STEPHEN DEDALUS: A PSYCHOANALYTIC INTERPRETATION

by

HENRY ARTHUR

B.A., University of British Columbia, 1968

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENT FOR THE DEGREE OF
MASTER OF ARTS

in the Department
of
English

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

September, 1975
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of English

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date October 7, 1975
ABSTRACT

The main thesis of this essay is that Stephen Dedalus, in James Joyce's novels *A Portrait of the Artist as a Young Man* and *Ulysses*, is dominated by an inverted Oedipus complex. Contrary to the usual pattern for males, he hates and fears his mother, while loving and desiring his father. This thesis leads to a reinterpretation of several crucial aspects of the two novels.

The earliest clear indication that Stephen fears females is the "eagles" scene near the beginning of *Portrait*. His aunt Dante and his mother together threaten him with the loss of his eyes, with castration in psychoanalytic terms. This female threat to Stephen is reinforced during the Christmas dinner argument about Parnell. He identifies with Parnell, and with his father and John Casey, and thus participates in their crushing defeat by, again, Dante and his mother.

In the face of these drastic female threats, Stephen turns to incipient homosexuality as a sexual strategy at the all-male Clongowes school. He is attracted by the touch of male hands, but his attraction is challenged by a pandying given him by Father Dolan, the prefect of studies. He triumphs over this castrating male threat, but not over his engulfing female enemies, who eventually drive him out of Ireland. He flees, calling Ireland itself a devouring
female, "the old sow that eats her farrow."

In Ulysses, we learn that Stephen returned home to Ireland in response to a telegram from his father that his mother is dying. This message fulfills Stephen's deep wish that she should die in order to clear the way for unhampered relations between himself and his father. But at the time of Ulysses, almost a year after she has died, Stephen is caught in a psychic, sexual, creative paralysis. He feels guilty that he has caused his mother's death, and is haunted by her "breath . . . of wetted ashes" in a vividly remembered dream. He also has two dreams expressing in disguised form his continuing thwarted wish for sexual reconciliation with his father. One is of flying as Icarus with his father Daedalus. The other is of being beckoned into a sexual hallway by his disguised father.

During the day Stephen writes a short poem. Together with his thoughts as he composes it, it reveals his incestuous homosexual desire to be kissed by his father, along with the parallel wish to completely eliminate his mother, and an overwhelming fear of her reprisal for both the desire and the wish.

In the nighttown scene of Ulysses, Stephen experiences a series of hallucinations which begin by dramatizing his wish to be reconciled sexually with his father, but end by dramatizing his continuing and overwhelming fear of his memory of his engulfing mother. He eventually is
knocked out by a soldier, then called back into consciousness by the bending figure of Leopold Bloom. His reawakening is described partly in terms of reconciliation and rebirth. But he later undercuts these positive indications by retreating from the friendly human contact of Bloom. And at the end of *Ulysses*, the indications for Stephen are that he has not yet dealt with the roots of his relational and creative paralysis, and goes forth from Bloom's house more likely to drown than to fly.

In the Afterword, I deal with the interaction among characters, author, and reader, using Stephen's interpretation of *Hamlet* to demonstrate the dangers of psychologically self-serving interpretation. I suggest that a psychoanalytic awareness can offer the reader, through interpretation of the text, insight into his or her own unresolved psychic tensions and unconscious motivations, and can therefore help to prevent misreadings caused by them.

In the Appendix, I outline the evidence that Joyce knew and used something of Freudian psychoanalysis when he was writing *Ulysses*, but that he consistently derided it throughout his life.
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION .............................................. 1</td>
</tr>
<tr>
<td>II. STEPHEN IN A PORTRAIT OF THE ARTIST AS A YOUNG MAN .......... 11</td>
</tr>
<tr>
<td>A. The &quot;Eagles&quot; Scene ......................................... 11</td>
</tr>
<tr>
<td>B. The Christmas Dinner Argument .......................... 17</td>
</tr>
<tr>
<td>C. The Pandying Episode ....................................... 24</td>
</tr>
<tr>
<td>D. The Devouring Female ...................................... 36</td>
</tr>
<tr>
<td>III. STEPHEN IN ULYSSES ......................................... 50</td>
</tr>
<tr>
<td>A. Wish Fulfillment and Guilt ................................ 50</td>
</tr>
<tr>
<td>B. Stephen's Dream of his Dead Mother ........................ 53</td>
</tr>
<tr>
<td>C. The Poem ..................................................... 61</td>
</tr>
<tr>
<td>D. Stephen's Dreams of Flying and of his Beckoning Father .... 79</td>
</tr>
<tr>
<td>E. Stephen in Nighttown ....................................... 86</td>
</tr>
<tr>
<td>IV. CONCLUSION .................................................. 110</td>
</tr>
<tr>
<td>APPENDIX: JOYCE AND FREUD ................................... 122</td>
</tr>
<tr>
<td>NOTES ............................................................ 131</td>
</tr>
<tr>
<td>LIST OF REFERENCES ............................................. 149</td>
</tr>
</tbody>
</table>
I. INTRODUCTION

You have homosexual catheis of empathy between narcissism of the expert and steatopygic invertedness. Get yourself psychoanalolished!

--Finnegans Wake (522)

From a psychoanalytic point of view, several important unresolved questions of interpretation center around Stephen Dedalus' relations with his mother and father in A Portrait of the Artist as a Young Man and Ulysses. There are two basic theories about those relations. One is that Stephen loves and desires his mother, but hates and fears his father. The other, directly contrary to the first, is that Stephen hates and fears his mother, while loving and desiring his father. In psychoanalytic terms, the first, of course, describes a standard Oedipus complex, while the second describes an inverted Oedipus complex.¹ Many critics, some of them using psychoanalytic approaches, have organized evidence from the two novels, and from other sources, especially Joyce's own life, to develop and support their particular versions of the two basic theories.² But neither theory has yet become generally accepted. Each has its apparently still-credible adherents.

Our view of Stephen's filial relations influences our
interpretation of several important and contentious passages in the two novels. For example, when Stephen leaves home at the end of Portrait, writing in his diary "Away! Away!"\textsuperscript{3}, is he fleeing from his mother, May Dedalus, and at the same time from Ireland, his motherland, and from his mother Church? If we believe that he hates and fears his mother, that would be a logical interpretation. Or is he fleeing from his father, Simon Dedalus, from Ireland, his fatherland, and from the fathers who control the Roman Catholic Church? If we see in Stephen a basic fear of his father, what we see would lead us to believe so. The question of which interpretation is more accurate is not yet resolved.\textsuperscript{4} And in Ulysses, when Stephen smashes the chandelier with his ashplant during the climactic scene in Bella Cohen's brothel,\textsuperscript{5} is he smashing at, and therefore attempting to gain his freedom from, the grasping figure of his dead mother? Or, alternatively, since he shouts "Non serviam!" (U 582) a few moments earlier, is he smashing at, and therefore declaring his independence from, God the Father, and through God, from Simon Dedalus, who arranged for young Stephen to attend the two religiously charged Jesuit schools, Clongowes and Belvedere? No two critics seem to agree on the exact meaning of the scene.\textsuperscript{6} Finally, there is the crucial interpretive problem of what happens to Stephen at the end of Ulysses. When he refuses,
"Promptly, inexplicably, with amicability, gratefully" (U 695), Leopold Bloom's offer of hospitality for the night, is he once again fleeing, this time from a threatening father-figure embodied by Bloom? Or is he perhaps running away from the possibility of a relationship, seemingly offered by Bloom, with Bloom's wife Molly, because she represents in his mind yet another threatening mother? Further, when Stephen leaves Bloom's house, does he leave to seek a creative reconciliation with his memory of his now-dead mother? Or does he go home to his father's house, there to seek substantial reconciliation with his still-living father? Or does he, as some critics claim, not have the capacity for either creativity or reconciliation? Neither the critics nor Joyce's own words seem to offer clear and convincing answers to such questions. 7

One ambitious attempt to resolve several of these basic interpretive problems in Joyce's work is made by Sheldon Brivic in his essay "James Joyce: From Stephen to Bloom." 8 Using a psychoanalytic approach, Brivic claims that "longing for the distant mother and fear of the threatening father remain the basic pattern behind all of Stephen's experience" (132). In other words, he ascribes to Stephen a standard Oedipus complex. Brivic later draws the following conclusion about Stephen's actions at the end of Portrait:
Stephen's decision to leave Ireland represents the latest cycle in an expanding spiral of action that repeats itself again and again in *Portrait*. In each cycle he wanders off in search of some version of his mother. But whenever he establishes himself in a satisfying position with regard to some mother-surrogate, whether it be his Alma Mater, a prostitute, the Blessed Virgin, E___. C__., or Ireland, he begins to become aware of a paternal threat and he feels the need to wander off again in search of another substitute.

(141-142)

As we can see, this interpretation is consistent with the Oedipal pattern that Brivic ascribes to Stephen's personality.

When he extends his basic interpretation of "longing for the distant mother and fear of the threatening father" to *Ulysses*, Brivic carefully takes into account the major event between the end of *Portrait* and the beginning of *Ulysses*: the death of May Dedalus, Stephen's mother. Referring specifically to the paragraph in *Ulysses* that begins at the bottom of *U* 47 and ends at the top of *U* 48, he says "the horrifying idea of the castrated mother accompanied by the paternal phallic threat, haunts Stephen throughout *Ulysses*. It is a version of the *Portrait's* combination of a longing for the mother and an accompanying fear of castration, now transformed by the injury of the mother's death" (146).
However, Brivic's interpretation dissolves into confusion and contradiction when he attempts to deal with the relationship between Stephen and Bloom, which is a central issue in *Ulysses*. At one point he refers to them as "father looking for son and son looking for father," and says that in many ways they "set each other off, fulfill each other's wishes, serve as reciprocal defenses" (156). This is certainly a conventional enough view, expressed here in psychoanalytic terms, but it flatly contradicts his overall interpretation of Stephen as a son who feels "longing for the ... mother" (132, 146) and "fear of the threatening father" (132). He attempts to reconcile this inconsistency in his interpretation by a series of rather frantic explanations of how Bloom, "father looking for son," might satisfy Stephen's apparent search for his lost mother:

Bloom seems to have the potential for fulfilling Stephen's need through fetishistic submission to the mother. Moreover, Bloom is, paradoxically, a father-figure who is castrated, and so Stephen can relate to him with a minimum of anxiety. In the climactic "Ithaca" episode Bloom makes an offer to Stephen which would satisfy Stephen's utmost desires and fantasies. Here Bloom, the father rendered harmless, offers the mother, Molly, to Stephen.

(154-155)

Stephen, of course, rejects the possibility of any long-term relationship with the Bloom family by turning down
Bloom's offer of a bed for the night, and by leaving "problematic for Bloom the realisation of . . . propositions [for future contacts between them]" (U 696). Brivic recognizes this in stating that, while "Bloom . . . accepts and desires the union without reservation . . . Stephen . . . rejects it as false" (156). However, he explains that "The combination of connection and separation in the ending of Ulysses reflects two separate intentions . . . . These positions represent a conflict within Joyce: He wants 'at onement' at the same time that he realizes it to be a delusion" (156).

Brivic's assertion that the ambiguity and paradox in his interpretation is caused by original ambiguity and paradox in the author's mind is reasonable enough on the face of it. But Brivic does not stop there. He goes on to say that the discrepancy between his interpretation of the meaning of Stephen's relationship with Bloom and what actually happens in the text represents a failure in the novel:

The stature of Joyce's work seems to me to rest primarily on the depth of his psychological vision. We understand the minds of Stephen and Bloom with a fullness that is almost unparalleled. Joyce's understanding is nevertheless limited, and this limitation is nowhere more seriously reflected than in his portrayal of Bloom. Because Bloom is unable to think of himself as a parent and is himself bound to parental authorities, he is less a father
than a son, and this is a major failure of *Ulysses*. Bloom and Stephen are both sons, confused with each other, and therefore the theme of paternity in *Ulysses* loses much of its force. We may guess that if Bloom and Stephen were to unite with Molly they would soon find themselves in need of a third man to act as a father figure to them. The novel can only describe fatherhood as a failure, whatever symbolic success may be intended.

Moreover, Joyce's attempt to differentiate the two protagonists founders on the fact that they have essentially identical psychological complexes.

What we see in this passage is the working out in Brivic's mind of a profound interpretive choice. His expectation that he will find a particular psychoanalytic pattern in the novel is disappointed, and he resolves the conflict between interpretation and text by ascribing failure to the text. Further than that, he implies that Joyce's understanding of human nature and human behaviour, especially with regard to parenthood, is more limited than his own understanding guided by the psychoanalytic theories of Freud. So when he claims that Joyce fails, he does so in order to claim that he succeeds in his own analysis, and by implication, that Freudian theory is more accurate in gauging human behaviour than Joyce's portrayal of character.

Such an interpretive choice does not indicate *ipso facto* a failure on the part of the critic. In fact, such choices are a difficult but necessary part of our ongoing evaluation of the intrinsic and extrinsic human
truth expressed in literary fiction. Some fiction is fake, and serious critics should say so when they detect the fakery. And in discussing in terms of failure one of the most committed, most serious, most respected of writers, Brivic shows considerable daring. Nevertheless, I am made uneasy by Brivic's conclusion that Joyce failed in his portrayal of Bloom. In part, I am uneasy because I intuitively respond to Bloom as a credible and richly interesting character. In the context of *Ulysses*, Joyce's characterization of Bloom is not a failure in my opinion. In addition, there are a number of specific points of interpretation in Brivic's analysis that I do not agree with (see Chapters II and III below).

However, there is another, more fundamental reason why any reader of Brivic's essay should be wary of his conclusion about Bloom. It is expressed in Frederick Crews' statement about psychoanalytic criticism in his introduction to *Psychoanalysis and Literary Process* (in which Brivic's essay is published):

> ... the validation of a psychoanalytically oriented criticism rests on whether, at its best, it can make fuller sense of literary texts than could the most impressive instances of a rival criticism. 
>
> The likelihood of this result rests on the psychoanalytic anticipation that even the most anomalous details in a work of art will prove psychically functional. Being at bottom a theory of how conflicting demands are adjusted and merged, psychoanalysis is quite prepared
for literature's mixed intentions, dissociations of affect from ideational content, hints of atonement for uncommitted acts, bursts of vindictiveness and sentimentality, and ironies that seem to occupy some middle ground between satire and self-criticism.

(Crews, p. 15)

If psychoanalysis is indeed "quite prepared for literature's mixed intentions," then surely psychoanalytic critics will discover explanations for such mixed intentions, rather than simply use them, as Brivic does, and as conventional critics occasionally do, to demonstrate that the writer has failed.

Another reason to be uneasy about Brivic's conclusion that there is a failure in the novel is expressed by one of his own comments early in his essay. He is discussing an interpretation by S.L. Goldberg, whose book The Classical Temper he calls "the finest book on Ulysses" (118-119):

Many critics regard Portrait and Ulysses as negative statements, describing them either as tragedy or as devastating satire. Others, including Goldberg, have constructed theses according to which Ulysses indicates that Stephen, Bloom, and Molly will somehow be reconciled or reformed after the last page as a result of their experiences with each other in the course of the novel. All these theses, however, are unsatisfactory contrivances based on hopes and hints. They can only be sustained by ignoring the great bulk of negative indication in Ulysses. It is noteworthy that Goldberg, the most consistent and systematic of these critics, actually goes so far as to deny the validity
of substantial portions of *Ulysses*, claiming that Joyce was aesthetically mistaken when he wrote certain scenes and episodes because they do not fit Goldberg's conception of the novel.

As we have already seen, later in his essay Brivic does exactly what he castigates Goldberg for: he denies the validity (by calling it a failure) of what is possibly the most important aspect of *Ulysses*, Joyce's portrayal of Leopold Bloom. And he calls the portrayal a failure because it does not fit his conception of the novel. Such an inconsistency in his essay seems to me to constitute a substantial, though unintentional, admission of failure by Brivic himself.

In this "Introduction" I claim that Sheldon Brivic's psychoanalytic interpretation of *Portrait and Ulysses* is not completely accurate or consistent. The immediate source of Brivic's inaccuracy and inconsistency is, I believe, in several of his specific textural interpretations. My own approach to Stephen Dedalus is also psychoanalytic. But my thesis is essentially the opposite of Brivic's. I find that Stephen is dominated by an inverted Oedipus complex: that is, he hates and fears his mother, while loving and desiring his father. I will begin to develop specific textural support for this thesis by taking issue with Brivic's analysis of a crucial episode in Stephen's life, the "eagles" scene at the beginning of *Portrait*. 
II. STEPHEN IN A PORTRAIT OF THE ARTIST  
AS A YOUNG MAN

. . . yung and easily freudened . . . .

--Finnegans Wake (115)

A. The "Eagles" Scene

Brivic states at the beginning of his interpretation that, although there are good extrinsic reasons presented in Portrait for "Stephen's sundering himself from his society, his parents, his church, his beloved E__. C__. and his nation" (123), in fact "Stephen feels alienated from the beginning, before he has framed any criticisms and intellectualizations. . . . his alienation is built in" (123-124). Brivic locates the source of Stephen's basic trauma, or at least its earliest manifestation, in the "eagles" scene at the end of the first short section of the novel. He cites the passage as the first evidence of a castration anxiety in Stephen:

When they were grown up he was going to marry Eileen. He hid under the table. His mother said:

--0, Stephen will apologise.
Dante said:

—O, if not, the eagles will come and pull out his eyes.

Pull out his eyes,  
Apologise,  
Apologise,  
Pull out his eyes.

Apologise,  
Pull out his eyes,  
Pull out his eyes,  
Apologise.

(P 8, cited by Brivic on pp. 124-125)

Brivic identifies the castration threat in this passage as a masculine threat, saying, "In this scene the Oedipal content is, naturally enough, disguised, but it is still clear that Stephen is being punished for showing a desire to play the role of the father" (125). Brivic's implication is that, because Stephen is attempting to play the masculine role of father, the threat of castration that is burned into his consciousness by the incident therefore becomes associated in his mind with a masculine rather than with a feminine source. However, the actual source of the castration threat is Dante, who is a woman, and Dante's threat is tacitly supported by Stephen's mother. In fact, the association that Stephen builds into his poem between "Apologise" (said by his mother) and "Pull out his eyes" (said by Dante) elevates his mother to the status of an equal partner in the threat. And, although eagles would
seem to be masculine agents with their sharp pointed beaks and talons, the action ascribed to them of pulling out rather than of poking out Stephen's eyes is more of a feminine than a masculine threat in psychoanalytic terms. But in any case, even if the threat of the eagles were sexually ambiguous, Dante and Stephen's mother both are definitely female.

There is another, more persuasive, argument presented by Brivic to imply that the scene embodies a masculine castration threat. At the same time that he first identifies the passage as representing "a threat of castration" (125, footnote designation in original), he has the following information inserted in his footnote: "15. In the original early epiphany upon which this scene is based, the person voicing the threat is a man, Mr. Vance. The boy is Joyce" (125n.). Here, for comparison with the passage in *Portrait*, is the complete text of the epiphany:

[Bray: in the parlour of the house in Martello Terrace]

Mr Vance—*(comes in with a stick)*. . . 0, you know, he'll have to apologise, Mrs Joyce.

Mrs Joyce—0 yes . . . Do you hear that, Jim?

Mr Vance—0r else--if he doesn't--the eagles'll come and pull out his eyes.

Mrs Joyce—0, but I'm sure he will apologise.

Joyce—*(under the table, to himself)*
--Pull out his eyes,
Apologise,
Apologise,
Pull out his eyes.

Apologise,
Pull out his eyes,
Pull out his eyes,
Apologise.²

Brivic's unstated conclusion in comparing the two scenes is that, since Joyce wrote the epiphany some years before he wrote the passage in Portrait, the epiphany is likely to be the more accurate account of what really happened to Joyce, or at least of what actually haunts his memory. And certainly the threat in the epiphany is predominantly masculine and paternal. However, although Brivic's conclusion about Joyce is probably correct, it does not change the situation for Stephen. Stephen is not Joyce, and what happened to Joyce does not always happen to Stephen (and vice versa).³ So, while the original epiphany might tell us something about Joyce's Oedipal anxieties, it does not tell us anything directly about Stephen's anxieties.

A careful comparison of the scene in Portrait with the original epiphany on which it is based nevertheless does tell us something about Joyce's apparent intentions regarding his readers' perception of Stephen. We can see that, in transferring the scene from the epiphany to the novel, he made five changes:
1. He replaced Joyce (himself) with Stephen.
2. He replaced Mr. Vance, a man, with Dante, a woman.
3. He added a specific motive for the threat:
   "When they were grown up he was going to marry Eileen."
4. In the epiphany, he had "apologise" mentioned first by Mr. Vance, and then picked up by Mrs. Joyce; he changed it in the Portrait scene so that "apologise" is mentioned only by Stephen's mother.
5. He changed the timing of the event: Joyce's age in the epiphany is nine; Stephen's age in the Portrait scene is much younger, about four to six (Brivic suggests "about six" - 125).

Since we know that Joyce was a most careful and conscientious writer, we can conclude that the five changes were made for conscious artistic reasons.

The first four changes form a clear pattern. Stephen (not Joyce) is intimidated by his aunt and his mother, not, as in Joyce's case, by a friend's father with his own mother only passively supporting the essentially paternal threat. He is threatened with a form of castration, apparently for indicating a desire to assume a male sexual role in his relationship with his friend Eileen. The change in characters from Eileen's father, a Protestant male, to
Stephen's aunt Dante, a violently chauvinistic Catholic female, emphasizes both the religious and the female elements in the situation. Stephen is threatened with blindness, literally a form of excommunication from the opportunity for full participation in life, because he, a Catholic boy, apparently has expressed a desire to mate with a Protestant girl. The movement represented in Joyce's changes is from a masculine, paternal, non-family and essentially non-religious threat in the epiphany to a feminine, maternal, family-based and religion-oriented threat in the Portrait scene. And this feminine threat to Stephen in Portrait apparently is prompted by his stated intention to assume an independent and heretical male sexual role when he grows up.

