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THE WORD BEHIND WORDS: THE STRATEGY OF MYTHIC LEITMOTIFS IN JAMES JOYCE'S VISION

Having lived most of his life in various states of semi-blindness, James Joyce wrote more and more toward low visibility and was more and more grasping experience with the hearing ear rather than the seeing eye. His imagination was auditory rather than visual, in the same way the sonorities of Homer and Milton were intimately connected with their blindness. Of course, his stylistic strategy had to be something that would be directed to the ear rather than to the eye. This may be the reason he turned to the verbal leitmotif, the constellation which recurs in oral poetry to maintain separated associations. He made a strategy of it closely knit with a story's deep structures by entrusting his characters with mythic allusions in their carefully-chosen names and surnames. Thus, like the musical leitmotif in music, the verbal leitmotif provides Joyce's writing with a canvas of myths which explains his poetic design. Besides the "mythic leitmotif" used by Patrick White, Joyce, too, provides a canvas of myths which allows glances at a mythic background. More specifically, he makes the reader conscious of a slow shedding of patriarchal veils, as the consciousness of the author in the persona of Stephen Dedalus grows.

In poetry, the leitmotif is encountered first in Homer as the epic epithet, like "wine-dark sea," or "rosy-fingered dawn," or "wise Odysseus," and "white-armed Hera," and is as effective to the ear as a leading theme is in music. One must not forget that the Homeric and the Celtic epics were originally transmitted orally by Greek *rhapsodoi* (ραψωδοί) and Celt "bards" respectively. Campbell defines the leitmotif as follows:

[It is] the verbal constellation [which] brings together apparently unrelated, widely separated occurrences, persons, settings, and experiences (MG 4:325).

In addition, an excerpt from Campbell's insightful interpretation of Joyce's use of the leitmotif would be appropriate here:

[Joyce's] novelistic background is so contrived that, throughout mythological themes echo and appear, re-echo and re-appear, in such a way as to suggest that in our lives today, largely unrecognized yet present, the archetypes of mythic revelation are manifest and operative still; ...and to effect such ideated epiphanies where to the unassisted eye only disconnected fragments would appear... Joyce employed the rhetorical device of the *Leitmotiv* (MG 4:325).

In this respect, I would like to make clear that, though Campbell refers to Joyce's, Thomas Mann's and R. Wagner's use of the leitmotif, in general, he stops there without giving any kinds of examples; therefore, the observation of its existence in and function through the titles of his works, the names of the three protagonists, and other proper names is the present writer's contribution to this interpretation of Joyce.

Notwithstanding any ambivalence of meaning that may have sometimes puzzled critics of Joyce's works, there is no doubt that they recognize his use of two Greek myths, one that refers to the flight of Daedalus and his son, Icarus, and another that revolves around the figure of wise Odysseus in the *Odyssey*. However, Joyce's critics have given several improbable reasons for his use of these myths, and have, consequently, ended in inadequate interpretations. Joyce's flight has been superficially connected by Harry Levin allegedly with the author's "all too Irish" quality of being a "wildgoose;" I hope to show that Joyce resided in foreign countries after his twentieth year (*TPJ* 4), not in order to present the image of a typical, wandering Irishman, but in order to escape persecution from both the Christian Church and the British state. Once more, Levin is wrong when he thinks that "loss of faith" made him flee Ireland (*TPJ* 7), and acquire the view that "human nature [is] based upon the psychology of the confessional" (*TPJ* 9). The same critic expresses two more opinions with which I disagree: first, he considers the *Portrait* to be "perhaps the finest example of the pedagogical novel" (*TPJ* 244) and, second, the problem of *Ulysses* to be the "age-old attempt to put Christian precept into practice" (*TPJ* 9). If the characters are not exactly following Christian precept, the reason is that the author of *Ulysses* takes his readers in this novel closely to pagan layers of ancient Greek culture, as the title suggests.

On the other hand, Walter Allen overstates the importance of the artist's relationship with his parents, because, perhaps he is not aware that Joyce sees contemporary Western man cut off his roots and ancestors; thus, all children in the stories of childhood in *Dubliners* are parentless, and live with an uncle and aunt. Besides, Allen's interpretation of Dedalus and Bloom's coming together is as "shadowy" as their mutual attraction:

Dedalus is not only Telemachus, he is Hamlet... having spurned his mother and renounced his father, he... is in search of a father figure or spiritual father; Bloom whose only son had died in infancy, is looking for a son; and in a shadowy way Dedalus and Bloom find that they want each other (*TEN* 426).

I find both Levin's and Allen's hypotheses very weak: an artist of Joyce's stature could not have been interested in writing a pedagogical novel which ends with the young artist's invocation to "father artificer," implicitly

Daedalus, apparently for a successful flight. Nor would such an artist have written two novels of some nine hundred pages with the simple purpose of providing Stephen Dedalus with a father. Allen, however, admits that,

by basing the story [*Ulysses*] in Homer, [Joyce] expresses the universal in the particular; Bloom, Dedalus, and Marion Bloom become modern versions of archetypal figures and we are to feel the presence of the archetypes behind them (*TEN* 425).

I quite agree that *Ulysses* is a story "that attempts to encompass the whole of life" (*TEN* 426), as Allen says without, unfortunately, explaining why, or even what the archetypes represented by the trinity of the protagonists are.

Contrary to the myth which wants the young son Icarus's flight to be a failure and father Daedalus's flight to be a success, Joyce presents his "young" artist, Stephen Dedalus, invoking the "old father, old artificer" for a successful flight at the end of the *Portrait* (*TPJ* 526). On the other hand, the latter novel does show the growth of Dedalus's consciousness, who is the artist, as we are told by Joyce himself as early as reading the title of the novel. Consequently, there is a pedagogical element in the novel, but concerns, I believe, the making of an artist. Further, I believe that Joyce suggests in the *Portrait* the growth of an immature artist, the young son, Icarus, into the wise "old father" and "old artificer," Daedalus, who can now have a successful, instead of an unsuccessful flight. One must note, however, that this happens only after the artist's acquiring a complete consciousness of his Irish-European identity.

In contrast to one part of Joyce's criticism which gives improbable interpretations, and in addition to another part of criticism which recognizes some manifest leads offered by the author, this study maintains the thesis: *both Joyce's actual life and whole artistic work emerge from an intimate relationship of love he felt for his country, ever since he was a boy. However, he must have felt that an artist, more than an ordinary man, should have a complete knowledge of the roots of his country. He should feed on the consciousness of his race, as the child feeds on its mother's breast. For Joyce also found out that Ireland had lost her racial identity, because her rich pagan mythology had been appropriated by the Christian religion. Like the boy in "Araby," he felt that the Christian religion was a foreign, oriental import, as the name "Araby" connotes which has, nevertheless, kept a strong grip on Irish society by turning them into sterile, dead people.* This thesis is a perception of Joyce's poetic vision and the organization of his poetic designs in the action unfolded in "Araby," *A Portrait of the Artist as a Young Man*, and *Ulysses*. The action suggests stages of journeys of initiation and journeys for consciousness, not the least of which are the search for his own identity as an artist, for his country's racial identity, and for

the roots of European man in the broader context of Western civilization.

"Araby" has been separately established as an autobiographical journey for the discovery of the great damage which the Christian religion has brought about to the experience of reality by the Irish¹. Presented as the boy's beloved, "Mangan's sister" is educated at a convent school sponsored by the Roman Catholic Church, and is suggested herself to be a captive of the illusions of the Christian religion; she is the one who sends the boy on a journey to the bazaar, as she believes that it will do him good. In the *Portrait*, the boy appears in the process of his education under the name of Stephen Dedalus in which the motif of mythic flight is already inherent in his italicized surname. When Dedalus is twenty years old, and has developed his intellect, he thinks that he is ready to journey for what he has been preparing

...that I may learn in my own life and away from home and friends what the heart is and what it feels... *I go to encounter... the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race* (TPJ 526, my italics).

The artist Dedalus appears again in *Ulysses* seemingly following the course of his life and in parallel to a couple of a "Jew" and "a half-Jewess," Leopold Bloom and Marion Tweedy Molly Bloom. At one point Dedalus meets Leopold Bloom, and "accepts" the latter's invitation to live with them as their son in their home. The novel ends in the expectation of the artist's meeting the Mother-goddess. Meanwhile, Marion/Molly's reverie of her sensual past life and the anticipation of her meeting and starting an affair with Dedalus expresses her awakening to her identity which is, actually, the artist's awakening to the consciousness of her.

Under the surface of Bloom's one-day odyssey in Dublin, my interpretation of *Ulysses* detects both the artist's search and discovery of the pagan Irish Great Mother-goddess in the character of both the "half-Jewess" / Christian Marion — another variety for the name Maria — and pagan "Penelope," as the title of the last chapter of *Ulysses* suggests. Penelope's name means in ancient Greek "a kind of striped duck," or "with a web over her face," and alludes to Penelope's worship at the roots of the Greek race as "an orgiastic mountain-goddess," whose "totem-bird was the penelope duck;" or "alternatively [a goddess] who wore a net in her orgies, like the [Greek] Dictynna and the British goddess Goda (TGM 2:289) — or the goddess of the Celtic North Goda, identified with the legend of pious Lady Godiva (TGM 1:302). Apparently, this female is the pagan embodiment of all things, good and bad, and all opposites; she is the pagan embodiment of the missing feminine

1. The interpretation of "Araby" is to be found in another book by the present writer.

principle in Christian man, the "heart and what it feels" which Dedalus at the end of the *Portrait* hoped to "learn."

