

Archetypal Discourse Reading of Joyce's A Portrait of the Artist as a Young Man: From Within to Without

Dr.Najlaa Atshan Khalaf Al-musawi, Collage of Medicine University of Thi-Qar, Iraq. najlaaat@utq.edu.iq



قراءة خطابية نموذجية لكتاب جويس "صورة الفنان في شبابة: من الداخل الى الخارج"

د. نجلاء عطشان خلف الموسوي
كلية الطب / جامعة ذى قار



Abstract

This article presents a discoursal archetypal discourse analysis of James Joyce's masterpiece, A Portrait of the Artist as a Young Man. Following the path of Carl Jung's analytical psychology and Northrop Frye's myth criticism, this paper attempts to explore to what extent Joyce uses myth and archetype to express his concerns and philosophical thoughts towards the concept of intellectual and artistic freedom. By tapping into the network of implicit attitudes tethering these signifiers -- the myth of Daedalus; the persona of Stephen Dedalus as Joyce's biographical voice; the historical prototypes in the iconically significant figures of the Palestine problem in the contemporaneous world situation, A Portrait of the Artist signposts yet another critical landscape by creating a Janus face that combines the archetypal, the universal (beneath the Human collective unconscious) and the historical, the particular (the historical realization without). The archetypal symbols and motifs that organize the thematics of the novel call forth a panoramic chart of the collectively paralleling pattern along the course of the world of the awakening of the Palestinian Hero as "an artificer" of human freedom. In the novel, the Anima an in the bird-girl- like image forms a stimulus for metamorphosis which reconciles Stephen's inferior dream world with his superior waking existence as an artist, lit up by this grand and everlasting archetype of the Daedalus, "the Old Artificer". Therefore, Stephen's unconscious drive toward self-separation (individuation) indirectly relates to his direct conscious protest and rebellion against the imposed tyrannical patterns and laws, and finally to his selfrealization and self-definition. Similarly, Gaza breeds an Animus that radicalises and encourages today's audience to revolt and fight off the story of the Israelis - and to find the Palestinians as the real historical Self of the land.

Keywords: Myth, Archetype, Archetypal Discourse, Archetypal Criticism, Jung, Joyce

المستخلص

تهدف الدراسة الى تقديم قراءة نموذجية خطابية لرواية جيمس جويس الشهيرة "صورة الفنان في شبابه" من منظور مقاربة علم النفس التحليلي لكارل يونغ وتحليل نورثروب فراي للأساطير، وكيف وظف جويس الأساطير والنماذج الأصلية للتعبير عن آرائه النقدية ومواضيعه الفلسفية المتعلقة بفكرة التحرر الفكري والفني. وبالاستناد إلى العلاقة الرمزية المتشابكة بين أسطورة ديدالوس، وشخصية ستيفن ديدالوس، السوت الذاتي لجويس، والشخصيات الأيقونية المعاصرة للقضية الفلسطينية، تفتح الدراسة نافذة نقدية جديدة من خلال دمج النموذج الأصلي العالمي (الصورة الكامنة في اللاشعورالانساني) مع التجربة الخاصة (كإدراك تاريخي خارجه). تستدعي الرموز والزخارف النموذجية التي تشكّل التصميم الموضوعي للرواية رؤية شاملة للنمط المتوازي جماعيًا للإدراك العالمي للبطل الفلسطيني ك"صانع" للحرية الإنسانية. فكما تجسدت "الأنيما" في الرواية في صورة الفتاة الطائر حافزًا للتحول والتوافق بين عالم ستيفن اللاواعي وواقعه الواعي كفنان، مستنيزًا بشخصية دايدالوس النموذجية الخالدة، "الصانع القديم"، اصبحت غزة تجسد الأنيما في الواقع الفلسطيني كحقية تاريخية لذات وهوية المكان. وهذا هو نفس الخطاب الذي سعى اليه ستيفن في الرواية حيث قاده عالمه اللاواعي نحو الاحتجاج عن الواقع المفروض تمرده الواعى على البنية والقوانين الاستيدادية المفروضة، وفي النهاية بلوغه الاعتراف بذاته وهوبته كاستحقاق نظائي

