: Stephen "will fly by those nets" of nationalism and religion.

The lines of novel construction running through the bird image are reminiscent of Freud's remark (p. 296 Traumdeutung) that the most important elements in a dream are also the most "overdetermined." That is, where one discovers a symbol with several chains of associations running in different directions, all important, one has uncovered a central node (Knotenpunkt) in the dream's construction. These few central nodes are so significant that the rest of the dream may be said only to form bridges of association between them.¹ Further, these nodes are so deeply rooted that a full unravelling would elucidate the dreamer's entire personality.² Thus many of Freud's case studies (Leonardo, The Wolf Man) are based on the unravelling of a single dream image. The nexus "propylen: propyläen" performs this function in "Irmis Injektion."

¹Freud, "Traumdeutung," in Studienausgabe, 2: 296.

²Ibid.

In contrast, narrative art is composed more of character development, moral or other choices, relationship of characters; of beginnings, middles, ends (not necessarily in that order). There are many vocabularies for "character": the ingenue, the protagonist, the best friend, the helper, the wizard to name a few. These vocabularies have been developed or used by Aristotle for drama, V.I. Propp for folk tales; Northrop Frye for literature as a whole. The same can be said of action or plot. The vocabulary is often taken from dramatic terms: denouement, exposition, climax, impediment, love interest.

Ulysses falls somewhere in between, but toward the side of dream construction. There is virtually no exposition, denouement (except of the Odyssean latent content), climax (except linguistic: Circe) or love interest. (Bloom/Molly become so only on Howth. They are already married. Stephen/Molly are a fantasy not introduced until the cabman's shelter, or even Molly's soliloquy.)

There is a protagonist; no ingenue; no best friend. Bloom functions as helper and wizard; Mulligan and Boylan as enemies.

There certainly are powerful Knotenpunkten, however, which spread their associations in every direction to structure the book. The father/son theme comprises the Odyssey underplot, Bloom/Stephen, Bloom/Rudy, Rudolph Virag/ Bloom, Simon/Stephen, Hamlet, the Arian and Sabellian

heresies ("Old Nobodaddy")¹ and many smaller references in the stream of consciousness of each chapter: e.g., Mulligan's plan in "Oxen of the Sun" to fertilize all Irish women; Bloom's "father of thousands" (penis) which ends (Joyce's stress point) the "Lotus Eaters." Further, other Knotenpunkten are associated with this one, structuring the novel with Assoziationskette. The "Agenbite of Inwit" (Mother) theme is part of the Exile theme; both are tied to the Father/Son theme. They are linked in large ways: Stephen's filial feeling for both May and Simon Dedalus, his return from Parisian exile for her funeral; and in small ways: the Irish bull: Oxen of the Sun; Mulligan's stud service: Stephen: Exile: from the Irish Bull (Minotor: Daedalus).

The rival theme's association through dream operations to the Father/Son theme was discussed above. The rival theme is also linked to the Exile theme through Mulligan, the Antinous who drives Stephen into exile. He drives Stephen from his house, the martello tower whose rent Stephen pays, by usurping the key. He drives him from Ireland with "bullock-befriending bard" type of mockery: the philistine exiling the artist; the coarse soul repelling the sensitive.

¹Taken by Joyce from Blake's poem of the same name and elsewhere in his canon. "Nobodaddy" is Blake's pejorative term for the Father as spirit of restraint ("Excess is the Road to Wisdom").

The last form of displacement is "Verschiebung nach d. Prinzip d. Gegensätzlichkeit" (Traumdeutung, pp. 447, 454). The overwhelming importance of this form is threefold. It represents a common aspect of displacement and condensation "die beiden Werkmeister des Traumarbeits." Further it is the formal representative of Freud's primary insight that human neurosis, dreaming, and possibly mentation in general is fundamentally ambiguous, governed by "Kompromissbildung."

Die Traumarbeit kann mit den Affekten der Traumgedanken noch etwas anderes vornehmen. . . . Sie kann dieselben in ihr Gegenteil verkehren. Wir haben bereits die Deutungsregel kennengelernt, dass jedes Element des Traums für die Deutung auch sein Gegenteil darstellen¹ kann evensowohl wie sich selbst. [Emphasis Freud's.]

This is displacement along a chain of associations, as the opposite of a thing is associated with it. The principle of contradiction deserves however to be considered separately. Primitive, oneiric, mystic and artistic (primary process) thinking ignores the first rule of philosophical logic (secondary process thinking): "A is not not A" no longer applies.

The most sophisticated language reapproaches primitive language. The literary, as opposed to Freud's psychological, statement of this principle occurs in Kafka, typically in a commentary on a parable which is itself part of a digression: the Türhüter section of Der Prozess. In

¹See also Freud, "Die Traumdeutung," in Studienausgabe 2: 316.

the parable, a man lay life-long before the door of the Law, denied admittance, only to find before his death that the reason he had never seen anyone enter there was because the door was his, and was closing at his death. One of the commentaries says: "Richtiges Auffassen einer Sache, und missverstehen der gleichen Sache, schliessen einander nicht vollständig aus."

Freud noted in ordinary language similar identification of opposites (p. 316, Traumdeutung). With these philological speculations, Freud liked to justify or offer further evidence for important concepts.

For the "Prinzip d. Gegensätzlichkeit" is the determining principle of neurotic symptom formation. A neurotic symptom expresses and at the same time denies a wish, hate or fear.

Neurotische Symptome zeigen uns an, dass sich die beiden Systeme im Konflikt miteinander befinden, sie sind die Kompromissergebnisse dieses Konflikts, die ihm ein vorläufiges Ende setzen. Sie gestatten einerseits dem UBW einen Ausweg für den Abfluss seiner Erregung, dienen ihm als Ausfallstor, und geben doch andererseits dem VBW die Möglichkeit, das UBW einigermaßen zu beherrschen.¹

This is not the clearest possible example, but it is the best available discussion in Traumdeutung. The phobia in other words serves at once the function of expressing the true anxiety and also of denying that it exists. According to Freud's hydraulics, the affect must

¹Ibid., p. 553.

out, although its ideational component can be disguised.

Furthermore, the process is identical in dreams:

Wenn sie irgendwo zu unserer Wahrnehmung durchdrungen sind, so ersehen wir aus der Analyse des gebildeten Symptoms, dass diese normalen Gedanken eine abnorme Behandlung erlitten haben und mittels Verdichtung, Kompromissbildung, über oberflächliche Assoziationen, unter Deckung der Widersprüche, eventuell auf dem Wege der Regression in das Symptom übergeführt wurden. Bei der vollen Identität zwischen den Eigentümlichkeiten der Traumarbeit und der psychischen Tätigkeit, welche in der psychoneurotischen Symptome ausläuft, werden wir uns für berechtigt halten, die Schlüsse, zu denen uns die Hysterie notigt, auf den Traum zu übertragen.¹

Ulysses "displaces by opposition" innumerable elements of the Odyssey. Bloom has a daughter and a cat; Odysseus a son and a dog. Odysseus appears naked before Nausikaa and tried to hide himself; Bloom sees Gerty semi-naked and exposing herself. Telemachus is careful of money. He says in the aforementioned council "the utter ruin of my estate" is "much more serious" than "the loss of my excellent father."² On the following page he refuses to get rid of the suitors by sending Penelope back to her father because he wants to keep her bride-price. Stephen throws money away, although Mulligan is similarly in wait for it.

In the Sirens episode, the Siren (barmaid) plugs her ears, not Bloom (Odysseus). The sailors (patrons)

¹Ibid., p. 382.

²Samuel Butler, trans., The Odyssey of Homer (New York: Washington Square Press, 1965), p. 11. I have used Butler's translation as it, in addition to Bérard's in French, was what Joyce used.

sing, not the sirens. In the citizen chapter, the citizen (Polyphemus) is anonymous ("Noman") not Bloom. Bloom gets in trouble because he fails to stand drinks; Odysseus gets himself out of trouble by making Polyphemus drunk.

Calypso feeds Odysseus but eats different more divine food (ambrosia and nectar); they eat outside in an explicitly pastoral setting. Bloom feeds Molly (Calypso) but eats different, more earthy food (burnt pork kidney, unwashed) in an explicitly interior and domestic setting (cat, bed, kitchen apparatus). In "Circe," Bloom does turn into a pig.¹

In the Telemakhaia, Stephen's mother is dead, his father alive; Telemakhos' mother is alive, his father presumed dead. Dead mother and dead father, respectively, return. Stephen despises Deasy; Telemakhos admires Nestor. Deasy is longwinded and ultimately unhelpful to Stephen, as Nestor to Telemakhos. Telemakhos' respect for Nestor becomes Stephen's disinterest in and contempt for Deasy, as Telemakhos' intrepid voyage became Stephen's passive listening. So a dream may represent tears of mourning by laughter (Traumdeutung, p. 455). More importantly, Joyce had displaced Homer's attitude onto Stephen ("Telemakhos").

¹These could be multiplied indefinitely, and are done so by Gilbert, Prescott, and Ellmann (see Bibliography). At the same time many straightforward translations also occur. Martin Cunningham repossessing the furniture his alcoholic wife constantly pawns for drink money is Sisyphus, for example.

Homer presents Nestor as longwinded and foolish, but Telemachus respects him: Stephen does not. As in many other cases the real attitude of the Odyssey's mind, Homer's implication, is expressed by its dream, Ulysses.

Many principles of dreamwork operate. The Homeric elements are sometimes represented in a new but similar way--pictorial or symbolic transformation--or sometimes transformed into exact opposites. The general purpose is persiflage of the epic, but more concrete examination of specific instances follow.¹

¹See my Chapter V.

CHAPTER V

CONDENSATION, SPLITTING, STREAM OF CONSCIOUSNESS

Verdichtung is the most significant form of Traum-
arbeit because, as a dream is an exceedingly dense mode of
communication, Verdichtung serves more purposes than dis-
guise.

Der Traum ist knapp, armselig, lakonische im Vergleich
zu dem Umfang und zur Reichhaltigkeit der Traumge-
danken. Der Traum füllt neidergeschrieben eine halbe
Seite; die Analyse, in der die Traumgedanken enthalten
sind, bedarf das sechs-, acht-, zwölfwache an Schrift-
traum. . . . In der Regel unterschätzt man das Mass
der statthabenden Kompression, indem man die ans Licht
gebrachten Traumgedanken für das vollständig Material
hält, während weitere Deutungsarbeit neue hinter dem
Traum versteckte Gedanken enthüllen kann. Wir haben
bereits anführen müssen pp. [226f], dass man eigen-
tlich niemals sicher ist, einen Traum vollständig
gedeutet zu haben; selbst wenn die Auflösung be-
friedigend und lückenlos erscheint, bleibt es immer
möglich, dass sich noch ein anderer Sinn durch den-
selben Traum kundgibt. Die Verdichtungsquote ist also
--strenggenommen--unbestimmbar.¹

Dreams are like poetry or like Ulysses in this way.
Ulysses tries to imitate the density and simultaneity of
stream of consciousness with dream techniques. A poem
(or Ulysses) enhances its depth and significance with

¹Freud, "Die Traumdeutung" in Studienausgabe
2: 282.

nodal¹ crossing lines of mythic, personal, literary referential, philosophic, psychological and formal lines of association. Freud notes:

Mann kann sich vorstellen, dass ein gutes Stück der Zwischenarbeit bei der Traumbildung, welche die bei der Traumbildung, welche die gesonderten Traumgedanken auf möglichst knappen und einheitlichen Ausdruck im Traume zu reduzieren sucht, auf solche Weise, durch passende sprachliche Umformung der einzelnen Gedanken vor sich geht. Der eine Gedanke, dessen Ausdruck etwa aus anderen Gründen feststeht, wird dabei verteilend und auswählend auf die Ausdrucksmöglichkeiten des anderen einwirken, und dies vielleicht von vornherein, ähnlich wie bei der Arbeit des Dichters. Wenn ein Gedicht in Reimen entstehen soll, so ist die zweite Reimzeile an zwei Bedingungen gebunden; sie muss den ihr zukommenden Sinn ausdrücken, und ihr Ausdruck muss den Bleichklang mit der ersten Reimzeile finden. Die besten Gedichte sind wohl die, wo man die Absicht, den Reim zu finden, nicht merkt, sondern wo beide Gedanken von vornherein durch gegenseitige Induzierung den sprachlichen Ausdruck gewählt haben, der mit leichter Nacharbeitung den Gleichklang entstehen lässt.