In this essay, I hope to prove, that the motif of the journey is prevalent not only in Joyce's actual life, but also in the organization of his poetic design. Altogether, in "Araby" and his first two novels he undertakes several journeys: a journey of initiation into the harm done to Ireland by Christianity, and another journey of initiation into his racial consciousness; a journey of regression to Ireland's Christian past and the discovery of the appropriation of pagan Celtic Arthurian legends by Christianity; the journey of the Desired Knight for the Quest of the Grail through the creation of his works which might restore fertility in the waste land of his countrymen and Western men, in general; the psychological journey of individuation for wholeness or the quest of his intellect for his imagination; the quest of the prevalent masculine principle for the missing feminine in Western societies by the discovery of everything it stands for in pagan myth, the Christian religion, and the psyche; last, the mythical journey of the Western man's patriarchal progenitors, Odysseus, Dionysus, Jesus, and King Arthur who descended into the realm of the dead to rescue the Mother from death by oblivion. All journeys variously represent the same quest for consciousness.

Thus, Joyce has discovered and presented in his works yet a major circle of myths, that of Minoan and Irish Great Mother and her killed and resurrected son. The grandeur of his perceptive mind lies in the fact that his discoveries are supported by the latest findings of research done in various aspects of the human past at the turn of our century. In a parallel, the grandeur of his art lies in that he makes these myths echo and re-echo in the form of leitmotifs in his first two novels through all titles of his works, the names of his main and some minor characters, and other proper names. No critic, to this day, has connected "Araby" with the two novels, or all three with the artist's quest for his and Ireland's lost identity.

Most of Joyce's greatness, still unrecognized in this respect, lies in the fact that he perceived the importance of his country's pagan past, and dedicated his life to reveal it after renouncing the Christian religion. His superb art has been the means of conveying his experience to men. But critics cannot yet, perhaps, be quite ready to accept the importance of the use of myths in twentieth-century literature as a stylistic strategy which may betray the canvas of mythic foundations at all levels of life.

Though one of the most important critics of Joyce, Stuart Gilbert, has traced "Molly Bloom in her *roles* of Calypso and Gaea-Tellus," and has recognized that she "owns to a racial affinity with the gigantic," he has not exactly realized the function of the myth behind her. Gibraltar, the sea way by which the cult of the Great Mother came to Ireland, acquires a meaning, in his opinion, only because Marion "as the nymph Calypso displays pious

admiration for her parent, Atlas, the huge upholder of the sky" on the African coast across Gibraltar (*JJU* 398). Gilbert continues calling her "Gaea-Tellus," though one should not use at all the Roman name "Tellus" in a discussion of Bronze Age events. The historic fact that Gaea herself belonged to "an older generation of divinities" worshipped in matriarchy and overthrown by the warrior gods of patriarchal tribes, is either ignored or by-passed as insignificant. As a result, a fact that always follows such instances, that is,

the main intention of the cosmic genealogy was to effect a refutation of the claims of the earlier theology in favor of the gods and moral order of the later (*MG* 3:76)

is also ignored. This older generation of

Gaea, Uranus, and their children, the Titans, enjoyed a period of unchallenged dominion, antecedent to the rise and victory of those warrior gods... Such a mythology represents an actual substitution of cult: in both instances, that of an intrusive patriarchal over an earlier matriarchal system (*MG* 3:76).

Marion's "comparison of her past estate and grandeurs with the pettiness of the Irish scene and stay-at-home Dubliners," is not related to Calypso's "little isle" which "partakes of the eminence of her father," as Gilbert believes (*JJU* 398); I believe it to relate to the grand existence of the Mediterranean Great Mother in a previous, pre-Homeric mythology. Furthermore, whereas in the case of the Greeks the patriarchal mythology of the Hellenes, that is, the Olympian Pantheon, integrated the earlier mythology of the Pelasgians since the time of Homer, in Ireland Christianity was the patriarchal religion which ousted the cult of the Great Mother, and forged the artistic creation of the Irish. The fact that the Christian religion was a derivative of both Judaism and the pagan religion of the Palestinian Great Mother echoes in Joyce's presentation of Bloom as a Jew, and of his wife as a half-Jewess. Besides, one of the names Joyce gives to the embodiment of pagan Great Mother is "Marion" which identifies her with the Virgin Mary. The figures of "classical Uranus, Gaea," as well as Calypso's identity — another name for the Great Mother — as Atlas's daughter are from the surviving version of an actual re-interpretation of pre-Homeric myths by patriarchal priesthood, as the late Jane Ellen Harrison has proved (*MG* 3:158-60). The latter was the first to observe that in the surviving myths, the function of the female has been (not only in Greek but also in all patriarchal mythologies)

systematically devalued; and not only in a symbolical cosmological sense, but also in personal, psychological" (*MG* 3:158).

Arnold Kettle in "The Consistency of James Joyce" (PGEL 320) recognizes the

Checovian naturalism of *Dubliners*, the passionate intellectual argumentation of the *Portrait*, and the technique of a complex *leitmotiv* and verbal association upon which Joyce was more and more to concentrate" (PGEL 321).

But he ends in the erroneous notion that

Stephen Dedalus, student and artist, mummer and pedant is a little boy lost, partaking of the problems and nature of Hamlet and of Jesus, as well as of Parnell and Ulysses's son (PGEL 322).

Beside the fact that Kettle does not support the attributes and metaphors attached to Dedalus, "the little boy lost" is indeed, a petty role for the artist who unburies and presents the Great Mother to the world. In addition, I cannot agree with Kettle's claim that "no less than Yeats, Joyce turned to epic poem and mythology *as a release from the tyranny of abstract ideas*" (PGEL 322, my italics); such a claim misinterprets the goal of Joyce and extinguishes the value of myths in his works. Nor do I agree with Kettle's idea that

Ulysses, like *Joseph Andrews*, is a comic epic poem in prose, and the framework is no more arbitrary than that of Fielding or Cervantes (PGEL 322).

However, one thing that Kettle must be credited with is his remark that Joyce

knew plenty about contemporary developments in psychiatric research... But while he used the material for his purposes... his aim was not that of the analyst, the scientist (PGEL 326).

I also agree with Kettle's comparison of Molly Bloom's to Anna Livia's

yes [which] is the yes of the Eternal Feminine, no more an act of volition than the journey of a river to the sea, without which life would stop altogether (PGEL 327),

simply because both feminine figures embody the Great Mother as the font of life and love (the concept is again inherent in the name "Livia.")

Richard Ellmann, Joyce's biographer, expresses an opinion about *Ulysses* with which I agree:

We perceive that the word known to the whole book is love in its various forms, sexual, parental, filial, brotherly, and by extension social (*Ulysses* xiv).

And he transfers this notion of love to the author's personal life:

Joyce is, of course, wary as stating so distinctly as Virgil does to Dante in *The Divine Comedy* his conception of love as the omnipresent force in the universe. As a young man he had the greatest difficulty in telling Nora Barnacle that he loved her.

I agree with Ellmann also when he believes *Ulysses* to be a comedy in the following sense:

like other comedies, *Ulysses* ends in a vision of reconciliation rather than sundering (*Ulysses* xiv).

Very little is written by Bernard Bergonzi in the Chapter "Recent English Literature," in which Joyce is included as belonging to the "modern movement" (*SHEL* 353). *Ulysses* and T.S. Eliot's *The Waste Land* are said to be representative of the writer's

preoccupation with myth and symbol, the juxtaposition of levels of significance, the interpretation of past and present, of realistic narration and mythical allusion (*SHEL* 354).

Bergonzi stops short here without giving examples or explanations.

In contrast, Gilbert Phelps in his Chapter "The Moderns to 1939: 2. The Novelists" finds that in *Ulysses*:

the narrator, even as a unifying sensibility, was apparently refined out of existence... Leopold Bloom, Molly Bloom and Stephen Dedalus, we feel, belong to themselves alone" (*SEL* 362).

Leopold Bloom is rightly seen as a lonely, insignificant, suffering man, allegedly from the loss of his son, from the infidelity of his wife, from his isolation both as a Jew "and as a member of a modern megalopolis" while wandering round Dublin. However, Phelps has not been able to imagine that "Leo-pold" Bloom is in Bronze Age mythology an obvious symbol of the sun's fertilizing power by the italicized part of his name. Ageing Leopold is the matriarch Queen's former lover, a sacred king who is going to be sacrificed now that his fertilizing power has declined;

and another young man — a convenient ancient Irish term is "tanist" — then became the Queen's lover,

says Graves, (*TGM* 1:14). This young man is already found by Molly in the face of Blazes Boylan — the first name is conspicuously suggesting heat of a blazing sun and the second, liquid to boiling point. In early matriarchal mythology, the sacred king was a symbol of the sun's power, and the beast that represented that power was the lion under the zodiac sign of Leo in

pre-Homeric calendar. Thence, Molly's comparison of Boylan's strength as a bed-fellow to that of "a lion" (*JJU* 399) alludes to pre-Hellenic practices. Yet Phelps senses that in the famous scene,

when Molly lies in bed and there are no outside incidents here to break up the flow, and punctuation is dispensed with... what emerges is the secret essence of Molly Bloom, her femaleness, her individuality, her pre-natal formlessness, her adult self, her primitive, undifferentiated self... and many other things as well (*SEL* 363).