Introduction

"It's not where you take things from - it's where you take them to." Jean-Luc Godard

Boal's worth is that it refuses to be a closed text, that it becomes alive again as an on-going process of exchange between within and without. The sublime is nothing else than that which is excellent and always delights every one;... (Longinus, 1964) It's high in concept, flush in style, pregnant for interpretation, and available for visiting and re-visiting. One of the artifices that resist the fossilization of meaning and design on Joyce's A Portrait of the Artist as a Young Man (1914).

Lauded by Yeats as "a very great book" by a "possible man of genius', A Portrait mmay be seen as mythfoliatio epic of the meta-nartative epic and epics from mythic compilement (Deming, 2006, p10). The book has frequently been considered a classic of English literature, as well as a masterwork of modernist fiction, through its use of stream-of-consciousness narrative, interior monologue, as well as the rich symbolism and traditional motifs. Together with the novel's narrative daring there arises a myriad of literary materials: motifs, symbols, archetypes and mythic allusions that figure its representational weave, enriching its referential texture. This paper intends to consider the archetypal patterning of these tropes, and their discoursal signification in so far as it can be determined by the rapport between the epiphanic resourcefulness of these myths and symbols' and their iconic continuities in today's contexts.

Archetypes and Archetypal Discourse

Archetypes are there as universal symbols and patterns in human behavior, within the human collective unconscious. These archetypes manifest themselves in relations to the world in different ways: as myths, dreams, arts, etc. Jung (1959) categorizes the four archetypes that constructs the human mind. The Self is a person in its entirety, the shadow represents the behind-the-mask unconscious thoughts and wishes society won't accept; the persona Glynos is the mask, which hides the true self or the ego (what you are), and normalizes with the needs of the society; the anima snuggles the feeling link between the conscience and the unconscious. These basic archetypes are based on twelve archetypal symbols as defined by Jungian psychology (Jung, 1964). The Innocent represents optimism, faith and purity. The Orphan is as much about finding connection and home as any other symbol. The hero being about courage and uphill struggle. The Guardian is the personification of protection self-sacrifice. The Explorer represents freedom and searching for the new. The Rebel represents metamorphosis and strength. The Lover is about closeness and emotional intimacy. The Magician represents worth and mastery in learning. The Jester represents humor and the enjoyment of life. The Dherani stands for truth and knowledge. The Magician is the card of dreamers, visionaries, and impulsive people. The Ruler represents power and authority. The merging of these patterns would be an act of self-realization or achieving one's true self. To decode the behavior of humans, one needs to comprehend how these archetypes intermingle to create one's personality.

The humankind are referred to "inherited response pattern" archetype, (Wimsatt &Brooks, 1957, p.709)...the archetypal symbol (is) the 'ontological aspects of a thing...34which renders a thing meaningful in the universal order of existence...35 Through symbols the symbolized share in its archetypal reality. Myth as Myth, on the contrary is considered as a prediscursive realty, historical product of narrated tales. It is "the acting out of our most subconscious life" which reveals "the secret meaning of the

world" (Schorer, 1946, p.29; Watts, 1954, p.7). Lacan also holds that the mythic is located within the "discourse of the unconscious," which is the "discourse without speech" that sustains the spacing of textual lacunae for myth is "the dream behind every conception" (cited in Bristow, 2017, p.135). Lévi-Strauss (1969) observes that "it's not the way men think in myths, but a manner in which myths work in men's mind, with out them realizing they are" (p.12). In his case, Coomaraswamy (1943, pp. 6, 33) maintains that myth is "the penultimate truth, of which all human experience is the temporalization". The myth is sapient, its meaning is timeless, its truth is not for an age, but for all time: everywhere and always."And "Myth... represents the highest and widest form of absolute truth that man acting alone is competent to express in words". In the words of Losada (2022, p.193), myth is "a narrative which is as much functional, symbolic and thematic". Myth, Frye writes (1970, pp. 341, 365, 191), is a "structural organising principle of literary form;" archetypes are primarily principles of one's "literary experience", the critic probing the "integrative forces that emerge from the depths of man's collective psyche". It is, he argues, myth which is the "common power" of this symbolic system o f intersecting elements: subject, object and reader (1982, p.6).