In einigen Fällen dient die Ausdrucksvertauschung der Traumverdichtung noch auf kürzerem Wege, indem sie eine Wortfügung finden lässt, welche als zweideutig mehr als einem der Traumgedanken Ausdruck gestattet. Das ganze Gebiet des Wortwitzes wird so der Traumarbeit dienstbar gemacht. Man darf sich über die Rolle, welche dem Worte bei der Traumbildung zufällt, nicht wundern. Das Wort, als der Knotenpunkt mehrfacher Vorstellungen, ist sozusagen eine prädestinierte Vieldeutigkeit, und die Neurosen (Zwangsvorstellungen, Phobien) benützen die Vorteile, die das Wort so zur Verdichtung und Verkleidung bietet, nicht minder ungeschickt wie der Traum.²

Freud classifies condensation into several categories, all of which find representation in Ulysses. Condensation as a whole can remain as "the merger of two or

¹Freud, Knotenpunkten, in Traumdeutung, p. 286.

²Ibid, p. 336.

more qualities, ideas, attributes, things or persons into one form,"¹ except insofar as my quotations from Freud modify this. One such exception is the category of "Verdichtung durch Intensität." Freud discusses this on page 565 of Die Traumdeutung:

Die Intensitäten der Einzelnen Vorstellungen werden nach ihrem ganzen Betrage abflussfähig und übergehen von einer Vorstellung auf die andere, so dass einzelne mit grosser Intensität versehene Vorstellung gebildet werden. Indem sich dieser Vorgang mehrmals wiederholt, kann die Intensität eines ganzen Gedenkzugs schliesslich in einem einzigen Vorstellungselement gesammelt sein. Dies ist die Tatsache der Kompression oder Verdichtung, die wir während der Traumarbeit kennengelernt haben. . . . Wir haben auch hier Vorstellungen, die als Knotenpunkte oder als Endergebnis ganzer Gedankenketten eine grosse psychische Bedeutung besitzen, aber diese Wertigkeit äussert sich in einem für die inner Wahrnehmung sinnfalligen Charakter; das in ihr Vorgestellte wird darum in keiner Weise intensiver. Im Verdichtungs Vorgang setzt sich aller psychische Zusammenhang in die Intensität des Vorstellungsinhalts um. Es ist der nämliche Fall, wie wenn ich in einem Buch ein Wort, dem ich einen überragenden Wert für die Auffassung des Textes beilege, gesperrt oder fett drucken lasse. In der Rede würde ich dasselbe Wort laut und langsam sprechen und nachdrucklich betonen. Das erstere Gleichnis führt unmittelbar zu einem der Traumarbeit entlehnten Beispiele (Trimelthylamin im Traum von Irmas Injektion). Die kunsthistoriker machen uns darauf aufmerksam, dass die ältesten historischen Skulpturen ein ähnliches Prinzip befolgen, indem sie die Ranggrosse der dargestellten Personen durch die Bildgrosse zum Ausdruck bringen. Der König wird zwei- oder dreimal so gross gebildet als sein Gefolge oder der überwundene Feind. [Emphasis Freud's.]²

Some of the alteration of proportion in Ulysses with relation to the Odyssey has already been mentioned.

¹See my Chapter I.

²Freud, Die Traumdeutung, pp. 565-566.

Two of the most important examples are "Circe" and "polyphemus."

The Circe chapter occupies almost a quarter of Ulysses as compared to a few pages of the Odyssey. The most intense linguistic experimentation of a novel about language occurs here, as well as Joyce's most innovative stretching of the boundaries of psychological realism. Many of the themes of the book and the psychological seeds in the characterizations break into hallucinogenic flower. Bloom meets his mother, his father, his son, his wife's lover and acts out secret fantasies; Stephen meets his mother, too; as Telemachus meets Odysseus for the first time: and has his most violent encounter with the philistine state in the form of Private Carr's fist: the most violent act in this gentle book. The precise Joyce describes Stephen, knocked down by Carr, as "lying prone, face to the stars." Prone can mean lying down, face or bottom up, but one expects from Joyce the more accurate "supine," or the less redundant "lying down, face to the stars." Ulysses accumulated stresses and tremors erupt in this chapter. Once these are vented, the novel recuperates during the exhaustion of Eumais before flowing to its post-cathartic end.

The technique of Polyphemus, gigantism, parallels Freud's "Verdichtung durch Intensität." Freud himself compares this form of condensation to esthetic practices

in printing and primitive painting (see quotation above). Expanding his examples to literature would include comic exaggeration in general and in particular the satiric technique of reductio ad absurdem. Satire as a form relies heavily on intensification: olfactory and scatological in Swift's Gulliver. Erasmus (In Praise of Folly), Swift, Waugh, Tom Wolfe, and Hunter Thompson all use multiple nouns and verbs, frequently in crescendo order, in place of the mot juste preferred not only by Flaubert but by the more sober tragedians and romancers. Repetition, particularly mechanical, is a general principle of comedy according to Bergson (Le Rire).

"Polyphemus" is partly humorous, as in the citizen-narrator's story telling, and partly satiric of his chauvinism, whose victim is Bloom. At nodal points, the text takes off into humorous hyperbole, which recall the Homeric simile as well as Verdichtung durch Intensität.¹

Ulysses' other act of violence, directed at its other hero, occurs here, "and there is no record extant of a similar seismic disturbance on our island since the earthquake of 1534."² Thus violence at least partly causes these intensifications. Joyce was a moral hero but a physical

¹This approach to the mock epic inspired Flann O'Brien's At-Swim-Two-Birds. See particularly the description of the Paul Bunyanesque giant: body hair like gorse, etc. Besides Homer, Rabelais is a precursor here also.

²Joyce, Ulysses, p. 344 (New York Modern Library, 1961).

coward.¹ Bloom reaches the apogee of his alienation from his fellow man in "Polyphemus." He is most "Wandering Jew." This myth was the basis for the Odyssey according to Joyce's sources.²

Ulysses structurally pairs or foils several reductions or intensifications of the latent Odyssey. The long and bloody Odyssean Nostos (Homecoming) is reduced by displacing its violence onto the correspondingly intensified adventures (Circe, Polyphemus), which are small in the Odyssey but large in Ulysses and in the popular imagination. The sadistic/masochistic revenge/cuckoldry of the Slaughter of the Suitors is now found in "Circe."

To pair "Circe" and "Polyphemus" themselves is more complex. The forms of condensation they utilize are complementary. Many issues are displaced one to another. Polyphemus exhibits the technique (intensification around Knotenpunkten: "gigantism") typical of Verdichtung durch Intensität, and "Circe" its size and emphasis deformation, as well as its dream imagery and fantasy release of unconscious material. Polyphemus offers violence to Bloom; Circe to Stephen.

The issues involved in this violence, however, are freely displaced from one chapter to another, proving once

¹Of dogs, thunder, etc. See Ellmann, James Joyce, p. 28.

²Victor Bérard, Joyce's favorite translator of and authority on the Odyssey. See Gilbert, James Joyce's "Ulysses", pp. 80-82.

again that stream of consciousness in Ulysses as a whole, not merely in Circe or Oxen of the Sun, never represents exclusively one character.¹ It more nearly represents the dream state of one overriding consciousness. The blow Stephen receives is filiacidal in intent. The British empire in the form of its soldier, Carr, attacks one of its citizen's without explicit provocation. Carr, however, reads correctly Stephen's implicit (latent) disdain and hatred. Carr misunderstands a conciliatory remark as an insult to his king. The philistinism motif is thus linked in this incident thematically to the paternity motif. Both motifs are also linked explicitly in this chapter to a similar attitude toward the mother church, which with the dead ghoulish hands of his mother May Dedalus wishes to strangle Stephen and prevent his Daedalean escaped into freedom.

The blow which Bloom (wily Odysseus) avoids represents Bloom's difference from the common citizen reduced to his lowest aspect. Like Carr, the citizen is prejudiced, narrow-minded and philistine. Stephen's other father (Simon/John Joyce) supplied the chapter's final phrase,² as always

¹For this complaint about "Oxen of the Sun" ("in whose mind is it taking place?") see Wilson, Axel's Castle, p. 227. The problem of how to regard "Circe" in the context of the realistic traditions mostly followed by Ulysses is the question of whose hallucination it represents.

²See Ellmann, James Joyce, p. 20 for John Joyce's favorite "like a shot off a shovel."

in Joyce a point of high stress. The grandiloquent "And he answered with a main cry: Abba! Adonai! And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness" is undercut by the Stimmungsbrechung (of the Schadenfreude) type favored by Joyce)¹ of "at an angle of forty-five degrees over Donohue's in Little Green Street like a shot off a shovel."² The humor vents much defensive hostility, reducing the giant's attack to something contemptible: it is an effective counter attack on the flown filiacidal state/church.³

The two remaining forms of condensation are "Mischbildung" and "Identifizierung," which overlap to some extent.

Ähnlichkeiten, Ubereinstimmung, Gemeinsamkeit wird vom Traum ganz allgemein dargestellt durch Zusammenziehung zu einer Einheit, welche entweder im Traummaterial bereits vorgefunden oder neugebildet wird. Den ersten Fall kann man als Identifizierung, den zweiten als Mischbildung benennen. Die Identifizierung kommt zur Anwendung, wo es sich um Personen handelt die Mischbildung, wo Dinge das Material der Vereinigung sind, doch werden Mischbildung auch von Personen hergestellt. Örtlichkeiten werden oft wie Personen behandelt.

Die Identifizierung besteht darin, dass nur eine der durch ein Gemeinsames verknüpften Personen im Trauminhalt zur Darstellung gelangt, während die zweite oder die anderen Personen für den Traum unterdrückt scheinen. . . . Anstatt zu wiederholen: A ist mir feindlich gesinnt, B aber auch, bilde ich im Traum

¹Heine's influence?

²Joyce, Ulysses, p. 345.

³This is pretty much how Tom Stoppard reads Joyce/Carr in Travesties.

eine Mischperson aus A und B oder stelle mir A vor in einer andersartigen Aktion, welche uns B charakterisiert.¹

"Irmis Injektion" once again serves as a good example:

All diese Personen, auf die ich bei der Verfolgung von "Irma" gerate, treten im Traum nicht leibhaftig auf; sie verbergen sich hinter der Traumperson "Irma," welche so zu einem Sammelbild mit allerdings widerspruchsvollen Zügen ausgestaltet wird.²

The function of this in dreams (and in Ulysses) is that:

Die so gewonnene Traumperson tritt mir im Traum in irgendwelcher neuen Verknüpfung entgegen, und aus dem Umstande, dass sie sowohl A als auch B bedeutet, schöpfe ich dann die Berechtigung, in die betreffende Stelle der Traumdeutung einzusetzen, was den beiden gemeinsam ist, nämlich das feindselige Verhältnis zu mir. Auf solche Weise erziele oft eine ganz ausserordentliche Verdichtung für den Trauminhalt; ich kann mir die direkte Darstellung sehr komplizierter Verhältnisse, die mit einer Person zusammenhängen, ersparen, wenn ich zu dieser Person eine andere gefunden habe die auf einen Teil dieser Beziehung den gleichen Anspruch hat.³

The most important Mischbildung in Ulysses is Molly Bloom. She represents both the mistress of the Odyssey (Calypso) and the wife (Penelope). As she is Bloom's wife, one may wish to interpret this double use of her as one of

¹Freud, Die Traumdeutung, pp. 318-319. Freud is always a clear arguer but does not always live up to his reputation for clarity and logic. Notice here how he changes his mind in midsentence about Mischbildung pertaining only to things, but then lets the sentence stand, with no diminishment in the authority of his tone. The effect is that he is making up these definitions as he goes along rather than discovering natural laws.