Phelps, too, characterizes *Ulysses* as

a parody of *The Odyssey*, a comic epic that sometimes reminds one of Fielding's *Tom Jones* or *Joseph Andrews* and which, like these, serves a moral and satirical purpose... Joyce is by comic contrast criticizing the values of twentieth-century city life while still preserving the archetypal elements they embody (*SEL* 364).

Phelps also makes the observation that the *Portrait* is autobiographical:

...Stephen's lecture on *Hamlet* and pages of passionate intellectual argumentation that recall the earlier autobiographical *Portrait* (*SEL* 364).

But neither psychological nor mythological associations are made by Phelps with the character of Stephen Dedalus. Yet the latter is in the *Portrait* depicted to embody the intellect, or the masculine principle in psychology, and the son in mythology who will match the earth, or the feminine principle of the mother in mythology and psychology at the end of his journeys.

In short, though the major critics of Joyce have observed a lot of things about his style, his technique of narrative, his use of leitmotifs, and knowledge of psychology, and though some of them have even touched upon the myth of the Great Goddess and her Son-lover, they have not connected Joyce's poetic design with his vision, merely because they do not believe in the reality existing in myths. One can understand Joyce better in the light of the way his genius profited from all new discoveries of our century not the least of which is the wisdom of myths.

For just before the turn of our century and during its first half, the establishment of Psychology, breath-taking archaeological finds, the decipherment of Minoan B, vigorous research conducted in comparative cultural and classical studies and studies in comparative religion lifted the veil of pre-history as back as 1500 B.C. in the region of the Aegean basin. Thus, man entered the sphere of pre-Homeric myths, and realized that they had been related to historic facts. The short span of Joyce's life coincided with dazzling discoveries about man and his psyche, as well as man's creation in

obsolete cultures which had been until that moment, reflected in surviving myths. In 1873, Heinrich Schliemann first brought to light

the evidence, now universally accepted, that the Trojan War as described by Homer was a historic fact" (GSS 21).

Next, the Mycenaean civilization came to light for astonished mankind to see. Sir Arthur Evans tore up another veil which had kept hidden the Minoan civilization on Crete. In religion, too, mankind began to learn that in all Eastern Mediterranean civilizations the predominant divinities were those of the Mother-goddess and her young son and lover who was killed and resurrected annually.

Besides, Joyce must have known the strange association of myths with the human psyche from the work of Siegmund Freud in Vienna, and that of Carl Jung in Zurich, since he either visited or lived in those cities. His brilliant mind must have perceived with the intuition of a mystic the importance of the new science which placed the psyche at the centre of man's study. On the other hand, self-knowledge which is the objective of Psychology, perfectly coincided with the motif of the journey in all mythologies that had sent many a hero on a quest, since the time of Homer. According to a new interpretation of the *Odyssey*, propounded by Joseph Campbell, Homer's wisest hero, Odysseus, was sent by the blind poet to his adventures on his return journey, in order to make the acquaintance of the submerged Mother-goddess in the face of the three Nymphs he encountered on their islands².

The turn of the twentieth century saw also the birth of Anthropology with the monumental work of Sir James Frazer, *The Golden Bough* and the work of other great anthropologists. A renewed interest of artists, like F. Nietzsche³, in man's past, of classicists, like Jane Ellen Harrison⁴, in myths, shared by the interest of religionists, like Martin Nilsson⁵, Mircea Eliade⁶,

2. This interpretation of the *Odyssey* comes from: Campbell, Joseph. *The Masks of God*. 4 vols. Middlesex: Penguin, 1982, 3:157-177.

3. F. Nietzsche was the first to recognize the two opposite mythologies in the Greek heritage that converged (*The Birth of Tragedy* 1872). (MG 3:141).

4. Jane Ellen Harrison was the first classicist to suspect that:

...the religion of Homer was no more primitive than his language. The Olympian gods—that is, the anthropomorphic gods of Homer and Pheidias and the mythographers—seemed to me like a bouquet of flowers whose bloom is brief, because they have been severed from their roots. To find those roots we must burrow deep into a lower stratum of thought, into those chthonic cults which underlie their life and from which spang all their brilliant blossoming (*Themis* xi).

5. The Swedish Martin Nilsson claimed the origin of the Greek religion from the Mycenaean; indeed, excavations in Crete and Mycenae show that the same religion existed in both cultures.

6. Mircea Eliade dealt with myths throughout his works to make known what he calls "the

Joseph Campbell, and Robert Graves amongst many others brought out publications that amazed those who had ears to hear about their wisdom and the enduring reality they contained. Joyce did not live long enough to see the work of some of them. But he seems to have sensed before Campbell that the direction of all myths pointed to

the unity of the race of man, not only in its biology but also in its spiritual history... (*MG* 3: Foreword).

The Western world was already in the position to know that the high history of Ireland began c. 2500 B.C. The island was first colonized because great stores of gold existed in the beds of its rivers, and stores of copper — a metal likewise of incalculable value — were to be found in many parts of the island. And though tin, the other ingredient of bronze, was available in neighbouring British Cornwall, it was presently discovered and mined by the Irish. The Bronze Age culture style of Ireland was intermediate between the twilight of the great paleolithic ages and the dawn of the still greater patriarchal ages of Aryan Celts, Romans, and Germans (*MG* 3:36). It spans the period c. 2500-500/200 B.C., and could be considered as a graft of the Minoan on the Irish culture that gave the particular force and character of Ireland to the development of the West. So that even in the period of the flowering of Troy and Minoan Crete there was in Ireland a secondary hearth, from which flowed an export of ornaments of gold, copper, and tin (*MG* 3:35-36). In that long forgotten age, when all Europe was alive with a commerce of brave men and daring voyages of danger, that united by threads of trade the gray Baltic and North Seas with the blue Mediterranean, the cult of the Great Goddess and her Son-lover reached Ireland, along with the planting and agricultural "Mediterranean" culture complex via the sea way of Gibraltar c. 2500 B.C. (*MG* 4:124; *TC* 141).

This cultural invasion of Cretans later rebounded on two invasions of Crete from the Europe of the north at the beginning and the end of the second millenium B.C., when patriarchal Aryan Hellenic tribes set out from northern Europe and the plains of Russia and conquered the Greek mainland and Crete. There is no much information on this actual event. But where history fails, sometimes literature helps; thus, we learn from the Homeric epics that the Mycenaean heroic age of the Achaeans, as recounted by Homer, were the last days of the long, productive world age of the Goddess before the opening of another and more productive world age, that of the warrior sons of Titan-gods (*MG* 3:69-70; *TGM* 1:43). The last and worst invasion, that of "the iron-bearing [patriarchal] Dorians," put an abrupt

archaic mentality" to contemporary man, obsolete or still existing rituals of initiation, secret societies, and relics of primitive cults.

end to the world of the Goddess on the Greek mainland and on Crete c. 1100 B.C. What emerged after the Dark Ages of Greece c. 800 B.C. was the poetry of Homer and the religion of the Olympians. In both, there existed an early Greek balance that derived from the convergence of the two opposite social orders and the two opposite mythologies: this was indicated by the equal number of gods and goddesses in the pantheon, and the two opposite and complementary epics. The total defeat of Greek gods and goddesses by Christianity came twelve centuries later, in the fourth century A.D., when under the reign of the Byzantine emperor, Theodosius the Great (346-395 A.D.) everything that reminded paganism, temples, the Games, and the Mysteries were abolished, and even famous schools of philosophy were closed down.

As in Greece, so in Ireland, in this case patriarchal tribes

the iron-bearing Celts... entered the old Bronze Age sphere of the Great Goddess and her ever-living killed and resurrected son/spouse and lord of immortality...

in the period 500-200 B.C.. Soon their Celtic cults were combined with the Bronze Age cult of the seasonal round and rebirth (*MG* 4:124). Thus, the order of mythology and morality of the first Irish culture was of the Bronze Age Mother Right, and its relationship to the later, Celtic system was about the same as that of the early Creto-Aegean to the classic Olympian in Greece (*MG* 3:36). Therefore, in both cases there was a fusion of the two mythologies (*MG* 3:36). Subsequently, there was in Ireland a substitution of the Goddess's cult by Christianity, as well as a removal of the pagan element

in heroes and heroines in all Celtic myths which were transformed and retold as of Christian knighthood (*MG* 4:43).

The result was the existing Christianized version of Celtic pagan myths in the so-called "romances" of the Arthurian legends or the Quest for the Grail.