In reality, mythical criticism and archetypal criticism are very similar methodologies and are frequently grouped together as the analysis of universal patterns or symbols found across all cultures and literature. The purpose of this paper is to go on with our reading into the speech of the archetypes. Archetypal discourse discusses archetypes, their variations, metaphorical and symbolic meaning and use. It consists of the investigation of the embedding of the specific archetype in a greater frame of referential value. Discursively, the archetypes sigsn are dynamic

patterns that can site the narrative in a contextualised frame. Ot, with another word, it's the localisation of the general symbol in a particular experience as correspondent form. Hence, by templating on the archetypal pattern we re/structure sense, chain ideas, re/construct knowledge, and disseminate images. On a second level, as a reflection of our unconscious, the archetypes guide us in our activities, reveal to us our self-image, and affect us in our actions and attitudes toward the surrounding reality.

Moreover, spreading ideas and truths is a power; related relationship. Myths and archetypes are some of the constellations of power within this dynamic. In the construction of knowledge, the determination of the referent relations is made by the dominant groups in the meaning, symbols and images that they structure. As Foucault (1980) states, "We are subjected to the production of truth through power; we can not exercise power except through the production of truth" (p.93).

Story telling is an instrumental way of conveying human reality, communicating human reality by telling us what "normal" people do, talk, eat and what are the values and norms that characterise their lives (Clandinin and Connelly, 2000). Halverson, Goodall and Corman (2011) argue that narrative is a "coherent system" of interrelated patterns that rule a symbolic trajectory through its reality (p.14). In order to transmit these ideas, writers invoke specific images, archetypes or symbols that represent a collective instinct and give them meaning in order to orient the readers' mind and form it into a discoursal image that is suitable to serve their ideology. This also is consistent with Jung (19664) who says "archetypes form and "constellate" myths, religions and philosophies which affect and mould whole nations and ages of history" p.76).

Archetypal Patterning and Entailment of the Novel

Daedalus (mythology) In Greek mythology, Daedalus represents the archetype of the skillful craftsman and is often seen as the very personification of the craftsman: His success as an architect, inventor, and craftsman demonstrates his intellect and resourcefulness. He was famed for making the wooden cow for Pasiphae, the labyrinth for King Minos of Crete, wax wings for his son Icarus. For his intellectual accomplishments and refusal to merge with the already established reign of King Minos, he and his son were locked up in Crete. Daedalus fled from the city to gain his freedom and established his city Icaria.

From his "old father" namesake, Stephen finds it difficult to break away from the "nets of family and nationhood" within the "authority maze" that is Ireland, the Church, and the world. Stephen's grandiose idea of art recalls Daedalus's artifice of contriving the wings. His refusal of the priesthood is reminiscent of Daedalus fleeing King Minos. But more than this, Stephen the individual transforms into his very self a myth of the artist as creator who transmutes the "uncreated conscience of his race" into an artistic myth. Also, this kind of echoes the Hero's Journey which is divided into the stages of Initiation, Separation, and Return. We can say that archetypal patterning of Stephen's hero's journey of defiance, protesting and rebellion offers a signified mythical fulfillment in the non-real narrative referential outside the narrative. By analogy as well there is the heroic context between the Irish hero seeking freedom and sovereignty from the colonizing power and church of English, and the Palestinian hero seeking his liberation and self determination from the colonizing system and oppression of Israeli.