²Ibid., p. 294.

³Ibid., p. 319.

the forms of Identifizierung Freud mentions. (One person hiding behind another.) Identifizierung may either be the result of a hidden similarity perceived unconsciously or of a wished for similarity. Perhaps the pathos of the Bloom marriage is that Molly is only the wife and not indeed a mixture of wife and mistress.

Identifizierung of both kinds functions in a more complex way with the suitors. In the Telemakhaia, they have all been condensed into one figure, Mulligan, or perhaps two if one includes Haines. In the Nostos, they have all been condensed into another figure, Blazes Boylan, except in the one instance of Molly's reminiscences of all her relationships, actual or desired, in the last chapter. This means that the suitors, once condensed, have thereafter been split (see Zweiteilung below). The one hundred Odyssean suitors become two: Bloom's sexual rival and the usurper of Stephen's domain and birthright. As in Freud's examples, they are identified by their meaning: the threat to Telemakhos and the threat of Odysseus.

The most full scale use of dreamwork, however, as usual involves the paternity theme. For this not only the forms of condensation, but its converse, Zweiteilung, come into play. In Mischbildung, a common figure is created by identifying two figures through a significant similarity; in Zweiteilung, two qualities juxtaposed in one person are separated, making two figures. The dreamer splits apart

juxtapositions which cause him discomfort. These may even be his own ambivalent feelings about one person, as the dream may represent ambivalence or conflicting impulses as two opposed entities.

Thus Stephen has two fathers, Bloom and Simon Dedalus. The deserting father who left Telemachus behind and the returning father who rescues him have been split into the cold and distant Simon and the kindly nurturing Bloom. Psychoanalytically seen, James' kindly feelings toward John Joyce produce Bloom; or Bloom is his wish fulfillment father. The negative feelings which Stanislaus expressed more vehemently than James produce Simon, although Simon is still better than Stanislaus' character "John Joyce" in My Brother's Keeper.

Bloom meanwhile has two sons, Rudy and Stephen. Rudy had left Bloom (is dead) and Stephen rejects him.

The scenario is dreamlike in the extreme. The real son or father (in life: Bloomsday) is the rejecting one for both Bloom and Stephen; but the real son or father, reading beneath Bloomsday to the true deep structure (the Odyssey), is the son who is there (for Bloom) at least during the novel-time, and the father (for Stephen) who is nurturing, who feeds Stephen Epp's Cocoa in milk. One sees in this the fairytale motif of stepmother/father vs. real father; Freud's "romance of childhood" (the stolen prince raised by commonfolk who appears from Sophocles' Oedipus

through Shakespeare to Mark Twain); and the real son vs. false son motif as in Edgar/Edmund of King Lear. Stephen, more troubled than Bloom, characteristically rejects his opportunity for a new father. One hopes that it is not Joyce's comment on reality that the more realistic Bloom loses out in both cases.

I have only a few things to add to what I have already had to say about Symbolisierung, and what I make in the next chapter of its use in "Nausikaa." I have already mentioned Joyce's use of Stephen's recurring thoughts about Hamlet and about the Arian and Sabellian heresies. This usage seems to me more akin to dream symbol than are symbols in most novels for several reasons. The symbol is invented, in the first place, because of a personal association which Stephen makes. Only later does the symbol become involved in the system of symbolization, Odyssey parallel and so forth, with which the novel approaches its paternity theme. The symbol's origin is thus free-association. Both associative symbols become in the musical sense leitmotifs thereafter.

Molly is surrounded in a similar way with dream motifs. She is almost never seen out of her house (for Freud the dream symbol for women),¹ or her bed or some other explicit sexual context (wrapped in furs in a sleigh).

¹Ibid., pp. 348-50.

In the morning Bloom moves in and out of his house, its various floors and rooms, cooking urine scented kidneys, stroking the cat; during the day he wanders far from it, keeping it in mind; and at night he returns, having to break in because he has lost his key. Freud's Symbolregister¹ yields a meaning for each element, forming a coherent web of symbols. Particularly in comparison to his stationary wife, his roaming is symbolically male: the motile sperm, the prowling cat. He cooks a male symbol organ. His cat stroking is rather more obvious in English than in German ("pussy"). His loss of his key is an explicit symbol of his loss of right of entry to Boylan. In dream vocabulary the key is his penis.

Freud on p. 106 of Traumdeutung mentions a dream of throwing coins out of a window as symbolic of a response to sexual excitation. Even without Freud, this image in Ulysses is closely linked to Molly's sexuality: her naked arm, throwing the beggar coins, and her Boylan-thoughts as she dresses for her assignation. Nevertheless, the parallel is so explicit and, if I may add, so idiosyncratic on Freud's part that it may lend credence to Albert's theory² that Joyce used Traumdeutung for Ulysses. Freud's reading of the throwing gold/Danae myth as a sexual symbol seems to me idiosyncratic because this myth appears to me sexual

¹Ibid., pp. 629-31.

²See my chapter on direct Freudian influence.

only in urological terms, as an infantile confusion about impregnation by urine.¹

An equally dense use of Symbolisierung, occurring and reoccurring in manifold disguises, is the image "Daedalus," the artist who flies the Minotaur, the Irish, Papal and English (John) Bull. The bird imagery taken from the Odyssey for this purpose has already been mentioned.

The paternity motif is interwoven in a more complex way. Dedalus and Icarus were the father and son who escaped using the former's crafted wings. Daedalus was the great artificer, invoked by name in Portrait, to whom, perhaps apocryphally, all early Hellenic sculpture is attributed. Icarus, enthused, flew too near the sun, which melted the wax holding his feathers to his wings, plummeting him into the sea. Simon and Stephen are a complex reference. Stephen indeed wishes to fly closer to the sun, and did so, both figuratively (writing Ulysses) and literally (moving to Trieste). He is not content merely to escape--with "exile, silence and cunning"--but wishes to "forge in the smithy of his soul the uncreated conscience of his race"--an appropriately volcanic artificer image for Daedalus, although the magniloquent redundancy shows the hand of the early Joyce of Portrait ("forge," "uncreated"). Stephen, unlike Icarus, is to succeed, making him Daedalus.

¹See my discussion of "Golden Shower" in my Nausikaa chapter.

There are many references to Daedalus, artifaction and bulls. The "Oxen of the Sun" is particularly full of such imagery, often in Mulligan's obscene idiom. Bringing Mr. Deasy's letter about hoof and mouth disease to the editor of the Freeman's Journal, Stephen fears Mulligan's potential epithet, "bullock-befriending bard." This incident, in Circe and elsewhere, becomes another focus of Ulyssean bulls.

Joyce's use of symbolization is similar to dream-work's also in that he employs a mixture of personal and "universal" symbols. The Odyssey parallels and, as another example, the fireworks in "Nausikaa," are symbols whose meaning is recoverable by reference to Western cultural traditions (Universal symbols).

Joyce also uses symbols entirely personal to himself (i.e., free associative), unrecoverable without reference to his autobiography. Some are like other writer's use of autobiography. Bloom and Molly sleep with their heads at opposite ends of the bed as Joyce and Nora did. Any novelist might use such a personal detail, but Joyce relies on biography in some senses exclusively. As in dreams, new forms are composites of old ones. This is what Joyce meant when he complained that he had no imagination.

In other cases the personal reference is not merely an isolated detail used for its evocative or other signif-

icance. Instead, the reference is part of a pattern of meaning. It fits into an obviously intentional texture without however being accessible to a reader unarmed with biographical information. For example, Mulligan on the first page of Ulysses evokes in Stephen the work "Chrysostomos" (Golden-tongued). The first layer of reference is to the gold gleaming in Mulligan's teeth. The "color" for this episode is also "gold." Thus despite the fact that "green" (green snot-rag etc.) appears more often, "gold" is "more important." Further, Chrysostomos is also a clear reference to Oliver St. John Gogarty (St. John Chrysostomos), the model for Mulligan. This is Joyce's personal free association, yet it is not either a private nor an "unconscious" usage, but deliberate.

As a conclusion to this discussion of Ulysses' macro-structural uses of dreamwork, it may be well to discuss briefly its microstructure, the artifact of "stream of consciousness." Ulysses' stream of consciousness is not a character's thoughts, but the author's poetic impression of these thoughts. Sometimes the stream of consciousness belongs to several characters ("the Sirens," "Circe") or to none ("Oxen of the Sun"). Joyce uses stream of consciousness to make a continuous commentary on Western Culture, and a combined (Kompromissbildung) persiflage of and homage

to the Odyssey. Stream of consciousness thus becomes a tool with which to investigate mentation, as well as a way of representing it. Notice for example Joyce's representation of Bloom's distress whenever Boylan enters his purview. The interior monologue becomes jerky and distracted, and particularly prone to significant slips and unconsciously significant puns:¹ "Boylan with impatience" off to Molly's house; and "my wife's admirers, I mean advisors" (Boylan among them) who are planning her concert tour. Thereafter, "satisfied" Bloom always finds some gratifying mental cud to ruminate (in the Library chapter where he just misses Boylan, but really, always).

The multi-layered, simultaneous thoughts, the pictorial, allusive and fragmented nature of consciousness could not be represented nearly so well if Joyce were not able to run two entirely separate but related narratives at once: Bloomsday and the Odyssey.² Addition of Homeric implication also mimics the personal connotation of words and images which some critics maintain that stream of consciousness loses.³ Thinking what someone else thinks would not reproduce his sensation, because his thoughts have a

¹This is almost certainly Freud's influence. See my last chapter.

²Ellmann, James Joyce, p. 450. Detailed "explication du texte" investigation of stream of consciousness can be found in many critical sources, including Steinberg's book.

³H. A. Kelly, "Consciousness in the Monologues of Ulysses," Modern Language Quarterly 24 (1961): 3-12.

personal flavor of association which remains unexpressed at the moment of thought, is not even implicit in that moment, but nevertheless colors the thought. Homeric analogies are similarly unexpressed flavors, implications, commentary and depth.

Joyce could not make proper use of this layering, this simultaneity--itself comparable to the dream's latent and manifest contents--if he did not employ or re-invent the techniques by which dreams achieve their allusiveness, their simultaneous presentation of differing and even opposing thoughts, and their extreme compactness: the techniques of symbolization, allusion, condensation, Kompromissbildung, pictorial representation and displacement.

Stream of consciousness thus also uses Knotenpunkt construction. Whether this works and how remains in question. H. A. Kelly feels that the technique does not reproduce "simultaneity":

Dujardin's mistaken notion [that] Stream of consciousness [is] a method . . . which can display . . . simultaneous levels of awareness [is incorrect.] . . . Far from being able to record . . . simultaneous awareness, the method is limited to displaying only one element of thought at a time.¹

Erwin R. Steinberg's book² on Joyce's stream of consciousness addresses this point. He compares stream of consciousness' attempts at simultaneity to cubism, impres-

¹Ibid., p. 4.

