

# The Cry of the Unconscious: in the style of James Joyce

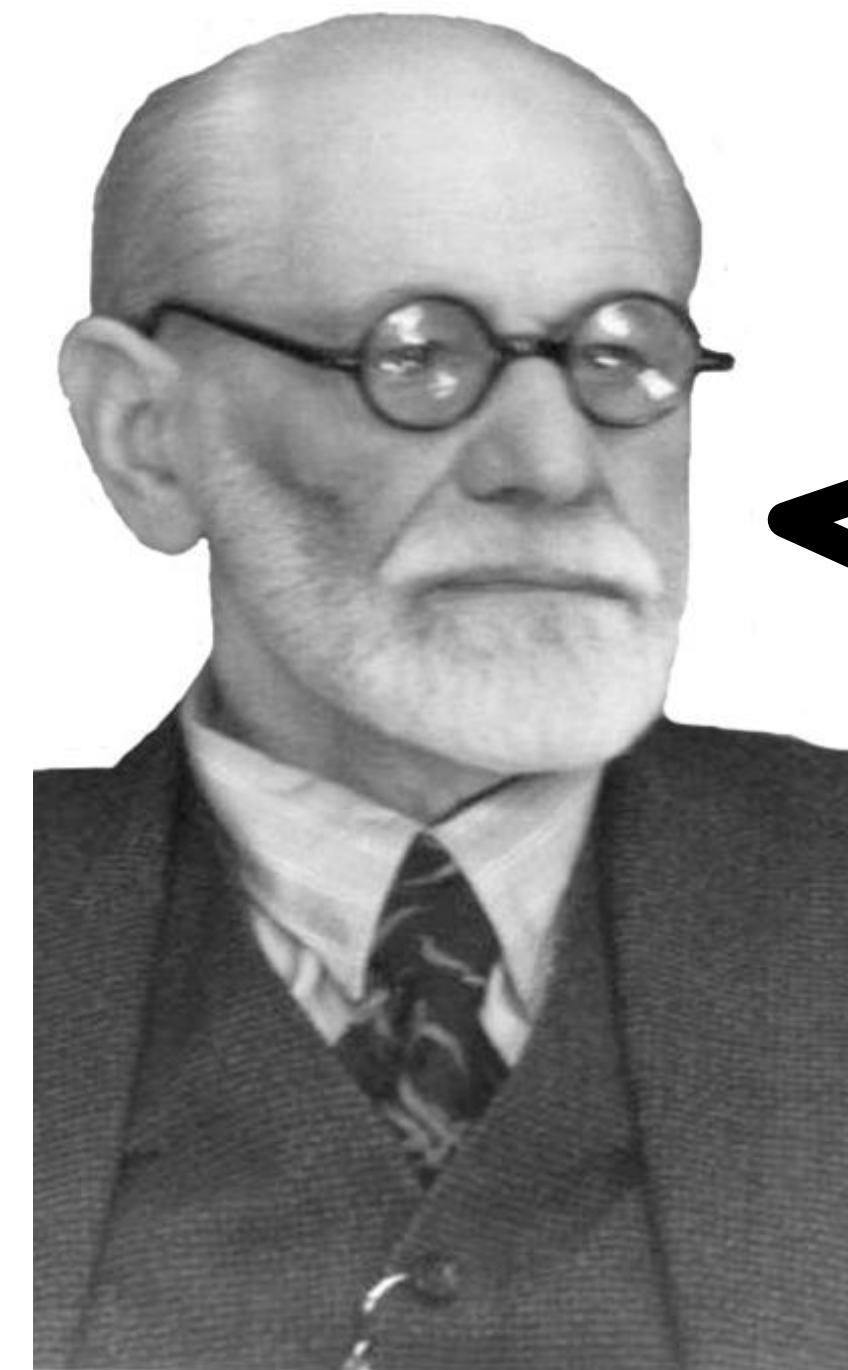
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## Abstract

