

CAMPBELL'S MONOMYTH, JOYCE'S AESTHETICS AND A ROMANTIC
READING OF THE *PORTRAIT OF THE ARTIST AS A*
YOUNG MAN AND ULYSSES

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THESIS: CAMPBELL'S MONOMYTH, JOYCE'S AESTHETICS AND A
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MAN* AND *ULYSSES*

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ABSTRACT

Joyce's writing has largely been associated with narrative irony. However, a romantic reading is possible aided by the ideas of Joseph Campbell and Schopenhauer. A romantic is one that uses the narrative pattern of romance: a questing hero successfully achieves his or her or goals, often with a psychological transformation, and the overall pattern affirms a positive moral order. An argument is made regarding Campbell's ideas about myths being rewritten in a more accessible and meaningful way. Aspects from Greek and Gaelic myth can be found in both the *Portrait of the Artist as a Young Man* and *Ulysses*. The quest of Stephen Dedalus exemplifies Campbell's ideas, which are strengthened with the ideas from Schopenhauer and Buddhist philosophy.

CHAPTER 1

RE-IMAGINING CAMPBELL'S MONOMYTH

Joseph Campbell challenged the people of the world to follow their bliss, and this idea reached its milestone with the publishing of *The Power of Myth* in which he was interviewed by Bill Moyers. The six-part Public Broadcasting Service special reached houses and ears otherwise ignorant of Campbell's previous work in the field of mythology and literature. However, the pop-culture exposure also opened the door for critics. Thirty years later, in the wake of post-modern scrutiny, politically correctness, and a one-size-fits-all critique of his theory of the monomyth, Campbell's ideas are anything but mainstream. While many of the critiques still resonate in some shape or form, many academics remain frustrated with Campbell's mysticism as it avoids many academic critiques since it lies in a realm beyond such analysis. Mysticism is the pursuit of communion with, identity with, or conscious awareness of an ultimate reality, divinity, spiritual truth, or God through direct experience, intuition, instinct or insight.

This thesis focuses on the relevance of Joseph Campbell's theories in the works of James Joyce and archetypes to revitalize the idea that there are universal patterns in myths that transcend time and space and are re-written and improved through the passage of time. Such a reading would champion romance as opposed to an ironic portrayal of the foolish haughtiness of youth. The authors who create such mythic works tap into the unconsciousness and from this create motifs that are familiar and yet new. If this is true, then Campbell has insights regarding the human relationship with experience that can be seen in multiple narratives across the globe. The truth that Campbell writes about is the product of a subjective process in which personal

experiences are synthesized and refined and in turn light the way for self-help as individuals can become the successful archetypal heroes of their own stories.

The works of James Joyce are an essential part of the Modernist movement and still invoke headaches for casual and even academic readers. While Campbell interprets much of Joyce's work as a continuation of previously written myths, there are still enough ambiguities in Joyce's writing to justify an ironic reading of his work. Whether Joyce is merely making fun of other writers and their supposed works of art from his respective time period in which he wrote or if he was trying to unify art is still debated. If Joyce's works were in fact a narrative romance, however displaced, instead of narrative irony, the theory that he was intentionally rewriting myths for a higher artistic purpose can hold. The higher purpose would be his aesthetics and the process of creation. From this artistic purpose also comes the need to perceive timeless beauty and to try to create it for all to see in the real world.

Joyce makes multiple references to Greek mythology and even names one of his books in the Latin form of Homer's *Odyssey*; a superficial reading of *Ulysses* reveals an incredibly average day in the life of two ordinary people in Dublin. This day includes a trip to the brothel, flatulence, public masturbation, adultery and an excursion into a dream-like realm. While it's open to speculation whether Stephen Dedalus, who is the protagonist of Joyce's first novel, *Portrait of an Artist as a Young Man* and appears again in *Ulysses*, is finished on his journey or was ever on one in the first place, it can't be denied that he has changed, if not transformed, after the brothel chapter. Also Leopold Bloom, the Ulysses of Joyce's novel, has found a means of reconciliation with his wife, which makes a romantic reading possible. While there is plenty evidence of irony in Joyce's novels, I will argue that they ultimately fulfill the markers of a displaced narrative romance.

Joseph Campbell feels that Joyce is pushing forth a new theory of aesthetics by rewriting old myths and their protagonists to exist in a modern retelling. However, the Campbell reading of Joyce remains valid in that the irony of both novels layers a humanistic story about nobody special going through a modern story about transformation and improvement. Is *Portrait of the Artist as a Young Man* an incomplete Bildungsroman? It is evident Stephen becomes a more compassionate person due to his contact with Bloom, who is ultimately the hero of *Ulysses*. Both *Portrait of the Artist as a Young Man* and *Ulysses* show a developing Stephen Dedalus. Their stream of consciousness increases in sophistication as Stephen grows older and wiser.

In *Creative Mythology*, Campbell argues that it's up to the artist to arrange the forms of time to show the energy that is inherent in every human being. Joyce accomplishes this metamorphosis in *Ulysses* through Leopold Bloom, who is more than a rewrite of Odysseus as he also symbolizes the archetypal humanist in the modern world.

Joseph Campbell, in his work *Hero of a Thousand Faces*, acknowledges that while cultures may differ in terms of values and language, their myths have certain patterns that transcend time and space. He uses the term *monomyth* to describe the universal stages that heroes journey through. Campbell thinks that James Joyce, via *Portrait of the Artist as a Young Man*, offers a prime example of a hero undertaking a heroic quest. The stages that young Stephen Dedalus goes through are similar to the monomyth and include the idea of psychological transformation: he is following the lead of his unconsciousness through stages that reveal a previously unimagined world and self-image beneath his immediate reality. This glimpse into the unknown allows for a positive psychological transformation and ultimately a more meaningful life. While it is far-fetched at best to become the next Luke Skywalker, relating one's life to the quest in a metaphorical way based on an individual's subjective

relationship to time and space isn't. If such is true, there is room to make a romantic defense of the works of Joyce.

In *Wings of Art*, both a book and a video series, Campbell argues that Joyce fine-crafted the stages of the quest through *Portrait of the Artist as a Young Man* and *Ulysses*. Originally named Stephen Hero, *The Portrait of the Artist as a Young Man* takes a young Irish boy going through conflicts while growing up. *Portrait* starts with a clear theme of alienation. Young Stephen is not a good athlete, which is demonstrated on the football field early on. His alienation from his peers goes beyond sports, however. Stephen is noticed and recruited for the priesthood. Beyond that, the issues with his father and mother add to the black sheep aspect that in turn leads to self-image problems.

Stephen Dedalus is a direct reference to Daedalus, the father of Icarus. This myth, like the one about Ulysses, has been rewritten and put into a more modern context. Stephen Dedalus is in fact a combination of both Icarus and Daedalus with the city of Dublin as its setting. Instead of fleeing Midas, the Minotaur and the labyrinth, Joyce turns Dublin into a hellish maze of people trapped into the humdrum of their little circles in reality. The maze can also be compared to the youthful confusion of young Stephen Dedalus. Joyce's creative rewriting of the fall of Icarus is followed by a rewriting of another Greek myth, the Odyssey.

Campbell thinks that the artists from the twelfth century have been responsible for creating new versions of old stories. These writers are what Campbell call "creative mythologists." Such artists understand archetypes that transcend space and time and find ways to make sure that inspiring stories of self-development through adversity are accessible.

While taking cultural and religious myths from different times and regions and finding patterns may have a universal appeal with respect to the human condition, this approach is not

without its critics. However, Schopenhauer's ideas about will and a further connection to Buddhism light the way for a transcendence in terms of perception. While humans may be programmed to view reality through time and space, it doesn't mean that what we see is the whole of reality. Buddhist philosophy claims that the world is full of illusions around us and distract our consciousness into endless suffering and circles of unhappiness. One way to counter suffering and overthinking is through self-mastery or through Zen Buddhism.