²Steinberg, Stream of Consciousness.

sionism and (in poetry) symbolism. Joyce frequented cubist and impressionist circles in Paris; he knew Arthur Symons' book on symbolism. Steinberg phrases the question: "The problem of the stream of consciousness novelist [is] how can he simulate multidimensional reality in a linear, additive medium?"¹

Steinberg points out that the technique employs "trigger mechanisms which bring to the reader's mind a whole crowd of images and meanings."² I have been calling these Knotenpunkten, after Freud. Steinberg's concludes that this attempt at simultaneity cannot work because the trigger point halts the reader, while he unravels its associations linearly, rather than allowing him to read on while they emerge in multi-layer or simultaneous fashion.

The answer to the question, has Joyce achieved stream of consciousness' simultaneity with his literary rendition? depends on the definition of simultaneous. No work of representational art becomes the thing rendered, so that exact synonymity is chimerical. Further, all novels present things "simultaneously" to the extent that one passage rests on knowledge of, or evokes, another; and to the extent that one passage may concatenate symbol, idea and plot. Ulysses does this to a much greater extent. It is therefore more simultaneous. In the sense that a pun simultaneously employs separate meanings of one work, so,

¹Ibid., p. 4.

²Ibid., p. 34.

on a much greater scale, does Ulysses employ separate meanings. Whether the meanings are constituted or construed simultaneously in a reader's mind is unascertainable.

The analogy with puns is appropriate. Ulysses uses puns. Joyce was fond of them. Finnegans Wake is a "pun factory," in Harriet Weaver's words. More than any English writer except perhaps Donne,¹ Joyce believed that linguistic coincidences were meaningful rather than fortuitous. He was in fact a superstitious man, like many with lapsed but formerly strong religious feelings, so that coincidences of all kinds meant much to him. In case of his death, he intended James Stephens to finish his works for him, on the basis that they had the same birthday, the same first name and a coincidental last name (Stephens: Stephen Dedalus). Joyce's daughter became schizophrenic with verbal manifestations (neologisms). C. G. Jung was consulted. Joyce asked if her use of language might parallel his own in Finnegans Wake. "Yes," said Jung, "but you are diving and she is falling."

Freud's remarks on schizophrenic word use are even more appropriate to Joyce's stream of consciousness technique, his use of trigger points or Knotenpunkten:

In schizophrenia words are subjected to the same process as that which makes the dream images out of latent dream thoughts--to what we have called the primary psychical

¹Personal conversation with David Grene, University of Chicago, 1976.

process. They undergo condensation, and by means of displacement transfer their cathexis to one another in their entirety. This process may go so far that a single word, if it is especially suitable on account of its numerous connections, takes over representations of a whole train of thought. The dream-work, too, occasionally treats words like things, and so creates very similar "schizophrenic" utterances or neologisms.¹

As Joyce put it:

In Ulysses I have recorded, simultaneously, what a man says, sees, thinks and what such seeing, thinking, saying does, to what you Freudians call the subconscious.²

But it must not be forgotten that stream of consciousness is for the most part conscious, that is, secondary process thought, so that whatever analyses of primary processes apply, one must keep in mind Joyce's own irritated caveat: "Why all this fuss and bother about the mystery of the unconscious? What about the mystery of the conscious? What do they know about that?"³

¹Freud, Knotenpunkten in Traumdeutung, pp. 297-98.

²Ellmann, James Joyce, p. 538.

³Ibid., p. 450. Detailed "explication du texte" investigation of stream of consciousness can be found in many critical sources, including Steinberg's book.

CHAPTER VI

NAUSIKAA

My object now is to put the techniques developed to use on an "average" chapter of Ulysses. Comparatively speaking, "Nausikaa" is not psychologically stressed in either technique or content. My context will be other Joyce critics' use of Freud or the Odyssey on "Nausikaa."

The standard procedure for most secondary sources interested in the Odyssey material, whether in this chapter or another, can be represented fairly by Stuart Gilbert. He relates the Odyssey to Ulysses by drawing parallels.¹ He points to an element of Ulysses and explains which element of the Odyssey corresponds to it. His book is basically descriptive. It was particularly useful when it first came out in 1930 because Ulysses was then legally unobtainable in the United States. Gilbert's descriptions could be used as a substitute. Gilbert's study has remained the first source of aid for readers of this formidable novel. Line by line approaches like Weldon Thornton's Allusions in Ulysses follow Gilbert's exegetical method in more depth. In a representative passage describing

¹Gilbert, James Joyce's "Ulysses."

"Nausikaa," Gilbert writes:

In such an ambience of sentiment Gerty Macdowell, "gazing far away into the distance" dreams of loves forgotten, loves to be. In such a night as this Nausicaa heard in dream Athena's summons.¹

The master of Joyce studies is Richard Ellmann. He is the man for whom Finnegans Wake was written, since, more than anyone, he has the years and genius devoted to Joyce studies which are required to understand it. Mr. Ellman follows a procedure not dissimilar to Gilbert's:

I imagine Joyce as reading and re-reading Homer with special delight because of his ulterior motivation. He testified to his pleasure in the episode where Ulysses, grizzled and scarred, or as Joyce said to a friend, "Perhaps baldheaded," yet still eligible, is a suppliant before the virginal 17 year old Nausicaa. That the shipwrecked man should be naked made Joyce emphasize what he called "the parts that mattered" by Gerty's coyness about them. Homer's hero, after having covered these parts with a leafy branch, addresses the Princess in fulsome style, "I kneel to thee,--Queen, are you Goddess or mortal?" This is blarney but it works. Nausicaa responds to these attentions by indicating how very mortal she is, so mortal indeed that she is prepared to marry him if asked. Joyce adapts Homer so that Gerty's mortal-immortal being is evoked by a similar confusion between the original Gerty seated on the ground and the Virgin Mary ensconced in the Star of the Sea church nearby. Coy miss and sacred myth interact. Votive offerings are made to the two shrines simultaneously. These elements were present in Homer, though admittedly latent. Joyce not only brings them to the surface but couches them in a style which, at once adulatory and lubricious, seems also to be asking with Ulysses, "Are you Goddess or Mortal?"²

One need only add to this description, already

¹Ibid., p. 279.

²Richard Ellmann, "Joyce and Homer," Critical Inquiry 3 (1977): 567-87.

couched in terms like "latent," that the technique in question is called Zweiteilung by Freud, and is typical of a dream's handling of affect-laden ambivalent material such as the divine/profane ("mortal-immortal" and sexual/virgin) in "Nausikaa."

In their analysis of this chapter, many sources find among its elements, besides the "technique"--(Narrative, virgin)--and the "symbol"--(Virgin)--autobiographical material from Joyce's letters to Marthe Fleischmann. For Fritz Senn:¹

These letters show that Joyce did not have to look very far for the psychological material he was to deal with, his own personae proved a rich quarry. The attitudes of the pining adorer [Joyce] contributed more to the Nausicaa chapter than the adored girl herself. Joyce's introspective acumen and capacity to see himself from a distance must have been remarkable. An element of spite, consequence of almost inevitable frustration, may have been at play too in the malicious reversal of roles: the sentimentality and doubtful taste and the languishing are projected onto the girl.

Senn also notes the emphasis on "see" and "know" in this chapter, attributing it to a deliberate echoing of the words of Mary after the Annunciation (Luke 1:34): "How shall this be, seeing I know not a man?"

The condensation--surely dreamlike--of all these elements into "Nausikaa" has been psychoanalyzed:²

¹Fritz Senn's essay in Clive Hart and David Hayman, eds., James Joyce's "Ulysses": Critical Essays (Berkeley: University of California Press, 1974).

²Mark Schechner, Joyce in Nighttown: A Psychoanalytic Inquiry into "Ulysses" (Berkeley: University of California Press, 1974), pp. 190-91.

Gerty is the virgin temptress first and a composite portrait of Marthe Fleischmann and the others only by accident. She grew by accretion, beginning with some image of the first taboo figure, the forbidden mother, reinforced by the institutional forbidden mother of the Church, and built up of borrowings from Shakespeare, Dante, Homer, Sacher-Masoch, Maria Cummins, and innumerable encounters with the reality of experience. Yet, from Stephen Hero to Finnegans Wake she is recognizably one and the same.

The virgin-temptress is repetitive in Joyce's work to the degree to which she was once threatening in his life. This aspect of his art, the obsessive reweaving of old themes in new and more complex variations, is like nothing so much as repetition-compulsion, and, like that psychic phenomenon, it aims at mastery over a threatening image or impulse. In "Nausikaa," Joyce's strategy for managing her involved the establishment of psychic distance through the declaration of sexual independence. The literary devices of the episode: irony, wit and condescension, are, in their detachment, stylistic imitations of that strategy. Bloom's masturbation is the objective correlative of Joyce's comic satire. It asserts masculine competence even as it acknowledges the power of that which threatens it. Yet both serve the need for release and liberation, even if the relief afforded is only temporary and the liberating act involves the payment of considerable tribute to the oppressor. In Portrait Stephen himself is aware that his mockery of Emma is an ambiguous act, for "he felt that, however he might revile and mock her image, his anger was also a form of homage" (PA, 220). Or, in the words of the epigraph from Lessing that opens this chapter, "They are not all free men who mock their chains."¹ Joyce was never wholly free, but he did mock his chains, and fortunately for us he sang in those chains like the sea. [Emphasis Schechner's.]

Schechner's remarks about the palimpsest quality of Ulysses will by now seem familiar, as will the interesting observation about the literary devices employed.² The

¹Gotthold Lessing, Nathan the Wise, trans. William A. Steel, 4 vols. (New York: Dutton, 1961), 4:189.

²Cf. Holland's remarks in his Dynamics of Literary Response, quoted in my second chapter.

virgin-temptress, however, seems overstated. I cannot see the virgin temptress as particularly dangerous to Joyce or as obsessively present in his art. The gently mocking tone of "Nausikaa" appears to me too affectionate to be a reaction-formation against some fear. It seems from Schechner's own description that what he is describing--"reworked themes in complex variations," palimpsestic "accretions" of condenses figures--could be better described in terms of dream composition rather than as a repetition compulsion. Of course since the comparison remains at the level of analogy, one is free to choose. But for Freud after all wish fulfillment (Eros) is common to dreams and art, but not to the repetition compulsion (Thanatos). Joyce's themes are not mechanical or blindly and obsessively repetitious. They are subtle and artful.

The Odyssey's Phaeacian episode is an idyll, an episode from never-never land where the gods still appear directly to men, and where they are always benign. Paradise Lost is in this episode, for the prophecy is that the Phaeacians will lose their privileged status because of their hospitality to a man cast out by the gods. The Phaeacians, as sea-farers, have been protected by Poseidon. By helping his enemy, Odysseus, they lose their first ship at sea. Upon its return from bringing Odysseus home, Poseidon turns it into a rock in Phaecia's harbor.

The episode is also the scene of Odysseus' narration of his adventures, although Odyssey sometimes seems to forget this in its "eternal foreground."¹ Ulysses has left untranslated or has repressed this feature of "Nausikaa." Joyce meant always to ruthlessly suppress any means of localizing the authorial voice. "The artist, like the God of creation, remains within or behind his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (Portrait, p. 252). Thus the Odyssean narrator of the adventures is hidden.

Joyce represents this idyll as the girl's magazine style narrative of a virgin. Virginité becomes his symbol for Paradise Lost--lost innocence. The "affect" of the Odyssean Nausikaa episode is symbolized by the episode's tone in Ulysses: the "namby pamby, marmeladey, drawersy style" as Joyce called it. This disguise is not unlike dream representation, where the affect "innocence" might easily be symbolized by "reading a girl's magazine."

Ejaculation is represented by "Freudian" symbol: Fireworks.² Erich Kohler bases his analysis of the symbolism of this chapter on the assumption that the fireworks

¹Erich Auerbach's term for the Odyssey's point of view in Mimesis, pp. 3-23.