The Mother is also a primary archetypal symbol in the story. It is given as with two senses: Filial mother and affiliated mother. The first mother is the biological, breast-feeding mother

of the character Dante Riordan, whereas the second mother is figurative of the land as a cold, unnatural mother and symbolizes oppressive social, religious roles. These two visions express a fundamental psychological divide in Stephen's personality. This is exemplified by the constant recurring archetypal images of "dark", "strange" "yellow" and "cold" as words, linguistic symbols reflecting the shadows of Stephen's unconscious. These are personifications of suppressed feelings, conflicts, or repressed elements of Stephen's underworld, feelings and thoughts with respect to sexuality and rebellion and cynicism and scepticism. Cranly is Jungian shadow which lurk in Stephen's sub-conscious and produces his mental conflict.

Furthermore Emma acts as a femme fatale character in the book due to her allure and control over Stephen's mind. She represents the dualities of spiritual and worldly, individual wants and societal limits, group memberships and personal seductions and hopes. She also acts as a trigger for him to realize his repressed nature, and in Jungian terms, the animus, which connects the sub-conscious with the ego through the idealized male image, reputedly the total example of the old artifex dreamy image of personality.

The image of the woman, the Anima, is bringing in a lot. Stephen looks at his mother with as dogmatic a form of religion and at his aunt as an example of the oppression of the burden of nation. On the other hand, he recognizes in Emma's seductive character a world that's open but also attractive to his soul. Which means that the sexual self-satisfaction Emma provides him becomes an epiphanic moment of self-revelation that Eileen never gave. Eileen's religion doesn't give him confidence and silence. Accordingly, Stephen equates the female archetypal agency, here represented as woman and womanhood, with

religion and politics. Their mesmerising power are opposing forces of his liberated self.

Finally, there is the archetypal motif of the crucifixion/resurrection evident in Stephen's religious death in the throes of a searing sense of guilt and religious fanaticism (which is almost instantly resurrected in symbolic terms), which then becomes allegorized as his death and subsequent rebirth as an artist. It reflects the Christ figure in sacrifice, suffering, and spiritual rebirth. Stephen's inner conflict and eventual refusal to embrace the priesthood is restored by the knowledge he has become an artist.

Another point in this respect is that Stephen's finding of himself as an artist is a symbolical kind of incarnation and rebirth: the mythical motif of the Phoenix. Irish Catholicism is death for him, and his realization that he is becoming a made thing points to the possibility of rebirth and art.

Based upon Jung's psychology of archetypes, Stephen Dedalus eventually discovers his true self after a journey of negotiation and integration of the archetypal patterns of his personality and the reality around him. Through a series of spiritual/psychological or epiphanies, he realizes what his true Self is. His life as a child at home, and a student in the school and college represents his persona that complies with the social expectations of his family, the church and the institution. He sees in his mother "a good mother" that obeys her society's codes and family role. However, there is another suppressed part of his personality; something that is not accepted by his society, family and the nation. The school master wants him to be a priest, but his urges are toward something else. These shadows are archetypal urges that dominate his unconscious psyche, and create a conflicting attitude in his personality. These shadowing moves are inspired by the sensual touches of the girl-bird. This sensual satisfaction is developed into a spiritual realization or

epiphanic self-discovery of his true self as an artist. In the light of the guided image of the flying bird, the beautiful imaginary he draws of this girl as an incarnation of his suppressed desire, Stephen recalls the ultimate example, the archetypal pattern of himself, the "Old father, the artificer", the idealized personality with which he associates himself, iconized in the myth of Daedalus.