While most psychologists after Freud would admit that not only does the unconsciousness exist but manifests in terms of behavior and ideas, very few have mapped it out in a meaningful, systematic way. The idea that the unconsciousness lies underneath the surface is essential for understanding Campbell, Schopenhauer and Joyce's aesthetics. The patterns Campbell studied involve world mythology, which points to patterns that seem to transcend time and space. On the other hand, Campbell thinks all humans have an in-built compass to not only start the quest, but finish it—if they only follow their bliss to the end. Stephen Dedalus is such a hero penned by Joyce and through his exploits a theory of aesthetics is articulated. Joyce can be seen as a creator of neo-myths that allow inspiration in dealing with contemporary issues and lighting the way for new interpretations and works of art in the future.

CHAPTER 2

FINDING ROMANCE IN THE YOUNG ARTIST

When we think of heroes and the context they were traditionally found in, it's not hard to imagine burly males swinging axes and saving women from villains and their followers. Modern versions change the appropriate garb and have their characters wield fantastic technological gadgets instead of bows and spears. While plot, setting and characters may differ, the archetypal quest has largely remained through the test of time. Some of the stages the hero in question goes through involve receiving help from an expected source such as an old wise man or finding a new world previously undreamed of. Campbell thinks the majority of plots from Western Literature borrow from the same general plot: The Hero's Journey. If such ideas seem far-fetched, let us not forget the success of *Star Wars*, which may be the best retelling of a timeless story. So, if the Hero's Journey has stood the tests of time, what is its relevance in modern society and Literature? Joseph Campbell answers this question arguing that James Joyce carries on this tradition through a hero's quest on an almost purely psychological journey with minimal head bashing.

While many critics point out that Joyce's *Portrait* and *Ulysses* are full of contradictions and red herrings, the story of Stephen Dedalus can be read as a tale of romance which is crucial to establishing both the ideas of the hero's quest in *Portrait* and *Ulysses*, and at the same time, the development of an aesthetic theory of art. Both of these arguments are defended Campbell in his famous series of lectures, *Wings of Art*.

According to Joseph Campbell, the works of Joyce not only embody the hero's quest but give insights to a thing-in-itself approach to aesthetics. The novels by Joyce have, for the most

part have outlived their critics—at least the ones who approved of the banning of his books. The question must be asked, has Joyce been weighted and measured to the point where his work belongs as a historical appreciation section of a literature class? Sadly, Campbell didn't live long enough to refute many of his critics in the nineties, but that is not to say he didn't have plenty of help. Critics such as Segal championed many of Campbell's ideas and helped keep them relevant despite multiple critiques of his novels.

The works of James Joyce are an essential part of the Modernist movement and still invoke headaches for casual and academic readers. In *Portrait of an Artist as a Young Man* there's a young intellectual going through trials and ending with famous rebuttal of his family, country and religion. However, that is not the end of the journey of young Stephen Dedalus. Joyce's *Ulysses* shows his return to Dublin. While Campbell interprets much of Joyce's work as a continuation of a myth, there are still enough ambiguities in Joyce's writing to take away from that outlook. While Joyce makes multiple references to Greek mythology and even names one of his books in the Latin form of Homer's *Odyssey*, a superficial reading of *Ulysses* reveals a not so epic day in the life of two ordinary people in Dublin. This day includes a trip to the brothel, flatulence, adultery and an excursion into a dream-like realm. While it's open to speculation whether Stephen is finished on his journey, in *Ulysses*, it can't be denied that Stephen Dedalus has been transformed after the brothel chapter and Bloom has found a means of reconciliation with his wife, both of which make a romantic reading possible.

According to Foulke and Smith, a narrative pattern is “the implicit form of a sequence of events that guides our expectations as we read” (Foulke and Smith 10). Aside from the form, the use of words with respect to connotation and denotation are important as well (Foulke and Smith 10). There are four narrative patterns or mythoi as Northrop Frye likes to call them. Irony,

Comedy, Romance and Tragedy have survived the whole of Western canon; these four basic patterns are like “common denominators of specific plots, groupings of characters and sequences of events that are capable of variation and transformation” (Foulke and Smith 11). The two genres most associated with Joyce’s work, irony and romance, are often seen in binary conflict. For example, the most common form of a romance would be a heroic quest, while the bread and butter irony would be the anti-quest in which the supposed hero goes on a series of meaningless errands while progressing towards nothing (Foulke and Smith 13). As Frye argues, irony is a “parody” of romance, inverting its expectations and outcomes. Aside from that, mode is also important when judging the genre of literature. Every piece of art belongs to a historical context which in turn is based on presuppositions that modify and change the narrative patterns to suit the taste of a particular period (Foulke and Smith 18). Audience and history play a role in not only how a work of art is received but also culturally acknowledged. For example, a story about a group of Turkish noble brothers plotting and ultimately killing each other in the sixteenth century in the heart of the Ottoman empire may not have had the same allure for an English audience during the same period of time. This is why most novels cater to the time and place they are written in—to make sure the audience is in a position to maximize their appreciation of the work of it.

Lastly, writers adapt or modify a narrative and include their own ideas about morality, politics and human action. Such writing is called displacement (Foulke and Smith 33). In other words, while most romantic stories are from the Middle Ages and before with warriors, monsters and tough guys putting the World Wrestling Entertainment’s stylings to shame, it doesn't mean romance is dead. What is important is that a contemporary artist include a believable, novel way to be a hero.

According to Foulke and Smith, such a rewriting gives the reader a glimpse into the psychology of the author (Foulke and Smith 33). While this type of analysis originated with Freudian psychoanalysis, it has since expanded into a Jungian umbrella and gone beyond issues with instinctual desires gone wrong or early memories. Jung, like Joseph Campbell, believes there are more ways for the unconscious to manifest itself and repressed sexual drives are just one example of how this can happen. If the works of Joyce are to hold romantic weight, then there clearly must be references to morality, such as rewriting old myths with modern messages. Aside from that, the hero must clearly be able to articulate the desirable, struggle for it and complete the quest (Foulke and Smith 47). To avoid an ironic labeling, the quest Stephen Dedalus is on must not be in vain and avoid meandering through an ironic world of pointless ventures (Foulke and Smith 864).

According to the Bible, Stephen, who later became Saint Stephen, was the first to speak against Moses and the old establishment of religion. The name invokes rebellion, suffering and ultimately martyrdom. This aspect can be seen in a young Stephen Dedalus as he questions his own historical condition. *Portrait of the Artist as a Young Man* reads as a Bildungsroman and details the romantic quest of protagonist, Stephen Dedalus. However, while Stephen leaves Dublin at the end of *Portrait*, he finds himself back there in *Ulysses* with chapters that mirror Homer's *Odyssey*. Not only is Stephen growing more mature, but he's also becoming a better writer.

Portrait of the Artist as a Young Man also has some issues if it is to be considered romance. For one, young Stephen wishes to create art and make the world better. However, he himself is running away from family, church and country. If the end of *Portrait of an Artist as a Young Man* is the end of Stephen's journey, there are some complications. For one, why would

we want to help that from which he doesn't want to be around or tied to? If he is interested in the progress of humanity, why is he so aloof from his own human connections? This conflict isn't addressed specifically but actions speak louder than words. One answer to this is the idea that his quest spans two books and he isn't fully finished. If this is true, then his famous dismissal of family, country and peers is just a halfway point (Joyce, *Portrait* 218). Like the biblical Stephen, he has questioned the old covenant which would be the established rules set forth by his church and country. He is openly critical of his country and father's life but has no idea of how to be the intellectual he thinks he is. His only plan is to run which isn't much like the mythical Daedalus and more like a wayward Icarus character. As of *Portrait*, it's not hard to see a rewriting of the myth of Saint Stephen but what about Daedalus?