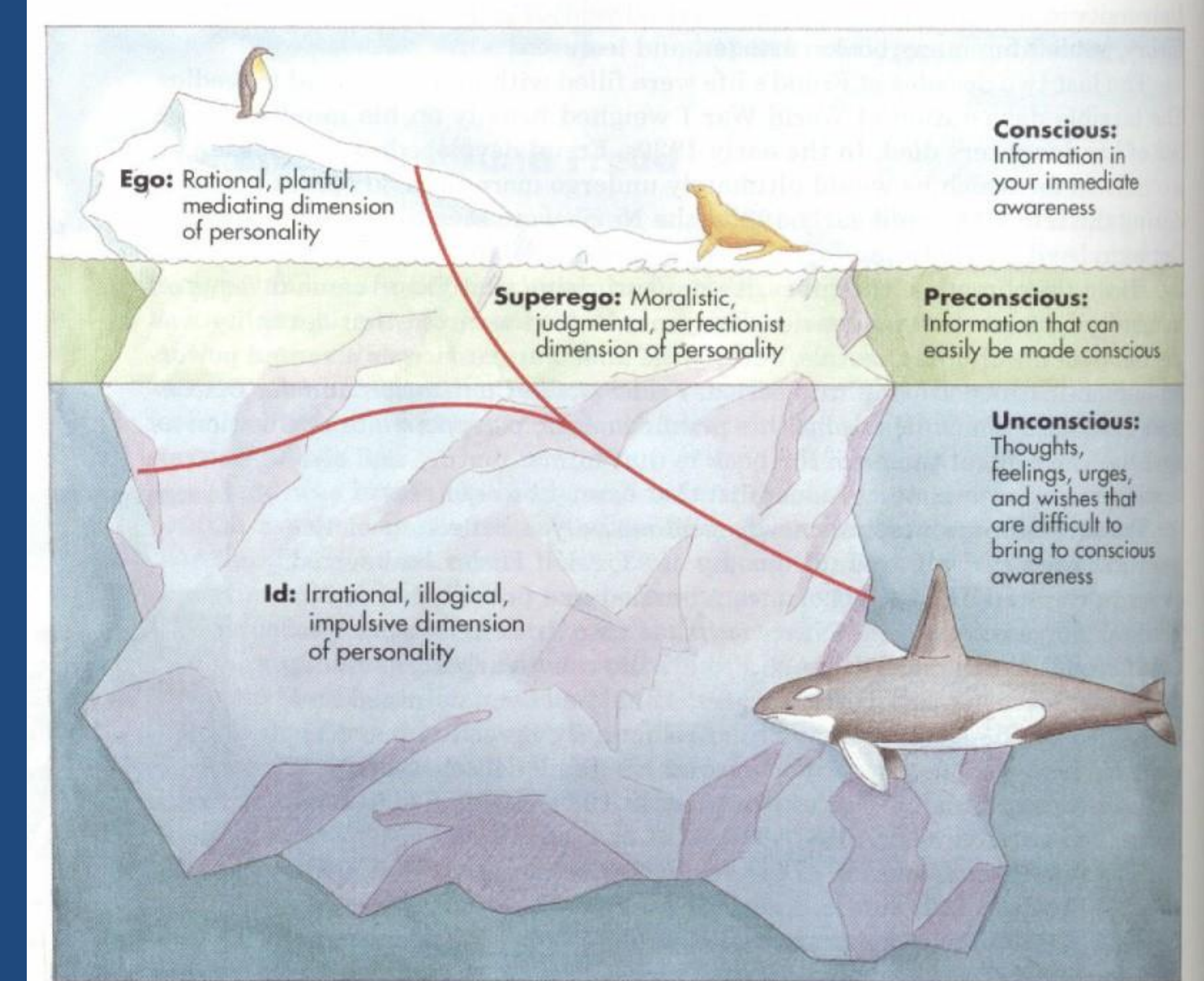
This research looks specifically at *Dubliners* and *The Portrait of the Artist as a Young Man* through the perspective of psychoanalytic criticism. Because of the psychological depth in Joyce's characters, they can be viewed using psychoanalysis to see how the roles of the conscious and the unconscious emerge in their lives. In *Dubliners*, it can be seen exceptionally well in the stories "Eveline", "Araby", and "The Boarding House" as well as in the character of Stephen in *Portrait*. Each of the characters goes through their own struggle as their unconscious seeks to bypass the restraints of the conscious and release the inner desires, hungers, and images that the human unconsciousness wishes to release. This research shows that in each case, the conscious manipulates, if not overpowers, the unconscious using techniques of repression and redirection, both which work to weaken the original desires.

## Sigmund Freud



"There were two opposing forces: on the one hand the conscious is striving to drag up into consciousness the forgotten experience which was present in the unconscious; and on the other hand the resistance which we have seen, which set itself against the emergence of the suppressed idea or its associates into consciousness (Freud, *The Origin & Development of Psychoanalysis*)"

## Freud's topographical model



## Purpose

Using psychoanalytic criticism to look at the roles of the conscious and the unconscious of Joyce's characters in:

*Dubliners*

- Eveline in "Eveline"
- The boy in "Araby"
- Polly Mooney & Mr. Doran in "The Boarding House"

*The Portrait of the Artist as a Young Man*

- Stephen Dedalus

## Eveline Hill



Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger ("Araby")

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arm. He would save her ("Eveline")

## The boy in "Araby"



## Stephen Dedalus



His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. An instant of wild flight had delivered him and the cry of triumph which his lips withheld cleft his brain (*Portrait*)

## Polly Mooney



She waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future. Her hopes and visions were so intricate that she no longer saw the white pillows on which her gaze was fixed or remembered that she was waiting for anything. At last she heard her mother calling. . . then she remembered what she had been waiting for ("The Boarding House")

## Research Method

- Literature review using primary sources from Joyce and Freud and scholarly secondary sources
- Use of psychoanalytic criticism to look specifically at the affects of repression, redirection, and neurosis
  - Repression by religion, family, and environment
  - Redirection to a desire that is more acceptable to society
  - Neurosis that reveals repressed feelings that cannot be adequately release

## Conclusion

In each case, the conscious weakens the desires of the unconscious through repression and redirection before allowing them to be released. The desires that are still not socially acceptable are released through neurosis, appearing as psychological abnormalities.

- In "Eveline" the girl is left in a state of paralysis, unable to release or desires as they were or in a weakened state
- In "Araby" the conscious becomes a beneficial moderator to the boy's untamed, sexual desires that would in turn benefit the narrator in the rest of his life
- In "The Boarding House" Polly and Mr. Doran allow their desires to be reshaped into the societally acceptable form of marriage
- In *The Portrait of the Artist as a Young Man* Stephen's desires for the mysterious E-C- are reshaped into a desire for art, which he uses as a form of escape