The fifth change between the two scenes, the change of timing, is, I think, a matter of structural, artistic design in the novel. For Stephen the event is an earlier and therefore a more seminal experience than it was for Joyce. In addition, the scene in Portrait is the first recorded overt anxiety-producing threat to Stephen. It thus serves to foreshadow, and to affect the reader's perception of, the two central scenes in Chapter 1 of Portrait, the argument about the priests and Parnell at Stephen's first Christmas dinner, and the pandying of Stephen by Father Dolan at Clongowes College. Since these scenes stand out so vividly in Stephen's early experience,
and since Brivic identifies both as scenes of paternal castration anxiety for Stephen (130-132), they are worth looking at in light of the reinterpretation of the "eagles" scene as representing for Stephen a feminine rather than a masculine castration threat.

B. The Christmas Dinner Argument

Our knowledge of the events that take place on the Christmas day of the argument can be summarized as follows: in the morning, Stephen participates in a communion service (P 30), almost certainly his first communion at home, and his first Christmas communion (see P 93); Mr. Dedalus, Mr. Casey and Stephen go walking in the afternoon (P 28); there is some mildly self-congratulatory conversation between Mr. Dedalus and Mr. Casey before dinner (P 28-29); they all sit down, Stephen says grace, then notes to himself that it is the first Christmas dinner he has eaten with the adults (P 29-30); as they eat, a heated argument over the role of the priests and the Church in the downfall of Parnell erupts between Mr. Casey and Mr. Dedalus on one side defending Parnell and attacking the priests, and Dante, apparently with tacit support from Mrs. Dedalus and Uncle Charles, on the other side
defending the roles of the priests (P 31-39); Dante ends the argument by storming out of the room, viciously reminding the men as she leaves that "We won! We crushed him [Parnell] to death!" (P 39); Stephen sees at the end that Mr. Casey is sobbing over the loss of Parnell, his "dead king" (P 39), and that his "father's eyes [are] ... full of tears" (P 39). We can fairly conclude that Dante wins the argument, but only because she could fall back on the fact that her side of the dispute won the original struggle by hounding Parnell to death, and with him immediate hopes for a unified independent Ireland. In that context she can claim a clear and complete victory, while John Casey and Simon Dedalus can only lament their permanent loss.

Before the argument takes place, the chief significance of the day for Stephen is that it marks a major step for him toward manhood. In sharing in his first family communion, his acceptance into a form of adulthood by the Church is confirmed. In walking that afternoon with the men, and in being present during their before-dinner drink and conversation, he is accepted into the company of his fellow males in the household. And in eating Christmas dinner for the first time with the adults while "his little brothers and sisters ... were waiting in the nursery, as he had often waited, till the pudding came" (P 30), he is accepted by his family part of the way into adult
society. In this momentous context of a youthful rites of passage, Stephen is obviously happy to be home from school ("Clongowes was far away" - P 30), and is feeling very positive toward his father and Mr. Casey (see P 28, P 29, P 35).

However, as the argument progresses, Stephen is reminded twice of the threat to his emerging manhood embodied in the "eagles" incident. Once, as he puzzles about whether Dante could be right in the argument, he remembers that "she did not like him to play with Eileen because Eileen was a protestant" (P 35). Later, Mr. Casey introduces the blinding motif to the argument when he tells of the time he spit into the eye of a woman who had insulted Kitty O'Shea, Parnell's mistress (eventually his wife). With derisive emotion he recounts the woman's reaction: "I'm blinded! I'm blinded and drowned! . . . I'm blinded entirely" (P 37). Stephen responds to the story with an unvoiced opinion, "It was not nice about the spit in the woman's eye" (P 37). It is probable that in doing so he is revealing at least a subliminal memory of the threat to his own eyes made several years earlier by Dante and his mother.

Stephen's steps toward recognized manhood, the role of Dante, and in a supporting role his mother, as avengers, and the repetition of the blinding theme, all work to remind Stephen (and the reader) of the events that caused
his earlier anxiety. But in the Christmas argument, the actual threat to Stephen is not so direct as the "pull out your eyes" of the "eagles" scene. His corresponding anxiety, though, is perhaps greater. It is conveyed to us in the final sentence of the section, when "Stephen, raising his terror-stricken face, saw that his father's eyes were full of tears" (P 39). And, although the source of Stephen's terror is not completely clear, it seems to be rooted in his tentative but growing identification with his father and Mr. Casey as fellow males. We have already noted his positive sense of fellowship with them. His fellow feeling continues and is encouraged as he silently participates in their argument with Dante, and provisionally supports their view (see P 35 and P 37). It is deepened further by his excited response to the cold angry emotion of Mr. Casey's recitation of the complicity of the Catholic bishops and priests in past betrayals of Ireland to England: "His [Mr. Casey's] face was glowing with anger and Stephen felt the glow rise to his own cheek as the spoken words thrilled him" (P 38). Insofar as Stephen does identify with his father and Mr. Casey he, along with them, is defeated by Dante and May Dedalus. And his defeat is a kind of diminution of his steps that day toward manhood. It could well be interpreted by him as a feminine punishment to thwart any attempt to assert masculine individuality, or freedom from puritanical
Catholicism. As such, it strengthens the early pattern established by the "eagles" incident.

There is another, perhaps stronger, sense of identification felt by Stephen which might lead him to perceive Dante's final violent statement as a direct threat to himself and his aspirations. Immediately before the Christmas scene, we see him in the infirmary at Clongowes, and the wanderings of his mind there reveal that subconsciously he identifies strongly with Parnell, the dead Irish hero who is so central in the later argument.

He is in the infirmary because he is sick with a fever. As he lies in bed, he feels that he might die from his sickness, and fuses the imagined scene of his own death with events around him in the infirmary ("He could hear the tolling [of the bell]" - P 24). Later in the day, half-dreaming, he again melds an actual event in the infirmary, Brother Michael (the nurse) telling the boys that Parnell has died, into his own imagined scene of Brother Michael bringing by ship the news of Parnell's death to a shadowy crowd of people gathered by the edge of the sea. The parallels between the two hallucinatory scenes of imagined death are striking. In each of them he imagines sorrow in a central person who could be said to represent the cause of the death involved: ". . . Wells would be sorry . . . . " (P 24); ". . . the sorrowful face of Brother Michael" (P 27), who represents
the Roman Catholic priests. Both deaths are mourned by large crowds of people. Both dead persons are imagined by Stephen to have heroes' funerals, as the word "catafalque," referring to a wooden framework used in elaborate funerals, occurs in each hallucination (P 24 and P 27). These parallels make it clear that Stephen identifies in a subconscious way with the heroic martyr Parnell.

The major difference between the two dream-like sequences is that, at the end of the second one, Dante appears as a victorious avenger: "And he saw Dante in a maroon velvet dress and with a green velvet mantle hanging from her shoulders walking proudly and silently past the people who knelt by the waters' edge" (P 27). Since Stephen subconsciously identifies himself with Parnell, the presence in his imagination of Dante as a proud victorious figure at the news of Parnell's death indicates that he is aware of her as a threat to himself. He had earlier shown that he clearly remembered the precise expression of Dante's opposition to Parnell: "... Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man" (P 16). The tone of personal confusion in his memory of the incident (see P 16) indicates that Stephen is probably unconsciously reacting to the castrating nature of Dante's act. In his hallucination he imagines what happens to the lost phallus represented
by the "green velvet back [ripped] off the brush." It becomes a fetishistic "green velvet mantle hanging from her [Dante's] shoulders." And since a fetish can soothe castration anxiety by serving as "a token of triumph over the threat of castration and a protection against it," the watching Stephen can feel more comfortable in the imagined scene about the possible threat to himself. Dante is neutralized in his mind by the imagined fetish.

When we move our attention back to the later Christmas dinner scene, bringing with us Stephen's identification with Parnell, and his awareness, however, shadowy, of a castration threat directed by Dante at both himself and Parnell, we can see why his face is terrorstricken at the end of the argument. He is reacting, because of his identification with Parnell, with intense personal fear to Dante's viciously triumphant parting words about the dead hero: "--Devil out of hell! We won! We crushed him to death! Fiend!" (P 39). And there is no fetish here to soothe his anxious fears of personal castration.

Brivic argues about Stephen's terror that, "Because Stephen has an unconscious Oedipal desire to destroy his father, he feels guilty whenever he sees his father injured" (131). However, I think it is clear that Stephen's terror is primarily and directly a result of his sense of participation in the injury dealt by Dante to his father, to Mr. Casey, and to the memory of Parnell, and only
secondarily because of any lingering unconscious wish he might be harbouring for such an injury to his father. And his sense of participation in the female injury to male psyches undoubtedly adds to the confusion in Stephen's mind about his own provisional sexual identity. This confusion becomes evident in the pandying episode at Clongowes.

C. The Pandying Episode

The scene at Clongowes in which Stephen is pandied by Father Dolan seems to be interpreted by him as another symbolic castration. But this time the source of the castration is masculine and paternal, rather than the earlier feminine, maternal threats. The actual pandying is described as a feeling of vulnerability, followed by similes of breakage, destruction, and loss of vigorous life: "Stephen closed his eyes and held out in the air his trembling hand with the palm upwards. . . . A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire . . . . his crumpled burning livid hand shook like a loose leaf in the air" (P 50). His pandied hands are then described as though in his mind
they are actually detached from his own body: "Stephen drew back his maimed and quivering right arm and held out his left hand [to be pandied]" (P 50, emphasis added); "To think of them [his pandied hands] beaten and swollen with pain all in a moment made him feel so sorry for them as if they were not his own but someone else's that he felt sorry for" (P 51).

The images of masculine castration in this scene are complicated by accompanying evidence that Stephen is generally preoccupied with homosexuality. He seems to feel and to resist the upwelling of a latent homosexual drive in himself, which is probably coming to the surface in response to the recent crushing blow to his male identification during the Christmas dinner argument, and also to the earlier suppression of his childish heterosexual feelings in the "eagles" incident. His preoccupation is clear during the pandying episode, when his attention is attracted to what seems to be an incidental detail, the touch of Father Dolan's fingers on his hand just before he is pandied. What is described in very simple terms at the beginning becomes successively more charged with significance as he returns to it in his mind. First, "He felt the prefect of studies touch it [his hand] for a moment at the fingers to straighten it . . . . " (P 50). Shortly after that it becomes in his memory "the firm touch of the prefect of studies when he had steadied the
shaking fingers . . . . " (P 51, emphasis added). Then, "He felt the touch of the prefect's fingers as they had steadied his hand and at first he had thought he was going to shake hands with him because the fingers were soft and firm . . . . " (P 52). Finally, there is an obscure cause and effect relationship postulated by Stephen between the touch of the prefect's fingers and his cruel looks: "And his whitegrey face and the nocoloured eyes behind the steelrimmed spectacles were cruel looking because he had steadied the hand first with his firm soft fingers . . . . " (P 52, emphasis added).

Several commentators have noticed the homosexual component of Stephen's personality in the early part of Portrait. Specifically, Brivic correctly identifies the "dense homosexual atmosphere" (130) of one of Stephen's earliest memories, that of his father pulling up the stopper of a hotel washbasin in which Stephen had just washed his hands. The incident is recalled to Stephen's mind by one of his fellow students calling another, named Simon Moonan, a "suck" (P 11):

Suck was a queer word. The fellow called Simon Moonan that name because Simon Moonan used to tie the prefect's false sleeves behind his back and the prefect used to let on to be angry. But the sound was ugly. Once he had washed his hands in the lavatory of the Wicklow Hotel and his father pulled the stopper up by the chain after and the dirty water went down through the hole in the basin. And when it had all gone down slowly the hole in the basin had made a sound like that: suck. Only louder.
To remember that and the white look of the lavatory made him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. That was a very queer thing.

(11)

As Brivic points out, in these two paragraphs of revery the words "suck", "cocks" and "queer" are repeated by Stephen twice each. In doing so Stephen seems to be groping toward a sexual strategy to replace the heterosexual drive so vigourously suppressed by Dante and his mother in the "eagles" scene. His anxious emotional response to the homosexual overtones of his memory reveals considerable ambivalence: "cold and then a little hot."

Nevertheless, the details of the memory do indicate a partly repressed desire to form a sexual relationship with his father. It also seems to indicate a displacement of the direction of his initial Oedipal sexual drive away from his mother and toward his father. This suggests that his original heterosexual attraction to females such as Eileen could become a homosexual attraction to males.

Specific evidence that Stephen does feel unconsciously attracted to males is plentiful in the all-male context of Clongowes College. For instance, he hears about a mysterious and forbidden incident at the College that is called "Smuggling" (P 42) by Athy, one of his fellow students.
Stephen does not know what "smuggling" is, but his subsequent thoughts about the two central characters in the incident are distinctly homosexual in nature: 8

Simon Moonan had nice clothes and one night he had shown him a ball of creamy sweets that the fellows of the football fifteen had rolled down to him along the carpet in the middle of the refectory when he was at the door. . . . the ball was made just like a red and green apple only it opened and it was full of the creamy sweets. And one day Boyle had said that an elephant had two tuskers instead of two tusks and that was why he was called Tusker Boyle but some fellows called him Lady Boyle because he was always at his nails, paring them.

(P 42)

Earlier, Simon Moonan had been the indirect cause of Stephen's homosexually charged revery about his father, who is also named Simon. Here, Moonan's "nice clothes" and the gift of "creamy sweets" suggest payment of some kind for secretive services rendered to the footballers. His "ball . . . like a red and green apple" seems to be connected in Stephen's mind, through his use of the "apple" simile, with the temptation of Eve by the serpent, one result of which was human awareness of sexual sin. And the colours of the apple, of course, serve as a reminder of the conflict in Ireland, and in Stephen's family, over Parnell's "sinful" sexual conduct. But here these associations are set in a context with homosexual rather
than heterosexual overtones.

The nickname "Tusker" for "Tusker Boyle" suggests threatening aggressive masculinity. But Stephen quickly shifts to another nickname, "Lady Boyle", and, although the other students consistently refer to Boyle as "Tusker" (P 42 and P 44), Stephen calls him "Lady Boyle" (P 45) in his only other reference to him. In indicating a preference for Boyle's feminine aspect, Stephen reveals his own homosexual tendency, and at the same time evades the aggressive masculine threat implied by the tusks. And since Boyle always pares his fingernails, they presumably do not get long enough to be a danger comparable to the sharp talons implied by Dante's threat that "eagles will come and pull out his eyes" (P 8).

The prescribed flogging to punish the boys involved in the "smuggling" is also fantasized by Stephen in terms that imply homosexuality. Athy, the student who speaks most authoritatively about the whole incident, attempts to make light of the flogging:

\begin{quote}
It can't be helped;
It must be done.
So down with your breeches
And out with your bum.
\end{quote}

(P 44)

The other boys laugh nervously, but Stephen responds by displacing the punitive threat onto himself. Apparently,
he feels guiltily involved in the homosexual activity that he seems to infer from the word "smuggling". He also shows further anxiety about the submissive sexual role that could be interpreted from the words of the rhyme. His response is therefore a guilty, anxious, sensual one:

It made him shivery: but that was because you always felt like a shiver when you let down your trousers. . . . Mr. Gleeson [who would do the flogging] had round shiny cuffs and clean white wrists and fattish white hands and the nails of them were long and pointed. Perhaps he pared them too like Lady Boyle. But they were terribly long and pointed nails. So long and cruel they were though the white fattish hands were not cruel but gentle. And though he trembled with cold and fright to think of the cruel long nails and of the high whistling sound of the cane and of the chill you felt at the end of your shirt when you undressed yourself yet he felt a feeling of queer quiet pleasure inside him to think of the white fattish hands, clean and strong and gentle.

(P 45)

It is clear in this passage that Stephen's anxiety derives specifically from the threatening feminine attribute of long nails, and that his "queer" sensuality is attracted by the masculine hands, "clean and strong and gentle."

It is this sensual attraction to men's hands that compels Stephen to linger over his memory of the touch
of Father Dolan's fingers on his in the subsequent pandying episode (pp. 25-26 above). But that actual male touch turns out to be only the prelude to a betrayal: "... he had steadied the hand first with his firm soft fingers and that was to hit it better and louder" (P 52).

Stephen concludes bitterly that "it was unjust and cruel and unfair" (P 53). He feels violated, and the sexual overtones of his perception of the event lead us to interpret the violation as a combination of male castration and male rape. But Stephen's response to the traumatic incident is a very courageous one: he rebels against it.

Stephen's rebellion is a three-fold one against three different kinds of male authority: that of his father, of his church and school, and of his peers. He is breaking free from his father's admonition "never to peach on a fellow" (P 9), which he had earlier heeded (P 21). He is directly challenging Father Dolan's disciplinary authority as prefect of studies. And he is making a significant break from the attitudes of all but one of his fellow students. Fleming, the one exception, had suggested a short time before that they "get up a rebellion" to protest unfair punishment arising from the "smuggling" episode, but "All the fellows were silent" (P 44) in reply.

Stephen's actual decision to fight back by appealing to the rector is made at the precise instant that he manages to neutralize in sexual terms the most immediately
threatening of the three kinds of authority:

Dolan: it was like the name of a woman that washed clothes.

He had reached the door and, turning quickly up to the right, walked up the stairs and, before he could make up his mind to come back, he had entered the low dark narrow corridor that led to the castle.

(P 55)

Reversing his earlier psychic strategy of imagining Dante, the threatening female, with a masculine fetish, here he wards off the threatening male aspects of Father Dolan by investing him, through his name, with neutralizing feminine characteristics. In addition, however, these feminine attributes are themselves non-threatening: a woman who works, and especially one who washes clothes, would not be able to maintain on her fingers the kind of long cruel sharp nails that Stephen is so terrified of.

Stephen's actual entry into the corridor leading to the rector's office results in a sharp change of focus from masculine threat to feminine threat. As Brivic demonstrates, it is "described with emphatic repetition as an entrance into the female: 'he would be in the low dark narrow corridor that led through the castle to the rector's room . . . he had entered the low dark narrow corridor . . . He passed along the narrow dark corridor . . .'" (P 54-55)" (Brivic 131, ellipses Brivic's). What Brivic
does not mention is that Stephen works in his mind to ward off the threat of engulfment posed by his entry into "the female". In this case, his strategy is another reversal, reflecting his confused sense of sex role identity. Here he wards off fear of the female by investing the corridor with neutralizing, but non-threatening, male attributes:

He passed along the narrow dark corridor, passing little doors that were the doors of the rooms of the community. He peered in front of him and right and left through the gloom and thought that those must be portraits. It was dark and silent and his eyes were weak and tired with tears so that he could not see. But he thought they were the portraits of the saints and great men of the order who were looking down on him silently as he passed: saint Ignatius Loyola holding an open book and pointing to the words Ad Majorem Dei Gloriam in it, saint Francis Xavier pointing to his chest, Lorenzo Ricci with his berretta on his head like one of the prefects of the lines, the three patrons of holy youth, saint Stanislaus Kostka, saint Aloysius Gonzaga and blessed John Berchmans, all with young faces because they died when they were young, and Father Peter Kenny sitting in a chair wrapped in a big cloak.

(P 55-56)

The ecclesiastical males projected onto the wall of the corridor of Stephen do not directly threaten him because they are all long dead. There is no Father Dolan among them. And they do seem to provide him with a kind of psychological safe-conduct through the threatening female
corridor to the entrance hall and thence to the rector's room. At the same time, however, their projected presence indicates that, in Stephen's mind, "the female" is a place of death. It is not only womb-like, and therefore a place of comfort, however threatening. It is also tomb-like, and therefore a place of death-oriented intimidation and anxiety: "It was dark and silent and his eyes were weak and tired with tears so that he could not see" (P 55). His eyes, of course, have been threatened before by females.

The rector's room changes Stephen's sense of the sexual orientation of his journey from female back to male. It is the sanctum of male authority, and is described in appropriately masculine terms. Stephen enters it through a coarse-textured "green baize door" (P 56). The description of how he perceives what is in the room reveals a somewhat threatening masculine atmosphere, with a skull as the focus of his attention:

He saw the rector sitting at a desk writing. There was a skull on the desk and a strange solemn smell in the room like the old leather of chairs. His heart was beating fast on account of the solemn place he was in and the silence of the room: and he looked at the skull and at the rector's kindlooking face.

(P 56)

The leather that Stephen smells has two possible referents in his memory that we know of. One is the "greasy leather
orb" (P 8) of the footballers, whose "rude feet" (P 8) are a type of masculine phallic threat to Stephen (see Brivic, p. 125). The other is the leather of the pandybat (P 45), which is also associated with threatening masculinity.

Stephen is made nervous by the multiple anxieties of his situation, but, helped by the kindness of the fatherly rector, he forging into his story. And although he has several clear opportunities to stop without finishing, he presses his point until the rector agrees to intervene personally with Father Dolan. In doing so, Stephen achieves a significant moral victory over the various masculine threats like Father Dolan who are represented by the rector. In its way, and at that time in his life, it is a complete victory for Stephen, and he deserves the recognition accorded to him by his less courageous schoolmates.

Many critics claim that the victory is hollow because it is later ironically undercut (see P 72), but they are missing an important point. For Stephen himself, the deflation of his victory does not take place until several years later, when he is about to enter Belvedere College. He has had plenty of time to savour (and to evaluate) the experience. And even when it is deflated by his father reporting the conversation with Father Conmee, the former rector of Clongowes, the irony is not complete. In fact, the Jesuits' reaction, however jocular, shows that Stephen
made his point felt. The former rector remembers the incident well, and Stephen's image in his eyes was that of a "Manly little chap!" (P 72).

At the conclusion of his meeting with the rector, Stephen continues to maintain his active masculine role: "The rector held his hand across the side of the desk where the skull was and Stephen, placing his hand in it for a moment, felt a cool moist palm" (P 58). However, Stephen's triumph in his meeting with the rector is a triumph only over masculine threats. The feminine threats of the long sharp nails and especially of the engulfing corridor remain unchallenged, and continue to haunt him.