The novel itself is a meta-archetype that narrates an archetypal portrait of an artist. It is a literary myth that symbolizes a totality of person's psychic growth. Set in the form of Bildungsroman, the story acts as a fictional persona that masks the real referent—the autobiographical reference—while the myth of Daedalus represents an anima that lies in the collective unconscious of the hero (the ego), inspiring his discovery of his identity or the Self. Stephen's streams of dreams, desires, shocks, fears, joys, and other conflicting emotions stand as a representation of the shadow archetypes that are repressed in the subconscious. Stephen's frequent revealing of strange images of what he feels, sees, and hears become archetypal motifs revealing universal patterns of estrangement and repression. The repressed subconscious feelings of spiritual freedom and easiness find their outlets in the imaginary space, the expressive mode. From a Freudian perspective, Stephen finds himself as a displaced and space of resentful son in enclosed the an school/college/infirmary, colonially occupied as his land, Johnson (2004, p.209) argues, this "colonization and makes it central to his own fantasy figuration of himself as artist". From a Freudian view, the female body of the "birdgirl" appears to him as "dark continent" that he has to find its meaning. He transforms the lustful gaze into "an outburst of profane joy" of spiritual victory and liberation "crying to greet the advent of the life that had cried to him" (pp.144-145)

The novel is typically an archetypal epic narrative of a modern hero. It provides us with profound psychological revelations of the repressed subconscious urges that dominate the

human mind. By mingling mythical method and stream-ofconscious technique, Joyce takes us into the inner psyche of his protagonist. From the beginning, Stephen is questioning the world around him, his place, family, even his name, colors of roses, the behavior, the language, the movement, etc., of the people around him. His reiterated reflections and repetitions of what he sees, hears or feels, identifies the type of a person he is. He is not satisfied with his reality, and wants to search for his true self somewhere. By doing so, Joyce establishes his character's mythical trajectory and preparers the reader to follow the stream of Stephen's thought where to rest. The reader starts to accept Stephen's disgruntlement and empathizes with his rebellious attitude. From home to school and college, infirmary, till the seashore encounter, Stephen journeys within and without to discover himself and his work. At the end of the novel, he discovers his true self canonized in the resonance of his mythical name, the spirit residing in it, as an artificer, who flies, and is manifested for him in the form of a birdgirl image, in an ecstatically sensual and spiritual unison. There he finds the answer of his call from his "Old father, Old artificer":

Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air... He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new arid soaring and beautiful, impalpable, imperishable. (pp.142-143)

The novel is patterned around a triple theme structure of individual rebellion, discovery, and transformation intersected by the myth of Daedalus serving as the fictional cursor that links the archetypal universal with the individual subconscious. Stephens' individual experiences are read through the mythical component that underwrites its symbolic signification as characteristically timeless, culturally collective, universally pervasive. The novel draws a parallel narrativization between Stephen and the classical mythical figure of Daedalus. Both revolt against the imposed

labyrinths of controlling power, and journeys for their freedom and discovery of their own selves and identities. Stephen's concluding outburst at the end of the novel "Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (p.213) is flashbacked in the epigraph at the opening of the novel, "Et ignotas animum dimittit in artes." (Ovid, Metamorphoses, viii, p.188) [And he turned his mind to unknown arts].

The narratological texture of the novel is characteristically elusive. Subsequently, the deployment of the mythical method problematizes the symbolic rendering of representation. Joyce's mythopoetic style blurs the boundary between the real and symbolic by aestheticizing politics and politicizing aesthetics, and historicizing fiction and fictionalizing history. Hence, the symbolic occupies the real, whereby the real invests a metaphoric pursuit of its meaning. His song of the "the green wothe botheth" communicates a significant fact about him that the green and wild roses represent his country where conflicts dominate the place, while the green roses blossoms "somewhere in the world". It might be his own world undiscovered yet. He sings, he creates and forges his world symbolically while myths and symbols work as intersectional bridges between this imaginary space and its collectively mythical reality as a constructed reality. This is in line with Lacan's view that there is nothing like ultimate reality since realty is produced by discourse, and "the mythical" is "the dream behind every conception". (Bristow, 2017, p.135)