Daedalus was a master craftsman in Greek mythology accredited with building the labyrinth that housed the Minotaur as well as forging the wings that Icarus tragically flew too close to the sun. As for the labyrinth reference, this could represent the mind of Dedalus. In the myth Daedalus was forced to live in a tower by the King of Crete and nobody was allowed to visit him. His reward for making the labyrinth was to be confined because he was the only one who knew how to get through the labyrinth. So, after making a master work, he was forced into jail-like conditions because of his knowledge. He was trapped, which is just how young Stephen feels with respect to his country, family and church. The maze in question isn't a physical place, for it is the one he has constructed in his own head. Just as in the myth, the maze was so effective that it led to many heroes dying or getting hopelessly lost. The labyrinth could represent the traps of the ego, a possibility not acknowledged until *Ulysses*, Chapter 3.

Also, while Stephen has no son, he has a self which can be represented by Icarus. This is the part that needs to die before he can truly fly with the wings of art as Campbell envisions.

Through the stream of consciousness, it's a story through the mind of that part of Joyce which is lost with the passage of time. Icarus represents the foolish arrogance of youth. This rewriting of the myth then shows that instead of losing a son, he sheds his immature undeveloped ideas of art and relationships.

Romantic themed novels often have a hero going to great lengths to get the attention of a woman they are interested in. Stephen does have a romantic interest named Emma, but his relationship with her is hardly epic. He is smitten with her but she has no idea of his feeling for her, much less his own existence. However, the young Stephen never consummates his passion as he merely places her on a pedestal and internally fantasizes about their love. The reader is never given any information about her beauty, only that Dedalus fancies her. On top of that, no qualities or sweet actions are appreciated in the novel. The hero of this story idealizes a girl without actually having contact or her company (*Portrait* 111). Like his theory of art, she is an abstract or theory that he internalizes and never actualizes. This lack of action approaches the irony because much of the novel is about Stephen using his intellect to find out what is important in life. Yet, through being this way he is estranged from actually knowing and pursuing love and has yet to arrive at his own ideal of himself. The fact that he seems content to idealize her may be on purpose to show his incompleteness and shortcomings—especially with relationships. If Stephen is undertaking the archetypal hero's journey, he is still in progression at the end of *Portrait of the Artist as a Young Man*.

In fact, at the end before leaving Dublin, Stephen's friend claims the artistic endeavor Stephen is on could all be a scholastic stink (*Portrait* 191). In other words, he could be creating the very same generic art he thinks he is rebelling against. Joyce identifies such fiction as either didactic or pornographic art (*Wings* 2). Joseph Campbell is convinced that Joyce, if anything is

making fun of such dime novels and certainly not emulating them. If such novels were a norm at the time Joyce was writing these two novels, it is not hard to imagine why he would take shots at them in his own work. However, the end of *Portrait* is a new beginning for Stephen, for he is not yet the person he needs to be. If the journey of Stephen Dedalus concluded at the end of *Portrait*, an ironic interpretation is much more feasible. However, there is *Ulysses* to contend with.

Aside from the content of the novel, Joyce uses a modernist technique called stream of consciousness to carry the plot out. The book is portrayed through the mind of a boy who is getting older and wiser. Every inner thought chosen to be shown by the author is supposedly from the perception of the protagonist. In *Portrait of the Young Artist as a Young Man*, the words used, the complexity of language as well as the theory of aesthetics develops in an upward trajectory. In other words, the protagonist is getting older and more developed.

However, *Portrait* ends with some diary entries and vague references. Critics have pointed out that this leads the reader to believe he is no closer to where he was at the beginning of the novel in terms of maturity or creating art (Levenson 1017). Robert Martin Adams claims that the end is fragmented, anti-climactic and confusing unless one includes the diary writing as a detachment from the past (Levenson 1018). There is another theory as to why Joyce used diary entries at the end. If Dedalus is on a journey to find his way into creating art, it is safe to assume part of this self-development is psychological in nature. If that is true, then, what better way to include personal insights than to have a protagonist share his diary?

The diary may not be immature gibberish in the least as it makes a reference to Celtic mythology as well as Yeats (Dilworth and Ward). Joyce makes an allusion to “The Hosting of Sidhe” and the Celtic mythological figure Niamh:

The host is riding from Knocknarea
 And over the grave of Clooth-na-bare;
 Caoilte tossing his burning hair
 And Niamh calling away, come away:
 Empty your heart of its mortal dream.
 The winds awaken, the leaves whirl round,
 Our cheeks are pale, our hair is unbound,
 Our breasts are heaving, our eyes are a-gleam,
 Our arms are waving, our lips are apart;
 And if any gaze on our rushing band,
 We come between him and the deed of his hand,
 We come between him and the hope of his heart.
 The host is rushing 'twixt night and day,
 And where is there hope or deed as fair?
 Caoilte tossing his burning hair,
 And Niamh calling Away, come away

In the myths, Niamh is a fairie-like figure who takes the human Oisín to her home Tír Na Nóg (Oisín). They fall in love and life is plush for a while. In “the Hosting of the Sidhe,” Niamh is calling out “away come away, empty your heart of this mortal dream” and Stephen, with some of his diary entries, uses language that sounds as if he is seeking an escape (Dilworth and Ward).

Tír Na Nóg is also called the land of the youth. According to the myth, after a few hundred years, Oisín wants to visit his home Ireland and Niamh reluctantly agrees under one condition (Oisín). If he touches the ground in Ireland, he will turn old and will never be able to

see Niamh again. What's interesting is that he actually has to touch the ground in Ireland to begin aging. Most people who walk on two legs or without the ability to fly at all would see Ireland as a trap given the situation. However, Stephen Dedalus isn't just anybody and if he can keep metaphorically flying, he may be able to continue his quest and avoid becoming a blind old man, which was the case for Oisín (Oisín).

There are two lines of the poem "The Hosting of Sidhe" that add further intrigue. The lines "We come between him and the deed of his hand, / We come between him and the hope of his heart" (Yeats). The goals of young Stephen Dedalus at this point can be called slightly idealistic and artistically inclined. Writing is one of the deeds of the hand, and the hope of his heart is to be an artist. However, part of the quest is figuring out just how. *Portrait* ends with this cryptic reference to Yeats and it's not hard to see that fleeing Ireland, his country and history like a whipped dog may be the exact opposite of what he needs to do. The allusion to Niamh beckoning him to Tír Na Nóg, a mystical heavenly place, can be connected to Icarus and flying to close to the sun and disappearing forever. Instead of death by drowning, it would be more like death by absence as he would be fleeing into this faerie realm. Also, the Icarus connection is perhaps Joyce hinting at his realization to shed the immature arrogance of his youth and allow that part of himself to join the fairie in the land of eternal youth where such immature standpoints belong.

From a psychological perspective, if the quest has both internal and external components, perhaps the rewriting of the Icarus myth involves resisting temptation to run away aimlessly like a child. Even worse, Joyce plays on the curse of Oisín in that he would be a blind old man if he were ever to be grounded in Dublin. After reading *Portrait*, no can deny that Dedalus needs to fly, but where?

Another connection to Dedalus and Oisín is that Stephen, like Oisín, touches down to the earth of Ireland in *Ulysses*—the very place Dedalus had been intent on leaving at the end of *Portrait*. The temptation to run and live forever with a beautiful fairy is negated at the end. In his desire to be an artist, Joyce/Dedalus is full of competing internal impulses in his youth and the “come away” proves another one of infinite youth. However, our answer to what Stephen decides to do is not given through a diary, as his fate is delivered in *Ulysses*, which takes place over a day in Dublin, Ireland.