D. The Devouring Female

It is clear from the foregoing analyses of scenes from Chapter 1 of Portrait that Stephen's personality is dominated by what Freud calls an inverted negative Oedipus complex:

... one gets an impression that the simple Oedipus complex is by no means its commonest form, but rather represents a simplification or schematization which, to be sure, is often enough justified for practical purposes. Closer study usually discloses the more complete Oedipus complex, which is twofold, positive and negative, and is due to the
bisexuality originally present in children: that is to say, a boy has not merely an ambivalent attitude towards his father and an affectionate object-choice towards his mother, but at the same time he also behaves like a girl and displays an affectionate feminine attitude to his father and a corresponding jealousy and hostility towards his mother. . . . the result is a series with the normal positive Oedipus complex at one end and the inverted negative one at the other, while its intermediate members exhibit the complete form with one or other of its two components preponderating.

The dominant role in Stephen's personality of an inverted Oedipus complex, of hating and fearing his mother, while loving and desiring his father, continues throughout the period of his life recounted in Portrait. One important result of this dominance is that his relations with his mother are controlled in his consciousness by jealousy, hostility, and a veiled wish to get rid of her so that he can replace her with himself in her relations with his father. In addition, he in turn feels threatened by her, and fears the possibility of feminine retribution for his hostile feelings.

The first expression of Stephen's wish to get rid of his mother appears in a concealed form in his earliest consciousness. Portrait begins with a story told by his father in answer to Stephen's basic childish question, "'Where did I come from?'" In the story, Stephen's mother is identified as "a moocow":
Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . . .

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

O, the wild rose blossoms
On the little green place.

He sang that song. That was his song.

O, the green wothe botheth.

When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell.

(P 7, ellipses in original)

Paragraphs two, three, and four of this passage at the beginning of Portrait seem to be a record of Stephen's early mental processes as he registers impressions of his father, interprets and extends the story of paragraph one, and then switches his attention to "his song". But they also have the characteristics of a description of a dream: they are compressed in form, are composed primarily of sensory images (mainly visual and auditory), have the slightly disjointed quality of hallucination, and are interconnected by associational, non-linear logic. 12

The physical impossibility of having a "green wothe" is noted later by Stephen: "... he remembered the song
about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could" (P 12). Green roses are possible, of course, in dreams, as well as in creative imagination (the usual interpretation of Stephen's "green rose"). In fact, the suggestion of a green rose does appear later in another of Stephen's dreams: "He closed his eyes in the languor of sleep. . . . an opening flower. . . . breaking in full crimson and unfolding and fading to palest rose, leaf by leaf. . . ." (P 172). The use of the word "leaf", which is "typically . . . green,"\(^\text{13}\) instead of "petal", adds an implication of "green" to the "rose" of his dream.

There is another incongruity in the "green wothe" of Stephen's "song" that can be explained best by reference to sleep and dreams, and that is its spelling. There is a change of spelling style in Stephen's line between "O, the green" and "wothe botheth" that seems to correspond to a shift in the pattern of his pronunciation. This shift can be explained as the break between a sharp, clear dream sequence, in which sounds that have been heard are clearly reproduced, and a groggy, just-waking state in which the dream-sounds are blurred. The actual sound of the blurred words "wothe botheth" also suggests the muffled feeling of urinating underneath the bedclothes.
Stephen's wetting the bed is the next thing mentioned in the passage, and is probably what wakes him from his dream. The ellipses at the end of paragraph one probably indicate the beginning of his dream-thoughts, with Stephen falling asleep as he is being told a bedtime story.

Another reason for thinking that paragraphs two, three, and four at the beginning of *Portrait* are a dream sequence is that close analysis reveals a wish fulfillment hidden in the pattern of thought and imagery. Stephen's song in paragraphs three and four is adapted from a line of the song "Lilly Dale" by H.S. Thompson: "Now the wild rose blossoms o'er her little green grave." So Stephen's interpretation of his father's story in paragraph three, together with his "song" in the same paragraph, establishes in his dream-thoughts a deeply concealed relationship between his mother, along with another woman named Betty Byrne, and a song that laments the death caused "By the hand of disease" of a female loved one, and that portrays the grave in which she is buried. This association in Stephen's dream-thoughts between his mother, in the guise of a "moocow"; and a song of disease, death, and grave indicate the nature of the wish fulfillment in his dream. In accordance with his inverted Oedipus complex, Stephen's wish is that his mother should get sick, die, and be buried in order to clear the
way for unhindered relations between himself and his father. It is the reverse of the classic Oedipal pattern in which the son wishes his father dead so he can marry his mother. And it shows up in the very earliest record we have of Stephen's consciousness, even before the "eagles" scene.

The early indication of a deep and lasting relationship in Stephen's mind between women and death, and specifically between his mother and death, is corroborated by some of his later thoughts. For example, during his stay at Clongowes, Stephen remembers the "square ditch" ("the cesspool in the boys' lavatory\(^{18}\) into which he had been pushed by Wells, one of his schoolmates. He intertwines his memory of the incident, together with some morbid spelling sentences, with thoughts of his mother, his aunt Dante, and their female servant Brigid:

They were like poetry but they were only sentences to learn the spelling from.

\begin{quote}
Wolsey died in Leicester Abbey
Where the abbots buried him.
Canker is a disease of plants,
Cancer one of animals.
\end{quote}

It would be nice to lie on the hearthrug before the fire, leaning his head upon his hands, and think on those sentences. He shivered as if he had cold slimy water next his skin. That was mean of Wells to shoulder him into the square ditch because he would not swop his little snuffbox for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been!
A fellow had once seen a big rat jump into the scum. Mother was sitting at the fire with Dante waiting for Brigid to bring in the tea.

(P 10)

The "square ditch" is a type of grave since once-living matter is buried there. Also, it is allegedly inhabited by a rat, which Stephen later directly associates with death and graves (P 22 and P 112). The actual event of being pushed by Wells into the square ditch is a direct male punishment of Stephen for refusing to exchange a passive feminine object ("his little snuffbox") for an active masculine object (the "seasoned hacking chestnut, the conqueror of forty"). But in his thoughts about the incident, Stephen transfers the punishment to the psychic vicinity of his mother. It is as if he feels it should come from her to punish him for wanting to usurp her feminine sexual role, or as if he would like to inflict it upon her in order to get rid of her so that he can replace her.

Stephen's womb-like image of hearth and home is an escape in his imagination from the unpleasant football field where his revery actually takes place, but not from the unpleasant thoughts in the revery. In fact, he would like to be at home so he could "think on those sentences," the poetic but still very direct expressions
of disease, death, and burial. His pattern of thought in this passage shows that womb, mother, and women are naturally linked in his consciousness with disease, death, and burial. It also helps to explain why he composes a letter to his mother when he is sick in the infirmary and thinks he might be dying (P 23). We notice, on the other hand, that when his glasses are broken he writes "to his father . . . to send him a new pair" (P 52, emphasis added) so that his ability to participate in the life of the college will be restored.

There is more evidence in Portrait of Stephen's suppressed desire to kill his mother, or, usually, the less direct wish to render her absent from his life. His long struggle to evade the fact and implications of his own physical birth is the main source of such evidence. For instance, he reacts with horrified shock to the sight of the word "Foetus" carved on a desk in the anatomy theatre at Cork, finding that it evokes "recent monstrous reveries . . . into his memory" (P 89-90). Our interpretation so far enables us to feel reasonably confident that one aspect of his shock at those reveries has to do with his relations with his mother, and with his suppressed wish to be free from her moral and physical influence. This interpretation is strengthened by the content of Stephen's thoughts when he tries to recover the psychic equilibrium and sense of identity that is put to flight
by his "monstrous reveries." First, he desperately relates himself to his father: "--I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus" (P 92). This is natural enough since they are visiting Cork together, and have been together for almost a full day. But when he attempts to go further and remember some of the "vivid moments" (P 93) of his childhood, his mother does not appear once in the half-page of recollections. His memory of her is completely repressed by the shock of the incident.

A short time later, Stephen confirms why she is absent from his memories of childhood. With reckless spending of academic prize money he tries and fails to bridge "the restless shame and rancour that divided him from his mother and brother and sister" (P 98). As a result, "He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother" (P 98). In denying physical family ties with his mother and her children, he attempts to eliminate them from any significant relation to his life. His wish is to have not been a foetus himself. But he significantly exempts his father from the denial, and apparently retains his sense of actual kinship with him. Near the end of the novel, during an uneasy conversation he has with his friend Cranly about love for one's mother, Stephen makes a more symbolic, less direct,
statement denying motherhood, and provisionally accepting fatherhood. He says of Jesus Christ that "He is more like a son of God than a son of Mary" (P 243). Since Stephen's conscious identification with Christ at this time in his life is well documented, he is referring in this statement to himself in his filial relations with his parents (his mother's formal first name is Mary) as well as to Christ.

There is also evidence in Portrait that Stephen has a powerful continuing fear of being engulfed by maternal females that parallels his wish to be rid of his mother, and probably is rooted in the guilt and corresponding fear of retribution engendered by such a wish. One of his earliest, and therefore most direct and unsuppressed, expressions of such fear is at the end of an escapist womblike revery:

They lived in Clane, a fellow said: there were little cottages there and he had seen a woman standing at the halfdoor of a cottage with a child in her arms, as the cars had come past from Sallins. It would be lovely to sleep for one night in that cottage before the fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants, air and rain and turf and corduroy. But, O, the road there between the trees was dark! You would be lost in the dark. It made him afraid to think of how it was.

(P 18)
Stephen is not afraid here of the peasants or the country setting. Rather, he is afraid of being swallowed up by the maternal female represented by the dark road between the trees.

But Stephen's most powerful emotional response to any threat to him comes during the annual retreat at Belvedere. His sense of danger is evoked by the sermons of Father Arnall, but it is clear that the priest is only an agent, and that the source of the danger is maternal and female rather than paternal and male. For example, Father Arnall himself describes the retreat as taking place "on the days . . . set apart by our holy mother the church" (P 109, emphasis added). And the enormous sense of guilt that makes Stephen so vulnerable to the message of the sermons is generated by his frequent sexual contacts with female prostitutes. 21 This guilt makes him feel vividly and personally threatened:

His soul was fattening and congealing into a gross grease, plunging ever deeper in its dull fear into a sombre threatening dusk, while the body that was his stood, listless and dishonoured, gazing out of darkened eyes, helpless, perturbed and human for a bovine god to stare upon.

The next day brought death and judgment, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the deathchill touch the extremities and creep onward towards the heart,
the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! He, he himself, his body to which he had yielded was dying. Into the grave with it! Nail it down into a wooden box, the corpse. Carry it out of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and to be devoured by scuttling plump-bellied rats.

(P 111-112)

Stephen's description of his watching god as "bovine" establishes an association with other feminine bovine imagery in the novel (see, for example, P 63-64) and notably with the "moocow" designation of his mother (P 7). So, although the specific agent of death is the male preacher, he is only acting on behalf of "our holy mother the church," and for a god who, in Stephen's mind, has not only feminine characteristics ("bovine"), but also vengeful female antecedents, the puritanically religious Dante and May Dedalus. The total engulfment by dusk, by deathchill, by the grave, with its worms and rats, that Stephen imagines and is in terror of is for him essentially a feminine threat. He has felt it before at Clongowes in connection with the square ditch and the corridors of
the college. And he expresses the feeling again much later in the novel when he speaks to Davin about the birth and growth of his soul:

--The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets.

Davin knocked the ashes from his pipe.
--Too deep for me, Stevie, he said. But a man's country comes first. Ireland first, Stevie. You can be a poet or mystic after.
--Do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow.

(P 203)

In leaving Ireland, fleeing, shortly after writing in his diary "Away! Away!" (P 252), Stephen is attempting to fly past those nets, to escape being devoured and engulfed by his female enemies. He rejects the lure of the engulfing maternal "white arms of roads" (P 252) that lead from Dublin to the rest of Ireland, and that "promise ... close embraces" (P 252). Instead, he accepts the call of the paternal "black arms of tall ships that stand against the [feminine] moon" (P 252, emphasis and insertion added), and that tell "their tale of distant nations" (P 252).

The novel ends as it begins, with Stephen's father:
"Old father, old artificer, stand me now and ever in good stead" (P 253). We notice that no such wish is expressed for his mother. And we know why. Stephen's continuing repressed wish for his mother is the opposite of her standing for him "now and ever in good stead": in fact, he wishes her dead.
III. STEPHEN IN ULYSSES

... has an eatupus complex and a drinkthedregs kink ... .

--Finnegans Wake (128-129)

A. Wish Fulfillment and Guilt

Early in Ulysses we discover that Stephen left Ireland and lived in Paris for a time, but returned abruptly in response to a telegram from his father:

"--Mother dying come home father" (U 42). The message in this telegram of an impending death in the family is an unhappy one on the face of it. But on a deeper level it represents an almost complete working out of the unconscious wish associated with Stephen's inverted Oedipus complex. His wish, as we have seen, has been that his mother should die in order to clear the way for him to establish unhampered relations with his father. The telegram not only brought news of his mother's imminent death, but also was a request from his father to return home.

The first part of Stephen's wish was fulfilled. Stephen was back in Dublin and by his mother's bedside as she continued to weaken and finally died (see U 5-10). Based on our knowledge of Stephen we can expect that he
would feel an enormous sense of guilt at seeing his deeply felt, deeply repressed wish that she should die actually fulfilled in dramatic fashion right before his eyes. And there is no doubt that at the time of *Ulysses*, Stephen is obsessed with guilt about his mother's death, even though it is now almost a year since she died.²

Stephen's feeling of guilt, which he calls "Agenbite of inwit. Conscience" (*U* 16), is evident throughout *Ulysses*. In the opening scene, Buck Mulligan, his companion and roommate, strikes at the reason for his guilt when he bluntly raises the issue of Stephen's own responsibility for his mother's death: "—The aunt thinks you killed your mother, he said. That's why she won't let me have anything to do with you" (*U* 5). Stephen replies with an oblique and somewhat offhand remark, "—Someone killed her" (*U* 5), and studiously ignores Mulligan's further gibes on the topic (*U* 5 and *U* 6). Nevertheless, he remembers the accusation very clearly and accurately later during his walk on Sandymount strand. Significantly, his memory of it is triggered by his deeply engraved memory of the words of his father's telegram:

. . . a blue French telegram, curiosity to show:
--Mother dying come home father.
The aunt thinks you killed your mother.
That's why she won't.

*Then here's a health to Mulligan's aunt
And I'll tell you the reason why.*
*She always kept things decent in
The Hannigan familieye.*
His feet marched in sudden proud rhythm over the sand furrows, along by the boulders of the south wall.

(\textit{U 42})

We can see in this passage that Stephen chokes off the part of the original accusatory statement which implies that he is unfit to associate with Mulligan by reciting a suitably amended verse of "Matthew Hanigan's Aunt," and by marching briskly across the sand. In doing so, he also chokes off further thought about his reaction to the message of the telegram, or about the possible truth in the charge that he killed his mother, or about why he feels guilty in response to such a drastic accusation. He simply covers his thoughts before they become dangerous.

However, Stephen is not able to maintain a complete grip on the repressed material that is related to his mother's death. A considerable amount of this psychic material breaks through to his conscious mind in various forms in \textit{Ulysses}. Two important breakthroughs are related to his struggle with the memory of his mother's death, and with the guilt associated with her death as a fulfillment of his own wish. One is his memory, repeated in various forms several times during the day, of a dream he has had of his dead mother. The other is a related short poem he writes during his walk on the strand. A third significant breakthrough of repressed material is a
pair of dreams remembered by Stephen from the night before *Ulysses* takes place. Both are associated with the second part of Stephen's two-fold Oedipal wish, that he be reconciled with his father. I will discuss each of these three major expressions of repressed material in turn, and then deal with one more, a most important one, Stephen's hallucinations in nighttown during the "Circe" episode.

B. Stephen's Dream of his Dead Mother

It is immediately following his brief discussion with Buck Mulligan about killing his mother that Stephen recalls for the first time in *Ulysses* the dream in which his dead mother appears:

-Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes.-

(*U 5*)

This dream is notable for its ambivalent portrait of Stephen's mother: she seems to be both alive and dead. For example, she has body and breath and movement, all signs of life. But her body is wasted, is clad in graveclothes, and gives off an odour of wax and rosewood.
The odour may remind Stephen of her deathbed scene, with its "ghostcandle" (U 10), and perhaps with an odour of rosewood furniture. Or it may refer to wax used "to close up all the orifices" of her dead body (see U 98), possibly along with the odour of a rosewood coffin. In either case, it is an odour that, together with the wasted body clad in graveclothes, suggests death rather than life. And her breath has the similarly deathlike odour of wetted ashes, probably derived by Stephen's dreaming mind from the "Ashes to ashes" (see U 114) of her funeral service. Even here there is ambivalence, since it is a breath of "wetted ashes" as though coming from the moist mouth, throat, and lungs of a living person. Finally, the nature and degree of her freedom of movement seems circumscribed by the fact that she comes silently, and is mute.

The problem of this kind of ambivalent treatment of life and death in dreams of dead people who have been loved by the dreamer is cited specifically by Freud in The Interpretation of Dreams:

It is true that dreams of dead people whom the dreamer has loved raise difficult problems in dream-interpretation and that these cannot always be satisfactorily solved. The reason for this is to be found in the particularly strongly marked emotional ambivalence which dominates the dreamer's relation to the dead person. It very commonly happens that in dreams of this kind the dead person is treated to begin with as though
he were alive, that he then suddenly, turns out to be dead and that in a subsequent part of the dream he is alive once more. This has a confusing effect. It eventually occurred to me that this alternation between death and life is intended to represent *indifference* on the part of the dreamer. ('It's all the same to me whether he's alive or dead.') This indifference is, of course, not real but merely desired; it is intended to help the dreamer to repudiate his very intense and often contradictory emotional attitudes and it thus becomes a dream-representation of his *ambivalence*.

Stephen's "intense and . . . contradictory emotional attitudes" toward his mother when she was still alive are already known to us: he wished on a deep level that she would die, and feared being engulfed by her in retribution for his wish. So it seems quite reasonable that he might wish to be indifferent to such feelings and to repudiate them.

However, the ambivalent aspects of Stephen's dream of his dead mother reveal a stronger wish than just to be indifferent. We can see in the dream that she is not alive and then dead and then alive again. She is apparently both at the same time: life and death are subtly interwoven in Stephen's dream-image of her. This close interweaving of life and death indicates feelings that I think are direct extensions of his earlier attitudes. Now that she is dead in seeming obedience to his unconscious wish, but not yet forgotten, Stephen wishes to forget
her completely. He wishes to render her finally and fully absent even from his memory. In addition, of course, he still fears the possibility of her reciprocal hatred and retribution. He fears that she continues to exist after death, as she believed she would, and will therefore seek revenge for his latest wish directed by him against his memory of her. The fact that she comes silently and is mute is further evidence of Stephen's continuing wish to be completely finished with her.

Stephen's dream, slightly modified, reappears in his thoughts a few minutes later. Here it is set in a context, constructed by his own consciousness, of blood, death, and terror:

Memories beset his brooding brain. Her glass of water from the kitchen tap when she had approached the sacrament. A cored apple, filled with brown sugar, roasting for her at the hob on a dark autumn evening. Her shapely fingernails reddened by the blood of squashed lice from the children's shirts.

In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath bent over him with mute secret words, a faint odour of wetted ashes.

Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. *Liliata rutilantium te confessorum turma circumdet: iubilantium te virginum chorus excipiát.*
Since Stephen's recapitulation of his dream is triggered by the memory of his mother's fingernails reddened by her children's blood (sucked out of them by lice), it suggests that a deep fear of the threatening female still haunts him. Together with the image of a cored apple, an apple with its reproductive parts cut out so that it can be more easily eaten, the bloody fingernails convey a sense of engulfing, castrating female violence which heightens both the threatening aspect of the dream and the terror of the remembered scene of his mother's death. His outburst of "Ghoul! Chewer of corpses!", whether it refers to his mother, to God, to his own conscience, or to all three, caps his rising terror at the threat of engulfing violence. And the passage taken as a whole provides ample justification for Stephen's rather mildly stated wish that his dead mother would "Let me be and let me live," a wish that we are now thoroughly familiar with.

A moment later Stephen is described in the narrative as "still trembling at his soul's cry" (U 10). This reference to "soul", the Christian representation of the unconscious, indicates that both his continuing wish
to be completely rid of his mother, however unemphatically stated, and his feeling of being in specific danger from her—even after she is dead—are still deeply buried in his consciousness.

There are five additional direct references by Stephen to his dream of his dead mother. Each of them alludes to the threatening image of "her breath . . . of wetted ashes" (U 5), which seems to emerge as by far the most vivid aspect of his memory of the dream. In addition, the first three references, quoted below, refer contexturally to one or more of the processes of conception, gestation, birth, and lactation:

[Stephen is teaching during the morning, and helps a student named Cyril Sargent with his "Sums" (U 27). While he helps him, Stephen speculates about the student and his mother, and then, beginning with "She was no more," about himself and his own mother.]

. . . someone had loved him, borne him in her arms and in her heart. But for her the race of the world would have trampled him under foot, a squashed boneless snail. She had loved his weak watery blood drained from her own. Was that then real? The only true thing in life? His mother's prostrate body the fiery Columbanus in holy zeal bestrode. She was no more: the trembling skeleton of a twig burnt in the fire, an odour of rosewood and wetted ashes. She had saved him from being trampled under foot and had gone, scarcely having been.

(U 27-28)

[Later that same morning, as he walks on Sandymount strand, Stephen speculates about two women walking on the beach, about his own birth, about Eve, naked and pregnant, and then again about his own conception and birth.]
One of her sisterhood lugged me squealing into life. Creation from nothing. What has she in the bag? A misbirth with a trailing navelcord, hushed in ruddy wool. The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one.

Spouse and helpmate of Adam Kadmon: Heva, naked Eve. She had no navel. Gaze. Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin.

Wombed in sin darkness I was too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath. They clasped and sundered, did the coupler's will.

{U 37-38}

[In the early evening, Stephen is drinking and talking with several people, including Leopold Bloom, at the lying-in hospital in Holles street. There is much discussion during the scene by Stephen and others of birth in its various aspects.]

But thou hast suckled me with a bitter milk: my moon and my sun thou hast quenched for ever. And thou hast left me alone for ever in the dark ways of my bitterness: and with a kiss of ashes hast thou kissed my mouth.