²Erich Kohler, "Nausikaa, Danae und Gerty MacDowell: Zur Literaturgeschichte des Feuerwerks" in Lebende Antike: Symposium für Rudolf Sühnel, eds. H. Meller and H. Zimmerman (Berlin: E. Schmidt, 1967).

recall the shower of gold which impregnated Danae (Mac Dowell: Nausikaa: Danae). However in American slang, "golden shower" means urination for sexual stimulation. Freud might accept this evidence for a different placing of the Danae myth: under the rubric of infantile sexual fantasies. Impregnation by urine is a childhood confusion of the functions of the penis. The Greeks could not have had fireworks in mind, as they had none, and there is no reason to assume the Fireworks in Nausikaa are a classical reference to more than the athletic games in the Odyssey. That they stand for orgasm is explicit in the text.

That the original idea, masturbation, continues to exist alongside its symbol is an example of overdetermination. Freud's passage, quoted above, on the functioning of Identifizierung explains that a composite figure, now represented by only one of its constituents, is often seen with the now "irrelevant" other figure in the background. And indeed masturbation is in its own way virtually repressed in this chapter. References to it are so veiled that only a very acute reader could tell without forewarning that masturbation is described.

The chapter is heavy in its use of symbols of relevant ideas. Ellman, Senn and Schechner have all pointed out various representation of the Virgin Mary and of Mariolatry.

Bloom in this chapter is a voyeur of Gerty Macdowell's

partial nakedness. In the Odyssey, however, Odysseus was naked before Nausikaa. Furthermore, Odysseus attempted to cover himself with leaves, whereas Gerty uncovers herself. This displacement and projection described by the Prinzip der Gegensätzlichkeit has turned "covering in shame" into "uncovering shamelessly": "seeing" into "being seen"; Odysseus' position into Nausikaa's. This occurs alongside direct translations of the Odyssey, such as Nausikaa's ball and other details mentioned by Gilbert and Ellmann.

Freud discusses virtually the same mechanism in his interpretation of the Wolfman's dream, the center of his analysis of "the History of an Infantile Neurosis."¹ As Ulysses' Nausikaa episode is the transformation of a fairy-tale² section of the Odyssey, so this patient's dream was the transformation of fairytale material about wolves. In his dream, he was terrified by wolves looking through a window at him. In Freud's interpretation, this represented the Dreamer looking at a primal scene. The "looker" in life became "looked at" in the dream. In the latent dream thought, he perceived his parent's activity as threatening, a struggle rather than an act of love.

¹Sigmund Freud, Studienausgabe, Band 8, ed. Alexander Mitscherlich, Angela Richards, James Strachey (Frankfurt: S. Fischer Verlag, 1972).

²Rhys Carpenter, Folk Tale, Fiction and Saga in the Homeric Epics (Berkeley: University of California Press, 1946), p. 165.

Zweiteilung also comes into play. In dreams, conflicting impulses, or ambivalent feelings, are often split in two. The dream may represent the ambivalence as two opposed entities.¹ In the Odyssey, the ambivalence centers around Odysseus' role. The Phaeacia episode, which fits into the Odyssey as a way station in Odysseus' travels, reveals the incorporation of a fragment of fairytale romance.² Odysseus acts a false role as "prince come to marry the princess."

The Odyssean sexual innuendo, its false romance, is explicitly represented in Ulysses by pornography and voyeurism. The conflicting impulses, one of which is sexual, are only latent in the Odyssey. In Ulysses, they are condensed as well as split. The idyll of the Phaeacians and their virginal princess awaiting her prince is transformed on the one hand into a pornographic scene before which Bloom masturbates; on the other hand into the "narrative, virgin" which is the technique and subject of this chapter.

This is much like the Kompromissergebnis³ in Freud's dreams. The dream represents both the wish and the denial of that wish. Firstly, dreaming itself constitutes this

¹Freud, Die Traumdeutung, pp. 313f, 316f, and 330f.

²Carpenter, Folk Tale, p. 165.

³Freud, Traumdeutung, p. 571.

process, for a dream expresses a wish, but denies that it does so, in that it disguises the wish in order to make it unrecognizable. Freud describes a man who had terrible anxiety about crossing streets. When he was relieved of this symptom, he had an anxiety attack, which showed that "crossing streets" was merely an acceptable attachment for an anxiety actually caused by something hidden. What was hidden was an unacceptable sexual desire. His symptom simultaneously allowed him to express in condensed and symbolic form (1) the sexual desire, punishingly transformed in affect from pleasure to anxiety, (2) a denial of that desire, in that it is expressed impenetrably, and (3) punishment for the desire, for he felt anxious, not amorous.¹ As a second example, the Wolfman repressed his grief about his sister's death. Instead, he shed tears at the grave of a poet he admired. The poet was associated in various ways with his sister. He was allowed in this way both to express his grief and to deny it.

So Ulysses becomes the interpreter of its dream, the Odyssey, as a dream is the interpreter-expresser of the dreamer's unconscious.

¹Ibid., pp. 533-34.

CHAPTER VII

DIRECT INFLUENCE

These parallels between Traumdeutung and Ulysses reopen the question of Freud's direct influence on Joyce. There are two main secondary sources which examine this possibility, Leonard Albert's unpublished doctoral dissertation, "Joyce and the New Psychology,"¹ and an article by Chester Anderson.²

The latter has the advantage, as a starting point, of being simpler and also more conclusive. Anderson believes that Joyce used Freud's Zur Psychopathologie des Alltagsleben³ for the composition of the "Wandering Rocks" episode. Anderson notes that all of Freud's categories of "Fehlleistung" (parapraxis) appear in this episode. Further, Bloom's ideas about them parallel the preliminary theories Freud discusses in his introductory review of the literature. Bloom, for example, notices that slips echo

¹Leonard Albert, "Joyce and the New Psychology" (Ph.D. dissertation, Columbia University, 1957).

²Chester G. Anderson, "Leopold Bloom as Dr. Sigmund Freud," Mosaic 6 (1973): 23-43.

³Sigmund Freud, Psychopathologie des Alltagslebens (Berlin: Fischer, 1917).

words to come and words that follow, and that slips result from the interference of similar words or competing thoughts. Bloom's slip in listing his wife's lover, Boylan, among "my wife's admirers, I mean advisors" is more purely Freudian.

On the other hand, Freud himself quotes similar examples from literary works, for instance the Merchant of Venice, which predate his studies. And of course Bloom does not advance Freud's most significant theory, his original contribution that parapraxis is caused by repression. One would not however expect even if Joyce knew Freud's book that he would have Bloom discover its principal theory.

Additionally, Anderson notes that neither Joyce nor Freud include "mishearing"--a significant category of slips Anderson feels is remarkable for its absence. The bulk of Anderson's essay is taken up with an examination of the slips and dislocations which are the "technique" of "Wandering Rocks." He makes ingenious parallels between them and Freud's remarks in Zur Psychopathologie des Alltagslebens.

Anderson argues that Bloom discovers or demonstrates the simpler and more obvious mechanisms of parapraxis discussed in Alltagslebens (for which discoveries neither he nor Freud can or attempt to take credit) and that Freud's and Joyce's categories of parapraxis are identical both in inclusion and omission. All of Freud's categories are represented and neither use "mishearing." Anderson's study would remain therefore at the level of the suggestive but

undemonstrable, particularly since it relies purely on internal textual evidence, were it not for two additional facts which Ellmann has brought to light since Anderson's date of publication.

In his biography of Joyce, Ellmann records that Joyce's tutoring of Paola Cuzzi consisted mostly of English conversation. In 1913, a good date for "Wandering Rocks," one of these conversations consisted of Cuzzi's describing to Joyce his understanding of Freud's Five Introductory Lectures on Psychoanalysis. "He talked with Joyce about slips of the tongue and their significance. Joyce listened attentively."¹

Cuzzi was introduced to Joyce by Italo Svevo, another devotee of Freud,² who, paradoxically, is the main opponent of theories about Freud's influence on Joyce.

Svevo said:

I can prove that Sigmund Freud's theories did not reach Joyce in time to guide him when he was planning his work [*Ulysses*]. . . .

In 1915 when Joyce left us in Trieste he knew nothing about psychoanalysis. Moreover his knowledge of current German was too weak. He could read some poets, not scientists. Yet at that time Ulysses had already been conceived.

From Trieste he went to Zurich, the second capitol of psychoanalysis. Undoubtedly he became acquainted there with the new science, and there is reason to think that for a while he more or less believed in it. But I never had the satisfaction of knowing him to be a psychoanalyst. I left him ignorant of psychoanalysis.

¹ Ellmann, James Joyce, p. 351.

² *Ibid.*, p. 486.

I found him again in 1919 in open revolt against it.¹

Since Ellmann documents Svevo and Joyce's conversations about psychoanalysis, one has to interpret Svevo's remark that Joyce was ignorant of psychoanalysis as meaning, "compared to me he was ignorant. I taught him all that he knew about it at that time," which was a good deal. Joyce never came to be a believer in psychoanalysis, but this does not mean he was uninfluenced by aspects of it.

Mary Colum interprets Joyce's very "revolt" against psychoanalysis as his disguise of an influence he should have acknowledged.² Joyce was usually quite generous about acknowledging indebtedness, to Vico³ for example, or, beyond the call of duty, to Dujardin.⁴ In this case however, there was a living rival in question, one which for reasons discussed below Joyce may have wanted to deny. Joyce did prefer dead or harmless precursors to living rivals.

Svevo's statement that Joyce did not know of Freud's work in planning Ulysses, even if true, does not mean Joyce did not use later knowledge to build up a late-written chapter such as "Wandering Rocks." Joyce always felt he had "no imagination" by which he meant that he

¹Italo Svevo, James Joyce: A Lecture Delivered in Milan in 1927 (Norfolk, Conn.: n.p., 1950).

²Mary Colum and Padraic Colum, Our Friend James Joyce (Garden City, N.Y.: Doubleday, 1958).

³Ellmann, James Joyce, p. 841.

⁴Ibid., p. 847.

required autobiographical, literary and various eclectic sources to construct a page or chapter.

The idea that Joyce's German was adequate to read poets but not Freud is peculiar. There is no major German poet whose syntax or vocabulary is clearer than Freud's. Leonard Albert makes the same point, and adds:

In the Cornell Collection of the Joyce mss., there is a notebook kept by Joyce dated "1904" in which he kept a German word list. The German words listed . . . are hardly the vocabulary of a beginner.¹

Albert elsewhere adds, "In conversation with me Mr. Ottocaro Weiss . . . asserted that Joyce's knowledge of German was good."

One also has to put Svevo's remarks in the context of his relations with Joyce. Joyce "discovered" Svevo, encouraged him to write and reactivated his career by pushing his books to Pound, Larbaud and others. Joyce suggested the English title translation for one novel (Senilita: As a Man Grows Older). Svevo might well have felt inclined to support Joyce's defense of originality.

Furthermore, Svevo endeavored to persuade Joyce that "we need it, Psychoanalysis." Joyce pooh-poohed Svevo's enthusiasm.² Svevo's idea that Joyce rejected Freud in every way rests on the fact that Svevo "never had the satisfaction" of knowing him to be a believer, which he was not.

¹Albert, "Joyce," p. 133.

²Ellmann, James Joyce, p. 486.

Nevertheless, in spite of Anderson's suggestive dovetailing of parapraxis in Zur Psychopathologies des Alltagsleben and "Wandering Rocks," the argument would remain problematic were it not for the second fact published by Ellmann even later. In the appendix to a book on Joyce published in 1977,¹ Ellmann lists the books in Joyce's library in 1920. Two are by Freud, and one is Zur Psychopathologie des Alltagslebens (Berlin, 1917). The book was purchased in Zurich. This indicates to me that among the sources for "Wandering Rocks" one would have to list at least Cuzzi's reports on Freud.