The racial roots of Ireland were carefully wiped off by Christianity, and there was no hope of their recovery: the new religion had come to stay. Further, the radical extinction of everything pagan eventually ended in a sterile view of life in all European societies which were ruled by Christian morality. Christians were now deprived from the rich satisfaction of the mystical tendency of their soul after the abolition of tribal rites. For instance, the tribal heritage of pagan societies used to be handed down to adolescents through puberty initiation rites. Adolescents would feel that they became members of a larger religious unit, and their relationship with the gods and the universe was not personal but a tribal affair. In contrast, initiation is non-existent in Christian societies in which the significance of the group

ceased to be, because the relationship of the new religion was with the individual, not with the tribe.

Eliade remarks that,

[Christianity] has triumphed by detaching itself from the climate of the Greek-oriental Mysteries, and by proclaiming itself a religion of salvation for all people (*IRSS* 11-13, my translation).

Thus, group ritual is missed by the Christian soul which has turned dry of emotions and religious rapture⁷. Instead, the existing ritual of various Christian confessions in the *Portrait* clearly submerges both Stephen's intellectual attraction to theology and the emotional appeal of ritual; it is "the cold terror of Stephen's central dilemma between carnal sin and priestly absolution" (*TPJ* 7-8; 353-405): joy of life is not permitted by Christianity. Consequently, by cutting the Irish off their roots, and by leaving them unable to feed on those of a foreign religion, Christianity has led them to a slow but steady withering.

Nevertheless, the fate of a common man is more passive than that of the artist, Joyce seems to feel; for the artist as the central intelligence of his time is the only one who can perceive "the troubles of our land," as Joyce writes in "Araby" (*Dubliners* 26): the Irish artist must become the son-redeemer of the Great Goddess. Prior to this feat, however, the artist must build on the concrete rock of his own wholeness, in order to be able to create great art; for according to Aquinas,

the symbolic structures that art once built upon faith required wholeness, harmony, and radiance (*TPJ* 14).

Before wandering in Europe, Joyce apparently turned towards Psychology, and Jung's concept of the "Self," a mystical state of wholeness, radiance, and ultimate wisdom reached by one's personal effort. Frieda Fordham explains:

It is not only the centre but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of the conscious mind (*IJP* 64).

It seems that Jung's "Self" is identical with Joyce's concept of the artist, as Allen's explanation of the way V. Woolf feels about art fits more to Joyce:

Art alone can impose order on the flux of lives lived in time; art is [his]

7. J. E. Harrison rejects the Olympians as not only non-primitive, but in a sense as non-religious," because she believes that "among primitive peoples, religion reflects *collective* feeling and *collective* thinking," whereas the Olympians are really the products of art and literature (*Themis* xi, xiii).



substitute for religion, and the artist's act of creation an equivalent of the mystic's intuition (*TEN* 422).

By gradually assimilating the spiritual/religious consciousness of his race — a process recounted in the process of writing the *Portrait* — Stephen Dedalus / the artist is ready to use "his father's" — not in the biological sense of the word but that of "his progenitors" — wisdom, as Icarus could have used his father's advice in order to avoid fatal fall. Before leaving on his mission, though, Joyce gives Ireland and himself a promise to forge the uncreated conscience of his race (*TPJ* 526). One can not fail to notice a similar promise, given by the boy in "Araby" to Mangan's sister, to bring her something from the bazaar. Then, we know that the artist born in "Araby" has acquired all racial consciousness in the *Portrait* and is ready at its end to undertake his odyssey for full exploration of his Irish and Western roots in *Ulysses*. And again, the fluid style of "Penelope," representing the dissolution of the unconscious in the realm of man's collective memory of the past, indicates that he has become a whole individual. At the successful end of all his journeys, Joyce must be credited with a tremendous effort to integrate his conscious with his unconscious, and the intellect with the imagination of the artist / son-lover who has recovered the Great Mother in the character of the awakening female, Marion Molly Bloom.

If one attempts to depict the profile of the novelist Joyce through his works, one observes that the *Portrait* marks the beginning of an inward turning that outwards gave birth to the modern psychological novel. The new genre appeared as a need of the times simultaneously at the turn of our century by three novelists unknown to one another: Marcel Proust in *Remembrance of Things Past* (1913) in France, Dorothy Miller Richardson in *Pilgrimage* (1915) in England, and James Joyce in *A Portrait of the Artist as a Young Man* (1914) in Trieste (*MPN* 11). In all three writers, the heart, on the one hand, as a symbol of feeling and perception and the mind, on the other, as a symbol of thought and reason, are united in a way that the mind tries to explain what the heart feels.

What connects Joyce more with this group of writers is the author's experience related as a journey always to the past. In the past "by the process of remembering, [Proust] found himself" (*MPN* 12), says Edel. Again in the past, Joyce wanted to catch the present, the immediate moment of perception, which he called "epiphany,"

though there was an essential difference: for Proust, time past could become time present, to fade immediately into the past again. For Joyce, time present was all-important — a continuum of present, in which the past inevitably lingered (*MPN* 13).

In addition these artists sought to retain and record the "inwardness" of experience (*MPN* 12).

In the *Portrait*, Joyce discloses all the sources of his Christian-European heritage with which he enriched his intellect. However, in a complex a figure as Joyce, we must expect to find a meeting of many sources: he was nourished on Bruno, Aquinas, and Vico (*MPN* 29); further, he was a writer whose

deeper affinities are with Dante, with the medieval iconographers, and with the symbolic structures that art once built upon faith (*TPJ* 14).

Last, he was a writer aware of the literary movements of his time and able to draw upon many literatures by virtue of his great linguistic gifts. Thus, Joyce is associated with another group of artists, like Nietzsche, Thomas Mann, Richard Wagner, and Goethe who identify themselves

with this tradition, wherein music, myth and depth psychology are one and carried in the *Leitmotiv* — which is a device that Mann even compares at one point to a monstrosity (*MG* 4:360).

Besides the leitmotif, "psychoanalysis," in the sense of analysis of the psyche, leads to the deepest, unconscious layers both in Freud's root-search and depth-science⁸, and in Jung's theory of archetypes and man's collective unconscious. As a result, it justifies the interest of twentieth century "in mythology, in the primitive and pre-cultural aspects of humanity," which at least for the two psychoanalysts "was in the closest manner bound to [their] psychological interest" (*MG* 4:360).

As in *Ulysses*, then, so [in Mann]: the *Leitmotiv* serves both in Wagner and in Mann to release in us recognitions of connection between moments, events, characters, and objects that are apparently separate from each other, yet in depth of a single form (*MG* 4:361).

In conclusion, we can say that endowed with a highly perceptive sensitivity and intuition, Joyce seems to have understood the beginning of a new man-centered era; he assimilated the knowledge of all the discoveries of the turn of our century, and his works express the consciousness he gained during his journeys.

The use of the leitmotif has been his main tool of expressing the reality he discovered about Irish and pre-Hellenic or Minoan mythology. His knowledge of the Minoan origin of the Irish mythology cries out in the protagonist's name, Stephen Dedalus, by the obvious allusion of Stephen, the Celtic hero,

8. Among the techniques used by Freud were *hypnosis* and *free-association* tests, in which the patient is asked to say what ever first comes to mind, regardless of how foolish it may seem.

to the Athenian / Minoan artificer Daedalus. Naturally, the name of the protagonist artist is the strongest and most recurrent leitmotif throughout the first three novels which are examined in this study: *Stephen Hero* (1944, published posthumously), *A Portrait of the Artist as a Young Man* (1916), and *Ulysses* (1914-1921). The discussion of leitmotifs is restricted to the first three novels, excluding his last, because in the earlier great novels the mythological themes resound as memories and echoes, whereas in *Finnegans Wake* (1939), the novelist drops completely into the well and seas of myth; so that in the last novel, mythology itself is the text, rendering visions of life (*MG* 4:39). Again the first novel will be excluded from close examination, because it has served as a model for the *Portrait*. Only its title is very important in this study, because it clearly indicates that the unnamed boy in "Araby" has developed into a hero identified with Stephen Dedalus, the artist.

The strongest leitmotif inherent in this artist's name, "Stephen Dedalus," certainly needs special attention. First it brings out the moral of the patriarchal myth of Daedalus and Icarus regarding the value of ancestral wisdom — or the respect owed by the immature young to the wisdom of the old, the value of measure and balance or the golden mean. For Icarus in myth was drowned by his fall into the sea because he flew higher than his father had advised him to do. Joyce seems to attach great importance to these values, characteristic of the arts in classical Greece which he tries to emulate. Therefore, Stephen, the immature Icarus must acquire them prior to becoming Daedalus the artificer. I believe these indispensable values to be searched for in the *Portrait* and *Ulysses* in which he is exploring his and Ireland's identity: both suggest a mixture of North European / Irish and Minoan / Hellenic heritage through our knowledge of Ireland's prehistory, the connotation of commonness in his first name, and the mythic allusions inherent in his surname.