The problem isn't that he is running away so much as hoping to find the next stage in his personal quest. Icarus ultimately fails because he flew too high to the sun; however, Stephen Dedalus has yet to really map out a sun as of yet, so perhaps the rewriting of the myth involves an internal struggle in which the excessive part of his own self, flies and dies off into the ocean. Whether this fleeting part of one's self goes into the ocean, or some fairy world, it is leaving the material world. This alone creates an interest as can this fleeting part ever come back? And with it, would it bring insights from another world/realm?

A diary is a personal form of expression that is not written for an audience other than oneself. Having broken off from the narrative at the end of *Portrait* allows the reader to see the private self of what was previously a public-self (Levenson 1018). Levenson also points out that once one starts writing a diary, how does it end? If it is a text concerned with personal insights and revelations, then it technically ends when one dies as that would be the ultimate cessation of one's ability to write. It would appear that Joyce used the diary to show detachment from history and also show young Stephen's need to express himself in a novel way. The allusion to Niamh and Tír Na Nóg shows that the detachment is limited, for Dedalus is not writing a subjective diary randomly placed at the end of *Portrait*. There is a clear allusion to a myth in which the

hero comes back from the land of the young to live in Ireland. Stephen, at the end of *Portrait* is incomplete as he is leaving Dublin with ideals and hope but has nothing concrete in terms of how to go about the artistic process he's dreamed of (Dilworth and Ward 101).

One of the last diary entries involves a prayer to an "old father" which is another allusion (Joyce). Stephen is named after the father of Icarus, but here a part of him is about to take a flight. The old father he is praying to/seeking advice from is none other than the original Daedalus. This allusion seems to be the childlike, arrogant part of his personality wishing to extend beyond his current standpoint in life (Levenson). Beyond that, it would appear that young Stephen's desire to leave his country, culture and religion alone is brash haughtiness. At this point, the aspiring artist is as confused as ever with how to approach his relationship with culture, religion, nationality and most of all, art.

CHAPTER 3

THE ROMANCE OF *ULYSSES*

In Chapter 3 of *Ulysses*, Dedalus hints at having an existential crisis. This crisis, according to Campbell, is crucial to understanding the rest of the novel (*Wings* 3). Stephen utters the words “Ineluctable modality of the visible,” which philosophically means the inescapable necessity of the visible (*Ulysses* 32). This isn’t the best way to start a chapter indeed! But Joyce gives clues later on in the chapter by mentioning the *nacheinander* and the *nebeneinander* (33). Both of these words refer to Gotthold Ephraim Lessing’s ideas on the difference between poetry and painting (Lessing). In his famous work he argues that poetry is concerned with time while art is concerned with space (Gotthold Ephraim Lessing). Stephen feels limited by his inability to get to the thing in itself.

Nebeneinander means next to each other or side by side while *nacheinander* means after one another or extended in space (Gotthold Ephraim Lessing). Dedalus is musing about poetry being an art concerned with the extension of time or even the unification of it. However, he is trapped in space-time, and this is the conundrum. Is the absolute accessible? This idea is discussed later from a Campbellian perspective in which German idealism is referenced. Stephen’s Lessing allusion is further reinforced by the idea that Gotthold was also famous for writing a play called *Nathan the Wise* in which Saladin, the Knights Templar, and a Jewish Merchant named Nathan work to diffuse tensions between Islam, Christianity and Judaism (Gotthold Ephraim Lessing). The play is famous for preaching religious tolerance in the shadow of the Enlightenment. Joyce is hinting at an idea of a universal spirituality in which the truth or thing in itself would be what the world’s three major religions profess to have exclusively: the

truth of god. For the purpose of this thesis, the truth of god or the thing in itself will be used interchangeably. This way, Campbell's ideas of religious transformation fall in line with German Idealism and finding the thing in itself.

There's also mention of the demiurge in Chapter 3 of *Ulysses*. The demiurge is the supposed subordinate being in Gnostic philosophy which made the world and ideas but could also be an individual who creates autonomously. However, this reference isn't over with a simple definition because Stephen says it in Spanish and in plural form. Putting it in plural shows that there is more than one urge from the demiurge and that he has more than one thing to create. It's a play on words in a foreign language to further his uncertainty on how to be a true artist and not some porn writer creating scholastic garbage (Campbell, *Wings* 3). Also, of note is the idea that there is truth in all religions; it's the interpretation of scriptures that largely creates the divide. Stephen has obviously not ruled out spirituality, but his disdain for the church and Catholic priests is made obvious in *Portrait*. What's clear is that he is musing to himself about what it takes to create real art and what it might look like if he were ever in a position to do so (*Ulysses* 32).

In *Wings of Art*, Campbell claims that Stephen realizes while walking on Sandymount that something is missing in the scheme of things (*Ulysses* 32). The new maze is the one that is stopping him from being in a frame of mind to create art. Campbell says he wants to move into a state of pure being and create art but there is one more obstacle: his ego (*Wings* 4). The ego blocks Stephen from authentic artistic endeavor. The treasure Stephen seeks is the absolute, the thing in itself open up his creativity.

Stephen wonders if he could be like Daedalus from the myths—the master craftsman. He is standing on the shore asking himself could he be selfless, which would be the opposite of

acting through the ego? He is testing whether he could truly overcome his ego. Does he have the ability to be truly compassionate? According to Campbell, the new trap isn't a physical place as it was made out to be in *Portrait* but an internal one (*Wings* 4). The new labyrinth has evolved and so must the new Daedalus. While the original maze might have been Dublin in *Portrait*, in *Ulysses* the new maze is inside his own head. Now, Dedalus must spread those wings and escape the traps of his own history. Daedalus was famous for constructing a labyrinth to keep a half-bull hybrid from coming out and showing the world it exists. It was seen as an embarrassment to be kept hidden away from society. The Minotaur in a labyrinth can symbolize trying to keep the unconscious trapped and out of a state of being. As *Ulysses* shows, that labyrinth is in Stephen's own head and if he can get out of it, he might be the romantic hero Campbell describes.

Throughout *Portrait*, Stephen is confused about what is important to himself and is selfish and self-absorbed. However, if the block is inside his own head, and more specifically his ego, then what he is seeking is within. In *Ulysses*, Stephen does make actions that could fit Joseph Campbell's idea that Stephen is a romantic hero who manages to cancel his own self-interest and ego (*Wings* 3). Campbell thinks this is the purpose of Stephen's quest in *Ulysses*. On the Sandymount shore, Stephen says "He now will leave me. And the blame? As I am. As I am. All or not at all" (*Ulysses* 45). The "he" could be his ego or the younger version of himself that is the main character in *Portrait*. The "all" is the ego-less Joyce who is writing these books and trying to recreate a mythology.

Campbell also thinks that Joyce is referencing Kantian philosophy and admits that when Joyce penned his famous diatribe against culture, religion and family he was talking about the historical conditioning that comes with living in time and space (*Wings* 3). As mentioned previously, Campbell would call this an initiation, like a coming of age, which is an essential part

of the quest. The Niamh reference made earlier about the diary entries also shows that Irish myths inspired Joyce enough to include them in a rewriting of an ancient Greek play. While young Stephen isn't staying forever in Tír Na Nóg, he is tempted to do so.