{U 393}

As we can see, in each of the three instances thoughts of birth or related matters are followed in Stephen's mind by the spectre of his dead mother. We can presume that Stephen would naturally be reminded of his mother by thoughts of birth and early childhood, his own or someone else's. But in each of these cases he is reminded, not of
his mother in her living role as protector and sustainer, but rather of her as a "ghostwoman with ashes on her breath." It is clear that he continues to wish her dead and gone, but he also seems to reject the notion of his own natural physical birth. In doing so, he wishes that she had never even lived. And, as the second passage quoted indicates, he harbours in veiled form the only possible consonant wish, that he were Adam, the result of "Creation from nothing," and therefore "made not begotten." These two phrases annihilate his mother in her relation to him. They go beyond the sense of his earlier statements that "She was no more," and that she "had gone, scarcely having been" (see above, U 27-28; emphasis added): it is now his extended wish that she fade from a faint memory to "nothing". But of course she does not. His memory of her is not silent, and that evening at the lying-in hospital, in the third passage quoted, he is reduced to a feeling of "bitterness ... and ... a kiss of ashes."

The final two direct references to Stephen's dream of his dead mother are in his hallucinations during the last part of the scene at Bella Cohen's brothel. There, the familiar themes of death, guilt, and retribution predominate in the immediate context of the two allusions to the dream. Since all the Oedipal themes we have been discussing come together in the climactic scenes in and
near the brothel, I will deal with the "Circe" episode as a whole later in the essay (section III. E. below).

But before that, we will look closely at two other major forays by Stephen beneath the surface of his mind, both of which are alluded to and extended in "Circe". One is the short but complex poem he writes during his walk on Sandymount strand. The other is his pair of dreams from the previous night, including the one that appropriately centers around a beckoning father-figure.

C. The Poem

Although Stephen writes his four-line poem during his morning walk on the strand, we do not see the text of the poem until later in the day when he visits the Freeman's Journal newspaper office. There he is reminded of the poem when he hands to Myles Crawford, the newspaper's editor, Garrett Deasy's letter on hoof and mouth disease. Both Stephen and Crawford notice that a bit is torn off one of the typed sheets, and Stephen, remembering that he wrote his poem on the torn-off bit, also remembers the words of the poem:

On swift sail flaming
From storm and south
He comes, pale vampire,
Mouth to my mouth.

(U 132)
The central image of Stephen's poem is the "... pale vampire, Mouth to my mouth," that is, a vampire's mouth fixed, or about to be fixed, to the mouth of the speaker in the poem. But this image is mixed or confused in two different ways. First, there are two kinds of vampires, and the poem seems to refer to both at once. There is the vampire of folklore and superstition, a reanimated corpse which leaves its grave at night to suck the blood of sleeping persons. Stephen's use of the personal pronoun "He" in line three of the poem would seem to refer to such a vampire, as perhaps would the description of the vampire's mouth fixed, or about to be fixed, to the mouth of the speaker. However, the reference to "swift sail" in line one seems to refer to wings, which are characteristics not usually ascribed to vampire corpses. But the bloodsucking vampire bat of tropical America does have wings so it can fly. In addition, since its usual habitation is well south of Ireland, though much farther west, it would be appropriate for it to be flying "From ... south." Another possible referent for "sail" is, of course, the sail on a boat, but boats are not usually associated with either kind of vampire.

The second way the image seems confused or inaccurate is that neither vampire is likely to try to suck blood from the mouth of its intended victim. Both are thought to almost always attack the neck of a victim, where blood
is both plentiful and accessible. So "Mouth to my mouth" in the poem seems to imply that the vampire seeks breath rather than blood, or perhaps breath as well as blood. 

In addition, to further complicate the image as it stands, "Mouth to my mouth" ordinarily would describe an erotic and voluntary kiss. But in the poem it seems to describe something more akin to a murderous attack, a form of oral rape.

It is possible to interpret the poem as an isolated work, something that Joyce seems to encourage by isolating the actual words of the poem far from their genesis in Stephen's mind. The speaker in the poem sees or senses a vampire, mixed or confused in form (as discussed above), sailing on wings (or in a boat) out of a storm (connoting confusion, but with a sense of force and life), apparently seeking from the speaker breath as well as blood, and therefore seeking the continuation or renewal of life. There is a definite sense of foreboding and danger in the poem. It is caused partly by the inescapable conclusion that renewed life for the vampire would be at the expense of the speaker. Blood and breath when taken are not likely to be returned, and are fatal to the victim if taken in any quantity. In addition, the poem's rhythm, with its heavy irregular pausing emphasis on "Mouth" at the beginning of line four immediately following "vampire" at the end of line three, adds to the gloomy, threatening mood.
While the above paragraph may demonstrate that Stephen's poem can be interpreted in isolation, it also demonstrates that it is not possible to make such an interpretation either consistent or coherent. The mixed images, mixed rhythms, and mixed feelings expressed in the poem cannot be resolved by reference to the poem itself, and its readers are left frustrated. We know that such contradictory indications are almost always a cover for deeper, more coherent emotions. But if we look at the poem in isolation, we can only speculate about the active hostility or submissive guilt that it seems to express, and about the physical or psychological circumstances that might explain the vampire image itself. And we can only surmise that there appears to be either erotic danger or dangerous eroticism in "... vampire, Mouth to my mouth." Without reference to material external to the poem, we are stymied.

However, reference points external to the poem in *Ulysses* are plentiful. We find when we look at Stephen's thoughts leading up to the time when he wrote down his poem that there is a general context which is illuminating, and that one particular sentence specifically prefigures the poem.

Stephen is watching a pair of gypsy cocklepickers walking along the strand, and his musings on the female of the pair melt into what seem to be musings about his dead mother. The final sentence in the first paragraph of the passage specifically prefigures the poem:
She trudges, schlepps, trains, drags, trascines her load. A tide westering, moondrawn, in her wake. Tides, myriadislanded, within her, blood not mine, oinopa ponton, a wine-dark sea. Behold the handmaid of the moon. In sleep the wet sign calls her hour, bids her rise. Bridebed, childbed, bed of death, ghostcandled. Omnis caro ad te veniet.

He comes, pale vampire, through storm his eyes, his bat sails bloodying the sea, mouth to her mouth's kiss.

Here. Put a pin in that chap, will you? My tablets. Mouth to her kiss. No. Must be two of em. Glue 'em well. Mouth to her mouth's kiss.

His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeeched: oeeehah: roar of cataractic planets, globed, blazing, roaring wayawayawayawayawayawayawayawayawayaway. Paper. The banknotes, blast them. Old Deasy's letter. Here. Thanking you for hospitality tear the blank end off. Turning his back to the sun he bent over far to a table of rock and scribbled words.

(U 47-48)

The "pale vampire" sentence is a very threatening one, with the danger inherent in the vampire image strengthened by the subsequent image of "his bat sails bloodying the sea." And coming as it does immediately after ". . . bed of death, ghostcandled. Omnis caro ad te veniet [All flesh will come to thee.]," the sentence is formed by Stephen in a context of engulfing death that is consistent with our sense of the danger of being sucked dry by a vampire. This context, with "bed of death" and "ghostcandled", also makes it seem certain that the "her" in the sentence refers to Stephen's mother, whose memory
has been obsessing Stephen all morning. "Bed of death" is a direct verbal echo of Stephen's memory of "her deathbed" (U 5) during his earlier conversation with Buck Mulligan at the top of the Martello tower. And after that conversation he had remembered "The ghostcandle to light her agony" (U 10) as she lay dying.

The vampire sentence, then, is yet another version by Stephen of the cause of his mother's death: the strangely mixed image of the bat-ghost vampire killing her with a destructive kiss. And the pattern of our analysis so far enables us to say pretty definitely that the vampire, in Stephen's mind, represents Stephen himself. It is another expression, more conscious than his dream of his mother, both of his inescapable feeling of responsibility for her death, and of his wish to complete the task by killing even his memory of her. A paragraph later, just before he writes down his poem, we see Stephen actually play the role of vampire by miming the drama he describes in the vampire sentence: "His lips lipped and mouthed fleshless lips of air: mouth to her womb."

While Stephen's wish to eliminate his mother is dominant in the vampire sentence, the phrase "mouth to her womb" reminds us of his parallel subsidiary preoccupation with his own conception and birth. "Wombed in sin darkness" (U 38) is how he describes his origin near the beginning of his walk on the strand. Now, as he struggles to "Put a pin in that chap," to definitively form and record his
thoughts, he visualizes a "mouth to her womb." It is clear from the context that the mouth is his in his assumed role as vampire, and that the womb referred to is his mother's. "Mouth to her womb," then, localizes Stephen's expression of hatred for his mother at her reproductive capacity and function. It reemphasizes his unhappiness at the thought of human reproduction, especially as it relates to his own conception by his father and mother. Stephen's sense of his mortality is heightened by any reference to his physical birth.

The phrase "mouth to her womb" is not the first time in this passage that the secondary theme of conception and birth is suggested. At the beginning of the scene, Stephen alludes to a Biblical event involving conception by thinking "Behold the handmaid of the moon." The sentence is quoted, with one word changed, from Luke 1:38, where Mary agrees to allow herself to be impregnated by the Holy Spirit, saying to the angel Gabriel, "Behold the handmaid of the Lord; be it unto me according to thy word." The reference to birth continues in the next sentence, "In sleep the wet sign calls her hour, bids her rise." The "wet sign [that] calls her hour" refers to the breaking of the amniotic sac and the release of amniotic fluid that is so often the first sure signal of impending birth. "Bridebed, childbed" at the beginning of the following sentence summarizes the events of
conception and birth, and connects them directly, through "bed of death, ghostcandled," with death, with Stephen's mother, and with Stephen himself, her firstborn (see U 581).

The vampire sentence can perhaps be read the way Brivic reads it, as "a distorted vision of parental intercourse" (145). Later, at the hospital, Stephen does mention "bigness wrought . . . by potency of vampires mouth to mouth" (U 390) as one of a list of methods of conception that avoid direct intercourse between male and female. But the vampire sentence seems actually to follow logically and directly from the preceding sequence of conception and impending birth. For Stephen, not only is it an expression of threat directed by him as vampire-killer at his mother, but also it is an imagined reliving of his own birth experience. We can read the sentence as a cryptic, symbolic description of Stephen's birth as follows:

He comes: male foetus travelling through the birth canal from the womb;

pale vampire: the vampire, as we have seen, represents Stephen, here as a foetus about to be born; as he views it from the perspective of Sandymount strand almost a year after his mother's death, as a foetus he is already a threat to his mother, already a prospective
"vampire-killer"; in addition, of course, a foetus, like a vampire, lives on sustenance gained from the blood of a living person; the adjective "pale" may allude to the well-known phrase "pale Galilean" used by Swinburne to refer to Christ (we remember that Stephen tends to identify himself with Christ): he uses the phrase in a context that reverses the usual image of Christ, a context of death-dealing destruction that is consistent with the vampire image: "Thou hast conquered, O pale Galilean; the world has grown grey from thy breath;"⁹

through storm: "storm" in this context represents the wavelike muscular contractions of the uterus in labour as it pushes the foetus through the cervix and the birth canal;

his eyes: baby Stephen emerges from his mother headfirst; Stephen's synecdochic focus on his eyes here, and the phrasing that suggests some degree of threat directed particularly at them--"through storm his eyes"--may owe something to his memory of the early female threats
to his eyes in the "eagles" scene of *Portrait*;

this refers to the widest part of baby Stephen's body, his shoulders or hips, drawing blood by tearing his mother's perineum; earlier during his walk, just as he notices two women coming down to the beach, Stephen, like Swinburne, refers to the sea as "our mighty mother": he identifies one of the women as a midwife, saying "One of her sisterhood lugged me squealing into life" (*U* 37);

this phrase suggests both the first embrace of baby Stephen and his mother, and the long term threat to kill her with a kiss that Stephen-vampire feels he posed and still poses to her, alive and dead.

That final phrase "mouth to her mouth's kiss," with its threatening sexual connotation, and perhaps with its reminder of his dream of his dead mother's "breath . . . of wetted ashes" (*U* 5), seems to trouble Stephen, because he continues to work on it before writing down his poem. He
tries the variation "Mouth to her kiss," rejects it because there "Must be two of em" (mouths), and goes back to his original phrase. Then he is moved to physically mime the action of kissing, and to make the specific rhyming connection between his already intertwined themes of birth and death: "Oomb, allwombing tomb."

But before he finally writes the poem down, Stephen once more ponders the experience of birth, linking human birth and the birth of planets: "His mouth moulded issuing breath, unspeched: ooeehah: roar of cataractic planets, globed, blazing, roaring wayawayawayawayawayaway." The sentence describes planets being flung outward from a central sun, and also seems to describe a baby trying to breathe for the first time, and wailing as just-born babies often do. Also, of course, it can be read as describing Stephen as he gives birth, in a manner of speaking, to his poem, rehearsing it to himself just before he thinks "Paper", tears the blank end off Deasy's letter, and writes it down.

The poem, in its final written form, is most directly drawn from the vampire sentence, with its combined themes of death and birth. But we notice on reading the poem that Stephen does not use in it the thematic rhyme-words "womb" and "tomb" that he had seemed to settle on with "Oomb, allwombing tomb." Instead, he drops "kiss", retains "mouth", and rhymes it with "south", a word that does not appear in his thoughts at all during the time he
is composing the poem. In fact, as J. Prescott has shown, the poem is not solely derived from what we see of Stephen's thoughts as he composes it. It also bears a striking resemblance to, and must acknowledge as a direct precursor, the final stanza of a tragic love song entitled "My Grief on the Sea," published by Douglas Hyde in his collection *The Love Songs of Connaught*. Therefore, in order to adequately compare the poem with its sources we must look at both the vampire sentence from Stephen's thoughts, which we have now interpreted in some detail, and the song stanza, which must have somehow entered his consciousness as he settled on the final wording of the poem. If we read in order the sentence, rearranged to more closely match the order of the poem, the stanza from the song, and the poem itself, we can glimpse something more of the protean workings of Stephen's mind as he composed the poem:

**THE VAMPIRE SENTENCE**

his bat sails bloodying the sea,
through storm his eyes,
He comes, pale vampire,
mouth to her mouth's kiss.  

(from *U 48*)

**FINAL STANZA OF "MY GRIEF ON THE SEA"**

And my love came behind me—
He came from the South;
His breast to my bosom,
His mouth to my mouth.

**STEPHEN'S POEM**

On swift sail flaming
From storm and south
He comes, pale vampire,
Mouth to my mouth.  

(U 132)
When we compare in detail the sentence with the poem, we find that there are six specific changes, three of which can be ascribed to the influence of the song stanza. One of the changes, of course, is the form, the change of order and rhythm from prose sentence to four-line poem. Stephen's poem is not as musical as the song stanza, but clearly it is derived from it: each has four lines, with identical rhyme-words and similar rhythm. The other five changes are word and phrase substitutions from sentence to poem:

1. "his bat sails" in the sentence becomes "On swift sail" in the poem;
2. "bloodying the sea" becomes "flaming";
3. "through storm" becomes "From storm";
4. "his eyes" becomes "and south";
5. "her mouth's kiss" becomes "my mouth".

Only the crucial line "He comes, pale vampire," is left unchanged in the transition from sentence to poem. The fourth and fifth substitutions, "south" and "my mouth", both come from the song, thus providing the rhyme-words in Stephen's poem.

The main effect of the first four changes in language is to make the images in the poem less specific and less inherently emotionally charged. One example is the change from the vivid phrase "bloodying the sea" to the relatively innocuous single word "flaming". Even so small a change as "From storm" in the poem replacing "through storm" in the
sentence, distances the storm, with its accompanying connotation of furious activity, from the vampire, from the poet, and from the reader. However, these four changes in language and image do not substantially transform the basic affective context of the sentence in transferring it to the poem. There is still the danger inherent in the unchanged image of the vampire, made only somewhat more abstract and distant by the substitute language and smoother rhythm of the poem.

But the final change noted, the replacement of "her mouth's kiss" in the sentence by "my mouth" (taken from the song stanza) in the poem, signals a drastic change in meaning and purpose. It transfers the object of the vampire threat from Stephen's mother to Stephen himself. So the poem seems to say the reverse of what the sentence says, to express Stephen's guilt and continuing fear of retribution rather than his threatening attitude, past and present, toward his mother. The cautiously veiled threat by Stephen against his mother in the vampire sentence is completely suppressed, along with the indications of birth symbolism, and is replaced in the poem by a threat directed against Stephen, probably as a result of a guilty fear of retribution for his thoughts. From being an active force, the vampire, in his thoughts, Stephen assumes an anxious, submissive, masochistic role in the poem.

Something else that is suppressed in the poem is any
possible reference to Stephen's mother. Stephen seems to express his feeling toward her by simply eliminating her from the poem, perhaps again attempting to eliminate her from his thoughts and to prevent her from disturbing his conscience. We might expect that, in turning the direction of his thoughts around in the poem, Stephen would identify the vampire with his mother, coming to seek vengeance on him. Certainly there is a striking resemblance between the scene described in the poem, "Mouth to my mouth," and the picture of his dead mother in his dream, with "her breath, that had bent upon him, mute, reproachful" (U 5). Nevertheless, our expectation is disappointed, for the vampire in the poem is firmly identified as male by that unchanged third line, "He comes, pale vampire" (U 132).

It is possible, especially in the "Proteus" episode, that there is a confusion of sexes in Stephen's mind. Already during his walk on the strand he has thought of mixed identities (when he first sees the two cocklepickers, a man and a woman, he identifies them as "The two maries" [U 45]), of a man disguised as a woman (he thinks of how James Stephens of the Fenians escaped, "Got up as a young bride, man" [U 43]), and of his own fearful reaction if he were faced with trying to save "A drowning man" (U 46), which metamorphoses into thoughts of his mother ("I . . . With him together down . . . I could not save her " [U 45, ellipses in the original]). It seems appropriate that
Stephen should visualize his dead mother returning from her tomb to threaten him in the form of a vampire. She not only is dead in accordance with his deeply held Oedipal wish. She also might be thought by him to have the *quid pro quo* right to demand sustenance from him in the form of blood to be taken to her tomb in return for the sustenance he drew from her, also in the form of blood, during the time he was a foetus in her womb. In addition, since it is his mouth that is being threatened in the poem, perhaps there is the further implication that she is demanding a return for the milk he sucked from her as a baby. But specific evidence for a confusion of sexes in the poem does not exist, and we are left to puzzle out the reasons for the abrupt change, and the implications of a male vampire threatening another male, Stephen, with a kiss.

Stephen himself seems puzzled by the male kiss, and wonders about it in the newspaper office shortly after he is reminded of the words of the poem. He is watching Myles Crawford's mouth as the editor finishes an animated burst of talk:

```
His mouth continued to twitch
unspeaking in nervous curls of disdain.
Would anyone wish that mouth for her kiss?
How do you know? Why did you write it then?
```

(U 138)
Here Stephen takes in his imagination the point of view of a woman, then quickly retreats by anxiously asking himself "How do you know?" (emphasis added). That in turn raises for him the whole question of why he wrote the poem at all, with its dominant image of a male vampire kissing Stephen himself.

In the next section, appropriately entitled "RHYMES AND REASONS", Stephen works on the question of why he wrote the poem, and on the connected problem of how his poem's rhyme-words, "mouth" and "south", are related to one another. He shows no conscious awareness of his plagiarism from the lovesong "My Grief on the Sea":

RHYMES AND REASONS

Mouth, south. Is the mouth south someway? Or the south a mouth? Must be some. South, pout, out, shout, drouth. Rhymes: two men dressed the same, looking the same, two by two.

... la tua pace... che parlare ti piace... mentreché il vento, come fa, si tace.

He saw them three by three, approaching girls, in green, in rose, in russet, entwining, per l'aer perso in mauve, in purple, quella pacifica oriaflamma, in gold of oriflamme, di rimirar fe più ardenti. But I old men, penitent, leadenfooted, underdarkneath the night: mouth south: tomb womb.

(U 138, ellipses in the original)

As we can see, in this passage Stephen ranges afield to associative rhymes and to remembered fragments from
Dante in his search for "REASONS". But eventually he settles back to his own original rhyme-words, "tomb" and "womb", and thus to the thoughts he had had as he was composing his poem—thoughts of his mother's death and of his own birth. These thoughts, of course, are submerged in the actual poem. But the fact that Stephen returns to them as he searches for a reason why he substituted "my mouth" in the poem for "her mouth's kiss" in the sentence indicates that they are still crucially involved in the meaning of the poem. And there is no doubt that the poem, with its material taken from Hyde's lovesong, functions as a cover for the mingled hostility and fear of Stephen's original thoughts. Dante, thinks Stephen, saw approaching girls, and imbued them with paradisiac beauty and purity. But Stephen himself sees old men, submissive, engulfed in enveloping darkness, acting out his own deep fear of being engulfed by his female enemies, personified by his mother.

In addition, the poem is a sexual fantasy. Its overt sexuality ("Mouth to my mouth") and covert sexuality (the lovesong source), together with its clear image of a male menacingly kissing a male, convey in surprisingly direct terms Stephen's wish, complementary to his hostile feelings toward his mother, to be kissed, seduced, and even raped, by a male. And we can reasonably surmise, again working from our knowledge of Stephen's inverted Oedipus complex, that his specific, but still repressed, fantasy is to be kissed, seduced, or raped by his own father. So the mixed
emotions, images, rhythms, and sources of the poem accurately express the confusion caused in Stephen's subconscious and unconscious feelings by his hostility and guilt toward his mother, and his guilty wish for reconciliation, however threateningly sexual, with his father. Even the anomalous detail of his use of the word "sails" in the vampire sentence and "sail" in the poem makes sense in this context: Stephen himself did "sail" back from France in a boat, called back, we remember, by his father to his mother's deathbed. (Coming from France, he would approach Dublin from the south.) It also helps to explain why, in the sentence, the vampire's "bat sails [are] bloodying the sea" (U 48, emphasis added). The sea is called "Our mighty mother" (U 5) and "a grey sweet mother" (U 5) by Mulligan when he is talking to Stephen, "our mighty mother" (U 37) later by Stephen, and "the great sweet mother,/Mother and lover of men, the sea" in a reference to it by Swinburne ("Algy" as Mulligan [U 5] and Stephen [U 37] call him). It represents the engulfing mother to Stephen, which is why he is afraid of it (see P 243), and why he would wish in some way to threaten or defile it by "bloodying" it.