For a dichotomy is clearly suggested in the protagonist's name which may imply both, a state of conflicting opposites in his personal and racial identity, on the one hand, and a mixture of races, on the other; of course, the two names may also suggest an original state of conflict gradually shifting to a state of convergence. In the last of the three cases, the artist's name and surname may mean a state of wholeness which is pre-requisite for the creation of great art. In the second case, mixture of races may imply common, northern-European blood on his mother's side through the name "Stephen" — a common name fitting the vigour of Ireland represented by common, market people in "Araby," and the vulgarity of the final image of Marion / Molly in *Ulysses* — while "Dedalus" suggests artistic blood on his father's side of both Hellenic and Minoan stock; this last inference is quite in

line with my interpretation, since the myth of the flight of Icarus and Daedalus belongs to patriarchal layers of the Greek mainland and Crete.

The preponderant relationship of father / son is the one that *par excellence* expresses a patriarchal status, not only in Hellenic myth but also in the Christian religion; in the latter, the chief divinity is the Father-God who sacrificed his Son once for the salvation of mankind, whereas in matriarchy the Mother-Goddess annually sacrificed her son / vegetative spirit for the preservation of mankind. One must remember, that the patriarchal Christian Father-God emanated from an even stricter patriarchal God, vindictive Yahweh of Judaism who had ousted the Great Mother from Palestine. At least he had been thought to have before the Blessed Virgin, Mary, appeared in Christianity as a degraded Mother of God. However, this figure of a Great Goddess who had been endowed by Bronze Age populations with all the grandeur of a Mother of God was now deprived of her divine status; in Christian doctrine, the Virgin Mary's mortal body was chosen by the Father-God to be used as a vessel for the birth of His Son.

Ever since primitive man established cults and later on religions, he gave preponderance to woman, because of the obvious relationship that existed between her body and life itself. Therefore, the Bronze Age religions of nature and fertility which worshipped the female body as the font of all life were closer to reality than either Judaism or Christianity which gave preponderance to the fertilizing spirit and ignored the importance of the body; or alternatively gave preponderance to a certain kind of morality over reality in nature. Campbell surprises every devoted Christian by revealing a truth:

Can Our Lady of Chartres... [who is] showing the influence of a Gallo-Roman Venus shrine... and the cult of the Black Madonna observed in the crypt of the present [Chartres] cathedral... Can the Virgin Mary be the same as Venus-Aphrodite, or Cybele, Hathor, Ishtar, and the rest? (MG 3:42)

In reply to Campbell's question, we learn from Joyce's description of the Mother-Goddess he discovers and brings out for us to see in the character of Molly / *Marion* Bloom, that she is the pagan mother-bride of the son, as well as the Christian Mother of God, *Mary*, simply by their identical first name (my italics). Campbell's words express better than anyone else a Christian's mystic emotion when human consciousness opens the mind to light in a revelation similar to the one Joyce had:

No good Catholic would kneel before an image of Isis if he knew that it was she. Yet everyone of the mythic motifs now dogmatically attributed to Mary as a historic human being belongs also — and

belonged in the period and place of the development of her cult — to that goddess mother of all things, of whom both Mary and Isis were local manifestations: the mother-bride of the dead and resurrected god, whose earliest known representations now must be assigned to a date as early, at least, as c. 5500 B.C. (*MG* 3:44).

Nevertheless, Stephen Dedalus explores the "Stephen" part of his identity in the *Portrait*, by acquiring the whole spiritual heritage of his Roman Catholic ancestors, to complement his Irish common, vulgar part that identifies with the image of Ireland in the market streets of Dublin. It can be clearly seen by his invocation to Daedalus at the end of the *Portrait* that Stephen is ready to fly away only after a complete initiation into his ancestral spiritual heritage by mixing the vulgar part of Irish "Stephen" with the spirit of his Catholic religion towards psychic wholeness. At the end of the *Portrait*, the artist is shifting from his initial identity of Icarus / Joyce, the unskilled artist, to the position of the "old father, artificer," Daedalus, or Odysseus in *Ulysses*. Joyce marks this watershed of leaving behind his former identity — or his Ego in the individuation journey — by using a distinctly elated language style.

Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge into the smithy of my soul the uncreated conscience of my race (*TPJ* 526).

Released completely from the Ego-part of his personality and having mastered the realm of his conscious, he is now able to search his unconscious; alternatively, after mastering the world of *arete*, Odysseus in the cave of the Cyclops divests himself of his secular identity at the threshold to enter the yonder world as "Noman" — beware of the pun and change of meaning, if the word were the phrase "No man but woman" (*MG* 3:167). The mythic Underworld, the realm of the dead and of mother-earth is the feminine principle.

Manifestly, the time has now come for the exploration of the "Dedalus"-part of his identity that alludes to his Minoan-Irish heritage and his Greek heritage. Evidently, it enters through a double door, his Bronze Age Irish / Minoan progenitors and his Greek progenitors, since Greece is the roots of Western man. The artist's invocation to the father,

27 April: Old father, old artificer, *stand me now and ever in good stead* (*TPJ* 526, my italics),

may be addressed to artificer Daedalus; but it also looks forward to the lone, wandering father-figure of Odysseus, the quester who became the wisest of men by being acquainted with the Nymphs / Mothers and by visiting the Underworld to talk with his ancestors. Unlike inexperienced Icarus, this

contemporary artificer, Joyce, has respectfully taken his father's advice for a successful flight. In other words, this artist has gained insight by past examples of Christian persecution and knows how to protect his "chalice from a throng of foes" (*Dubliners* 26).

The highly "poetic" language at the end of the *Portrait* needs special attention to support the above interpretation. First, the idiomatic clause which contains the transitive verb, "stand me in good stead," in the concluding sentence of the *Portrait* reveals the artist's dedication, the high sense of his mission by virtue of the denotative meaning of the idiom as "to succour, help, render service to a person" (*ODJ* 2:2009; *OEGD* 675). Additionally, we should not bypass the denotation and connotation of the intransitive verb "stand" in the meaning of "set upright," when it is taken by itself. As a result, it could be taken in a connotative meaning of a state that contradicts that of Icarus's mythic fall. This would stress only a little further the reader's definite impression that there is nothing left of inexperienced Icarus in the new state of the artist who has learned how to "stand." Furthermore, the two adverbs of time in Stephen's invocation, that is, "now and ever," peculiarly sound, almost verbatim, I would say, like the end of the artist's prayer to the Christian Father God at the precise turning point of his life in which "with the self-dedication of the priest, Joyce took his vows of the artist" (*TPJ* 8), and "shifted from religion to art" (*EB* 13:159). More important still, such an invocation could have meant that, as in Blake's words, ALL RELIGIONS ARE ONE.

Second, one must not allow different denotative meanings of the word "forge" to escape the connection of this artist with another artist-god belonging to the older generation of divinities worshipped in matriarchy. The verb "forge," by which Joyce announces his painful and long journey in making his vast ambition come true, reminds us of and identifies Dedalus with the degraded, smith-god, Hephaestus. Though in the extant myth Hephaestus appears as Hera's parthenogenous son (*TGM* 1:51), despised by Zeus and constantly cuckolded by his wife, Olympian Aphrodite, his nature emerges as a very controversial one: perhaps he was the artist of the older generation of gods, as the Olympian artist-god Apollo is a son of Hephaestus, according to Cicero (*TGM* 1:82). Like hobbling Hephaestus, hobbling Talos, a Cretan hero also of parthenogenous character, was born to Daedalus's sister, Perdix, *πέρδιξ*, whom the mythographer identified with Hera (*TGM* 1:52, 88). By being connected both with the pre-Hellenic Goddess Hera and with the Cretan Talos, Hephaestus is connected with Daedalus, too (*TGM* 1:52, 88); besides, his association with volcanoes makes him a chthonian divinity. And since parthenogeniture was a power only of the Great Goddess, Hera's parthenogenous son might have been her killed and annually resurrected vegetation-god. All traits of Hephaestus

become very meaningful for the artist who is now going to explore the unconscious and what is under the surface. One can safely say, then, that the relationship of son and mother is going to be unveiled and substitute in the unconscious the preponderant religious relationship of father and son in patriarchy. In yet another context the verb "forge" stresses the artist's passion in completing his task by the use of fire and bellows, as smiths do. Last, the verb "forge" in its denotative meaning "make way, advance, gradually or with difficulty" (*COD* 447) may probably refer to the artist's long and painful task. In conclusion, I believe that by the mythical associations Joyce makes, he is comparing himself to a son-redeemer and sacrificial victim for the love of his Motherland; he has placed, namely, his great gift for expression at the service of his vision.

In *Ulysses*, the latin name of Odysseus in Homer's *Odyssey* functions as yet another leitmotif to remind the reader that the artist's search, like that of Odysseus, is conducted in the context of a patriarchal society for the discovery of the sunberged Mother-Goddess at his racial roots: we make this inference mainly with reference to the sun-hero's visiting the realm of the dead. Moreover, we see that the title of Odysseus's name functions as an objective correlative for all characteristic traits of the *Odyssey*. Thus, *Ulysses* might be hinted at as a mythical journey, like the first mythical journey it is alluding to; it might acquire the meaning that it is a work of poetry, and a search for the female and the knowledge of the Mother-Goddess, like its prototype. In short, the search for the "Stephen"-part with the "Dedalus"-part of the artist's identity and their convergence is effected in this novel, though we do not witness the meeting of the primordial opposites yet, the mother and the son. At this point, it might be well to remember Campbell's inspired interpretation of the *Odyssey*:

Since Penelope is the only woman in the book who is not of a magical category, it is clear (to me, at least) that Odysseus's meetings with Circe, Calypso, and Nausicaa represent psychological adventures in the mythic realm of the archetypes of the soul, where the male must *experience* the import of the female before he can meet her perfectly in life (MG 3:164).