The case for Freud's ideas on dreams influencing Ulysses' structure is weaker, yet the second book of Freud's in Joyce's 1920 library was Eine Kindheitserinnerung des Leonardo da Vinci,² which contains a full-scale dream analysis. Furthermore, it was purchased not in Zurich but in Trieste indicating that Joyce read it before completing Ulysses. He also had at this time Ernest Jones' 1910 Hamlet and Oedipus.

Many entries in Ellmann's biography also testify to Joyce's awareness of Freud's theories not only of parapraxis but of dream analysis. Joyce's almost mystically strong feeling for the significance of puns led him to

¹Richard Ellmann, The Consciousness of Joyce (New York: Oxford University Press, 1977).

²Published in Leipzig and Vienna, 1910.

give great weight to the fact that he and Freud had the same name¹ (Freude means "joy" in German) as well as many of the same interests: parapraxis, mentation, psychology and dreams. Finnegans Wake is the centuries' other great dreambook. This made Freud a rival. Joyce disliked psychoanalysis but it is clear he was familiar with it. The notesheets for the Cyclops episode,² contain the following: "Wit. read Freud: (Are you shitting, honey?)." What Joyce had in mind when he wrote this is not clear to me. It is obviously not laudatory. It does however, indicate reading of Freud, interest in what he read, and connection in his mind between his reading and Ulysses.

Joyce's interest in dreams, dream analysis and his awareness of Freud's work on dreams antedates Finnegans Wake quite considerably. Ellman records several dream analyses made by Joyce in direct response to conversations about Traumdeuting.³ Joyce's attempt, in his own words, to "psychoanalyze" one of these dreams is characterized quite justly by Ellmann as "a heady mixture of Freud and the Arabian Nights" (emphasis mine).

Joyce kept a dreambook.⁴ The following entry

¹Ellmann, James Joyce, p. 505.

²Sheldon Brivac, Joyce's Ulysses' Notesheets in the British Museum (Charlottesville: University of Virginia Press, 1972), p. 101.

³Ellmann, James Joyce, p. 560.

⁴Dated 1917, ms in Cornell Library.

indicates a sophisticated understanding of symbolization and the reversals Freud discovered, and which I note in Ulysses related to the Odyssey.

- 3) Prezioso weeping
 I have passed him in the street
 My book "Dubliners" in his hand

Interpretation: The motive of Tutto è Sciolto played back to front. The point with which he tries to wound has been turned against him--by her [Nora: Joyce was jealous of his interest in her] the motive from which I liberate myself in art he is unable to liberate himself from in life. Again a suffering and aging wooer. His complaint that I pass him (it is to be read the other way round) is a secret disappointment that for her so far it is impossible to unite the friendship of two men through the gift of herself differently to both for that which she deemed impossible in the first case is almost impossible in the second case.

The idea that "I pass him" means "He passes me" as well as the "back to front" idea about the motif are Ver-schiebung durch d. Prinzip der Gegensätzlichkeit. They are very similar to Joyce's usages of Odyssey parallels in Ulysses. The understanding of the "motif" found in the "free association" shows an understanding of Symboldarstellung.

Mark Schechner, the Freudian who has done the most work on Joyce, and Leonard Albert were led to similar conclusions about Joyce's understanding of psychoanalysis.

Schechner, for example, says:¹

The ingenious displacement of Molly's gynotropic pre-occupations onto her fantasies is additional evidence of his [Joyce's] sophisticated understanding of the

¹Schechner, Joyce in Nighttown, p. 218.

determinants of human fantasy and the dynamics of what Freud called dream-work.

Albert's dissertation is an investigation of the possibility that Joyce was directly influenced by Freud.¹ He believes that Freud read Traumdeutung in the Bibliotheque National in Paris during the winter of 1902-3. Although Joyce was in Paris then studying medicine, and did spend time in the library not studying medicine, it is difficult to prove that he spent his time reading Traumdeutung instead. The latter had only been published two years before and was still obscure. It is more likely that Joyce would have been interested in French poetry and prose.

Albert notes of Joyce's most "psychological" writing in Ulysses

Unfortunately . . . the events in Circe are almost certainly from the Psychopathia Sexualis of Krafft-Ebing, where they appear in almost the exact sequence of Bloom's progressive passivity, masochism and final "feminization."²

The same source, among others, appears to have been used by Joyce for the Nausikaa episode.³

My conclusion from this data is that Joyce was influenced by Freud, but in a limited way. Finnegans Wake contains animadversions on both Jung and Freud, so that by the time Joyce was writing this work he was very conscious of Freud. Joyce observed dream language on his own, but he must have known that his use of portmanteau words to simu-

¹Albert, "Joyce," p. 176.

²Ibid., p. 16.

³Ibid., p. 34.

late dream language recalls the puns Freud found in dreams. Dubliners would seem to show no influence of Freud at all. Ulysses falls somewhere in between.

Freud's books in Joyce's library, the conversations about parapraxis Joyce had with Svevo and others, and Anderson's analysis of internal evidence convince me that Joyce used information from Alltagslebens consciously and deliberately in his composition of "Wandering Rocks."

I do not believe that Joyce studied Traumdeutung in 1902. The book is not likely to have become known to him before it became famous, as Joyce had no neurological or psychological informants at that time. The period in Paris was distressing for him. His mother was mortally ill. His own study of medicine was early aborted and less than half-hearted from the beginning. Joyce was cold and desperately short of money. The library was a warm refuge in which to read what he already knew and loved. Evidence of continental influence on his writing is well documented in secondary sources. Dubliners' point of view resembles Madame Bovary's. Quotations from French poets appear in Ulysses. While it is impossible to prove that Joyce either did or did not read Traumdeutung in 1902, I personally find it unlikely.

Joyce's "psychoanalysis" of his dreams is not precisely and accurately Freudian, but it does indicate Freudian knowledge. We know in any case from Ellmann's documented

conversations that Joyce did know Freud's work on dreams at least at second hand from well-informed sources.

The most probable explanation for the extensive parallels I have found between Ulysses' and dream structure is not a systematic and detailed use of Traumdeutung for Ulysses in the way the catechism was used for "Ithaca." Such use could in any case not be proven from internal evidence alone. No documented sources in the form of Joyce's notebook entries, manuscripts, annotated copies of Traumdeutung or Joyce's statements quoted by informants provide any such proof.

We do know of Joyce's familiarity with dream analysis through reading Freud's Leonardo and from talking with Svevo and others. More importantly, his notebook entry for "Cyclops" indicates that Joyce was thinking of this material in the context of Ulysses. Further, Joyce knew how to employ at least some of the techniques of dream analysis, as his "psychoanalysis" of his own dream indicates.

It is difficult also to locate Joyce's growing knowledge of dream analysis with reference to the composition of specific chapters of Ulysses. In all the examples cited, however, this knowledge does antedate the completion of his novel.

Joyce was most likely therefore pushed on, aided, and stimulated in his research on mentation and the psychology of consciousness by his Freud studies. It does not

seem excessive to suppose that some of the parallels between Ulysses and Traumdeutung are the result of Joyce's deliberate use of Freud. It is likely that Joyce was aware that some of his practices resembled Verschiebung durch d. Prinzip der Gegansätzlichkeit and perhaps Symboldarstellung. Ulysses' structure and its relation to the Odyssey does not seem to be entirely the result of the influence of Freud. Some of the structural principles, like the history of English in "Oxen of the Sun," and some of the relationships to the Odyssey, like the direct translations, are not particularly Freudian. Others however are too nearly Freudian to be coincidental, particularly in light of the documented evidence of Joyce's knowledge of Freud. It was Joyce's practice to use secondary sources, and also to hide many elements of this from his readers. What cannot be attributed to conscious or subliminal influence can be attributed to the Zeitgeist: unconsciously parallel and simultaneous discoveries abound in the history of science as well as literature. Finally, since Freud and Joyce were investigating the same phenomena, some of their observations about mentation may be similar because they are true.

CHAPTER VIII

CONCLUSION

Every dream represents an unconscious idea linked to childhood memories. The representation is made of transformed Tagesrest and Deckerinnerrungen. Ulysses is made up of Bloomsday (Tagesreste) which is associated by its characters with childhood and other memories. On a deeper level the events and memories became stalking horses for Ulysses' themes. The themes are linked to the Odyssey parallel. The theme is like the unconscious idea. Bloomsday and Bloom's memories are like the "day's residue" and the "screen memories." The Odyssean parallels are like the childhood memories which lie beneath the screens. These parallels and childhood memories are the plastic correlates--the pictures--of the themes and unconscious ideas, respectively.

The text of Ulysses, particularly the stream of consciousness, becomes the "manifest content." It is a collage or palimpsest of Bloomsday, characters' memories and Joyce's associations. The Odyssey parallel and associated themes become the "latent content." Joyce, even more than other artists, uses the operations of dreamwork:

displacement, condensation, symbolization, splitting and the "principle of opposition."

Both Odyssean parallels and Bloomsday are represented in fragmented, condensed and symbolized form in the stream of consciousness ("manifest content"). Like Tagesreste, Bloomsday is selectively cut up and pasted together to form a new subject. This takes place in the interests of a controlling consciousness. In the dream, the new design is the disguised representation of an unconscious thought. In Ulysses, a collage of both Bloomsday and the Odyssean parallels express motif and theme. The Odyssean parallel is itself symbolized by Bloomsday's collage.

The screen memory or character's memory is used like Tagesreste or Bloomsday, as an ingredient of the collage. The real childhood memory behind the screen is the birthplace of the unconscious idea. The traumatic memory is its picture. In Ulysses, the Odyssean parallel is the picture of the paternity theme. Bloom's memories of his son Rudy, ingredients in the collage of his stream of consciousness, are also linked to this theme.

The stream of consciousness, like the manifest dream, has undergone transformations described by Freud as "dreamwork." Both are difficult, fragmented representations of a mentality. Both must be analyzed in order to discover their Tagesreste, motifs, ideas and symbolism.

Joyce's themes lay buried beneath this composition

as the unconscious idea lies beneath the fragmented, distorted and symbolically transformed dream. The ambivalent paternity motif is the example I have used. Telemachus, asked who his father was, replies, "They say he was Odysseus, but no man knows his own father for sure." Samuel Butler, with whose theories Joyce was familiar, makes much of this remark. For him it casts doubt on Penelope's fidelity. He sees the Odyssey as a "woman's" disguise, a Sekundaire Bearbeitung, of an underlying original story about infidelity and the husband's revenge.

In Ulysses, ambivalence about paternity, Stephen's and Bloom's, but also the novel's, is displaced, condensed, split in two and symbolized. Ideas about paternity are symbolically represented by Stephen's theories about Hamlet and Shakespeare's son Hamlet, and by his theories of "Consubstantiality"--the Arian and Sabellian heresies. Bloom has an ersatz son, Stephen, and a real son Rudy, who is dead; Stephen has a real father who is cold and distant, and an ersatz father who looks after him. Both are examples of Zweiteilung.

Again after the manner of dreams, the paternity motif in its main form is presented only symbolically, as a relation between Bloom and Stephen. Ulysses must be analyzed like a dream in order to discover the Odyssey parallel. Only then can one grasp that the "manifest" events of Bloomsday are a disguised representation of the story of

a father's and son's search for each other. Insofar as Stephen is a portrait of Joyce as a young man, and Bloom a portrait of his maturity, it is Bloom who is the artist Joyce in search of himself, Bloom through whom Joyce makes for himself (Stephen) a substitute father; and the "artist" Stephen, who is indifferent to Bloom, is merely the subject. Joyce is the Son who is his own Father, the God of creation.