D. Stephen's Dreams of Flying and of his Beckoning Father

On Sandymount strand, just before he writes his poem, Stephen remembers two dreams from the previous night:
After he woke me up last night same
dream or was it? Wait. Open hallway.
Street of harlots. Remember. Haroun
al Raschid. I am almosting it. That man
led me, spoke. I was not afraid. The
melon he had he held against my face.
Smiled: creamfruit smell. That was the rule,
will see who.

(U 47)

Later, as he leaves the library, Stephen thinks again
of the same dreams:

Last night I flew. Easily flew. Men
wondered. Street of harlots after. A
creamfruit melon he held to me. In. You
will see.

(U 217)

It is obvious from these two passages that Stephen had two
dreams (not just one as many commentators suggest), and
that they were separated from one another by his being
awakened by Haines "raving and moaning to himself about
shooting a black panther" (U 4). In the first dream
Stephen "flew. Easily flew," and "Men wondered." After
"he [Haines] woke me up," Stephen dreamed of an open
hallway in the street of harlots, and of a beckoning man
with a creamfruit melon in his hand.

The vaguely remembered first dream, the dream of
flying, can be interpreted as a sexual dream, specifically
a dream of erection. That is the usual, though not exclusive,
meaning assigned to such dreams.²⁰ The only other specific
information we have about the dream, that "Men wondered", would tend at this point in our overall interpretation of Stephen's psychic life, to make us look for a homosexual component or wish-fulfillment in the dream. Certainly sexual excitement and the attention of men are linked together here in Stephen's dreaming mind. But, since the dream was interrupted by Haines' outburst, there was probably little for Stephen to remember.

Another possible implication of the "Men wondered" portion of the dream is that Stephen's dream-flight is a reenactment of Ovid's depiction of the flight of Stephen's namesake Daedalus, and Daedalus' son Icarus. Ovid describes the onlookers to their flight in terms of "wonder":

> Far off, below them, some stray fisherman,  
> Attention startled from his bending rod,  
> Or a bland shepherd resting on his crook,  
> Or a dazed farmer leaning on his plough,  
> Glanced up to see the pair float through the sky,  
> And, taking them for gods, stood still in wonder.  

Such an interpretation of "Men wondered" would add the element of a father-son theme to the dream. In this context, we cannot but note the overtones of an incestuous homosexual wish-fulfillment in the story of Daedalus and Icarus, with the wife-mother absent from the scene, and never mentioned. But Icarus, with whom Stephen later identifies (U 210 and U 572), becomes over-excited about flying with his father, flies too high, falls, and is
drowned, engulfed, we assume, in retribution for his acting out of an incestuous homosexual wish, by the "great sweet mother" ocean. The same kind of incestuous wish to fly with his father, along with the possible fear of retaliatory engulfment, may underlie Stephen's dream. But again, without more specific information about the dream, it is difficult to do more than suggest these as possible interpretations.

Stephen's second dream, however, his dream of the open hallway, can more definitely be interpreted as a dream of incestuous homosexual desire complicated by a parallel anxiety about possible dangers. Stephen, the dreamer, finds himself confronted by an open hallway in the street of harlots, a double reference which clearly establishes a sexual theme in the dream. He is being led and encouraged by a man disguised as Haroun al Raschid, a father-king figure. This reverses the historical situation in which Haroun al Raschid, a father-king, would periodically disguise himself as an ordinary person. Stephen's possible fears about entering the hallway are allayed by the smell of creamfruit melon, which in addition can be related to the usual vulgar designation of homosexuals as "fruits". The smell may also serve to ward off the threatening smell of rosewood and wetted ashes that obsesses him from his earlier dream of his dead, but still potentially vengeful, mother. Stephen's further reluctance to enter
the open hallway is confronted by a parental appeal to "the rule", which neatly turns the rules-oriented superego to the support of the wish-fulfillment expressed by the dream. Finally, he is urged by his incognito guide, "That man", to enter the open, welcoming ("Red carpet spread"), sexual hallway. "In. Come" says his guide, who promises him that he "will see who" is so anonymously attempting to lure him in.

This anonymous figure, disguised by Stephen's dreaming mind, is certainly his father. We could almost predict such a dream from what we know of Stephen's long-continuing feeling toward his father. It is his father who for so long has been covertly desired by Stephen, and who has been rendered inaccessible by two of the strongest of traditional human taboos, those against incest and against homosexuality. Even in this report of Stephen's dreams, these taboos have obviously been at work to prevent the real content of his unconscious from being presented directly. But one major clue to the disguised man's identity does slip through. We remember that the word "Come", spoken by the mysterious figure in the dream, has for almost a year now been associated by Stephen with an image of his distantly, ambiguously beckoning father: "—Mother dying come home father" (U 42, emphasis added). And later, in the Ormond bar, through Bloom's ears we hear Simon Dedalus singing in a practiced tenor voice the forlorn aria "M'Appari" from the opera Martha, singing:
There is little doubt that the "lost", "dear" Stephen has heard, probably several times in his life, his father sing that aria, which has for Stephen such heartrendingly tantalizing lyrics, and which, like the telegram, features the dreamword "come". (It is the word "come" in his musings which reminds Stephen again of his two dreams as he leaves the library [U 217]).

Another, more distant, but also more seminal, referent for "Come" in the dream is the story told by Stephen's father to baby Stephen at the beginning of *Portrait*:

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . . .

(P 7; ellipses in original)

Not only does this first sentence of *Portrait* use a variation of the verb "to come" twice, but, as we have already noted, it also is spoken by Stephen's father in reply to Stephen's childish, but enormously significant question, suppressed at the very beginning of the text, "Where did I *come* from?" (see above, p. 37, n.11). That question,
of course, along with its possible answers and implications, still reverberates in Stephen's consciousness.

The fact that in the dream Stephen's father seems to be shown as a guide, acting the role of pimp rather than of directly enticing male, is another facet of the difference between the real and the manifest content of the dream. A hallway is ordinarily symbolic of receptive female genitals, but here it is transformed by the beckoning male figure into a symbol of male buttocks. And when his father says "In. Come", he directly identifies himself as the receptive agent in the sexual drama being played out in the dream. His comment also reenforces the specific nature of the sexual act: he does not say the commonplace phrase "Come in," but instead reverses the two words, "In" first, then "Come" afterwards, with its sexual meaning of ejaculation or orgasm.

The comforting devices that we have noted in the dream ("Smiled . . . . creamfruit smell. . . . rule . . . . Red carpet") show that Stephen is made anxious by the real content of his dream, and needs to be reassured that no harm will come from the acting out of a prelude to his wish for intercourse with his father. He must always wrestle with his continuing and constant fear of his mother, but Stephen's general sense of fear was exacerbated at the time of the dream by Haines' nocturnal outburst. Stephen was awakened from his dream of flying by threats of shooting
(U 4), likely to be interpreted by his dreaming mind as violent, direct, and immediate retribution for the possible incestuously homosexual content, or direction, of the early dream. His flying erection is "shot down" and his sleep is disturbed. So Stephen, in continuing the original impulse in his second dream, places himself in the street of harlots, a milieu of relatively conventional sexuality acceptable to his vigilant superego, and equips himself with a protective guide to soothe him with anxiety-reducing devices and words. Clearly his dream expresses the related subsidiary wish that his entry be easy, without complications or consequences for him. He wishes to avoid the need for a dangerously violent erection, the dangerous temptation to fly too high. But when he actually gets to the "Street of harlots" during the evening following the dream, and returns in his hallucinations there to the kinds of situations enacted in his remembered dreams, complications and consequences prove to be inescapable.

E. Stephen in Nighttown

During his visit to Dublin's brothel district in the "Circe" episode of Ulysses, Stephen, "partially drunk" by his own reckoning (U 518), experiences a number of dramatic hallucinations. Since usually they are initiated
by and incorporate details from several different external events, the hallucinations vary in length, intensity and substance. But almost without exception they underline Stephen's continuing preoccupation with the Oedipal themes and images that we have been discussing. Moreover, several of these hallucinations clarify and extend the contents of his three dreams, and confirm our interpretations of these earlier expressions of Stephen's unconscious mind.

Stephen's hallucinations become longer, more specific, and more frequent as the episode progresses. At the same time, he becomes both more excited and more physically weary, and thus less consciously alert and less able to suppress the upwelling of disturbing and threatening psychic material. His early hallucinations tend to provide only hints and allusions that relate to the underlying Oedipal forces pressing on his consciousness, and that foreshadow the later hallucinations.

For example, when Stephen visualizes AE (George Russell) as Mananaan MacLir, a Proteus-like sea god from Irish myth, the god mentions, almost in passing, a "Dark hidden Father" (U 510). This reminds us, if not Stephen, of Stephen's dream of his incognito, Haroun al Raschid,27 beckoning father. And when we discover that Mananaan MacLir is mentioned in AE's play Deidre, asked by the Druid Cathvah to cause the sea to rise and cut off the flight of Deidre and her love Naisi,28 we can see a shadowy
parallel with Stephen's dream of flying as Icarus, who was cut off by the sea as he fled with his father Daedalus.

In the same hallucination there is another faint echo of Stephen's dream of his beckoning father. MacLir says "I am the dreamery creamery butter" (U 510), suggestive of dreams in general, but also of Stephen's specific dream, and of the unusual "creamfruit melon" (U 217, emphasis added) held out to Stephen by his "dark hidden father" to help entice him into the open hallway.

In a subsequent scene, Stephen refers obliquely to his relations with his father as he plays the brothel piano:

**STEPHEN**

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

(U 517)

There is an allusion here, incompletely stated by the still-inhibited Stephen, to another father-son relationship, the Biblical parable of the prodigal son. The prodigal son is reported to have "... wasted his substance with riotous living" (Luke 15:13): earlier, at the hospital, Bloom had "grieved ... for young Stephen for that he lived riotously with those wastrels and murdered his goods with whores" (U 390-391). The prodigal son of the Bible,
after suffering extreme hunger so that ". . . he would fain have filled his belly with the husks that the swine did eat . . . . said . . . . I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, And am no more worthy to be called thy son" (Luke 15: 16-19). Stephen is another prodigal son. But he has not yet been able to make any kind of firm decision to admit guilt, or to seek reconciliation with his father. He is unable even to say the word "father" at the end of an otherwise exact and direct citation from Luke. He stops short, able to say only "I will arise and go to my."

The faint sense of identification with his father that Stephen expresses with his comment "Imitate pa" (U 517) is expressed more strongly in a hallucination a few minutes later. Lynch triggers the hallucination by tauntingly calling Stephen "A Cardinal's son" (U 523):

**STEPHEN**

Cardinal sin. Monks of the screw.

*(His Eminence, Simon Stephen Cardinal Dedalus, Primate of all Ireland, appears in the doorway, dressed in red soutane, sandals and socks. Seven dwarf simian acolytes, also in red, cardinal sins, uphold his train, peeping under it. He wears a battered silk hat sideways on his head. His thumbs are stuck in his armpits and his palms outspread. . . .)*
THE CARDINAL

Conservio lies captured.
He lies in the lowest dungeon
With manacles and chains around
his limbs
Weighing upwards of three tons.

(U 523-524)

The fact that Stephen's image of a father-figure, partly disguised by the combined names and the designation of "Cardinal", "appears in the doorway" of the brothel, indicates that here is yet another carefully veiled reference by Stephen to his dream of his incognito father beckoning him into a hallway in the street of harlots. The "Red carpet" (U 47) of the dream appears here as the "red soutane, sandals and socks" worn by the Cardinal. Even more specifically than in the dream, this makes the red carpet welcome a sexual offer from a closely-related male body.

The homosexual and incestuous overtones of the dream-reference are strengthened by the images of the acolytes (sins) peeping under the Cardinal's train, and of the Cardinal's thumbs stuck in his armpits. These images are versions of an earlier, overtly heterosexual scene in the brothel, interpreted and transformed in a predictable way by Stephen's intervening consciousness. In the earlier scene, Stephen sees the prostitute Zoe stretch to light her cigarette by the gasjet, "twirling it slowly, showing
the brown tufts of her armpits" (U 511). Lynch lifts her slip with a poker to bare her "behind" (U 511), while Bloom, a substitute father-figure with incestuously homosexual associations of his own in Stephen's mind (see U 201 and U 217), stands "smiling desirously, twirling his thumbs" (U 511). As we can see, Stephen incorporates the images of thumbs, armpits and lifted apparel from the actual brothel scene into his hallucination, giving them a new context and significance. We should note that Zoe starts the original scene by asking "Who has a fag as I'm here?" (U 510). "Fag", of course, is a term commonly used to refer to a male homosexual as well as to the cigarette Lynch tosses to her, which she stretches to light by the flame of the gasjet.

Stephen does not experience the scene without guilt. The references to cardinal sin, which here is Stephen's Oedipal sin of desiring his own father, to Roman Catholicism, and to the peeping acolytes, ensure that. The three tons of manacles and chains burdening Conservio in the lowest dungeon add to the obsessive feeling of guilt and punishment projected by the scene.

Stephen's connection with Bloom during the time at the brothel reaches a climax of sorts a short time later. Bloom rescues Stephen from an apparently unpleasant reading of his palm by Zoe (see U 562). Then both Stephen and Bloom look into a mirror, directed by the laughter of others in the room, and together they see a strange sight:
"The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall" (U 567). Bloom reacts to the antlered head signifying cuckoldry by making excuses: "Lapses are condoned" (U 568). Stephen also reacts, but in a short speech which emphasizes animal-human sexuality:

**STEPHEN**

*Et exaltabuntur cornua iusti.* Queens lay with prize bulls. Remember Pasiphae for whose lust my grandoldgrossfather made the first confessionbox. Forget not Madam Grissel Steevens nor the suine scions of the house of Lambert. And Noah was drunk with wine. And his ark was open.

(U 569)

Stephen's first sentence here is from the second half of Psalms 75:10: 30 "All the horns of the wicked also will I cut off; but the horns of the righteous shall be exalted." In quoting only the second half of the verse, Stephen seems to be trying to reassure himself about a perceived castration threat. Perhaps the *beardless* and *paralyzed* face of Shakespeare reflecting back at him from the mirror reminds him of his own anxiety about castration and paralysis. 31 Certainly the suppressed first half of the verse is a powerful image of castration, and its suppression is further indication of Stephen's own sense of sexual guilt and sexual danger. In the remainder of the passage, Stephen cites several examples
of humans apparently fornicating with animals, as 
though that somehow represents the guilt that obsesses 
him, the sin for which he might feel that he deserves 
castration.

However, Stephen's speech also reveals the continuing 
undercurrent of his real sin, his incestuous desire for 
his father. When he refers to Daedalus as "my grandold-
grossfather," he identifies himself again as the son 
Icarus in that father-son scenario, and reminds us of 
his dream of flying, probably sexual and probably incestuous, 
from the night before. And when he alludes to Noah, he 
alludes to another example of a father-son relationship, 
this time with more overtly sexual implications. The 
allusion is not to Noah fornicating with the animals of 
the ark, for which there is no evidence in the Biblical 
account. Rather, it is to the story of Noah's son Ham 
seeing his father asleep and naked:

And Noah . . . was uncovered within his tent.  
And Ham, the father of Canaan, saw the naked-
ness of his father . . . . And Noah awoke  
from his wine, and knew what his younger son 
had done unto him. And he said, Cursed be  
Canaan; a servant of servants shall he be  
unto his brethren.

(Genesis 9: 20-25)

The use of the sexual word "knew" and of the active word 
"unto" in "Noah . . . knew what his younger son had done
unto him" suggests that Ham did more than just look at his father's nakedness. It seems to indicate something closer to the more active, and far more terrible and tabooed, sin of incestuous homosexual rape, or at least of desire. Certainly the bitter punishment visted on Ham in retribution for his transgression would appear to be more appropriate if he did more than merely look. Bella Cohen, expressing a conventional puritanical horror at Stephen's speech, apparently recognizes the perverse nature of his comment, and replies "None of that here. Come to the wrong shop" (U 569).

Shortly after, as Stephen briefly acts out a stereotyped homosexual role, he is drawn again, this time more directly, to his two homosexually-charged dreams of the night before. He makes an association between the words "watercloset" and "watermelon", then apparently connects "watermelon" with the "creamfruit melon" (U 217) of his beckoning father dream:

STEPHEN

(Mincingly.) I love you, Sir darling. Speak you englishman tongue for double entente cordiale. O yes, mon loup. How much cost? Waterloo. Watercloset. (He ceases suddenly and holds up a forefinger.) . . .

STEPHEN

Mark me. I dreamt of a watermelon. . . .
STEPHEN

(Extending his arms.) It was here. Street of harlots. In Serpentine Avenue Beelzebub showed me her, a fussy widow. Where's the red carpet spread? . . .

STEPHEN

No, I flew. My foes beneath me. And ever shall be. World without end. (He cries.) Pater! Free!

(U 571-572)

Stephen's question "Where's the red carpet spread?" refers to the "Red carpet" (U 47) mentioned as an inducement by his beckoning father in the second dream. When he follows this question with the response "No, I flew," Stephen shifts his (and our) attention to his earlier interrupted dream of flying. The subsequent passage "(He cries.) Pater! Free!" is a direct verbal allusion to his unspoken reference in the library to the flight of Daedalus and Icarus: "Icarus. Pater, ait. [Father, he cries.]" (U 210).33 This confirms our earlier speculation (pp. 81-82 above) about the connection in Stephen's mind between his dream of flying and the ill-fated father and son flight of Daedalus and Icarus. But here in the heady atmosphere of the brothel Stephen's deep wish for substantial reconciliation with his father persuades him briefly that his flight can have a less tragic conclusion than the flight of Icarus, that he can remain above his foes, "Free!", and not be engulfed
by the maternal sea.

As a result, Stephen immediately plunges into a hallucination in which he calls like a falconer calling a falcon, and his father appears, flying, in response:

**STEPHEN**

... *(He cries, his vulture talons sharpened.)*

*Hola!* *Hillyho!*

*(Simon Dedalus' voice hilloes in answer, somewhat sleepy but ready.)*

**SIMON**

That's all right. *(He swoops uncertainly through the air, wheeling, uttering cries of heartening, on strong ponderous buzzard wings.)* *Ho, boy! Are you going to win? Hoop! Pschatt!* Stable with those halfcastes. Wouldn't let them within the bawl of an ass. *Head up! Keep our flag flying! An eagle gules volant in a field argent displayed. Ulster king at arms: hai hoop!* *(He makes the beagle's call giving tongue.)*

*Bulbul! Burblbrbulbl! Hai, boy!*

*(The fronds and spaces of the wallpaper file rapidly across country. A stout fox drawn from covert, brush pointed, having buried his grandmother, runs swift for the open, brighteyed, seeking badger earth, under the leaves. The pack of staghounds follows, nose to the ground, sniffing their quarry, beaglebaying, burblbrbling to be blooded. . . .)*

*(U 572)*

It is clear in this passage that Stephen cannot sustain for long his wishful fantasy of "heartening" reconciliation with his father. His continuing guilt about his mother intervenes in the guise of a fox, "having buried his
grandmother," being hotly pursued in reprisal for his sin. The fox, of course, is the fox in the nonsense solution to the riddle Stephen posed for his students that morning. His solution was "—The fox burying his grandmother under a hollybush" (U 27). The actual original answer to the riddle, equally nonsensical in ordinary riddle terms, if not in terms of Stephen's own psychology, is "The fox burying his mother under a holly tree." In the brothel, not long before the fox appears in Stephen's hallucination, Stephen restates the riddle, and associates it with his own guilty feelings about his mother's death by saying in answer to it: "Thirsty fox. (He laughs loudly.) Burying his grandmother. Probably he killed her" (U 559).

Simon Dedalus soon reappears, but is quashed out of Stephen's consciousness even more quickly than before, this time crowded out by the direct intervention of Stephen's mother. Simon interrupts an increasingly frenzied solo dance by Stephen with a guilt-laden admonition to "Think of your mother's people!" (U 579). Stephen immediately responds with the phrase "Dance of death" (U 579), expressing again his continuing wish to be rid of his mother's side of the family. He continues to dance alone, growing giddy. His frantic physical activity further relaxes the psychic control exercised by his superego. But this loosening of control causes him to experience a powerful and directly-drawn hallucination,
not of his father who started it, but rather of his
dead mother:

STEPHEN

Ho!

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

(U 579)

Stephen's mother, with her torn bridal veil, noseless face, scant hair, hollow eyesockets and toothless mouth, is depicted here in terms of a violent series of castration images that correspond to Stephen's wish to completely incapacitate her.

Nevertheless, designated in the text in an archetypal fashion as "THE MOTHER" (U 580-582), she takes control of the long hallucination that follows. And, contrary to Stephen's dream of her, in the hallucination she is not "mute" (U 5). So Stephen finds himself terribly threatened by her eventual statement that "Years and years I loved you, O my son, my firstborn, when you lay in my womb" (U 581). Her allusions to birth, motherlove, and "Years and years" of female engulfment so terrify Stephen that both Florry and Bloom notice he turns white (U 581). But when she goes on to threaten Stephen directly with "Beware! God's hand!" (U 582), he responds to her threat with "rage"
(U 582), and to her subsequent prayers for him with violence. Crying "Nothung!" (U 583), he raises his ash-plant, with which he had been dancing in preference to the whores, and attempts to strike at his hallucinatory image of her. But instead the ashplant catches on the lamp above his head, smashing the chandelier and extinguishing the gasjet flame. Lynch then seizes his hand, Stephen drops the ashplant, and in anger, frustration, and fear, he beats with his feet on the floor from which his mother's image had originally risen. His active response to the threatening mother contrasts sharply with his consistently passive reactions to her up until now. But a moment later Stephen undercuts his show of strength, albeit brief and panicky, by fleeing out the brothel door, just as he has retreated before from female dangers.