The protagonists of *Ulysses* are the artist protagonist of the previous novel, Stephen Dedalus, and a couple, the Blooms, Marion Tweedy Molly and Leopold. All proper names function as mythic leitmotifs alluding to the mythic and Christian identity of all three. Since we have already traced the identity of the first, what remains to do is to trace the identity of the other two characters in this novel.

As Odysseus profits from his encounter with pre-Hellenic Triple Moon-

goddess in her aspects of maiden-nymph-crone in the persons of Circe, Calypso, and Nausicaa reversely, so does Joyce unbury

the Moon-goddess Brizo ("soother") of Delos, indistinguishable from [the Hyperborean Apollo's mother] Leto [who] may be identified with the Hyperborean Triple-goddess Brigit, who became Christianized as St. Brigit, or St. Bride. Brigit was patroness of all arts, and Apollo followed her example (*TGM* 1:80).

In addition, Nora Chadwick claims that,

St. Brigid herself, if she ever existed, appears to have taken over the functions of a Celtic goddess of the same name and comparable attributes" (*TC* 181).

The same author confirms our previous citation from Campbell about the appropriation of the Irish mythology by Christianity by writing,

Christianity, in an attempt to reconcile the strong attraction of this feast [*Imbolc*] with its own teaching and ritual, made it the feast of St. Brigid, who in Irish Christian tradition was made the midwife of the Virgin Mary (*TC* 181).

Chadwick also elucidates in more details than Campbell does the history between Irish mythology and Christianity:

Little is known in detail of pre-Christian sanctuaries in Ireland... Owing to the conservation of oral tradition in Ireland, however, a rich corpus of mythology survived to be written down in the early Christian period (*TC* 168).

More triads of goddesses existed in Irish mythology, but their traces must have been carefully wiped off by Christianity. Like their Greek equivalents, they represent the three aspects in which the Moon was worshipped; but

her devotees never quite forgot that they were not three goddesses, but one goddess" (*TGM* 1:14).

It is Nora Chadwick again who informs us that

Brigantia was another goddess, attested by inscriptions in both Gaul and Britain [who] according to Cormac's *Glossary* was the patron of poets, but formed a triad with her two sisters who were the goddesses of smiths and laws... She is believed to have been Christianized as St. Brigid (*TC* 169).

The Great Goddess or the Triple Moon-goddess who is unburied by Joyce at the end of *Ulysses* is a half-Jewess and a Moon-goddess, as Marion/Molly's

mother is disclosed to have been the Spanish Jewess "Lunita Laredo" (*U* 627).

The surname, "Bloom," of the other two protagonists functions as another leitmotif which contributes to their mythical characterization by the word's denotation of "flowering, blossoming, vegetation." This meaning seems to fit the female figure of an earth-goddess, Marion/Molly, as an embodiment of the Roman vegetation-goddess, Flora (*NCE* 8:2442), an equivalent of Hera; the latter was the pre-Hellenic Great Goddess of the vegetative year (*TGM* 1:52). Indeed, we are led to this inference by Joyce's allusion to the "Spanish nobleman Don Miguel Flora" Marion was engaged to (*U* 625), to her special love for flowers (*U* 642), and by Leopold's and her calling herself, "a Flower of the mountain" (*U* 643). She is the embodiment of blossoming earth, Nature itself in the religions of nature and fertility to whom Joyce offers the following paean in Marion's own words:

I love flowers I'd love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning why dont they go and create something... (*U* 642-43).

The surname "Bloom" takes on a similar meaning for the male, too: he is the male vegetative spirit who dies annually and is resurrected, the mother's son-lover. Indeed, one feels "the quasi maternal affection Molly displays for him in her monologue," as Gilbert notices (*JJU* 386). By his first name, "Leo-pold," he is rightly rendered as a sacred king in the Great Goddess's early mythology which was,

concerned, above all else, with the changing relations between the queen and her lovers which begin with their yearly, or twice-yearly sacrifices; and end, at the time when the *Iliad*, was composed and kings boasted: "We are far better than our fathers," with her eclipse by an unlimited male monarchy (*TGM* 1:16).

We can support the notion of Leopold's dwindling physical power by the opening of the last chapter in *Ulysses* in which Molly is wondering why Leopold asked to have his breakfast in bed, a sign of weakness or sickness. One should also note that throughout her monologue, Molly thinks of him as "Poldy," that is, without the "Leo"-part of his name.

Yes because he never did a thing like that before as ask to get his

breakfast in bed... I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing but not always if ever he got anything really serious the matter with him its much better for them to go into a hospital (*U* 608).

If we remember that *Ulysses* was set on a single day, that of June 16, 1904, that is five days before the summer solstice, then we can say with confidence that Leopold is the embodiment of the vegetative spirit, impersonated by the sacred king who in Bronze Age mythology is to be sacrificed at the summer solstice. Graves explains that,

The tribal Nymph, it seems, chose an annual lover from her entourage of young men, a king to be sacrificed when the year ended... the king died as soon as the power of the sun, with which he was identified, began to decline in the summer; and another young man, his twin, or supposed twin — a convenient ancient Irish term is “tanist,” then became the queen's lover, to be duly sacrificed at midwinter (*TGM* 1:14).

The two solstices, then, the 21st June and the 21st December were the time of the sacred king's sacrifice; and the sprinkled blood of this symbol of fertility “served to fructify trees, crops, and flocks [while] his flesh was torn to pieces and eaten raw by the Queen's fellow nymphs” (*TGM* 114).

Besides, the “Leo”-part in Leopold's name renders the zodiac sign of Leo, that marks the peak of the sun's power and, of course, the beginning of decline right after it. Thence Molly's present lover, Blazes Boylan — both name and surname suggest a high degree of heat, solar in reference to the first name, liquid in reference to the second name — is compared in her thoughts of him to a “lion” as a bed-fellow. Blazes Boylan seems to be the tanist who is replacing ageing Leopold, and will, in due course, be replaced by Stephen Dedalus. The latter has already been described by Mr Bloom to his wife, and she welcomes the proposal that he will live with them. We can easily infer this replacement from Molly's thought, when she calculates in her reverie “Dedalus's present age... cheerfully inferring, ‘I'm not too old for him’” (*JJU* 393). In addition, we trace maternal feelings mixed with sexual anticipations in her thoughts of Stephen:

...his poor mother wouldnt like that if she was alive ruining himself for life perhaps... I suppose he was as shy as a boy he being so young hardly 20 of me (*U* 640). Id love to have a long talk with an intelligent welleducated person Id have to get a nice pair of red slippers... and a nice semitransparent morning gown (*U* 641).

And exactly after the above thought she shifts abruptly to Leopold, “Ill just give him one more chance Ill get up early in the morning Im sick of Cohens

old bed in any case," by which she seems already to identify Dedalus with Leopold Bloom. Dedalus will be for her both the lost son and her absent daughter, Milly, as well as a husband/lover.

The last chapter of *Ulysses*, entitled "Penelope," contains Molly's monologue which consists of forty-five forty-four-line pages without any punctuation mark for guidance, save the final full stop. Joyce renders an unprecedented in English literature image of dissolution and of fluidity in the realm of the unconscious. In this part, the preponderant name of the Great Mother's embodiment is "Molly," because the consciousness of the artist has left behind the person of "Marion" standing for the Christian Mother of God. On the other hand, well before the end of the novel, she keeps thinking of him only as "Dedalus," because he has already found his Minoan/Greek identity. Apparently, the initial dichotomy of opposite races, suggested in the artist's names has been eliminated in favour of a racial assimilation. What is more important, however, the reader notices another shift: the artist's developing consciousness is now moving towards a complete union with that of the Great Mother. As "Molly" means "effeminate man or boy" (*COD* 732), we are certain that Joyce has given us on purpose an equivalent for the "hermaphrodite" or the divine "androgyné." Molly is exactly this, namely the image of the Great Mother with her son in her womb. Following Stephen's disappearance into the outer night and Bloom's into the inner, Campbell says,

the lead has passed to Molly, Gaia Tellus... She is the mother of all beings: the holy stock of the everlasting mortals came into being out of Gaia, even starry Ouranos, Heaven, her son and spouse (*MG* 4:662).

Perfect union of the sexes can take place only in the deep unconscious, where there are no illusions of the conscious. This union mythically is "the hero's mystical marriage with the queen goddess of the world (*HTF* 120).