However, if historical conditioning is that powerful and shapes our ideas and values, how does one get to the thing in itself? Campbell's answer to this involves Stephen's musings about the drowned man in the Chapter 3 of *Ulysses*. He notes "that If I had land under my feet. I want his life still to be his, mine to be mine. A drowning man. His human eyes scream to me out of horror of his death. I . . . With him together down . . . I could not save her" (42). Stephen's thinking is dark and he isn't very certain about much of anything at this point in the novel. The drowning man could represent his father and he now sees that his attitude and rejection of him was brash at best. Stephen wants to go back to the way things were and is in a way in denial of the moment. He realizes he was weak and not the cocky young man he thought he was at the end of *Portrait*. He sees that his history conditioned him to act that way to his father and leave Ireland. He is not the free spirit he thought he was/is. He is blaming himself for his mother's death and to Campbell, the drowned man is symbolic of that essence outside of phenomenal experience that Stephen is looking for (*Wings* 4). It also represents a test of sorts for Stephen to act without the constraints of his conditioning and or what Campbell would call ego. Initially, in *Portrait*, he wants to create art as an extension of his own fame to gratify his ego. He acknowledges constraints and superficially casts them aside only to realize on Sandymount nothing significant has changed.

To Campbell, Stephen is asking a question central to the philosophy of Schopenhauer. In his essay "can you forget yourself and move to help another. It has nothing to do with duty but spontaneous action" (Campbell, *Wings* 4). This is action without utilitarian calculation. To

Schopenhauer such actions prove that you and the other are one. Campbell outlines a Schopenhauer's idea that "with few exceptions, we are bound to strive and suffer greatly." There are, according to Schopenhauer, ways to reconcile this, however. And this is what Stephen Dedalus is struggling with in *Ulysses*. One way is to embrace the pursuit of aesthetic experience and artistic production (Wicks). The first step in overcoming ego involves appreciating and creating works of art that are not ego-driven. However, is that enough? How are we to know that an artist is making real art versus gratuitous garbage? The answer is to be compassionate in action and to treat people as ends in themselves. The last part of this ego defying philosophy involves an ascetic resignation from embodied existence, which entails forgetting the lures of the material world (Wicks). Doing so allows one to get over the misery of existence in different ways and allow one to diminish both one's own suffering and that of the world (Wicks).

Schopenhauer's philosophy almost looks like the outline of how to become a Buddhist monk. However, the need to create art adds a further calling than donning robes. Campbell thinks this is what makes a true creator as he or she embodies a connection between the world of time and space and the thing in-itself (*Wings* 4). Such pure action is the missing piece that Dedalus muses about on Sandymount.

With these philosophic underpinnings, *Ulysses* is displaced narrative romance. While some aspects of the myth rewrite seem strange such as the fact that *Ulysses* takes place within a day as opposed to years of tribulations, there is meaning in *Ulysses* in that Stephen and Bloom end up meeting and filling each other's voids.

If one looks deeply enough into oneself, one will discover not only one's own essence, but also the essence of the universe. For as one is a part of the universe as is everything else, the basic energies of the universe flow

through oneself, as they flow through everything else. So it is thought that one can come into contact with the nature of the universe if one comes into substantial contact with one's ultimate inner self. (Wicks)

This idea suggests that an individual can subjectively tap into the nature of the universe or what Hegel would call the absolute. This could be the solution to the problem Stephen is deliberating over at the Sandymount. So, does Stephen attain such an enlightened standpoint? Campbell thinks the answer is in the brothel chapter of *Ulysses*. Also, of note is Bloom's chapter on Sandymount. This place seems to bring out the worst in people and also show the individual's ego traps. For Stephen, it's his conditioning and inability to reconcile the person he thinks he is versus the true artist. For Bloom, it's his lust for members of the opposite sex. In a way, he is no worse than Molly after his public ejaculation on the Sandymount.

Chapter 15, the brothel chapter, takes on a dreamlike quality as people from the past and present impossibly appear. Stephen's mother tries to rip his heart out and asks him to repent. While not real, this encounter could represent his refusal to pray at her funeral. It could be a shot at his arrogance and dismissal of his country and family to go to Paris. It's as if his demons and traps of the ego are confronting him at once. Bloom tries to pull Stephen along with him after Private Carr attacks him (499). Bloom gives Stephen his ash plant, but Stephen tells him that this is just a feast of pure reason (499). Before that, Lynch notes that "he likes the dialectic, the universal language" (499). This is another allusion to German Philosophy, more specifically, Hegel. Hegel's dialectic can be seen in both *Ulysses* and *Portrait* in that Stephen has a thesis, finds the antithesis and moves on to a higher understanding that synthesizes everything. Referencing the Kantian idea that we are trapped perceiving the world via space-time is not an accident. We are subject to the limitations of our bodies and minds. Entertaining such thoughts

hints that there might be something beyond the physiological. The thing in it-self transcends time and space according to Kant. The feast of reason Stephen is referring to could be a look into another dimension in which time doesn't exist and everything can happen at once. Its dream-like state also shows the power of the unconscious. Bloom and Stephen are visited by past memories as well as dead relatives. Stephen is also visited by combinations of memories and dreamlike manifestations of experience that hint at an unveiling of his own subconscious. He is outside of what Kant would call the trapping of experience in space-time (Campbell, *Wings* 4). Kant just accepts that we are doomed to see the world a certain way while Schopenhauer feels that through the right action, a person can achieve a harmony between fellow humans and the constraints of the ego fall away (Campbell, *Wings* 4).

In the brothel chapter, Stephen faces his excess bondage keeping him from gaining his creative standpoint to make art as it should be made (*Wings* 5). This feast of reason and bizarre hallucinations in the chapter seem like a parody of sorts but what it could also be seen as an initiation. Campbell talks about falling asleep to be reborn, which is the state Dedalus is in at the end of the chapter (*Wings* 5). If Campbell is right in that the Private Carr beating is symbolic to of the crucifixion, then Stephen's waking up could be the resurrection (*Wings* 5). The father is Bloom and the son, or Christ figure, is Stephen.

Also, in this the chapter the relationship between Bloom and Stephen changes. Their meeting follows the romantic idea that they are destined to meet. Bloom is noted for his humanism multiple times in *Ulysses*. As Campbell observes, "Bloom is concerned with Stephen's finances and making sure he has enough and isn't robbed further" (*Wings* 5). Such sentiments are beyond the duty of two people who have just met. Bloom's humanism is what makes him the hero of the story as he leads by example.

After the brothel chapter in which Bloom follows Stephen fearing he will lose money, Stephen ends up giving money to a person in need. Corley is having a rough time and asks Stephen if he can help him out with a job (509). Without much thought at all, Stephen gives him a half crown, an act which surprises Corley enough to question the giver if he was sure he wanted to part with so much. This act fits an act of compassion in the sense that Campbell discusses because Stephen doesn't even think about it or what he could gain. He simply acts. Stephen has demonstrated a different side of himself after the infamous brothel chapter.

Humanistic tendencies are routinely demonstrated by Bloom and come in the form of a moral theory instead of a prescriptive religion. Campbell thinks Stephen is behaving in a way to similar to what Schopenhauer describes in "The Foundation of Morality." This essay discusses how one can attempt another person's rescue while forgetting his own safety as a part of instinct, or as Campbell says a spontaneous act (*Wings* 4). In other words, the act must be second-nature and a part of one's natural being. In this example, the natural part is being willingness to place oneself at risk to help another. The agent who is deciding what to do does not calculate his own safety or a cost benefit analysis to maximize pleasure and instead acts impulsively. According to Campbell, Bloom represents the unification of an "I that is you and a you that is I" (*Wings* 4). With his compassion and philosophical mindset, Bloom has become a hero worth emulating. He accepts his cheating wife and still treats her well and follows Stephen around Dublin offering his help and support without a second-thought. Stephen too in his impulsive act of charity towards Corley is beginning to embrace Bloom's humanitarianism.