Seeing Ulysses in this way places it firmly in the progression of Joyce's oeuvre. Joyce's last book is a frank representation of a dream. Finnegans Wake is, in addition, not only the personal dream of a character, Earwicker, but also the universalized dream of modern man about his culture. "The dreamer in the Wake is more than just a single individual," as Bernard Benstock put it.¹ It is true, too, that Joyce's work as a whole developed systematically. Themes and techniques, like "stream of consciousness" for example, which began in Dubliners occupied him more and more as his work matured.

However, the critical literature rarely describes the way Ulysses' foreshadowed the Wake's depiction of a universal dream. If, once again, Joyce used the Odyssey the way a dreamer uses a repressed memory, then Ulysses situates itself firmly in line with Finnegans Wake. The

¹Bernard Benstock, "L. Bloom as Dreamer in Finnegans Wake," PMLA (Periodical of the Modern Language Association) 82 (1968): 91-97.

Wake is the dream of modern man about human culture. Ulysses could be read as modernity's dream of one of western culture's germinal works. The Odyssey is the hidden subject of a transformed imaginative work, as a repressed thought is the hidden subject of a dream.

Such a reading of Ulysses supports Edmund Wilson's "tentative" ideas about stream of consciousness in his chapter on Joyce in Axel's Castle.¹ Wilson begins by questioning in whose mind the stream of consciousness takes place. He says,

But as we get further along in Ulysses, we . . . are astonished at the introduction of voices which seem to belong . . . neither to character nor to the author.²

Wilson goes on to say, "We are not, I take it, to suppose that Joyce's hero necessarily frames all these sentences himself."³ In the same vein:

Joyce already seems sometimes . . . to be a little beyond the probabilities in the vocabulary which he allows Bloom to command. . . . Yet I do not suppose that Joyce means us to think of Bloom as actually formulating these words in his mind: it is the author's way of conveying in words a vision which on the part of Bloom must have been a good deal less distinct, or at least . . . less literary.⁴

Wilson's use of "I take it," "seems" and "I do not suppose" deliberately underlines what he himself calls the "tentative" nature of his conclusions. The conjecture

¹Wilson, Axel's Castle.

²Ibid., p. 206.

³Ibid. p. 229.

⁴Ibid., p. 227.

about stream of consciousness which appeared to him most adequate he stated as follows:

Of each of his episodes, Joyce has tried to make an independent unit which shall blend the different sets of elements of each--the minds of the characters, the place where they are, the atmosphere about them, the feeling of the time of day.¹

Wilson sums up:

the style he [Joyce] invented for his purpose works on the principle of a palimpsest: one meaning, one set of images, is written over another. . . . And without the complication of the vocabulary, Joyce would no doubt never be able to paint for us . . . the turbid life of that mental half-world where the unconscious is merged with the conscious--as without his machinery of history and myth, he would not be able to give his subject any poetic freedom of significance beyond the realistic framework.²

In these last remarks, Wilson was beginning to speak of Finnegan Wake. But his hypothesis once more shows the link between the two works, for his remarks fit Ulysses. As Erlebte Rede is the author's impression of the mentality of a character, so Ulysses' stream of consciousness is Joyce's impression of a character's mentation. The monologue is neither entirely the character's nor entirely Joyce's. It is in part the musing of the "mind" of modern culture. The "Oxen of the Sun" chapter upon which Wilson's doubts were focussed is a good example. In this episode the interior monologue follows "embryonically" the history of English literature, that is, it employs a vocabulary available only to our culture as a whole. Joyce's

¹Ibid., p. 206.

²Ibid., pp. 234-35.

representation of "where the unconscious is merged with the conscious" through "voices which belong neither to the character nor to the author," as Wilson put it, makes of Ulysses modernity's "dream" of the Odyssey. Wilson also mentions the profitable analogy: Freud's studies.

Next, the early view of the Odyssean parallel in Ulysses as merely "a scaffold, means of construction," as Ezra Pound put it¹ has been succeeded by more and more critical insight into how integral these parallels really are. Relating the Odyssey to Ulysses as I propose would further explain how the Odyssey is not a disposable scaffolding but an anatomical skeleton.

I do not pretend that what I have said about Ulysses' structure or about the place of the Odyssey in it lays to rest these questions. It does pass beyond the idea that the Odyssey is a mere scaffold, although this aspect of its use must remain in place. For when Joyce claimed he had "no imagination," he was referring to his need of secondary and autobiographical sources, and of gimmicks or trucs.²

The resulting composition incorporates these elements in an organic way. My discussion of this incorporation passes beyond the idea that Ulysses is primarily a

¹Eliot, Literary Essays of Ezra Pound, p. 406.

²Louis Ferdinand Celine, Conversation avec le Professeur Y (Paris: Gallimard, 1975), section 1. Celine speaks of the "trucs" by which he created the impression of, rather than transcribing, oral monologue.

rewriting of the Odyssey in modern terms. Critics have had three attitudes toward the Odyssey sub-structure. Some have not known what to make of it, often saying nothing--passing on the other side of the street like the priest and the Levite in Scripture. Others have acted only as scholars, making no interpretive judgments. Of these exegeticists Stuart Gilbert is the model.

Critics like Pound maintain that the Odyssey is not organically necessary to the book, that it is either a "scaffold" or, in Gilbert's words, "a bridge," or on the other hand merely an elaborate academic joke, one of Joyce's vagaries, or one of his teases, or at best part of his iconoclasm, of his persiflage of epic tradition.

The remainder, those who believe the Odyssey to be an important part of Ulysses, believe either that Ulysses is an updating of the Odyssey or a mockery of it. Both Gilbert's book and Prescott's article¹ follow the former course, while the following from Burgum may stand as an example of the latter:²

We have been drenched with full details about the Ulysses parallels until we have lost sight of the central fact that it is not simply a parallel but a parallel in reverse--the opposite of everything that happend in Ulysses happens in the Odyssey.

Gilbert also remarks, "Nausikaa isn't chaste; Odysseus not

¹Prescott, "Homer's Odyssey and Joyce's Ulysses," pp. 427-44.

²Burgum, Ulysses, pp. 561-73.

respectful: Odysseus has a cat and a daughter instead of a dog and a son,"¹ showing that critics have had to sit on several sides of these fences. Hugh Kenner,² for example, notes: "Joyce's ambivalent and sometimes two fold use of Homeric materia," and comments further on the "parallels, . . . multivalent mode of functioning . . . sometimes jokes . . . sometimes comic inversions and sometime translations."

The reasons for this ambivalent use is not thereby clarified. Arnold Esch³ adds:

Für Joyce hatten die Dinge ihre Stabilität verloren. Wie es keine festen Standpunkte, keine festumrissen Charaktere und keine verbindliche Deutung durch einen allwissenden Erzähler mehr gibt, so lassen auch die Odysse-Parallelen innerhalb des Kontextes häufig mehrere Auffassungen zu. . . .

While this is true, such placement of Ulysses into the post-Einsteinian age is also used to explain the change in point of view from Fielding's omniscient third person to James' privileged observer. This is not specific enough to be sufficient. Further, this explanation resembles those in the first chapter of Traumdeutung, where, in Freud's review of the previous literature on dreams, he quotes

¹Gilbert, James Joyce, p. 119.

²Kenner, "Joyce's Ulysses: Homer and Hamlet," in Hart and Hayman, James Joyce.

³Arno Esch, "James Joyce und Homer: Zur Frage der Odysse-Korrespondenzen im Ulysses" in Lebende Antike: Symposium für Rudolf Sühnel, ed. H. Meller and H. Zimmerman (Berlin: E. Schmidt, 1967), p. 432.

authors who maintain that dreams really do not have only determinable meaning. Freudian dream interpretation does not explain everything either, but it does account for ambivalence in some detail.

Psychological criticism as a whole has had little to say about dream-like construction or about the place of the Odyssey in Ulysses, and what it had had to say is usually of poor quality. Rolf Loehrich's book¹ for instance purports to be a dream analysis of Ulysses. He takes Ulysses to be a dream of Stephen's and Bloom's as analyzed by James Joyce, "a psychoanalyst." For Loehrich, things identified with the same thing thereafter remain identical: Cissy, Stephen's mother, the Queen and the fox's grandmother, for example. Another from p. 87: "The dog on the beach is the fox, vulture and panther combined--and thus is part of Stephen, we understand." Thereafter any mention of "fox" (the adjective "foxy" for example), cockrow etc. is woven into Loehrich's pattern.

Loehrich's Freudian reasoning continues: "11 o'clock . . . Bloom was at the cemetery . . . which reminded him of his son Rudy, who died when he was 11. Eleven is one hour before noon . . . or midnight (time of transformations). . . ." "Midday" might be "midnight" to primary

¹Rolf Loehrich, The Secret of Ulysses: An Analysis of James Joyce's "Ulysses" (McHenry, Ill.: n.p., 1953).

process thinking; 6 P.M. might be midnight (identity of opposites); but 11 cannot be, unless there is some much more specific association than that it occurs one hour before. Such use of logic and sense of time could only be typical of secondary process. Further, Paddy Dignam's death is quite sufficient to set the fully conscious Bloom thinking of Rudy.

Friedman does quite a bit better:¹

One fears often, as in Freud's dream work, that the very personal use of certain poetic borrowings may cause the interpreter to lose control of the artistic situation. The parallel with the Odyssey gives the material a more decisive focus.

Pound's "mere scaffold" again. Exactly how the focus works remains in question. Friedman also says:

[Freud's] dream work suggests [to the stream of conscious novelist] both the distortion of the material beyond the traditional forms and its control by the timeless scheme of the myth. The Unconscious is treated as a personal expression and as part of an archetypal framework at the same time.

First, Friedman shows some confusion of pre-conscious, sub-conscious and unconscious. "Stream of conscious" is after all conscious. Second, this is where we began, for Joyce himself already said, "My intention is to transpose the myth sub specie temporis nostri"² leaving exactly how this

¹Melvin Friedman, Stream of Consciousness: A Study in Literary Method (New Haven: Yale University Press, 1955), p. 103.

²Stuart Gilbert, ed., Letters of James Joyce (London: Oxford University Press, 1957), p. 146ff.

is done and for what purpose as a task to "keep the professors busy." The professors have before them a set of exquisitely wrought structures, redundant and not self-sufficient in themselves, which purport to structure the text as a whole, but are actually in problematic relation to it.

The procedure I have been using to unravel this relationship deserves finally some consideration in its own right. What I have been talking about after all is dreamwork as a version of poesis--a vast topic, but one which can be attached rather specifically to Joyce's novel.

Some of the analogies I have been making between dream composition and Ulysses' refer only to this novel, others refer to the composition of works of art in general. While I cannot exhaustively compare poesis to dreamwork, I can add here some consideration of the relation of dream poesis to post-modernist criticism, to the poetics of Aristotle and Aquinas with which Joyce was familiar, and to Joyce's own theoretical poetics as enunciated in Portrait, where he reinterprets Aquinas. The poetics he there describes does not seem to have been followed rigorously, or at any rate is, if necessary, then not sufficient to describe his practice.

The "beiden Werkmeister" of dreamwork are displacement and condensation. These are also the categories

original to Freud's theory, for symbolization and pictorial representation, besides being categories of a different order, are also to be found in any Poetics. Paul Ricoeur¹ notes that

Starting from the role of the switch words in the unconscious texts of dreams, it is possible to develop in detail the interpretation of condensation as metaphor and displacement as metonymy.

This however Ricoeur does not really proceed to do, except in the most dense and allusive way. This application of traditional rhetorical terms was in any case begun by Freud himself:²

Abnlichkeit, Übereinstimmung, Gemeinsamkeit wird vom Traum ganz allgemein dargestellt durch Zusammenziehung zu einer Einheit, welche entweder im Traummaterial bereits vorgefunden oder neugebildet wird. Der ersten Fall kann man als Identifizierung, der zweiten als Mischbildung nennen.