The emphasis on sensuality over ideality, and body over mind serves as a motif for revealing the repressed and the return of the repressed. The spiritual is subconsciously retrieved through a series of physical encounters. Epiphanies are the spiritually symptomal motifs of these self-discovered repressed potentials. Thus, transforming the mortal into immortal and the temporal into eternal, whereby the "sluggish matter of the earth" is metamorphizes into "a new soaring imperishable being"

(p.145). Stephen's sensual indulgence with the girl are "turned away ... suddenly" into artistic thoughts, and her "image had passed into his soul forever" composing "the holy silence of his ecstasy". (p.145)

Joyce's structures his fictional truth upon a complex set of archetypal symbols, myths and motifs across a wide scope of referential sources—classical, Biblical, national, secular, religious, Homeric, Jungian, political, cultural, etc. Therefore, it is not easy to approach Joyce's inexhaustible fictional work with an omnificent perspectival reading. Attridge (2004, p.3) aptly remarks: "Reading Joyce is an activity which extends from the small-scale pleasures of appreciating the skillful organization and complex suggestiveness of a single sentence or phrase to the large-scale project of constructing a model that will impart unity ... to an entire ... *oeuvre* together with the history, personal and public, of which it is part."

What Joyce presents is a fictional portrait of an artist whose repressed subconscious is narrated through a catalogue of mythological sources, Biblical, national, classical, secular, and divine, with a plethora of associative identities and functions. The mingling of the classical, the national and Christian myths serve as an objective correlative, to use Eliot's term, of the religious and socio-political conflicting realities of the time. The episodic instances of epiphanies that Stephen undergoes, showcases the subconscious impulses toward free space of human endeavors outside the existing sociopolitical and religious realties. They are manifestations of the celebration of self-assertion, artistic potentials, freedom and power rather than divine appearances.

Joyce uses myths and archetypes as tools for narrativizing the "self" and re/constructing the idea of nationhood. The idea of national identity is interlaced in the narrative with the personal. Stephen's personal association with mythical figure of Daedalus has collective subconscious association with the national reflection of Crete. Crete for Daedalus is like Ireland for Stephen. Both represent the archetype of the ruling oppression, prison, and control—The Ruler archetype of the psyche. The Orphan archetype and the Innocent is epitomized in the character's attempts to escape the oppressive system. Daedalus' creation of the labyrinth, wax wings, and the city of Icaria, and Stephen's art theory represent the Creator archetype in Jungian psychological theory of the subconscious. Daedalus' rejection to comply with King Minos' policy is similar to Stephen's protest against and rejection of the priest position, representing the Rebel archetype: "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning (p.208). The Magician archetype can be seen in the character of the seabird girl whereby Stephen celebrates his freedom and power of invention: "one whom magic had changed into the likeness of a strange and beautiful seabird" (p.144).

The novel demonstrates how myth becomes a frame for structuring historical truths through narratological artistic signification. In the quest for his Self and identity through the image of Daedalus and Crete, Stephen is searching for his untainted self/nation. The novel is Joyce's mythical self-creation of an imagined free non-conformist self. Psychological in depth, cultural in trajectory, political in implicature, personal in treatment, religious in design, and human in theme, the novel epitomizes Stephen's constructed amalgamated self. Daedalus' mythical signification with the paradoxical self/dissent, individual/collective particular/universal, self-image constellation reflects the collective subconscious negotiation

within with the conscious struggle without. Man's life is a journey of self-discoveries; a series of continuous epiphanies, of taking and undertaking. Stephen declares: "I will try to express myself in some mode of life or art as freely as I can using for my defence the only arms I allow myself to use-silence, exile, and cunning." (p.208)