Stephen propositions Cissy Caffrey, "a shilling whore" (U 587), immediately after leaving the brothel (see U 587-588), which might seem to indicate that he has reached a kind of active resolution of his sexual paralysis, and therefore of the psychological anxieties causing it. But his extended and insistent exchange with the two soldiers, who were with Cissy Caffrey, but who had left her briefly just before Stephen came up, is the action of the same obsessive Stephen, apparently unchanged by his series of vivid hallucinations in the brothel.
He is still disturbed by familiar Oedipal fears during his long colloquy with the soldiers, calling his brief vision of Old Gummy Granny, representing Ireland, "The old sow that eats her farrow!" (U 595). He then wards her off by referring to "The reverend Carrion Crow" (U 595), a nursery rhyme figure who was shot at by a tailor. The tailor, according to the nursery rhyme, missed the crow and instead "shot his own sow right through the heart." It is an accident that undoubtedly appeals to Stephen, who feels so constantly threatened by females.

However, repeating the pattern that began at Clongowes, Stephen is not daunted by male threats, in this case from the soldiers. In fact, he seems to welcome their attention, however threatening their behaviour. He has ample warning that he is in danger of being physically attacked, with Private Carr asking early in their conversation "Say, how would it be, governor, if I was to bash in your jaw?" (U 588). And he has ample opportunity and encouragement to back away. Bloom at one point provides a facesaving excuse to leave when he "plucks Stephen's sleeve vigorously" and says "Come now, professor, that carman is waiting" (U 589). But Stephen masochistically courts the blow by standing his ground and forcing Private Carr, urged on by Private Compton, to strike him or himself lose face after so much talk and so many threats.
As a consequence, Stephen is knocked out by a blow to his undefended face (U 601).

The pattern in Stephen's hallucinations in "Circe" is movement from hints about his father and allusions to other father-son relationships, to the bolder appearance of Simon Dedalus himself. This is followed by the prompt intervention of his dead mother. He moves from references to his two dreams of reconciliation with his father to an extension of his dream of his vengeful dead mother. His mother quickly crowds out his father, and dominates his psyche. This seems to follow the pattern of Stephen's life so far, and drives him toward the blow that knocks him unconscious. Absent from the hallucinations is any real sense that he is coming to terms with his Oedipal anxieties, or with his resultant general psychic paralysis. In fact, his psychic immobility becomes matched by a period of physical immobility.

Eventually, Stephen is partially roused from his unconscious state by the protective Bloom, who "brings his mouth near the face of the prostrate form" and calls "Stephen! . . . Stephen!" (U 608):

**STEPHEN**

(Groans.) Who? Black panther vampire. (He sighs and stretches himself, then murmurs thickly with prolonged vowels.)

Who . . . drive . . . Fergus now.
And pierce . . . wood's woven shade? . . .

(He turns on his left side, sighing, doubling himself together.)
BLOOM

Poetry. Well educated. Pity. (He bends again and undoes the buttons of Stephen's waistcoat.) To breathe. (He brushes the wood shavings from Stephen's clothes with light hands and fingers.) One pound seven. Not hurt anyhow. (He listens.) What!

STEPHEN

(Murmurs.)

. . . shadows . . . the woods.
. . . white breast . . . dim . . .

(He stretches out his arms, sighs again and curls his body. Bloom holding his hat and ashplant stands erect. A dog barks in the distance. Bloom tightens and loosens his grip on the ashplant. He looks down on Stephen's face and form.)

BLOOM

(Communes with the night.) Face reminds me of his poor mother. In the shady wood. The deep white breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen him . . .

(U 608-609; ellipses in original)

There are three related interpretations we can make of Stephen's words and actions after he is partially revived by Bloom. Each of them depends on how we interpret "vampire" in his immediate drowsy reference to "Black panther vampire." As we remember from our interpretation of Stephen's four-line poem, the vampire symbol represents a combination of three related things in Stephen's mind. In the poem itself, it represents Stephen's father, responding with a rather threatening kiss to Stephen's wish to reestablish
contact with him. In the sentence from his thoughts which specifically precedes and foreshadows the poem, the vampire image represents Stephen himself in two different guises. In one interpretation Stephen-vampire is acting out both his guilt about his mother's death, and his further wish to suppress even his memory of her. In the other interpretation, the vampire is Stephen acting out his own birth.

If we see the vampire as representing Stephen's father, then we would read the line "Who? Black panther vampire" as Stephen opening his eyes and responding to what he sees, which is Bloom's solicitous mouth bending near his face. This scene resembles for him the picture of the vampire-father in his poem: "He comes, pale vampire,/Mouth to my mouth" (U 132). The phrase "black panther" is an appropriate adjective for the blacksuited Bloom. It is also appropriate if Stephen is confusing Bloom with his father, or is identifying him as a substitute father-figure. It was Stephen's dream of flying as Icarus with his Daedalus-father that Haines interrupted by "raving and moaning to himself about shooting a black panther" (U 4). And his flying dream, of course, was followed by his dream of a dark beckoning father-figure in the street of harlots, which is consistent with Bloom's role in this scene.37

When Stephen goes on to murmur verses from Yeats' song "Who Goes with Fergus?",38 he seems to be indicating his own willingness to "go drive with Fergus now," to accept the rule of the dominant male Irish father-god
who is said in the song to rule all, including "dishevelled wandering stars" like Stephen. Stephen then "stretches out his arms" to receive the wished-for reconciliatory paternal vampire kiss.

If, however, we see the vampire as Stephen himself, then our interpretation of Stephen's first utterance as he regains consciousness is different. When he asks "Who?", his question is in response to what he hears rather than to what he sees. And what he hears is Bloom calling "Stephen! . . . Stephen!" to rouse him. Still partly unconscious, he answers his own question by identifying "Stephen!" as a "Black panther vampire." The "black panther" adjective is also consistent for Stephen since he, like Bloom, is dressed in black. And his fearful response the previous night to Haines' raving about shooting a black panther may very well have arisen because he himself identifies with Haines' black panther. As well as being a predatory animal, the black panther has a history of being recognized as a symbol of Christ, with whom Stephen continues to identify himself. For example, earlier, when Lynch left the scene of the altercation between Stephen and the soldiers, Stephen played his role as Christ by pointing to him and saying "Exit Judas" (U 600). And later, after Bloom "commented adversely on the desertion of Stephen by all his pubhunting confrères but one," Stephen, as though to emphasize the point, replies "--And that one was Judas" (U 615).
If, then, we see Stephen identifying himself as the vampire, probably he still harbours the wish to deliver a kiss of death to his mother, the wish expressed by the sentence which foreshadows his poem (U 48). And when he murmurs the song that his mother asked him to sing to her on her deathbed, he is encouraging her to die psychically just as she had earlier died physically. At the same time, fearful of reprisal for his vampire kiss of death, he stretches out his arms to try to grasp the ashplant held by Bloom so that he can use it to protect himself.

However, the reading of this scene at the end of the "Circe" episode for which there is the most evidence is that Stephen, as he gradually recovers consciousness, is experiencing a psychic rebirth parallel to the physical birth acted out by Stephen-vampire in the pre-poem passage (see pp. 68-70 above). To begin with, it is mentioned several times that Stephen is covered with wood shavings (U 607, 608, 613). These shavings may represent the afterbirth, or be the debris that is left when something new is chipped or formed from something old.

The song that Stephen recites, Yeats' "Who Goes with Fergus?", is a celebration of the rebirth of Irish consciousness and the Irish nation, full of optimism and hope. At the same time, as the title indicates, it is a challenge to the Irish people to participate in the Irish
renaissance being spearheaded by Yeats and his fellow poets. In articulating it here, Stephen is participating in both the celebration and the challenge as he goes through his own personal rebirth and looks forward to a new start.

Stephen's movements in this scene of reawakening consciousness signify that he responds physically to his psychological experience of rebirth. First he sighs and stretches, then he sighs and doubles himself together, and finally he sighs and curls his body. In all of this he seems to be trying to adjust himself to the transition from the close quarters of his former boxed-in position (in the womb) to the more expansive situation heralding a new start, and finding it difficult to maintain an unaccustomed uncramped posture. He sighs repeatedly to check and recheck his new experience of breathing freely, and apparently to indicate submission to the total experience. After murmuring "... white breast ... dim ...." he stretches out his arms, seeking milk from the shadowy white breast.

At the beginning of the next episode, after Stephen regains his feet, he expresses a "desire for some beverage to drink" (U 613). Bloom sympathetically does his best to accommodate Stephen's infantile need for milk. He suggests "milk and soda or a mineral" (U 613). And at the cabman's shelter, after Stephen refuses a bun, but tastes the coffee
and indicates that "Liquids I can eat" (U 635), Bloom thinks "he certainly ought to eat, were it only an egg-flip made on unadulterated maternal nutriment (U 656, emphasis added). Bloom eventually manages to steer Stephen to Bloom's own house, where "he . . . served extraordinarily to his guest . . . the viscous cream ordinarily reserved for the breakfast of his wife Marion" mixed into the Epps's cocoa they drink (U 677).

Bloom participates in other ways in the rebirth motif as he tends to Stephen in a midwifely fashion (see U 608-609). First, he calls Stephen into consciousness, then undoes his buttons "To breathe", states a weight of "One pound seven" for him, and says solicitously "Not hurt anyhow." Carefully, "with light hands and fingers," he brushes the wood shavings, representing the afterbirth, from Stephen's clothes.

Immediately after Stephen stretches for the "white breast," Bloom mentions that Stephen's "Face reminds me of his poor mother," thereby directly introducing the maternal theme to the scene, as well as doing what is typically done of newborn babies, that is speculating about which parent he or she most resembles. Similarly, later, Bloom "looked sideways in a friendly fashion at the sideface of Stephen, image of his mother" (U 663). But, to maintain a politic balance in the family, fair-minded Bloom also finds Stephen's "eyes more especially reminding him forcibly of father and sister" (U 645).
The immediate significance of these indications of a rebirth for Stephen seems clear. He is submissive throughout, from passively receiving the blow itself to accepting Bloom's ministrations. His submissive attitude seems to indicate that he accepts the process of being born, thus reversing his previous consistent rejection of his own physical birth. As he regains consciousness he "sighs" rather than "cries", further evidence of submissiveness. In this relaxed, unforced frame of mind Stephen's face, according to Bloom, resembles his mother's. This resemblance suggests that Stephen has relaxed his longstanding phobia about being his mother's son, and has reversed his wish to bear no physical relationship to her at all. If he has succeeded in overturning such basic emotional attitudes, Stephen at the same time must learn to accept his own substantial mortality. As his mother's son, he must accept his beginnings in her womb. And he therefore cannot hope to avoid ending, like her, in the tomb.

Each of the above three interpretations of the final scene (for Stephen) of "Circe" has textural validity. But each is suggestive rather than definitive. And taken together, they tend to form a contradiction. The first two have a static quality. They suggest a relatively unchanged attitude by Stephen toward his parents: he still wishes reconciliation with his father, and, fearing
retribution from his dead mother, wishes to suppress further his memory of her. But the third interpretation, of psychic rebirth, has the opposite quality of positive change. It suggests that Stephen makes substantial, though not clearly defined, progress in his paralyzed relations with his parents, substantial enough to free him from his own resulting psychic, sexual, artistic paralysis.

The question, then, is which of the two contradictory indications is stronger. The textural evidence for rebirth seems very strong. But it may be outweighed by the combined force of the two opposing interpretations, and by the fact that it is so sudden and apparently unmotivated. We saw that Stephen undercut his active, though still suppressive, response to the hallucinatory figure of his dead mother by fleeing out the door of the brothel immediately afterward. But the indications of rebirth at the end of the episode are not so specifically and immediately undercut. The optimistic and sympathetic reader can, like Stephen, breathe somewhat freely for a time.
IV. CONCLUSION

Seabedabbled, fallen, weltering.

--Ulysses (210)

When Stephen declines "Promptly, inexplicably, with amicability, gratefully" (U 695) Bloom's invitation to sleep the rest of the night at Bloom's house, he is probably reaffirming an earlier decision, not necessarily conscious, to cut all ties and to remain free from all entanglements in Dublin. It is as though he is preparing to leave Dublin and Ireland altogether.

Stephen has already decided not to return to his sleeping quarters at the tower (U 44). He has also affirmed by his lack of interest (U 619-620, U 623) and by the tone with which he repictures his family hearth (U 620) that he will not sleep at his father's house, which he says he left "--To seek misfortune" (U 619). He tells "Lord John Corley" (U 616), who touches him for a handout, that "--I have no place to sleep myself" (U 617). In addition, Stephen informs Corley that "--There'll be a job tomorrow or the next day . . . in a boys' school at Dalkey . . . . Mr. Garret [sic] Deasy. . . . You may mention my name" (U 617).
The opening, of course, will be to replace Stephen, who is leaving. When he was paid that morning by Deasy, Stephen had motivated himself to leave by inwardly asking "And here what will you learn more?" (U 35).

When Stephen refuses Bloom's invitation to sleep over, he also turns down an implicit offer of a set of substitute family relationships. Bloom, whose son Rudy died after only eleven days of life (U 736), is a father in search of a son. His wife Molly is also seeking a son, as well as a lover and a husband. During her soliloquy she remembers Stephen in conjunction with the mourning period for her own dead son (U 774). And, although she soon begins to speculate about him as a possible lover (U 775-776), she eventually identifies herself with his mother (U 778), and her fantasy focusses on him as a substitute son (U 779). Her fantasies about lovers and husbands end by being filled with thoughts and memories of Bloom (U 738-783).

So Stephen strips himself. He is homeless, friendless, about to render himself jobless, and not about to return to his family, or to accept the substitute family relations proffered by Bloom. One major question about Stephen still remains unanswered: What will he do now? Does he strip himself so that he can come to grips in an existential way with his own abiding psychological problems, problems which cause him to be sexually and
creatively paralyzed? Or does he divest himself of human contacts and responsibilities out of desperation, so that he can flee even more readily than before from his unresolved Oedipal tensions, and at the same time, lightened, try to fly over the Irish nets of "nationality, language, religion" (P 203)? Do the positive indications of rebirth or the negative indications of continued paralysis at the end of "Circe" emerge as the more accurate predictors?

There are several hints in *Ulysses* that Stephen plans to leave Ireland,² whose national character he regards as fixed (U 645). The evidence that he intends to leave is not very convincing. Nevertheless, it is tempting to use what indications there are to extend our interpretation beyond the strict limits of the text, and to see Stephen stepping in Joyce's own footsteps by leaving Ireland in 1904.³ That, of course, could lead us to see Joyce fusing his fiction with his life, so that Stephen not only leaves Ireland for the Continent, but stays on the Continent, writes *Portrait, Ulysses, and later Finnegans Wake* there, and, like Joyce, revisits Ireland only three times in thirty-seven years. This would mean, among other things, that Stephen would not achieve his deeply-sought reconciliation with his father, except perhaps, as Joyce seemed to try to do, through the medium of his art. Stephen, then, when he is much older, might write a poem like Joyce's very moving poem "Ecco Puer", written in 1931 to celebrate the birth of his grandson,
and at the same time to mourn the death of his distant father:

*Ecce Puer*

Of the dark past
A boy is born.
With joy and grief
My heart is torn.

Calm in his cradle
The living lies.
May love and mercy
Unclose his eyes!

Young life is breathed
Upon the glass,
The world that was not
Comes to pass.

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

However, tempting as it is to extend our interpretation in this way, Stephen, as we have stated before, is not Joyce. Joyce did not leave Ireland until after he had resolved his own relational paralysis to the extent that he was able to approach, to woo and be wooed by, to win and be won by, Nora Barnacle after she sauntered into his life. Joyce did not leave Ireland stripped and alone when he left. He took Nora with him, having established a strong enough relationship with her to last with few interruptions for the rest of his life.

Joyce, therefore, must have freed himself from the influence of his parents sufficiently to allow him to
relate coherently to an external love-object. There is virtually no evidence in *Ulysses* beyond hopeful interpretive hints that Stephen has done the same, or that he is likely to. There is nothing to suggest that he could successfully relate to a "'sauntering'" Nora, or even, following more naturally from his inverted Oedipus complex, successfully relate to a "sauntering Norman". His neurotic subjection to the memory of his mother has not yet been broken. So when, in the company of Bloom, we hear the "double reverberation of [Stephen's] retreating feet" (*U* 704), what we hear is not Stephen "stepping in Joyce's own footsteps." Instead, we hear Stephen retreating once again from the opportunity and necessity of dealing with the roots of his sexual and creative paralysis. He thus undercuts the indications of possible psychological renewal that we saw at the end of the "Circe" section. He goes from Bloom's house to encounter, not "the reality of experience" (*P* 253), but rather the reality of drowning. Far from being able to fly, Stephen is still unable even to swim.
AFTERWORD


What have I learned? Of them? Of me?

—Ulysses (215)

In the library, right at the beginning of his discussion of Hamlet, Stephen asks a rhetorical question, then sets about answering it. His question is "Who is the ghost from limbo patrum, returning to the world that has forgotten him? Who is king Hamlet? (U 188). Later, as he concludes his long disquisition, his answer to that original specific question has become broadly thematic, and extends beyond Hamlet to Shakespeare himself:

. . . the theme of the false or the usurping or the adulterous brother or all three in one is to Shakespeare, what the poor is not, always with him. The note of banishment, banishment from the heart, banishment from home, sounds uninterruptedly from The Two Gentlemen of Verona onward till Prospero breaks his staff . . . .

(U 212)

But the original question and the eventual answer frame a discussion of Shakespeare and his works that is carried
along by a powerful undercurrent that reveals itself periodically in Stephen's thoughts and words. Though related to the themes of identity and banishment, this undercurrent is neither. Instead, it is the familiar problem for Stephen of the relations between father and son. While he seems to set out to relate something about Hamlet and Shakespeare, Stephen interprets them in a way that makes it possible for him to tell as much of himself as of them.

Stephen, who identifies with Hamlet,1 is really seeking an end to his banishment from his own father. In addition, he is searching for a satisfactory mode of relating to the very concept of fatherhood. There are subconscious and unconscious forces in Stephen that inform these aspects of his interpretation. Joyce suggests as much when he characterizes the purpose of Stephen's laugh at the end of his concluding interpretive statement as "to free his mind from his mind's bondage" (U 212).

In the midst of the discussion Stephen remembers vividly the first meeting between himself and his father after he had received in Paris the wishfulfilling telegram "—Mother dying come home father" (U 42):

Hurrying to her squalid deathlair from gay Paris on the quayside I touched his hand. The voice, new warmth, speaking. Dr Bob Kenny is attending her. The eyes that wish me well. But do not know me.

(U 207)
Apparently unsettled by his memory of the contact and the warmth between himself and his father, Stephen immediately goes on to construct within the context of his interpretation of *Hamlet* a self-serving interpretation of fatherhood. He calls a father "a necessary evil" (*U* 207), fatherhood "a mystical estate, an apostolic succession" (*U* 207), and says "Paternity may be a legal fiction" (*U* 207). He then continues:

> Who is the father of any son that any son should love him or he any son? . . . They are sundered by a bodily shame so steadfast that the criminal annals of the world, stained with all other incests and bestialities, hardly record its breach.  

(*U* 207)

Driven by the force of his own unconscious incestuous desire for the "bodily shame" of sexual relations with his father, Stephen attempts to construct a workable model of fatherhood for himself. One such model, of course, is the one which answers his original question about the identity of king Hamlet. Shakespeare, playing the role of king Hamlet in Stephen's interpretation, speaks to Hamlet, "calling him by a name: *Hamlet, I am thy father's spirit*" (*U* 188). Stephen, interpreting, says "To a son he speaks, the son of his soul, the prince, young Hamlet" (*U* 188). And, identifying with Hamlet, Stephen replies, though not aloud, "Art thou there,
truepenny?" (U 189). Later he says, again to himself, "He [Shakespeare] is in my father. I am in his son" (U 194). This ghostly father-son relationship, this "mystical estate [of] . . . apostolic succession" (U 207) established by Stephen between Shakespeare as acknowledged great artist and himself as aspiring young artist has several benefits for Stephen. It poses no threat to him of a tabooed incestuous physical attraction. It encourages him to think that he can succeed by virtue of inherited talent in his ambition to be a first-rate writer. It saves him from the perceived trap of being, like Simon Dedalus, "All too Irish" (U 623). And it enables him to live with "banishment, banishment from the heart, banishment from home (U 212)." Altogether, it is a satisfactory interpretation for Stephen.

Nonetheless, beneath his carefully mystical model of fatherhood Stephen retains a deep longing for reconciliation with his own father. Just as he reaches the open air of the library portico, he is reminded of his two dreams of the night before, the dreams of wished-for reconciliation with his father:

Last night I flew. Easily flew. Men wondered. Street of harlots after. A creamfruit melon he held to me. In. You will see.

(U 217)
These dreams, and the wish they fulfill in him, do not leave Stephen alone during the time that we see him in *Ulysses*.

Joyce inserts into this library scene of literary interpretation, through Stephen, a paraphrase of a statement by Maeterlinck. Among other things, it is a warning about the danger of interpretive distortion:

> If Socrates leave his house today he will find the sage seated on his doorstep. If Judas go forth tonight it is to Judas his steps will tend. . . . We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves.

((U 213))

Stephen goes forth in the library scene to meet Hamlet and Shakespeare, but instead, or in addition, meets himself, and works, "battling against hopelessness" (U 207), to read and decipher what he meets. Similarly, in this essay I have gone forth to meet Stephen, struggling to read and decipher his character and personality. Is it therefore possible that instead I have met myself? Or, much more optimistically, is it possible that I have met myself in addition to meeting Stephen?

Almost all critical approaches involve a degree of unpredictable interaction between the critic and the work, leading to selective and affective fallacies, to
blind spots, overinterpretation, and to just plain wrongheaded readings of the text. But viewing literature from a psychoanalytic point of view can seem to heighten the risks inherent in any rigorous critical approach to literature. More than most approaches, it introduces the possibility of imposing an external framework rigidly and without sensitivity onto a living work of art. In addition, more profoundly, the process of psychoanalytic interpretation can involve a series of very deep interactions between the critic and his or her own present or past unresolved psychological tensions. In turn, as in Stephen's case, these interactions can distort the reading of the text, the sense of the characters, the intentions of the author. They don't always. But they can.