From here it is not a large step to say that Verdichtung is similar to synecdoche, autonomasia and metonymy. Ricoeur observes:

It is on the level of rhetoric rather than linguistics that the comparison to dreams should be made. Rhetoric, . . . with its metaphors, its metonymys, its synecdoches, its euphemisms, its allusions, its antiphrases, its litotes.³

Benveniste made a similar observation: "Style is . . . a term of comparison with the properties that Freud

¹Ricoeur, Freud, p. 420.

²Freud, Die Traumdeutung in Studienausgabe 2: 268.

³Ricoeur, Freud, p. 400.

has shown to be descriptive of the 'dream language,'"

It is also possible to place these dream terms into structuralist "discourses," leading to new configurations. Displacement then becomes equivalent to metaphor, to structuralism's "vertical" dimension. It is "synchronous," in Saussure's and Jakobson's sense, and can play into Jung's use of the term synchronicity.¹ The metaphor or the displacement is what is associated (simultaneous in time or development of dream or text) to the original structure from which it arises.

Condensation in these terms becomes "horizontal," diachronous. Condensation can also be seen as synchronous as Ricoeur does, in the sense that two or more things are condensed, in time as well as in concept, to become one. After all, Freud observes that displacement and condensation are not themselves fixed in relation to each other. However, condensation is also the whole-making or unificatory impulse which makes a diachronous narrative out of disparate elements. Condensation thus unites two or more items by finding in them or giving to them a meaning. This meaning is at once their new unity and the beginning of (narrative) art, because meaning implies an audience, a creator and the link of event, image or whatever to another event or image in the process called by Aristotle poesis.

¹C. G. Jung, Psyche and Symbol, ed. Violet S. de Laszlo (Garden City, NY: Doubleday, 1958), p. 182.

Jung's symbol of unity, his "four" becomes his opposite term from "synchronicity" in this context.

The relevance of syntagmatic and diachronic procedures to the formulation of structuralist poetics and dream analysis is firmly established in the work of Jacques Lacan, his disciples, LePlanche and LeClare, and has been documented in such popular anthologies as Robert Scholes Structuralism in Literature (Yale, 1974) and the more recent Structuralist Poetics by Jonathan Culler (Cornell, 1976). Scholes' interpretation of Bloom as a cybernetic portrait of Joyce, a representation of Joyce's "neural circuitry without being recognizable as Joyce" (p. 134) and his investigation of Ulysses along the lines of Saussurean linguistic and the genetic epistemology of Jean Piaget makes evident in another way the kinds of connections I have been suggesting between Freud's dreamwork and Joyce's poesis in Ulysses.

To follow this fully would be to write a thesis in comparative esthetics. The application to Ulysses is first that Ulysses' poetics partakes of a universal poetics, or of any system of poetics, and can thus be written about in other terms than those of dreamwork. I mean only to show that those other terms are not entirely different from those of dreamwork, and also that the terms of dreamwork assume a particular relevance.

One can begin with the similarity between Aristotle's

definition of metaphor and the one of displacement I extracted from Freud: "Metaphor consists in the transference of a name from the thing which it properly denoted to some other thing."¹ "Displacement," I called "the transfer of a quality or attribute from that to which it properly pertains to something else." In Freud's words: "Ersetzung einer bestimmten Vorstellung durch eine andere ihr in der Assoziation irgendwie nahe stehende."

Joyce's own use of Aristotle and Aquinas comes once more only through the distancing figure of Stephen, so that the extent to which he believes in his own definition is unascertainable. But this is in itself significant, as we shall see.

The relevant section of Portrait is found on pp. 206-16.² Stephen begins by saying that art is properly static and not kinetic. It impels an arrest of the audience; it does not inspire motion or action as pornography or political rhetoric attempt to do. The condition of the dream, too, and of reading as Holland remarks (see Chap. 2), is motor inhibition. Because one cannot act upon what one dreams, one is free to dream. The dream censor, as Freud says, protects sleep by transforming impulses, excitations into fantasy. Art transforms them into poetic propositions.

¹Aristotle, Poetics 21, trans. Ingram Bywater, Basic Works of Aristotle (New York, Random House, 1941), ed. R. McKeon.

²James Joyce, A Portrait of the Artist as a Young Man (New York: Viking-Penguin, 1978).

Stephen then defines art as "the human disposition of sensible or intelligible matter for an esthetic end."

I am nor sure we can take this seriously. There is a certain pomposity in Stephen's adolescent manner which is contrasted to the loutishness of his interlocutors in a way which must suggest that neither attitude can be considered wholly mature. The definition has been too prissily worked--comic scholasticism--and is really redundant: defining art as something done for esthetic ends is analytic at best.

"Human" and "esthetic ends" also overlap.

Stephen goes on to say that beauty consists of wholeness, harmony and radiance--his own translation and paraphrase of Aquinas' integritas, consonantia and claritas. Wholeness is the perception that a thing, despite its parts, is one thing, separate from anything else. This perception of unity in variety is a kind of condensation in the sense both that it recognizes the unity of disparate things and in that the perception of this wholeness is the poetic act of condensing into one form reality's disparities.

Harmony is to Stephen a perception of the relation of parts to one another, a kind of rhythm. It is thus not unlike displacement, which separates parts related to one another and puts them into new configurations. Stephen's act of perception of harmony is a passive version of the action taken by the dreamwork in displacing the parts of

a whole, thereby rhythmically making new wholes and new patterns.

Stephen has the most difficulty with radiance. He finally describes it as an enchantment of the heart. He seems thereby to mean that the viewer has suddenly been brought into relation with the work. Stephen likens this epiphany to Shelley's fading coal. In other words, meaning has suddenly been ascribed to the wholeness and harmony. The essence ("Quidditas") has become apparent. There seem to be analogies here too with Freud's ideas about affect in dreams. Affect of course is the most important part of the dream: the motive force for everything in it is anxiety or desire. This affect is also hidden or, if not hidden, then wrongly attributed for the purpose of disguise. The dream/dream analysis process is thus, like poiesis/ appreciation, designed to hide and then suddenly reveal the motive meaning and emotion which is the essence.

In several of these respects the dream has seemed to work in reverse of the artwork. It hides rather than reveals meaning or affect, separates the parts of a whole (displaces) rather than putting them in harmony. But the analogy can be saved if we separate the process of making dream or art work, and, on the other hand, perceiving, viewing or appreciating; if we separate the artist's/ dreamer's from the audience's/ analyst's work. The tasks of the former are to create not an immediate harmony or

radiance but an artifact which will reveal these qualities to the analyst or audience, perhaps suddenly, but not without contemplation, not without the work of dream interpretation or "stasis."

Stephen's discussion ends with a definition of lyric, narrative and dramatic modes. These modes build on one another to progress toward maturity. The key here is the relation of the work to the artist. "Lyric" is the artist's unmediated expression: "narrative" his reflection upon others or things outside himself. In the "dramatic" mode the artist is not revealed by his work. The characters speak for themselves. The artist is "above or beyond his handiwork, indifferent, paring his nails." Joyce's evaluation follows Flaubert's ideas about Erlebte Rede and the tenets of Realism as well as Aristotle. He most values that art which reveals the artist least. Yet he remains an autobiographical artist!

Joyce enacted as well as described this process of artistic maturation. Lyric poems were succeeded by the narrative autobiographical Portrait, which was followed in turn by the "dramatic" Ulysses. The process is not unlike the palimpsestic accretion of dreamwork. Sekondaire Bearbeitung, in particular, further removes and smooths over the original revelation. Yet, like Joyce's work, the dream material is autobiographical. In his Sekondaire

(and tertiary and "quadrivial") Bearbeitung,¹ Joyce removes himself. This is why he does not tell us whether he believes in his own esthetic. "Stephen" enunciates it.

Joyce was not necessarily aware of such analogies. It is hard for me to believe, pace Albert, that Joyce spent his year of studying medicine in Paris in the Bibliotheque National reading Traumdeutung, or that he would have made such extensive use of it later without having told anyone about it. I am trying, rather, to align the dream esthetic I have been using with Portrait's theories.

Finally, a word about the relation of primary and secondary process to Ulysses. For Freud, primary process thinking is the original mode of mentation. It is characteristic of dreaming, primitive religious thought, children, dreams and art. Primary process uses association in place of causation; negation is unknown to it; it is ignorant of temporal sequence; time does not exist for it.

Secondary process is mature rational thought. It employs the laws of logic and causation and is aware of temporal sequence. Abstractions, categorization, induction and deduction are its modes. It is narrative and expository rather than lyric.

To some extent all art employs the primary process. Ulysses does so to a somewhat greater degree than most novels, not only in its deliberately experimental aspects--

¹Joyce responded to a criticism of Ulysses--that it was overly inclusive or "trivial"--by agreeing, and adding that it was also "quadrivial" (with reference to the Aquinian trivium and quadrivium).

Circe and so on--but even in its more traditional realistic aspects. Ulysses takes place in one day, a day into which is packed much of the past, hallucinations, the history of English literature and so on. Thus it relies much less on temporal sequence and logical causation than traditional narrative. Its display of character, which Aristotle said is shown in moral choice, comes not from development over time, from choices conditioned by or made over time, but from the freeplay of association. What a character chooses to associate with what in his stream of consciousness becomes his moral choice and thus his character, in primary process fashion. "Choice" is redefined in this context as a form of association in place of a form of cause and effect.

Character's ideas as well as the organization of moral concerns, plot and other elements of structure are formed by nexus construction--associative chains from significant points--rather than by cause and effect.

Freud's interesting ideas about the grammar and syntax of dreams are also relevant to Ulysses. Freud explains the relation of fore-dreams to the later body as a grammatical relation. It is an expression in the dreamwork's own peculiar terms of an abstract relationship between what occurs in the fore-dream and what occurs in the later dream, "If . . . then" for example. The Telemakhia bears such a relationship to the body of Ulysses, as does the Nostos.

Freud notes that the Verdichtung of two people sharing a quality becomes a way the dream can express an abstraction, namely that shared quality. I have shown how this works with the fathers, rivals and suitors in Ulysses.

Once again, all of these elements should be found in any work of art, if Freud's theories about the relation of art to dreaming are to be taken seriously. Ulysses, however, is a particularly intense example because of the density of such usage, its deliberateness and at the same time hiddenness (repression/expression).

However, of course, dream, neurosis, in fact most products of human thought are created in common by the processes Freud termed dreamwork or more broadly primary process thinking. When the human mind wishes to express something hidden, something ambivalent, two or more things simultaneously (timelessly), something in shorthand or by means of symbols, it always seems to have recourse to these processes, even in the absence of repression. Dream analysts have noted, for example,¹ that one dream may be a traditional Freudian disguised incest dream, but that at another time one may actually envisage incestuous sexual activity. Why was the one dream hidden in dream language

¹This comes from a psychiatric article on new aspects of dream analysis which I cannot trace. The truth of the assertion is in everyone's experience.

and the other not, if repression is indeed the motive force? Perhaps the simplistic answer is that dreams always use dream language. It is their mode, as speech is the communication of waking adults.

In any case for whatever reason we find Joyce using these same techniques when he wished to imitate consciousness, and when he wished to express things about which he felt ambivalent, things which he wished to disguise, things he wished to express symbolically, things he wished to express simultaneously. Probably Joyce was directly influenced by Traumdeutung, or by Freud's Leonardo, or by conversations with Svevo about Freud. To represent stream of consciousness in an internal, mental, autobiographical, almost private literary work, Joyce's own researches into "the mystery of the conscious" discovered to him the techniques whereby dreams, indeed human mentation in general, achieve such ends. I am speaking on the one hand of his use of these techniques to imitate human mentation, and on the other of his use of them in the construction of Ulysses.

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