Effeminacy, of course, should be, by no means, taken literally: it rather stands for each sex's full knowledge of the other. Both sexes are inherent in man, and their integration in the same individual ends in the individual's wholeness. In this case, it also means the meeting, the unity, not the duality, of wandering Odysseus in the face of the artist in *Ulysses* as the questing spirit, and Penelope as the goddess or the unmoving, eternal font of all things. This is the point at which the artist/son and Ireland/mother become one. Both the hero and the goddess are renewed with new blood.

Molly Bloom's awakening to consciousness is presented as her "waking and sleeping thoughts;" it is evident through recollections of her past life in Gibraltar, the place of her birth. This name, too, sounds as a leitmotif of the Cretan cultural invasion that was effected by sea way of Gibraltar. Molly's reverie includes her numerous lovers and Dedalus as her prospective one.

Joyce uses the stream-of-consciousness method of narrative most thoroughly in his treatment of Marion/Molly Bloom. She enters the novel as a character in her own right, and only in the end does this fact attest to her awakening consciousness. Her thoughts poured and unpunctuated, moving from point to point without formal obstructions, create an image of femaleness. She is in bed at night, relaxed, drowsy after love, isolated from any contact with the world outside, so that the flow of her thoughts, her erotic reverie, her memories of love and her speculations about Bloom and Dedalus can proceed flowingly, like a river, unchecked, uninhibited. Like Mangan's sister, Marion/Molly Bloom is described in terms of both purity and sensuality. Hundreds of invocations in her speech, such as, "O Lord," or "O Maria Santissima," or "God sweet God," or "O Jesus," or "God help us," correspond to the "Marion"-part of her personality. The "Molly"-part gives a representative example of her sensuality in the following quotation:

O Lord I must stretch myself I wish he was here or somebody to let myself go with and come again like that I feel all fire inside me or if I could dream it when he made me spend the 2nd time tickling me behind with his finger I was coming for about 5 minutes with my legs round him I had to hug him after O Lord I wanted to shout out (U 621).

The image of the Great Goddess of many names is always of a dual aspect: like Molly, she may sing "Gounod's Ave Maria," at one moment and be kissed by her lover the following minute "on the choir stair" (U 614). She is life, as the name of Anna *Livia* in *Finnegans Wake* connotes (my italics), and death, like "the sow who eats her furrow" in the *Portrait*; she is both beneficial and destructive. She may be temptress Eve and innocent Virgin Mary but also her son's cross according to medieval allegories (ACU 82). She can be faithful Penelope and a vulgar prostitute; she can be proud even of her cheating as, for instance, Molly boasts of Blazes Boylan's "spunk" (U 641). She is, finally, the earth-mother who gives birth to vegetation and receives the dead back into her body. Here is Campbell's characterization of the Bronze Age Great Mother:

the Great Goddess of highest concern... was already as she is now in the Orient, a metaphysical symbol: the arch personification of the power of Space, Time, and Matter, within whose bounds all beings arise and die; the substance of their bodies, configurator of their thoughts, and receiver of their dead. And everything having form or name—including God personified as good or evil, merciful or wrathful—was her child within her womb (MG 3:7).

I firmly believe that the meaning of effeminacy, in the sense of equal development of both sexes in an individual, offers an image of integration of

the opposites in the final lone figure of Molly with her son/Dedalus and father/Poldie in her womb.

Even the technique used in rendering the characters of the two opposites, Stephen Dedalus and Marion/Molly, is different. He uses the stream-of-consciousness method in his expression of the female mind to convey mysticism, emotion, rapture which belong to the feminine principle of the psyche. In contrast, for expressing the male mind which embodies the intellect and the conscious, he uses the rational tendency, or the reason which thinks, explains, and creates order; "when we are taken into his mind we are aware of a much greater degree of awareness, control, and purpose," Allen says (*TEN* 429).

Stephen speaks in highly intellectual terms, in learned, latinate words, that is, the language of schoolmen: but "thinks" is not quite the right word: the language Joyce puts into his mind is more a notation of the way in which Stephen thinks than an attempt literally to transcribe his thoughts (*TEN* 429-30).

With respect to the characters of the Blooms, I believe that Joyce re-creates in the Irish/Jew, Leopold, the weak and ineffectual male in early patriarchy who was sacrificed once or twice a year; and the archetypal all-strong Earth-/Moon-goddess, female Nature itself in Marion/Molly from Gibraltar; she is attributed a grand background by belonging to the higher Eastern Mediterranean civilizations. Of course, after the interpretation I have presented and supported, I cannot agree with Gilbert who sees her,

regarded under her prototypal and symbolic aspects [of] a trinity of personages: Penelope, Calypso, and the Earth herself Gaea-Tellus (*JJU* 395).

A proof of the Great Mother's awakening, or of the release of the woman locked inside Odysseus and inside the intellectual artist linguistically lies in the fact that the chapter "Penelope" begins with a "Yes" and ends with three, "Yes... yes... yes." Marion/Molly has begun in *Ulysses* small, a very ordinary woman, like the obliterated Great Goddess in every woman; she is "la petite bourgeoise," says Gilbert (*JJU* 403), to end as the Great Mother of gods, giants, and mankind, that is, a personification of the infinite variety of Nature. The concluding pages, a passage of vivid lyrical beauty, are at once intensely personal and symbolic of the divine love of Nature for her children, a springsong of the Earth. Joyce's optimism which is very evident after the awakening of the Great Goddess, Ireland, heralds the awakening also of the Irish heroes which appears in his last novel, *Finnegans Wake*. Now, I agree with Gilbert when he observes that "*Ulysses* ends in a triple paean of affirmation" (*JJU* 403).

Thus, the boy in "Araby" has, finally, succeeded in forging the "conscience" of the Irish race. Irrespective of the artist's discovery of Ireland's identity, the harm done to her people by Christianity remains in the sterile lives of the Irish which Joyce has described in *Dubliners*. Now is the time to mention the third interpretation of the leitmotif "Araby." As a symbol for Christianity, it may mean a menace more threatening than the Arabian threat of Europe by the Saracens which were repulsed by Christian sovereigns in the eighth century A. D.. Arab Saracens had really threatened to banish Christianity then, but it was ironically saved, if only to prepare a gradual spiritual death to its followers. Joyce seems to imply a whole world of meanings by his use of the ingenious leitmotif, "Araby."

The hero who has successfully rounded off such journeys and has united with the captive goddess has "total mastery of life; for the woman is life, the hero its knower and master" (*HTF* 120). Joyce was able to channel his mastery of life into his art by inventively using the strategy of the leitmotif in his fiction and the new narrative method he invented, which William James first called "stream-of-consciousness" in *Principles of Psychology* (1890). The cruel fate of this contemporary Odysseus is that he lived the painful separation from his beloved country, the isolation of the artist, the persecution of the hero-redeemer, in short, all the preliminary testings to his ultimate experience. But he missed the reward he had deserved, that is, the return of the successful hero to his community. Under the circumstances, this return can be effected only when people begin to understand "the anger and anguish" of the boy in "Araby" and the torture of the artist as a young man before the realization of his vast ambition.

However, as it is already mentioned in this study, Joyce did not use writing as a tool in psychotherapy. He has written in order to help his countrymen and Western men. The profit of Joyce's wisdom of meeting the female or the Mother is of vital importance for the Western man. The findings both of anthropology and archaeology now attest not only to a contrast between the mythic and social systems of the pre-historic Goddess and the later Aryan warrior gods.

Psychologically and sociologically the problem is of enormous interest; for all schools of psychology agree, the image of the mother and the female affects the psyche differently from that of the father and the male. Sentiments of identity are associated most immediately with the mother; those of dissociation, with the father. Hence, when the mother image preponderates, even the dualism of life and death dissolves in the rapture of her solace; the worlds of nature and the spirit are not separated; the plastic arts flourish eloquently of

themselves, without need of discursive elucidation, allegory or moral tag (*MG* 3:70).

In conclusion, Joyce has been able to present his poetic vision of discovering his and his country's identity merely through a careful selection of the names of his characters, the titles of his works and names of locations by using them as leitmotifs in his poetic design of "Araby," the *Portrait*, and *Ulysses*. The fact that the artist's age is stated by Molly at the end of *Ulysses* to be twenty years leads to the inference that "all journeys through consciousness" as well as the process of individuation for wholeness had taken place before his twentieth year, that is, before leaving Ireland and writing his works. I believe that an observation about his personal life would not be out of place at this point. In his actual life, Ireland's son-redeemer took with him abroad an embodiment of the Great Goddess in the face of Nora Barnacle, the woman he loved, lived with through his natural life, had children by, and married before his life ended on the operation table in 1941. To have set *Ulysses* on June 16, the date of their first date,

was Joyce's most eloquent if indirect tribute to a recognition of the determining effect upon his life attachment to her. He might like to express that on June 16 he entered into relation with the world around him (*JJ* 162-63),

and discovered the importance of the female in life —the gist of *Ulysses*— "by leaving behind the loneliness he had felt since his mother's death," says Richard Ellmann (*JJ* 162-63). I would say that Joyce acquired psychological wholeness on June 16 1904, when he replaced the mother image by the Anima, the Great Goddess of all things who is also LOVE.