During the working through of this analysis of Stephen Dedalus, certainly my own relations with my parents, wife, and children came into strangely sharpened focus. At times, they intervened in the solitary, painstaking pursuit of what is true and coherent about Stephen Dedalus and his relations with his family in Portrait and Ulysses. I did make a rigorous attempt, successful I think, to avoid the biographical fallacy of confusing Stephen Dedalus with his creator James Joyce. But there was no way that I could ensure, nor would I even want to ensure, that writing this paper could be a purely objective, impersonal process. It could not
proceed unhampered by my own personality, and by the complex interaction between my personality and Joyce's portrayal of Stephen.

Just as in the "Circe" section of *Ulysses*, actual events are melded by Stephen and Bloom into their own fantasies, so in interpretation the raw material of the text is fused by the reader, even the very careful reader, into the working of his or her own consciousness. One reason why a psychoanalytic approach is both valid and valuable is that it can sensitize the reader, not just to the characters and the author, but also to his or her own partly conscious and unconscious motivations. This in turn can lead to a truer reading of the text. It doesn't always. But it can.

In this interpretation of the character and motives of Stephen Dedalus, my own dimly perceived, now fairly distant, inverted Oedipus complex and consequent period of psychic paralysis probably had a significant effect on what I found in the two novels about Stephen's inverted Oedipus complex. Certainly, it made it difficult for me to recognize and accept that the indications of rebirth and renewal for Stephen at the end of the "Circe" section are overridden by later events. For a time, I doubted my methods and my readings of the text, since Stephen seemed so fixed. I had to ask, Is he really that rigid? Or am I? And therefore what have I really learned of Stephen? Of myself?
APPENDIX

JOYCE AND FREUD

No such a thing! You never made a more freudful mistake, excuse yourself!

--Finnegans Wake (411)

We cannot be absolutely sure whether or not Joyce had detailed knowledge of Freudian psychoanalytic theory when he wrote A Portrait of the Artist as a Young Man and Ulysses. However, even though Joyce and Freud were namesakes, the kind of omen that Joyce usually delighted in, we can be sure that Joyce disliked Freud and his psychoanalytic theories.

During his time in Trieste, 1905-1915, and certainly during his first stay in Zurich, 1915-1920, Joyce had ample opportunity to learn about Freudian theory from friends and acquaintances, or to read it for himself. But he consistently denied having much systematic contact with Freud either way. And his denials are generally supported by what his friends of that period have since reported.

There are no direct references to Freud or to psychoanalytic theory in Portrait. But in Ulysses, there is one clear direct reference and one arguable direct reference
to psychoanalysis. Both occur in the library scene of Shakespearean interpretation. The clear direct reference is by Stephen: "—Saint Thomas, Stephen, smiling, said, whose gorbilled works I enjoy reading in the original, writing of incest from a standpoint different from that of the new Viennese school Mr Magee spoke of, likens it in his wise and curious way to an avarice of the emotions" (U 205). As we can see, Joyce, through Stephen, seems to favour the psychology of Aquinas, and to slight the "new Viennese school" of psychoanalysis established by Freud, "The Viennese Tweedledee" as Joyce called him in 1921. The arguable direct reference is the comment by Magee-Eglinton that Stephen seems to allude to in the above quotation. Mulligan mentions "pederasty", and Magee says "—The doctor can tell us what those words mean" (U 204). Not all commentators agree, but I think it likely that Magee's "doctor" is Dr. Freud.

Leonard Albert reaches into Joyce's original notes for the "Cyclops" episode to locate a buried reference to Freud. He finds that the precursor in the notes to the word "Kriegfried" in the phrase "Nationalgymnasium-museumsanatoriumandsuspensoriumsordinaryprivatdocent-generalhistoryspecialprofessordoctorKriegfriedUeberallgemein" (U 307) is "Siegfriedmund," which he claims is "possibly a parody of the name of the founder of psychoanalysis." Albert also constructs a case for the possibility that in the winter of 1902-03 Joyce might have read Freud's
Die Traumdeutung (The Interpretation of Dreams) at the Bibliothèque Nationale in Paris. The Bibliothèque Nationale did acquire the book when it was published in 1900, and Joyce did read widely there during that winter in Paris. But Albert concludes that the "possibility is not a likelihood."\(^7\)

There is one other very glancing reference to psychoanalysis in *Ulysses*. Chester Anderson points it out. Early in the novel, Buck Mulligan tells Stephen that "—That fellow I was with in the Ship last night . . . says you have g.p.i. He's up in Dottyville with Conolly Norman. General paralysis of the insane" (U 6). Conolly Norman was a prominent Dublin psychiatrist, and "for twenty-two years was Medical Superintendent of the Richmond District Asylum ('Dottyville')."\(^8\) Norman knew something of Freud, and was active in seeing that "'clinical instruction in mental disease . . . [was] a necessary portion of the medical curriculum throughout the United Kingdom.'"\(^9\)

As Anderson notes, "It seems likely that Joyce first heard of Freud in conversations with the medical students with whom he hung around from April 1903 till October 1904 in Dublin . . . ."\(^10\)

For students of psychoanalysis there is, of course, a great deal of internal evidence, especially in *Ulysses*, to suggest that Joyce derived concepts and insights directly from Freud. For example, in "Nausicaa" Bloom speculates about murderous impulses between parents and
children:

When we hid behind the tree at Crumlin. I didn't want to. Mamma! Mamma! Babes in the wood. Frightening them with masks too. Throwing them up in the air to catch them. I'll murder you. Is it only half fun? . . .

Old Barbary ape that gobbled all his family.

(\textit{U} 379-380)

And later, in the "Oxen of the Sun" episode, immediately after announcing the successful birth of the ninth Purefoy Joyce's narrator interjects something very similar to the psychoanalytic theory of repression:

There are sins or (let us call them as the world calls them) evil memories which are hidden away by man in the darkest places of the heart but they abide there and wait. He may suffer their memory to grow dim, let them be as though they had not been and all but persuade himself that they were not or at least were otherwise. Yet a chance word will call them forth suddenly and they will rise up to confront him in the most various circumstances, a vision or a dream . . . or at the feast at midnight when he is now filled with wine.

Anderson states very flatly that Joyce had read three of Freud's early publications, \textit{The Psychopathology of Everyday Life} (first published in 1901; translated into English in 1914), \textit{Jokes and their Relation to the Unconscious} (1905; 1916), and \textit{The Interpretation of Dreams} (1900; 1913). He goes on to show that Joyce refers directly to all three of them, especially often to \textit{Psychopathology}, in the "Lestrygonians" episode of \textit{Ulysses}. Anderson's interpretation of these references is that "in general . . . Joyce
is mocking Freud's early works, saying that while Freud
was clever enough to think of many of the things Joyce had
thought of, he is nevertheless a plain blunt man whose
ideas about the psychopathology of everyday life were
simplistic and readily available to a Sunday-Supplement
scientist like Bloom on June 16, 1904."

Mark Shechner, in his recent psychoanalytic inter-
pretation of *Ulysses*, is more sweeping. He says that
"the book itself, with its imposing interior monologues
and its ecumenical lineup of fantasies, obsessions,
perversities, dreams, parapraxes, and other disclosures
of the dynamic unconscious, parades its Freudian biases.""14

Nevertheless, in spite of these indications of Freudian
influence on his work, Joyce's private comments to friends
about Freudian psychoanalysis were never positive. One
of his most memorably negative comments was that "its
symbolism was mechanical, a house being a womb, a fire a
phallus.""15 His remark indicates a misapprehension about
the flexibility and sensitivity to context of Freud's
sense of symbolism, but perhaps is an accurate enough
reference to his propensity for making lists of images
representing male genitals, or female genitals."16

However, Joyce's most potent criticism of Freud is
his more positively-stated comparison of Freud with the
Neopolitan philosopher Giambattista Vico. In 1913, just
before he began to write *Ulysses*, he commented that "Freud
had been anticipated by Vico.""17 And, in 1936, when he
was correcting proofs for *Finnegans Wake*, he said to the Danish writer Tom Kristensen that "'my imagination grows when I read Vico as it doesn't when I read Freud or Jung.'"¹⁸ This is a cutting evaluation for an artist to make.

It is possible that Ellmann is correct when he says that "Joyce was close to the new psychoanalysis at so many points that he always disavowed any interest in it."¹⁹ Mary Colum once challenged Joyce about his view of Freud and Jung, and about his story that the French novelist Edouard Dujardin had mainly influenced his use of the interior monologue technique: "'... why deny your indebtedness to Freud and Jung? Isn't it better to be indebted to great originators like that than to--.'"²⁰ Joyce was furious, but she felt that she had converted him. Ellmann, in reviewing the incident, thinks otherwise.²¹ Colum does note in the same context that Joyce, perhaps inconsistently, had a psychiatrist come in to help his daughter Lucia when it became clear that she desperately needed help.²²

In fact, as long ago as 1946 Frederick J. Hoffman wrote what still seems to be an accurate summary of "the actual place of psychoanalysis in Joyce's literary career":

(1) We are fairly certain that Joyce had or admitted no knowledge of Freud or psychoanalysis before he left Dublin on his tour of continental cities. (2) We have some biographical data to assure us that he encountered psychoanalysis, first casually in Trieste, then more thoroughly in Zürich. (3) From internal
evidence, we can assert that some time during the writing of *Ulysses* he learned about psychoanalysis, and that by 1922 he had read almost all of the works of Freud and some of the works of Jung. It is also clear that his was not a superficial knowledge, for his references to psychoanalysis in *Finnegans Wake* presuppose a familiarity with terms and concepts unusual for the layman.23

As Hoffman suggests, *Finnegans Wake* is the most overtly Freudian of Joyce's works. While *Ulysses* is a book "'about the day,'" *Finnegans Wake* is a "'book about the night,'"24 and is written "'to suit the esthetic of the dream.'"25 As such, it could not and did not ignore Freud. But a look at the following examples of direct references in *Finnegans Wake* to the words "Freud" and "psychoanalysis" shows how persistently negative Joyce seems to be about what they represent:

. . . but we grisly old Sykos who have done our unsmiling bit on 'alices, when they were yung and easily freudened, in the penumbra of the procuring room and what oracular compression we have had apply to them! could (did we care to sell our feebought silence in camera) tell our very moistnostrilled one that father in such virgated contexts is not always that undemonstrative relative . . . who settles our hashbill for us . . . .26

. . . what matter what all his freudzay or who holds his hat to harm him . . .

*(FW 337)*

Somebody may perhaps hint at an aughtter impression of I was wrong. No such a thing! You never made a more freudful mistake, excuse yourself!

*(FW 411)*
Everyday, precious, while m'm'ry's leaves
come falling deeply on my Jungfraud's
Messongebook I will dream . . . .

(FW 460)

You have homosexual catheis of empathy
between narcissism of the expert and steatopygic
invertedness. Get yourself psychoanalised!

--0, begor, I want no expert nursis symaphy:
from yours broons quadroons and I can psoakoonaloose
myself any time I want (the fog follow you all!)
without your interferences or any other pigeonstealer.

(FW 522)

Buy not from dives. Sell not to freund.

(FW 579)

From "grisly old Sykos" to the inevitable "fraud" to
"fog", Joyce places his direct references in Finnegans
Wake to Freud and psychoanalysis into consistently
negative contexts.

In his memoir "My Friend James Joyce," Eugene Jolas
asserts rather extravagantly that "there was nothing in
common between his [Joyce's] attitude and that of the
surrealists and psychoanalysts." But Frank Budgen,
who was very close to Joyce during the composition of
Ulysses, and who is perhaps the most sensitive and
sympathetic observer of Joyce's method of writing,
has a different and more balanced view:
It has often been said of Joyce that he was greatly influenced by psychoanalysis in the composition of *Ulysses* and *Finnegans Wake*. If by that is meant that he made use of the jargon of that science when it suited the purpose of his fiction, or made use of its practical analytical devices as when Bloom commits the *Fehlleistung* of talking about "the wife's admirers" when he meant "the wife's advisers," the point holds good. But if it is meant that he adopted the theory and followed the practice of psychoanalysis in his work as did the Dadaists and the Surrealists, nothing could be farther from the truth. The Joycean method of composition and the passively automatic method are two opposite and opposed poles. If psychoanalysis cured sick people, well and good. Who could quarrel with that? But Joyce was always impatient or contemptuously silent when it was talked about as both an all-sufficient *Weltanschauung* and a source and law for artistic production.

"Why all this fuss and bother about the mystery of the unconscious?" he said to me one evening at the Pfauen Restaurant. "What about the mystery of the conscious? What do they know about that?"

One might say that both as man and artist Joyce was exceedingly conscious. Great artificers have to be.28

Budgen's analysis of Joyce's relationship to psychoanalysis is, I think, fair and sensible. Joyce was always master of his material.
NOTES

CHAPTER I:  INTRODUCTION


2For example, Edmund L. Epstein, The Ordeal of Stephen Dedalus (Carbondale: Southern Illinois University Press, 1971), deals almost entirely with Stephen's struggle to free himself from a series of threatening symbolic fathers so that he himself can become a father and an artist. And Jane Fogel, in "The Consubstantial Family of Stephen Dedalus," James Joyce Quarterly, II, 2 (Winter, 1965), 111, says that "Ulysses is a paternity suit in the name of all sons against all fathers."

On the other hand, Evert Sprinchorn, "A Portrait of the Artist as Achilles," in Approaches to the Twentieth-Century Novel, edited by John Unterecker (New York: Thomas Y. Corwell, 1965), p. 37, claims that "It is Stephen's rebellion against mother and all that she stands for that is the making of him as an artist. . . . The last chapter [of Portrait] is devoted entirely to mother. From the first page to the last she is ubiquitous . . . ." And Richard Wasson, "Stephen Dedalus and the Imagery of Sight," Literature and Psychology, XV, 4 (Fall, 1965), 205, asserts that Stephen is "punished by his mother . . . [but] cannot fully accept his father."

Finally, there is the version in which filial relations are annihilated by omission. For instance, Darcy O'Brien, The Conscience of James Joyce (Princeton, N.J.: Princeton University Press, 1968), manages virtually to ignore Stephen's relations with his mother, even though he deals at some length with Stephen's difficulties in handling relationships with other women, and with his confusion about the whole concept of womanhood (see especially pp. 3-34).

NOTE: All ellipses that appear in quoted material in the text or the notes are mine unless otherwise stated.

But Richard Ellmann, in his biography *James Joyce* (New York: Oxford University Press, 1959) (hereafter cited as Ellmann, *James Joyce*), p. 307, says of *Portrait* that it "begins with Stephen's father and, just before the ending, it depicts the hero's severance from his mother." Ellmann goes on to place the emphasis in the fosterage relationship on the mother: "Joyce was obviously well-pleased with the paradox into which his method had put him, that he was, as the artist framing his own development in a constructed matrix, his own mother. The complications of this state are implied in Stephen's thought of himself as not his parents' true son, but a foster-son" (*James Joyce*, p. 309).

James Joyce, *Ulysses* (New York: The Modern Library [Random House], 1961 [1922]), p. 583. Subsequent page references to *Ulysses* will be shown in parentheses preceded by *U*.


Epstein, *Ordeal*, p. 173, maintains that Stephen "rejects Bloom's offer of a place in the house . . . because Bloom desperately needs a son and Stephen is no longer a son. . . . the son is not in search of a father." On the contrary, Wasson, "Imagery", 205, says "Bloom hopes to make Stephen a surrogate son and thereby become a symbolic father, which is precisely what Stephen seeks." And
Ellmann, *James Joyce*, p. 309, states that "The theme of *Ulysses*, Joyce intimates, is reconciliation with the father."

In contrast, Mark Shechner, "The Song of the Wandering Aengus: James Joyce and His Mother," *James Joyce Quarterly*, X, 1 (Fall, 1972), 87, says that "Stephen, in radical flight from an internalized ghostwoman with ashes on her breath . . . is also homeward tending . . . . His path leads backward from the catastrophic mother to the primal oral ideal. . . . Stephen, as he leaves Bloom's house, is Holyhead bound, having travelled that route once before in search of Tara. And Tara . . . is one and always the same, the arms of the Druidic past, the bosom of Celtic Ireland, the heart of Kathleen, the womb of the mother."

Harry Levin, *Critical Introduction*, p. 125, speaks for critics who have a relatively negative view of the conclusion of *Ulysses* when he refers to "Stephen's everlasting nay . . . ." Julian B. Kaye, "A Portrait of the Artist as Blephen-Stoom," in *A James Joyce Miscellany*, Second Series, ed. Marvin Magalaner (Carbondale: Southern Illinois University Press, 1959), p. 79, calls the group of negative critics "the Kenner school," and claims that "To them *Ulysses* is a book, not about the quick, but about the dead, the burden of which is 'no I said no I won't No.'"

---

8 In Frederick Crews, ed. *Psychoanalysis and Literary Process* (Cambridge, Massachusetts: Winthrop, 1970), pp. 118-162. Subsequent page references to Brivic's essay will be shown in parentheses.

9 Crews, in his essay "Anaesthetic Criticism" (*Psychoanalysis and Literary Process*, pp. 1-24), which introduces the book of essays in which Brivic's study of Joyce appears, argues strongly against the claim that literary study is at present a rigorous intellectual discipline, pointing out that critics have not been able to reach agreement about "whether Milton was or wasn't of the Devil's party, whether Blake was crazy or visionary or both, whether *The Golden Bowl* is an example of self-transcendence or of colossal arrogance and evasion" (p. 6). Crews goes on to discuss "the civility that makes literary eclecticism possible" (p. 7), citing as an example that "A critic can allude to Marx now and then, but he had better not get too interested in exposing the class apologetics in cherished texts, much less in other critics' theories of meaning" (p. 7). When a book is introduced in this way, we can expect that the critics represented in the book will not shrink from making thorny choices in the course of their analyses.
I have also written a short formal essay on Bloom as he appears in the "Nausicaa" episode, dealing with his various identities as Christ crucified, as Moses in sight of the Promised Land, and as Odysseus struggling toward Nausicaa's island of Skheria. The process of analysis involved in writing that essay served to heighten my appreciation of the richness and depth of Bloom's character.


12 Joyce himself seemed to think that the characterization of Bloom was his most difficult as well as his most important problem in writing *Ulysses*, as indicated in the following passage from Frank Budgen, *James Joyce and the Making of ULYSSES* (Bloomington: Indiana University Press, 1960 [1934]), p. 105: "Joyce's first question when I had read a completed episode or when he had read out a passage of an uncompleted one was always: 'How does Bloom strike you?' "Technical considerations, problems of homeric correspondence, the chemistry of the human body, were secondary matters. If Bloom was first it was not that the others were unimportant but that, seen from the outside, they were not a problem"

CHAPTER II: STEPHEN IN A PORTRAIT OF THE ARTIST AS A YOUNG MAN

1 Otto Fenichel, *The Psychoanalytic Theory of Neurosis* (New York: Norton, 1945), p. 78, says the following about the masculine and feminine sources of castration anxiety: "The castration anxiety of the little boy may be represented by manifold ideas, the special form of which becomes understandable through his individual history. . . . The nature of the danger that is believed to be threatening the penis likewise varies. It might be believed that the penis is endangered by a masculine enemy, that is, by a penetrating, pointed tool, or by a feminine enemy, that is, by an encompassing instrument, depending upon whether the father or the mother appeared as the more threatening person, or depending upon what special fantasies the boy has had about sexual intercourse. Persons with oral fixations may fear that the penis will be bitten off, which results in confused ideas made up of both oral and genital elements." In the case of the "eagles", the threat to Stephen is sharp and pointed, but it is also encompassing as the talons and beaks would be open, ready to grasp and pull out his eyes (penis). Richard Wasson, "Stephen Dedalus
and the Imagery of Sight: A Psychological Approach," *Literature and Psychology*, XV, 4 (Fall, 1965), 199, says "The punishing eagles of Rome fly at the command of female furies, not father imagos."

2 Robert Scholes and Richard M. Kain, eds., *The Workshop of Dedalus* (Evanston, Illinois: Northwestern University Press, 1965), p. 11, ellipses in original. The editors say in their notes to the epiphany that "This scene can be dated in 1891 [when Joyce was nine years old], but the Epiphany must have been written much later" (p. 11).

3 Stanislaus Joyce, *My Brother's Keeper* (London, Faber and Faber, 1958), p. 39, has this to say about James Joyce and Stephen: "my brother was not the weak, shrinking infant who figures in *A Portrait of the Artist*. He has drawn, it is true, very largely upon his own life and his own experience... But *A Portrait of the Artist* is not an autobiography: it is an artistic creation."

4 Stephen later thinks back on the scene: "But he had not died then. Parnell had died" (P 93).


6 Brivic actually quotes more material from the scene than I do, so that in his version of the passage "suck" and "queer" appear three times each instead of twice.

7 Actually, Clongowes was not an all-male institution at the time that Joyce himself was there. Kevin Sullivan, *Joyce Among the Jesuits* (New York: Columbia University Press, 1958), p. 31, describes Joyce's early years at Clongowes: "He... was assigned a room in the infirmary... where a nurse, Nanny Galvin, doubling as a governess, took him in charge. Miss Galvin was not a trained nurse, but she is reported to have been fully experienced in looking after the ordinary ailments and mishaps of boyhood. It was she who, during Joyce's first two years at Clongowes, seems to have acted in loco parentis."

8 Johannes Hedberg, "Smuggling. An Investigation of a Joycean Word," *Moderna Språk*, LXVI, 1 (1972), 25, says that "The boys caught in the urinal smuggling may either have been toying 'amorously' with their own genitals or with those of each other..."

9 Stephen's fear of long sharp fingernails probably explains his view that "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent,
paring his fingernails" (p 215, emphasis added). In a larger sense, the whole of Stephen's rather rarified theory of art derives in part from his desire to avoid specific threatening realities like "long sharp fingernails."

10 Freud, The Ego and the Id, S.E., XIX [1923], pp. 33-34. In discussing the causes of inversion, Freud notes that "Among the accidental factors that influence object-choice we have found that frustration (in the form of early deterrence, by fear, from sexual activity) deserves attention, and we have observed that the presence of both parents plays an important part. The absence of a strong father in childhood not infrequently favours the occurrence of inversion." (Three Essays on the Theory of Sexuality, S.E., VII [1905], p. 146, n. 1 [added 1915].)