Another mythical coincidence is further highlighted when Stephen notes the luminous light coming from Molly's window. This light is a marker on the road map for him to follow. Beyond that, there's the partaking of "the mass product, the creature cocoa" (*Ulysses* 567). The

“mass” could be a reference to the Christian ritual in which the blood of Christ is ingested and communion made. Also, cocoa is known as the food of the gods so perhaps he is making his own unique communion. Bloom and Stephen also share a urination session together which is the last thing they do before Stephen departs (591). The biblical connection contrasts the idea that the only thing they have had or will have in common is combining each other’s waste.

While the scene in the brothel can seem ridiculous, Joyce’s language reveals something else. Throughout the story, Bloom is shown thinking to himself in everyday places such as in an outhouse earlier in the book. Joyce wants to include all parts of humanity—even the bawdy aspects. Joyce is saying that urination is a necessary part of life. The mutual urination scene comically connects with Campbell’s idea that an I that is you and a you that is me, a concept that is central to the thought of both Hegel and Schopenhauer (Campbell, *Wings* 4). Although crude, a symbolic union is demonstrated suggesting a new Stephen. He is different after the brothel chapter; some initiation to a higher form of being has taken place. These passages also show that Stephen is now living up to his given name in that he is making a new covenant with Bloom. If Campbell is right in that the Private Carr beating is symbolic of the crucifixion, then Stephen’s waking up could be his resurrection (*Wings* 5).

In the original *Odyssey*, Odysseus is without his son till near the end of story. Stephen is quite similar to Telemachus as they are near the same age and are shown to have a lot of potential but are still searching for answers. Stephen is the novel’s Telemachus to Bloom’s Ulysses.

Despite his own character flaws, the heroism of Leopold Bloom is shown through compassion at different times. The most obvious is his kind treatment of Stephen. He treats him as if he was his son which isn’t hard to imagine given that his own son passed away years before they met. Bloom does have masochistic pleasures, but he is also genuinely interested in Paddy

Dignam's poor children and in the sad state of Mrs. Breen and Mrs. Purefoy. Bloom is the only one in Barney Kiernan's bar to feel compassion for Mrs. Breen and later, at the maternity hospital on Holles Street, to have any compassion for Mrs. Purefoy. He feeds the gulls as well as runaway dogs. While some critics have said Bloom fails to fulfill a hero-like figure in its entirety and hence he fails as a character, it's likely because they are expecting a he-man like figure. Bloom is a compassionate person showing a Schopenhauer form of humanism to everyone he comes across. As a non-practicing Jew, Bloom lives his life by the Golden Rule without so much as a second guess and this shows a humanistic way to live by the philosophy.

Joyce uses the archetypes from the original myth but rewrites them to include Modernist philosophical and scientific ideas. He isn't just recycling the myth, he is reinventing it to make it relevant. It's not enough to just rewrite the myths, but they need to represent a hero answering to the challenges of the time/era in question. Such is a universal spirit that transcends two men walking around on a given day in Dublin. While myth isn't anything new, the rewriting of what it means to be human in space and time is necessary as our consciousness develops.

Stephen imagines at Sandymount that poets are arrangers of time. A true poetic work of art should be timeless and the product of inspired insight (Campbell, *Creative Mythology* 37). With this in mind, old myths can and should be reworked with a creative mythology in the Campbellian sense. An outnumbered hero fighting for the honor of his wife with his grown-up son by his side is a story that would surely inspire others in ancient Greece. In the twentieth century, the same story just doesn't have the same attraction or relevance.

Joyce's modern version of an old Greek myth demonstrates all men and women should be equal and points to a Utopian world (*Ulysses* 716). These ideas transcend everything Stephen is wrestling with. In a way, Bloom is a living example for Stephen as he is not trapped by his past,

religion or culture. He is free in a way that Stephen wishes to be and also a living example of the Golden Rule as opposed to an ego-driven Narcissus. Bloom isn't spiritual in any sense but seems to live in a state of harmony with others without even thinking about it. *Portrait* and *Ulysses* consist of heroic patterns that transcend the Greek, Celtic, and biblical versions and show a way to be a hero in the Modernist world.

Bloom seems to embody Nathan the Wise in a Dublin setting in that he breaks down barriers and lives by example. Leopold doesn't distinguish between culture, history, gender or religion. One could critique that his marriage is less than ideal, however. Yet, it does nothing to change his character and compassion towards others regardless. In fact, he joyfully accepts his wife's infidelity and still treats her quite well.

Just as Leopold is not the best husband to his wife, Molly cheats on her husband in *Ulysses*. Critics have advanced a Freudian interpretation of Bloom in that he sees women as mere shapes or objects (Van Boheeman-Saaf 7). She also argues that it's the aging of women and losing their shape that leads to a closure of sorts with respect to men—they lose their biological attraction. However, Molly Bloom and Leopold's issues in bed are largely attributed to the fact that their son has died. There appears to be a deeper message here than pig-headed misogyny going on—at least with respect to Joyce's work. Like much of the quests and issues of major characters in these two books, the fight is in the realm of the conscious. Molly and Leopold have some sort of psychological block keeping them from engaging in intercourse.

Molly's final soliloquy is similar to Dedalus at the end of *Portrait* in that it's a psychological confession for all readers to see. She is revealing where things are and it appears there will be reconciliation between herself and Leopold. She remembers when they were first married and how his kiss took her breath away (931). Molly's reminiscing further shows that

they never had a problem desiring each other in the past. Aside from that, Molly begins menstruating. She acknowledges that her lover had given seed, which may imply she was wondering if she was pregnant before the flood gates started flowing (930.). The arrival of the blood proves this idea to be false and furthers Joyce's so-called bawdy but honest portrayal of humanity. Here it's a woman worrying about menstruating on her sheets. While some interpret this as misogynistic, it's a sign of fertility and it happens in the final words of the novel. Her last testimony shows she is not after a replacement but a reconciliation—like the kind of one where a husband returns after an extremely long journey.

The end of *Ulysses* shows the possibility of their reconciliation but also of note is how Bloom deals with the suitors. In the *Odyssey*, Telemachus kills off the suitors with his father. *Ulysses* has a very similar dynamic but with a modern twist. In the book, Bloom deals with them with his mind in that “with more abnegation than jealousy, less envy than equanimity” (733). He finds a way to deal with the most negative of situations and this not only inspires Stephen but leads to a possibility that he and Molly will get over their differences. Upon meeting young Stephen, Molly realizes he has rare qualities not embodied in most men, including the man she slept with earlier in the day. Stephen allows Bloom to be seen in an old light. Molly's recognition of Stephen adds weight to the argument that Stephen has changed after the brothel chapter. Stephen, even though not a biological son, helps the Blooms move on from the tragedy of losing their first son.

The plot shows a different Stephen after Chapter 15. Campbell would say Stephen had awoken to manhood and shares his compassion with Leopold (Campbell, *Power of Myth* 144). Also, of note is that Stephen doesn't stay with Leopold at his house. He has his own home and wife to find and more of his quest to finish. As for Molly, she imagines the first time that she and

Leopold made love and that is how *Ulysses* ends. In a novel as cryptic as *Ulysses*, that's as good as saying there's a good chance Molly and Bloom are going to have some historical replays and it's hinted that the passion may return. The ending adds further evidence that Campbell's ideas regarding both *Portrait* and *Ulysses*, while full of humor and irony, can be read as a tale of displaced romance.