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ΠΕΡΙΛΗΨΗ

Έφη Α. Λαμπαδαρίδου, *Το μυθικό leitmotif και το ποιητικό όραμα του James Joyce*

Στη σύντομη ζωή του (1882-1941) ο James Joyce παρουσίασε μία συλλογή δεκαπέντε διηγημάτων, *Dubliners*, και τρία μυθιστορήματα, *A Portrait of the Artist as a Young Man*, *Ulysses* και *Finnegans Wake*. Η μελέτη τούτη υποστηρίζει πως τα δύο πρώτα μυθιστορήματα καθώς και, τουλάχιστον, το διήγημα «Araby» είναι αυτοβιογραφικά.

Στα διηγήματά του, τοποθετημένα κατά σειρά που αρχίζει με την παιδική ηλικία, («The Sisters») και τελειώνουν με το θάνατο, («The Dead»), επαναλαμβάνεται το θέμα της παγίδευσης του ατόμου μέσα στις Δυτικές Χριστιανικές κοινωνίες. Νεκρωμένοι από την υποκρισία, έλλειψη δημιουργικότητας και χαρά για τη ζωή, τούτοι οι Χριστιανοί δεν έχουν τη δύναμη να αντιδράσουν στην εκμετάλλευση των αδίστακτων («The Boarding House»), ή να ξεφύγουν γι' άλλες χώρες («Eveline») και παραμένουν δέσμιοι ζηλεύοντας τους λίγους που τολμούν («A Little Cloud»). Γίνονται εκδικητικοί, σαν τον πατέρα που ξεσπά στο παιδί του για τις δικές του αποτυχίες («Counterparts»), και στο «The Dead» η αθλιότητα αυτών των ανθρώπων παρομοιάζεται με το άλογο ενός μύλου που, ζευγμένο σ' ένα κάρρο, σέρνει χωρίς σκοπό ένα άγαλμα του δημοσίου γύρω-γύρω. Αυτά τα έχουν προσέξει πολλοί κριτικοί.

Αλλά κανείς μέχρι τώρα δεν ερμήνευσε το τρίτο διήγημά του, «Araby» — παρόλο που εξυμνείται για το ύφος του και περιλαμβάνεται σ' όλες τις ανθολογίες — ως αυτοβιογραφικό, όπως άλλωστε είναι, — κι αυτό είναι απ' όλους παραδεγμένο — και το επόμενο μυθιστορήμά του, *A Portrait of the Artist as a Young Man*. Η μελέτη του «Araby» έχει

ερμηνευτεί σε χωριστό κεφάλαιο της έρευνάς μου ως το «ξύπνημα» ή μια «αποκάλυψη» του πρωταγωνιστή αγοριού / Joyce ως προς την ψευδαισθητική πραγματικότητα όπου έχει οδηγήσει τους Δουβλίνιους η απόλυτη κυριαρχία της Ρωμαιοκαθολικής Εκκλησίας. Το χάσιμο της πίστης του αγοριού φαίνεται ολοκάθαρα από την απογοήτευσή του από το «παζάρι», Araby, που στο διήγημα συμβολίζει τη Χριστιανοσύνη. Είναι γενικά παραδεκτό πως και ο Joyce, που αρχικά ήθελε να γίνει κληρικός, έχασε την πίστη του προτού εγκαταλείψει την Ιρλανδία.

Το αγόρι χωρίς όνομα που στέλνεται στο Araby από την ανώνυμη αγαπημένη του — δεν μπορεί εκείνη να πάει γιατί είναι έγκλειστη μαθήτρια σε μοναστήρι και συμβολίζει μια Ιρλανδία αιχμάλωτη της Εκκλησίας — υποκινείται να ψάξει για τις ρίζες και τη μυθολογία της φυλής του προτού να τις οικειοποιηθεί η Χριστιανική θρησκεία. Στα δύο πρώτα μυθιστορήματά του αναλαμβάνει την «οδύσσεια» να βρει πρώτα την καλλιτεχνική του ταυτότητα τρεφόμενος από την επίγνωση (consciousness) της φυλής του. Στο *Portrait* γίνεται ο καλλιτέχνης Stephen Dedalus που προπαρασκευάζεται σαν τον μυθικό Ίκαρο, γιο του Δαίδαλου, να φτάσει την τέχνη του πατέρα του αντί να πέσει πληγωμένος στη θάλασσα. Το πέταγμα του μυθικού ζευγαριού — στο πρόσωπο του ίδιου του καλλιτέχνη — που ξέφυγαν με τα φτερά τους από τον Λαβύρινθο συμβολίζει την γένεση του μεγάλου καλλιτέχνη, που θα μπορέσει να ανταπεξέλθει στις αντιξοότητες της οδύσσειας ως γνήσιος Οδυσσέας. Στο τέλος του *Πορτραίτου* είναι έτοιμος να «πετάξει» από τον Λαβύρινθο της Ιρλανδίας για να μην μπορέσουν να τον καταστρέψουν όταν εκφράσει στα έργα του το μεγάλο κακό που έκανε στη χώρα του ο Χριστιανισμός. Απώτερος σκοπός του γίνεται ο μόχθος του να φέρει στην επιφάνεια την ταυτότητα της ειδωλολατρικής Ιρλανδίας, προτού υποδουλωθεί και εκχριστιανισθεί από τους Κέλτες.

Είναι γεγονός ότι και στη ζωή του ο Joyce εγκατέλειψε απροσδόκητα την Ιρλανδία σε ηλικία 20 ετών μαζί με τη Nora Barnacle, η οποία τον συντρόφευσε ως το τέλος της ζωής του. Αντίθετα με τις επιταγές του Χριστιανικού ηθικού κώδικα δεν την παντρεύτηκε παρά όταν κόντευε να πεθάνει. Έκανε παιδιά μαζί της, έζησε, έγραψε και δημοσίευσε τα έργα του σε πόλεις της Ευρώπης αλλά δεν ξαναγύρισε στην Ιρλανδία. Πάλεψε για να επιζήσει αυτός και η οικογένειά του, κάνοντας όλων των ειδών τις δουλειές, αφού τα έργα του είχαν απαγορευτεί σχεδόν σ' όλες τις χώρες του Δυτικού κόσμου.

Ο *Ulysses* (Οδυσσέας), στον οποίο συνεχίζει να πρωταγωνιστεί ο Stephen Dedalus, αναφέρεται στον δεύτερο Ελληνικό μύθο, τον οποίο ο Όμηρος έκανε κέντρο της *Οδύσσειάς* του. Μόνο που ο Joyce από

διαίσθηση ερμήνευσε την περιπλάνηση του Οδυσσέα πριν τους μεγάλους ερμηνευτές του αιώνα μας (Joseph Campbell, Robert Graves κ.ά.) σαν την αναζήτηση του πατριαρχικού άντρα για τη χαμένη ταυτότητα του θηλυκού, και στο ειδωλολατρικό επίπεδο σαν την αναζήτηση του Γιού / έφηβου για τη χαμένη Μεγάλη Μητέρα στις μητριαρχικές θρησκείες της φύσης και γονιμότητας. Στο επίπεδο ψυχολογίας του βάθους είναι η αναζήτηση της φαντασίας από τη διάνοια.

Έτσι ο Joyce είναι ο πρώτος συγγραφέας του 20ού αιώνα που υπαίνει τον Ελληνικό μύθο στα έργα του για να υπαινιχθεί πως ο συνδυασμός φαντασίας με τη διάνοια ολοκληρώνουν το άτομο στο επίτευγμα του Ελληνικού «μέτρου.» Μελετώντας τις ρίζες της Ιρλανδικής φυλής ο καλλιτέχνης αυτός θρήκε τη Μεγάλη Μητέρα με τον ετήσια αναγεννώμενο γιο-εραστή της, μια λατρεία που μεταφύτεψαν στην Ιρλανδία Μίνωες ναυτικοί στα μέσα της 3ης χιλιετηρίδας π.Χ. Στο πρόσωπό της ξαναβρίσκει και τη Μητέρα της Χριστιανικής θρησκείας, όπως τα ονόματά της Marion Tweedy Molly Bloom δείχνουν. Αυτή η Πηνελόπη Ξυπνά σιγά-σιγά βρίσκοντας την ταυτότητά της στο τελευταίο κεφάλαιο του *Ulysses* που τιτλοφορείται «Penelope.»

Ο καλλιτέχνης Joyce έγινε με την τέχνη του ο Αυτρωτής γιος της Ιρλανδίας. Δεν δίστασε για το έργο αυτό και για την αγάπη αυτής της Μεγάλης Μητέρας να παλέψει ολόκληρη τη ζωή του με τα θηρία της οδύσσειάς του. Πιθανόν να μην περάτωσε το ποιητικό του όραμα, αλλά κατάφερε να ξυπνήσει τους κοιμισμένους ήρωες της Ιρλανδικής μυθολογίας, όπως υπαινίσσεται ο τίτλος του τελευταίου έργου του *Finnegans Wake*, το οποίο πραγματικά διαδραματίζεται ολοκληρωτικά στον κόσμο των Ιρλανδικών μύθων με ξύπνιους όλους τους ειδωλολατρικούς ήρωες.