12 Freud, The Interpretation of Dreams, S.E., IV [1900], pp. 48-65.


14 See p 19, p 20, and p 138 for the similar use of ellipses.

15 See Freud, The Interpretation of Dreams, S.E., IV [1900], pp. 122-133 for a discussion of dreams as wish-fulfillments.


'Twas a calm, still night, and the moon's pale light
Shone soft o'er hill and vale;
When friends mute with grief stood around the deathbed
Of my poor lost Lilly Dale.

Her cheeks that once glowed with the rose tint of health,
By the hand of disease had turned pale,
And the death damp was on the pure white brow
Of my poor lost Lilly Dale.
"I go, she said, to the land of rest,"
And ere my strength shall fail,
I must tell you where, near my own loved home,
You must lay poor Lilly Dale.

'Neath the chestnut tree, where the wild flow'rs grow,
And the stream ripples forth thro' the vale,
Where the birds shall warble their songs in spring,
There lay poor Lilly Dale.

Chorus

Oh! Lilly, sweet Lilly, dear Lilly Dale,
Now the wild rose blossoms o'er her little green grave,
'Neath the trees in the flow'ry vale.


19 Ellmann, James Joyce, p. 303, quotes Maria Jolas as saying that, in later life, "'Joyce talked of fatherhood as if it were motherhood.'" Ellmann, writing here of Joyce in 1909 not long after his decision to rewrite Stephen Hero as Portrait, goes on to say that Joyce "seems to have longed to establish in himself all aspects of the bond of mother and child. He was attracted, particularly, by the image of himself as a weak child cherished by a strong woman, which seems closely connected with the images of himself as victim, whether as a deer pursued by hunters, as a passive man surrounded by burly extroverts, as a Parnell or a Jesus among traitors. His favorite characters are those who in one way or another retreat before masculinity, yet are loved regardless by motherly women" (James Joyce, p. 303, emphasis added). While we must be very careful about transferring Joyce's characteristics over to Stephen, there are interesting parallels between what we find in Stephen, and what Ellmann discovered about Joyce.


21 Stephen's sexual inversion does not prevent him from having sexual relations with female partners: "What decides whether we describe someone as an invert is not his actual behaviour, but his emotional attitude" (Sigmund Freud, "Leonardo da Vinci and a Memory of his Childhood," S.E., XI [1910], p. 87).
22 The final sentence of Portrait follows the form, but, appropriately, coming from Stephen, reverses the content by making it masculine, of the final sentence of the Hail Mary prayer: "Holy Mary, Mother of God, pray for us sinners now and at the hour of our death" (A.A. DeMarco, "Hail Mary", New Catholic Encyclopedia [New York: McGraw-Hill, 1967], VI, 898).

CHAPTER III: STEPHEN IN ULYSSES

1 Stephen was feeling guilty in Paris even before his mother died: "when I was in Paris . . . . Yes, used to carry punched tickets to prove an alibi if they arrested you for murder somewhere" (U 41).

2 May Dedalus was buried "26 June 1903" (U 695), which means she probably died two or three days earlier. Ulysses, of course, takes place "16 June 1904" (U 229), not quite a year later. Mark Shechner, in Joyce in Nighttown: A Psychoanalytic Inquiry (Berkeley: University of California Press, 1974), p. 28, n. 10, demonstrates one of the dangers of confusing biography and fiction with the following comment: "The exact date of May Dedalus's death is not revealed in the book, but Joyce's mother, May Murray Joyce, died August 13, 1903. I think it safe to transfer the date of the real death onto the fictive one."


5 S.E., V [1900], p. 431. Freud goes on to say about "dreams of dead people" that "I willingly confess to a feeling that dream-interpretation is far from having revealed all the secrets of dreams of this character" (p. 431).

6 Encyclopaedia Britannica, 11th ed. [1911], art. "Vampire", 876, says "Two species of blood-sucking bats (the only species known) . . . inhabit the tropical and part of the subtropical regions of the New World, and are restricted to South and Central America."
The Holy Bible . . . Authorized King James Version (New York: Oxford University Press), p. 1023. Subsequent references to the Bible will be shown by book, chapter, and verse.


Early in Portrait, Stephen is bothered by the problem of kissing his mother: "Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss?" (P 14-15). Later, when Cranly states firmly that "—Whatever else is unsure in this stinking dunghill of a world a mother's love is not. Your mother brings you into the world, carries you first in her body" (P 241-242), Stephen replies "with assumed carelessness: "—Pascal, if I remember rightly, would not suffer his mother to kiss him as he feared the contact of her sex" (P 242, emphasis added).

The additional theme of conception, paralleling "Bridebed" (U 47), is suggested by "oomb", which is formed by combining "o-" or "oo-" ("comb form: egg; specif: ovum"—Webster's, p. 1554) with "womb". The same theme may be conveyed much later, at the end of the "Ithaca" episode, by the symbol "●" (U 737).


(Dublin: Dun Emer Press, 1904), p. 21. The librarian Mr. Best mentions this book in the library scene, calling it "Hyde's Lovesongs of Connacht" (U 186 and U 198). Gifford, Notes, p. 44, lists an earlier edition, with yet another version of the title: "Love Songs of Connaught (Dublin, 1895)." The following text of the song comes from a copy of the 1904 edition held in the Colbeck Collection, University of B.C. Library, pp. 20-21:

MY GRIEF ON THE SEA.

My grief on the sea,
How the waves of it roll!
For they heave between me
And the love of my soul!
Abandoned, forsaken,  
To grief and to care,  
Will the sea ever waken  
Relief from despair?

My grief, and my trouble!  
Would he and I were  
In the province of Leinster,  
Or county of Clare.

Were I and my darling—  
Oh, heart-bitter wound!—  
On board of the ship  
For America bound.

On a green bed of rushes  
All last night I lay,  
And I flung it abroad  
With the heat of the day.

And my love came behind me—  
He came from the South;  
His breast to my bosom,  
His mouth to my mouth.

We can see how Stephen might subconsciously relate to this song as he composes his poem. It too features a somewhat ghostly, though apparently not dangerous, lover from the sea.

14 Encyclopaedia Britannica, 11th ed., art. "Vampire": "a term . . . originally applied in eastern Europe to blood-sucking ghosts . . . a vampire is usually supposed to be the soul of a dead man which quits the buried body by night to suck the blood of living persons." Dudley Wright, Vampires and Vampirism, revised edition (London: William Rider and Son, 1924 [1914]), p. 14, says "According to primitive ideas, blood is life, and to receive blood is to receive life: the soul of the dead wants to live, and, consequently, loves blood. The shades in Hades are eager to drink the blood of Odysseus's sacrifice, that their life may be renewed for a time." Wright also says that "there appears to be a connection between the vampire belief and the funerary feasts of olden times, and even of modern times in some countries, Ireland not excepted" (pp. 142-143).

In "Circe", Stephen alludes to the threatening but attracting sexual aspect of his vampire-image when he says "All chic womans which arrive full of modesty then disrobe and squeal loud to see vampire man debauch nun very fresh young . . . ." (U 570).

15 Gifford, Notes, p. 113.
16 Stephen's poem may owe something of its overt homosexual component to the first line of the final stanza of "My Grief on the Sea": "And my love came behind me--" (Hyde, Love Songs, p. 21, emphasis added). Though we assume that a woman is speaking in the song (Hyde, p. 20, in his notes to the song, says "This is how a woman keenes after her love . . . . I got this piece from an old woman named Biddy Crummey . . . ."), the actual words of the song never make that clear. Stephen may have been unconsciously drawn to the final stanza of the song for material to work into his poem by the sexual ambiguity of the song's text, and by the homosexual suggestiveness of the line cited above.

17 In "The Triumph of Time," Selected Poems, p. 15.

18 Earlier, Stephen relates the sea to two oral aspects of his mother, her ashen breath in his dream of her, and the green bile she vomits up as she is dying: ". . . her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. Across the threadbare cuffedge he saw the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting" (U 5).

19 In addition, the word "sail" is derived from the Latin "secare to cut" (Webster's, pp. 2000, 2020). As a "steerage passenger. Paris and back" (U 210), Stephen was close to the boat's cutting edge as it made its way through the sea.

20 Freud, The Interpretation of Dreams, S.E., V [1900], p. 394. We notice that Stephen says Haines "woke me up" (U 47, emphasis added). There is much made in Ulysses of "up" as a reference to erection (see, for instance, U 158, U 326, U 541).


22 Ibid., 11. 225-235 (p. 222).

23 Gifford, Notes, p. 425. William Walcott, "Notes by a Jungian Analyst on the Dreams in Ulysses," James Joyce Quarterly, IX, 1 (Fall, 1971), 37-48, sees Bloom, through the "synchronicity" (p. 37) of his dream (see U 370, U 381, U 397, U 528) with Stephen's dream, as the Haroun al Raschid figure beckoning to Stephen. He says that in the "Circe" episode, "Bloom, assuming the form of Haroun al Raschid, is the god Hermes coming to Stephen-Odysseus'
Walcott also mentions Molly's dream (see U 775 and U 780), and states that the dreams are "examples of how the psyches of each hero overlap, blend, and sometimes coincide with the others" (p. 46). Walcott concludes that Joyce "was most of all an extremely perceptive, intuitive psychologist" (p. 46).

The "creamfruit melon" may represent "Moly", a plant-like symbol of immunity, "'the gift of Hermes, god of public ways'" (Frank Budgen, James Joyce and the Making of ULYSSES, Bloomington, Indiana University Press, 1960 [1934], p. 230, quoting Joyce). "Moly", of course, as Budgen points out (pp. 230-231), conferred upon Odysseus immunity from Circe's suggestions of perverse love.

From Mark Shechner, whose book on Ulysses is entitled "Joyce in Nighttown" (emphasis added).

Gifford, Notes, p. 403: "AE (George Russell) has metamorphosed into the figure of the Irish god of the sea . . . ."; p. 34: "... Mananaan Maclir is the Irish god of the sea, who had Proteus' ability for self-transformation."

Shortly after, during one of Bloom's hallucinations, both details and theme are reinforced. "A DARKVISAGED MAN (in disguised accent.) [bids] Hoondert punt sterlink" (U 540) for Bloom-as-female. "VOICES" identify the bidder as acting "For the Caliph Haroun Al [sic] Raschid" (U 540).


Ibid., p. 421. Actually, as Gifford points out, Stephen misquotes slightly, beginning with "and" ("Et") rather than the "but" of the actual biblical verse.

See U 579, and p. 98 below, for another face, that of the dead May Dedalus, which indicates castration.

Thornton, Allusions, p. 414, says "The second sentence in this allusion has no biblical basis. In this context it suggests that Noah fornicated with the animals of his ark, which also has no biblical basis."

Gifford, Notes, p. 199: "Latin: 'Father, he cries.' Stephen imagines Icarus' outcry as he falls. Ovid: 'His lips, calling to the last upon his father's name, were drowned in the dark blue sea' (Metamorphoses VIII: 229, 235)."
Thornton, *Allusions*, p. 30: "Joseph Prescott points out ('Notes on Joyce's *Ulysses*, MLQ, XIII, 142-62) that this riddle occurs in P.W. Joyce's *English As We Speak It*, p. 187. The riddle P.W. Joyce gives is 'Riddle me riddle me right:/What did I see last night?/The wind blew:/The cock crew,/The bells of heaven/Struck eleven/Tis time for my poor soul to go to heaven. Answer: The fox burying his mother under a holly tree.'"


37 Earlier, as he comes to help Stephen, Bloom is directly identified in the narrative as "Incog Haroun al Raschid": "Bloom . . . draws his caliph's hood and poncho and hurries down the steps with sideways face. Incog Haroun al Raschid, he flits behind the silent lechers and hastens on by the railings with fleet step of a pard . . . ." (U 586).


**WHO GOES WITH FERGUS?**

Who will go drive with Fergus now,
And pierce the deep wood's woven shade,
And dance upon the level shore?
Young man, lift up your russet brow,
And lift your tender eyelids, maid,
And brood on hopes and fear no more.

And no more turn aside and brood
Upon love's bitter mystery;
For Fergus rules the brazen cars,
And rules the shadows of the wood,
And the white breast of the dim sea
And all dishevelled wandering stars.


39 Thornton, *Allusions*, p. 12: "As A.M. Klein points out in his article on this chapter of *Ulysses* ('The Black Panther, a Study in Technique,' *Accent*, X, 139-55), the panther was long used as a symbol of Christ."
Stephen himself notes that his father is "the man with . . . my eyes" (U 38).

CHAPTER IV: CONCLUSION

1Mulligan, with whom he has been living, Stephen calls "O mine enemy" (U 197); Lynch, with whom he has been friendly in the past, is "Judas" (U 600, U 615); Bloom he is not likely to see again (see U 696).

2Stephen seems to express in cryptic fashion his decision to leave Ireland during his dispute with Privates Carr and Compton: "Will some one tell me where I am least likely to meet these necessary evils? Ça se voit aussi à Paris. Not that I . . . But by Saint Patrick! . . . ." (U 595; ellipses in original). Stephen immediately sees Old Gummy Granny, with "the deathflower of the potato blight on her breast" (U 595), who says, "You met with poor old Ireland and how does she stand?" (U 595). He replies "How do I stand you?" (U 595).

3Joyce actually left Ireland, taking Nora Barnacle with him, on October 8, 1904 (Ellmann, James Joyce, p. 185). June 16, 1904, the date of Ulysses, is of course the day that Joyce first went walking with Nora (Ellmann, James Joyce, p. 162). As Ellmann, p. 163, says, "June 16 was the sacred day that divided Stephen Dedalus, the insurgent youth, from Leopold Bloom, the complaisant husband."

4Ellmann, James Joyce, p. 659. Ellmann, p. 659, introduces the poem thus: "His melancholy [about his father's death 29 December 1931] was, however, suddenly relieved on February 15. Helen Joyce [his son Giorgio's wife], after a difficult pregnancy, gave birth to a son, who was named in his grandfather's honor Stephen James Joyce. In some sense the birth seemed to countervail John Joyce's death, and James wrote the same day his most moving poem . . . ."

5Ellmann, James Joyce, p. 165: "... Joyce liked to think of her [Nora] as 'sauntering' into his life . . . ."

6Freud, Introductory Lectures on Psycho-Analysis, S.E., XVI [1916-1917], pp. 336-337: "At this point [puberty], then, very intense emotional processes come into play, following the direction of the Oedipus complex or reacting against it . . . . From this time onwards, the human individual has to devote himself to the great task of detaching himself from his parents, and not until that task is achieved can he cease to be a child and become a member of the social community."
Perhaps Stephen’s subjection to the memory of his mother is part of a role he is playing during a ritual one-year mourning period. If so, his psychic paralysis verging on melancholia (see Freud, "Mourning and Melancholia," S.E., XIV [1917], pp. 243-258) might disappear in about a week, at the end of the one-year period of mourning for his mother. His suit of "cheap dusty mourning" (U 18) is growing "threadbare" (U 5).

AFTERWORD


Stephen’s melancholy mourning for his dead mother, parallel to Hamlet’s melancholy mourning for his dead father, is one way in which he identifies with Hamlet.

We remember how Stephen was sensually attracted by masculine hands (see p. 30 above, and P 45-46), and how the touch of another father’s hand, Father Dolan’s, attracted Stephen, but led to a painful betrayal (see above, pp. 25, 26, 31, and P 50-52).

Gifford, Notes, p. 166, points out that this is a misquotation, and that the original reads: "'HAMLET: What? GHOST: 'I am thy father’s spirit,/Doom’d for a certain term to walk the night' (I, v, 8-10)."

Gifford, Notes, p. 203: "Maurice Maeterlinck (1862-1949), Belgian symbolist poet and dramatist, in La Sagesse et la destinée (Wisdom and Destiny) (Paris, 1899): 'Let us never forget that nothing happens to us which is not of the same nature as ourselves. . . . If Judas goes out this evening, he will move toward Judas and will have occasion to betray; but if Socrates opens his door, he will find Socrates asleep on the doorstep and will have the occasion to be wise' (p. 28)" (ellipses in Gifford). Another Maurice, Maurice Beebe, "Joyce and Stephen Dedalus: The Problem of Autobiography," in A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale: Southern Illinois University Press, 1959), p. 67, writing specifically about literary criticism, warns us that "the very abundance of Joyce readings has taught us that the Selective Fallacy is as dangerous as the Intentional one: interpretations convincing enough in themselves tend to refute one another and to demonstrate that any skilled critic can find in the works of any complex writer whatever he is looking for."
As Stephen says during his interpretation of Hamlet and Shakespeare, "in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which then I shall be" (U 194).

I also seriously doubted my overall interpretation once when Jaye Peebles, who very accurately typed most of this essay from my handscrawled notes, and who is familiar with the themes in it, one day typed, instead of "inverted Oedipus complex," "invented Oedipus complex." Her Freudian "slip of the typewriter" gave me quite a start. However, Frank Budgen, James Joyce and the Making of ULYSES (Bloomington: Indiana University Press, 1960 [1934]), p. 105, quotes Joyce on the unchanging nature of Stephen in Ulysses: "At about the time of the publication of the Lestrygonians episode (Ellmann, James Joyce, p. 517: "in 1919, the January number [of the Little Review]"") he said to me: 'I have just got a letter asking me why I didn't give Bloom a rest. The writer of it wants more of Stephen. But Stephen no longer interests me to the same extent. He has a shape that can't be changed.'"

APPENDIX: JOYCE AND FREUD

1Ellmann, James Joyce, p. 10, p. 505, p. 647.

2For example, Sheldon Brivic, "James Joyce from Stephen to Bloom: A Psychoanalytic Study" (diss., University of California at Berkeley, 1970), p. 10, quotes Italo Svevo (Ettore Schmitz), a friend of Joyce's during his years in Trieste, as saying "'In 1915 when Joyce left us he knew nothing about psychoanalysis.'" And Ruth Von Phul, "Joyce and the Strabismal Apologia," in A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale: Southern Illinois University Press, 1959), p. 128, says "Myron Nutting, who during the years of his friendship with Joyce in Paris underwent a short analysis with Otto Rank, writes: 'Jung and Freud were sore points with JJ. He did not seem much interested in discussing them with me anyway.'" However, Ellmann, James Joyce, p. 560, records that "... Myron Nutting ... used to tell his dreams to Joyce and was amazed at the shrewdness of the interpretations Joyce suggested."

3M.A. Goldberg, "Joyce, Freud, and the Internalization of Order," in The Poetics of Romanticism: Toward a Reading of John Keats (Yellow Springs, Ohio: The Antioch Press, 1969), p. 154, says: "Stephen himself looks upon his theory as an extension and clarification of Aquinas. Yet the psychology is more Freudian than Thomistic, more twentieth-
century than medieval. His ethics have more in common with *The Psychopathology of Everyday Life* than with the *Summa Theologica*.

4Ellmann, *James Joyce*, p. 525. Ellmann, *James Joyce*, p. 538, quotes Joyce describing *Ulysses* in psychoanalytic terms just before it was published: "'In *Ulysses* I have recorded, simultaneously, what a man says, sees, thinks, and what such seeing, thinking, saying does, to what you Freidians call the subconscious--but as for psychoanalysis,' he broke off, consistent in his prejudice, 'it's neither more nor less than blackmail.'"

5Thornton, *Allusions*, p. 199: "Apparently Stephen is referring to Freud and his group, but R.M. Adams says... that Magee has not spoken of them, and I can find no reference to them by Magee. W.Y. Tindall... takes 'the doctor' on p. 204.26/202.9 to be the earlier reference meant, but this cannot be, since the *Little Review* version of this episode contains Stephen's statement, but lacks Magee's reference to 'the doctor.'" However, Gifford, *Notes*, p. 189, says of "the doctor": "i.e. Sigmund Freud (1856-1939), Austrian physiologist and psychiatrist who founded psychoanalysis, which Stephen calls 'the new Viennese School'. . . ."


7Ibid.

8Chester G. Anderson, "Leopold Bloom as Dr. Sigmund Freud," *Mosaic*, VI, 1 (Fall, 1972), 24, n.2.

9Ibid.

10Ibid.

11Ibid., 24-25.

12Ibid., 26-43.

13Ibid., 25.


15Ellmann, *James Joyce*, p. 393. However, in a letter to Frank Budgen, Joyce describes the sexual symbolism of the *Oxen of the Sun* episode in a somewhat mechanical fashion himself: "'Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo'" (Ellmann, *James Joyce*, p 490).
See, for example, *The Interpretation of Dreams*, S.E., V [1900], pp. 353-359, and *Introductory Lectures on Psycho-Analysis*, S.E., XV [1916-1917], pp. 153-165.


18 Ibid., p. 706

19 Ibid., p. 450.


22 *Life and the Dream*, pp. 395-397.


25 Ibid., p. 559, quoting Joyce.

26 3rd ed. (London: Faber and Faber, 1964 [1939]), p. 115. Subsequent page references to *Finnegans Wake* will be shown in parentheses preceded by FW.

27 In *James Joyce: Two Decades of Criticism*, p. 15

LIST OF REFERENCES

WORKS BY JOYCE


. *A Portrait of the Artist as a Young Man*. New York: The Viking Press, 1964 [1916]. This is a definitive edition, as the following excerpt from "A Note on the Text," p. 255, indicates: "For this definitive edition, Chester G. Anderson compared Joyce's final fair-copy manuscript, in his own handwriting, now in the National Library of Ireland, with all the texts published in England and America, and with lists of corrections and changes noted by Joyce, some of which were never made in any of the published versions. Mr. Anderson then prepared an extensive list of possible corrections in the current Viking-Compass edition. Richard Ellmann, Joyce's biographer and the editor of his letters, was asked to act as arbiter, and made the final selection.

. *Ulysses*. New York: The Modern Library [Random House], 1961 [1922]. There are some errors in this text, but it is the best available.

OTHER REFERENCES


Anderson, Chester G. "Leopold Bloom as Dr. Sigmund Freud." *Mosaic*, VI, 1 (Fall, 1972), 23-43.