CHAPTER 4

JOYCE'S AESTHETICS

In *Creative Mythology* and *Wings of Art*, Joseph Campbell makes further claims that the works of James Joyce are examples of narrative romance. While the previous chapters have dealt with the story elements of *Portrait* and *Ulysses*, one question that arises revolves around this idea: is this the real James Joyce speaking through the young and developing Stephen Dedalus? And if so, what ideas is Joyce trying to communicate? It follows that that he ultimately wouldn't mock his own ideas through his works, although some critics insist that he was purposely nonsensical and making fun of the traditional Western Canon and himself as a younger man. Campbell defends Joyce's works as romance but is never concerned with whether there is a difference between Stephen Dedalus and James Joyce. I think such avoidance is impossible if one wants to argue for a romantic reading of *Portrait* and *Ulysses*.

Throughout the works, young Daedalus can often be seen thinking to himself about the nature of aesthetics and what it takes to create real art. Real art is to be distinguished here between trashy dime novels that Campbell points out were famous at the time Joyce was writing (*Wings* 1). Such creations were read by commoner and rich alike but were not truly creative. At times, *Portrait* may read like this with over the top language and plot issues; however, there is more than enough evidence that a romantic reading is possible. Joyce was capable of imitating writing just like any dime novel author, so if he was to go beyond such pornography as Campbell would call it, there must be a higher aim involved (*Wings* 1).

Towards the beginning of *Creative Mythology*, Campbell notes that James Joyce in *A Portrait of the Artist as a Young Man* writes of “the whatness of a thing” as that “supreme quality

of beauty” which is recognized when “you see that it is that thing which it is and no other thing” (*Creative Mythology* 50). Joyce notes that there is the appearance of a given thing and the thing in itself. Originally coined by Immanuel Kant the thing in itself is the true essence of a thing outside of human perception untouched by cause and effect and time. Discussing the whatness of a thing is a cryptic start to outlining his aesthetics but gives a general hint at what Joyce is aiming for with respect to his art. Beyond that, Joyce was well read in German Idealism and his aesthetics are inspired from multiple thinkers from this perspective as well as from Buddhism.

Kant believed that we are forced to experience reality in four dimensions as this is how our consciousness is programmed (Mooney 186). The first three dimensions are length, width and height. Three-dimensional objects don’t flicker and disappear and this is where the fourth dimension comes in as it gives the object duration. We can’t help perceiving reality in this way as human beings. However, this limitation does not mean that we can perceive the whole of reality. Humans must perceive matter, which gives what we see in three dimensional space and given that it doesn’t flicker and disappear, time must also exist (Mooney 186). However, according to Kant (and Joyce would agree), humans can only see the phenomena of a thing and not as it is independent of our space-time filter called consciousness. However, if we cannot see the thing in itself, how can we create or appreciate what Joyce would call “the supreme quality of beauty” (Campbell 36)? Joyce clearly thinks such a standpoint is accessible but also acknowledges there is plenty of mediocre art as well. While time is acknowledged in the pursuit of Joyce’s aesthetics, the Kantian approach isn’t a complete one. Joyce’s aesthetics are better understood under the light Buddhist philosophy with some help from Schopenhauer. Joyce is aiming to achieve a trans-formative or transcendental point of being, which would allow the perception of beauty.

Joyce is really writing about transformation: starting in one state of consciousness and progressing to newer and better forms of thinking and perceiving reality. How can we be sure that Stephen Dedalus is going through stages heading towards a transcendence outside of time and space? Perhaps the works themselves are the product of a process the author went through. Getting to the thing itself with respect to Joyce has not been easy as many scholars have pointed out; his constant references to urine and fecal matter in *Ulysses*, for example, further points to an anti-hero reading embracing ironic undertones. Joyce sent Ezra Pound, the editor of the *Little Review*, copies of *Ulysses* for publication, and Pound responded that “[t]he excrements will prevent people from noticing the quality of things contrasted.” Pound thought the references were in poor taste and stood to get him in trouble as editor of the *Little Review* if changes to the content were not made (Gioia). Yet, the fecal matter and the urination scene between Leopold and Dedalus represent more than just an atypical fart joke. They represent parts necessary for a transmutation into something else. According to Campbell, the general purpose of Joyce’s art is to

accord perfectly with the alchemical inspiration and purpose of his art, which was to present—from the first page of *Portrait of the Artist as a Young Man*, through *Ulysses*, to *Finnegan’s Wake*, and on to the work that was never written—the process of a total transmutation of the whole world of human experience, from its earliest infant stage of “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 nice little boy named baby tuckoo . . . ,” through the broadening and deepening, progressively clarified stages of a young male intellect in prime growth, until, in the episodes of the

first half of *Ulysses*, it has reached the impasse of one who “so loves his life” that he is in imminent danger of losing it. (*Creative Mythology* 288)

The beginning of *Portrait* is rather simplistic in terms of diction and substance. It is not hard to imagine this is one of his first memories or coming of being with respect to sentience. The whole of the experience here involves not physical and mental development but the development within time itself. The human life is broken down to stages of conscious development. *Portrait* and *Ulysses* demonstrate experiments in diction, structure and, in *Ulysses*, every chapter is written differently with respect to plot and narration. This is not random, anymore random than the aesthetic project Joyce see in his works. No word or sentence is the product of a whim.

After hearing the sermon and refusing to join the cloth, Stephen has an epiphany. He finds himself on Sandymount beach with people chanting his name. They call him the Daedalus and use a Greek version of his name (*Portrait* 148). He is alone and could hear the wildheart of life (151). Into the brackish waters his gaze goes and he sees a girl gazing out to sea before him (151). He compares the vision to a crane’s breast of a dove and she turns to him without shame or wantonness. Stephen’s soul cries in joy as he begins to see her image enter his soul. He is having a personal epiphany in which sees the equivalent of an angel. The angel imagery plays on the fact that young Stephen had just recently turned down a career with the church and she now becomes his muse. However, instead of dedicating himself to the church, he chooses art as his pursuit. He notices time and space behaving weirdly and has apparently been walking for a while before he comes to his senses. Stephen, ever the brothel frequenter and appreciator of the opposite sex, also notes that he does not look at her with lust and instead, inspiration.

After this epiphany, he begins to articulate his theory of aesthetics to Cranly. The conversation begins with traditional ideas from Thomas Aquinas. “What is audible is presented

in time, what is visible is presented in space. But, temporal or spatial, the esthetic image is first luminously apprehended as selfbounded and self-contained upon the immeasurable background of space or time which is not it. You apprehend it as onething. You see it as one whole. You apprehend its wholeness. That is *integritas*” (*Portrait* 184). Stephen is hinting that an object of art needs to be more than just spatial; it needs a solid fourth dimensional form to compliment the three dimensions that give it shape. Joyce calls this wholeness or *integritas* (185).

The next idea put forth by Stephen calls for a harmony of perception and comprehension. An object needs to be seen as parts making a type of sum but this isn't enough. The parts need to be in harmony, as the individual parts are just as important as the sum they combine to make (185). Aquinas calls this *consonantia*.

The last criterion for Stephen’s interpretation of Thomas Aquinas’ aesthetics is an addendum to Aquinas's idea of *quidditas*. Being a religious philosopher, Aquinas often thought of creative ways to believe in the existence in God. Joyce moves away from religious thinking and instead of the whatness depending on god or some light from another world, he says it needs to be distinguished from other things and radiate (Campbell, *Creative Mythology* 350). The radiance implies that it is a thing and no other thing and appears distinguished in terms of identity. Joyce uses the initial conception of the work of art as it exists in the mind of the artists upon being first conceived (Campbell 350). It is then up to the artist to make the world see what has already been viewed inside his own consciousness and help the world see the thing in itself with respect to his artistic creation. If this is true, the place where artistic inspiration comes from is within the individual, or more directly, from the unconscious.

Lastly, young Stephen begins to distinguish between two different types of art, proper and improper art (254). Joyce, through Dedalus, claims that proper art is static and beyond time and

human emotions and desire (254). Once human desire gets in the way, there is a need to own or possess it subjectively, which is the wrong standpoint to appreciate art through. Campbell claims that true artistic appreciation is beyond the senses and feelings. This is a place where “the mind is arrested and raised above desire and loathing” (*Portrait* 254).

The last idea is hinting at a type of transcendence aimed at creating and perceiving art. However, Aquinas theories aren't enough nor is his personal development. In *Ulysses*, Dedalus' quest to be able to make proper art continues.

In *Ulysses*, at the beginning of the Sandymount chapter, Stephen begins wondering to himself about how to follow his transcendental philosophy all the way through. He is wandering around the beach, full of philosophical questions about where to go on his quest for aesthetics. This is the very same beach in which he had his bird girl epiphany. At the beach this time, he mentions the ineluctable modality of the visible, if that, then no more (*Ulysses* 52). Although vague and a bit wordy, Stephen is discussing how to see the thing in itself and how to apprehend an object without ego. That is, art is static when the artist perceives an object without any personal thoughts or ego. Art would become kinetic if any energy or desire is directed towards it.

Campbell claims that Sandymount is an important part of Dedalus's quest. He points out that Stephen gazing into the ocean and wondering about the original source, that which lies beyond the veil of our senses and perception. This very sea seems like a symbol for the unconscious or the original source for forms. Instead of looking within, Stephen gazes at the vastness of the ocean. He mentions the limits of the Diaphane, which is a reference to Aristotle's theory on color and distinguishes what we see and what really exists. Aristotle thought all things are transparent and it is color that fills in the shape of what we see. Similar to Kant, Aristotle is hinting at a higher reality right around us that cannot be readily perceived. This is not to say that

such a perception isn't possible. Stephen acknowledges that what he is seeking is out of the realm of normal sight. He notes that many people may see a door but the trick is to see a gate so they can see through the phenomenal world into a transcendent dimension (Campbell, *Wings 2*). Just because humans are forced to experience reality in four dimensions doesn't mean reality is limited to space and the constraints of time. The thing in itself or the type of aesthetic appreciation and perception for Joyce is a higher form of perception.

Stephen also mentions Schopenhauer in the Sandymount chapter, a reference that is another crucial link to understanding his aesthetics. He first mentions the *nebeneinander* (the field of things "beside each other"), namely space. The other is the *nacheinander*, which translates to after each other. It's not hard to see that it's a reference to time, which when combined with space creates the a priori limitations discussed earlier. Time, space, and cause and effect, if removed, may provide a transcendence of sorts according to the limitations theoretically set forth by our senses and perception. Joyce is using his main character to further develop a philosophy of aesthetics. He mentions concepts important to Schopenhauer's ideas about morality (Campbell, *Creative 339*). Campbell takes the Schopenhauer idea of will and compares it to the dreams and the unconsciousness. When people look back at their life and make the connections and see the cause and effect that has crafted the present moment they find themselves in, it almost looks like it there is a logic or order to their life. This fits in with Schopenhauer's idea of will, which states there is only one will to life and we all share it (Wicks). Consciousness can be substituted for will; it is what inhabits our body and is related to what makes people act (Wicks). However, such actions are often a blind striving that leads to suffering or cycles of confusion in life (Wicks). Schopenhauer thought that one way to find a

tranquil piece of mind was through aesthetic perception (Wicks). Joyce agrees, and his character, Stephen Dedalus, is after

a kind of perception involved comparison, for example, to the traditional portrait artist who discerns the shapes that nature intended to realize in a face, but that were not ideally realized. The painter consequently removes in the artistic portrait, the little hairs, warts, wrinkles and such, to represent a more idealized, angelic, timeless, and perfected facial presentation, as we might see in a wedding or religious portrait. (Wicks)

Schopenhauer claims that the role of a genius in art is to take an idea and portray it in a timeless, universal fashion. The genius takes what he sees from this standpoint of perfect perception and creates a work of art for the world (Wicks).

Schopenhauer takes Immanuel Kant's philosophy and adds an interesting context to it (Campbell, *Creative Mythology* 338). Every sentient being is conscious of the world and is forced to perceive existence in four-dimensional space as mentioned above. However, every one of these subjective consciousnesses are parts to a bigger whole, the true reality (338). Campbell points out that the recognition, which Schopenhauer seems to have been the first to have realized, of this Kantian concept of the a priori forms of sensibility and categories of logic as practically identical with the Hindu-Buddhist philosophy of *maya* (338). In Buddhism, *maya* can take on a few meanings as it can be translated as illusion or phenomenon (Maya). The world we live in is full of *maya*. The concept of *maya* states that the world is misleading and not what it

seems. It deceives people through the time space lens as there is more to reality than what our sense and consciousness can immediately perceive.

In other words, there are different ways of perceiving reality. If this is true, then it would be in theory possible to perceive higher forms of reality. There is no progression towards such a type of perception, as the illusions are everywhere surrounding the individual. What needs to be done is to erase the ego from perception and that involves a transformation. Joyce is combining his theory of Aesthetics with Eastern thought, mainly Buddhism.

Buddhist philosophical principles are concerned with removing the ego from thought and action. The purpose of Zen Buddhism is to see an individual's own mind or nature expressed in the everyday "life-world" when associating with one's self, people, and nature (Nagatomo). In Zen Buddhist philosophy, compassion and wisdom are championed as the two most important attributes. However, Zen is a branch of Buddhist philosophy that champions the pursuit of non-discriminatory wisdom (Nagatomo). The exact nature of such wisdom depends on the individual and his own path to self-mastery (Nagatomo). Joyce's quest for aesthetics can be seen as a path to self-mastery. Non-discriminatory wisdom sounds a lot like the type of art Joyce through Stephen is seeking in order to create real art. In addition, Kant's thing in itself and Schopenhauer's idea about acting with compassion free from desire suggest similarities that can't be ignored. Whether Joyce was a practicing Buddhist is of no consequence. The Buddhist ideas connected to Joyce suggests a pathway for an individual to achieve self and artistic mastery.

CHAPTER 5

CONCLUSION

There is plenty of evidence for the archetypal quest in *Portrait of the Artist* and *Ulysses*. If one follows young Stephen through both books, the plot develops as displaced narrative romance. Young Stephen is on a quest to create art. At times he appears arrogant, misguided and even cryptic in his diary. However, with the help of Joseph Campbell, it appears that James Joyce is Stephen Dedalus using his own experience as part of a canvas to rewrite Western myths into a search for a young man to find meaning in the modern world. Joyce wants to go beyond the superficial meaning one finds dime novels and soap opera-like stories of his day. By combining elements of Daedalus, the inventor, and the young fool-hardiness of Icarus, he creates a new myth supplemented with Gaelic.

Myths have been part of humanity since we started writing things down and finding patterns in the human condition. As Campbell argues, Joyce is a creative mythologist reworking myth for a modern audience. However, Joyce didn't stop with just recreating myths; he wanted his work to be timeless, like that of a perfect portrait existing beyond its own setting waiting for viewers in the future to understand and interpret. Joyce was well read and his projects were well thought out. Every page, plot device and character were the product of meticulous thought. While many critics have found him to be crude, in a state of infinite jest or even suffering from a psychological affliction, his work should be celebrated instead of ignored. His novels can be a headache to read but that shouldn't deter us from a careful reading of them. His references to past enlightenment figures and German Philosophers are not the product of an infantile prank on Western canon.

Joseph Campbell's theory of the monomyth opens the door for a romantic interpretation of Joyce and his work. While Campbell never drove home the idea that Dedalus is James Joyce, this is not to say it wasn't the case. In fact, a romantic reading is further strengthened through the experiences of Joyce's youth as well as those of Dedalus on a quest after a treasure that involves making real art. Such is the achievement of Joyce.

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