A Portrait is a Joycean expertise of myth's making and undertaking. Stephen Dedalus is an oxymoronic eponymy that juxtaposes two archetypal figures; the divine reference to Saint Stephen, the martyr, and the Paganic reference to Daedalus, the great Greek artist. Joyce creates his modern archetypes and myths through a subtle invocation of Biblical, classical, and national myths. This mythopoetic style enables him to reword and reconstruct the constructed truths. Joyce's myth in the A Portrait demystifies the Bethlehem legend. Dedalus becomes an Epistle of alternative life, a metamorphosis of eternally regenerative and mundane life of endless joy and creation. Through Stephen's mythical subjunctivization, Joyce sets himself as a neoenlightened renaissance figure who advocates a secular view of life against the theological dogmatism of English Catholic society. The character of Stephen is like Dr. Faustus who forsakes divinity, and opts for a more mundane life of knowledge and science. However, Stephen's journey is not sensual or powerinduced as the case with Faustus. Stephen transforms his repressed urges into an artistic quest. So, all successive divine epiphanies are entirely celebrated as secular ramifications. The prostitute at her immediate surrendering becomes a visionary image of the Virgin Mary, "The glories of Mary held his soul captive...symbolizing the preciousness of God's gifts to her soul" (p.88)

Furthermore, Stephen is a modern archetype of Lucifer. The story of Stephen Dedalus recalls the prototypical myth of Adam/Satan, Good/Evil struggle. This is analogous in Stephen's struggle with the recurring sense and experiences of sensual temptations and rebellion against innocence, repentance and quest for spiritual and artistic salvation. Joyce writes against the radicality of systems and dogmas. He resists the totalizing religious thoughts and philosophical frameworks (Butler, 2004, p.67). The historical and sociocultural set-up of his country casts its shadow on his philosophical and creative skills. Treachery and fidelity are prevalent sociopolitical themes that characterize his fictional world.

Joyce's writings after all is an artistic portrayal of the political history of his country, Ireland, through the symbolically mythopoetic representation of the struggle for Free State and rejection of the Catholic doctrine. This mythopoetic and symbolically dense style that runs through his narrative reflects a deep sense of appeal to a lost model of an imagined reality. Through such symbolist representations, Joyce "sustained mythical parallelism raised in an acute form the post-Nietzschean and post-Jungian questions of the nature of history as repetition" (Butler, 2004, p.73). Even in his modernist depiction of reality, he prioritizes psychic reality to social reality, proposing that human realities are predominantly inbuilt in the subconscious and incited by their psychic drives. The mimicking of the child language at the opening of the novel is representative of the psychic reality that reflects the immediate environment of a child. The development of this psychic recognition comes out at the end with an affirmed message: "Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (p.213).

Stephen's words echo Joyce's insistence on remodeling nationalist image, the freer spirit that rebels against intellectual, political or religious tyranny. Stephen proclaims: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (p.174). At the hands of Joyce, fiction becomes a reforming tool, a committed philosophy of liberation. Ellman (1977, p.90) argues, "Joyce's politics and aesthetics were one. For him the act of writing was also, and indissolubly, an act of liberating." When asked about the origin of his surname, Stephen directly replies "A gentleman", cutting the way for any argument about the status of his identity. Hence, naming and labelling acquire archetypal significance whereby Stephen starts contemplating on his name, why his colleagues and teachers find it strange. This opens a historic journey within the mind and psyche of Stephen the child. He finds in his name something special, something different and of extraordinary value, though he is oblivious of its mythical signification: "Why could he not remember his name? Was he not listening the first time or was it to make fun out of the name? The great men in the history had names like that and nobody made fun of them." (p.45)

Joyce's mythical allusions to Greek rather than to European or national figures is a sort of protest and an angry note against the British domination and cultural discrimination. It is also an alternative narrative discourse of "an English inflected by empire and domination" (Cheng, 1996, p.3). The artist motif in the novel is archetypically motivating as the author endorses a religiously symbolic meaning through the created portrait of the artist, but not through a traditional method of metaphorical tropes, but via an epiphanic spiritual remodeling. The created image of the artist is modeled on a divine scale -uncreated soulthe uncreated being. Stephen Dedalus is depicted in God's image,

the inviolable being. This is a sort of subverting and restructuring the concept of Irishism and can be taken as a resisting and rebellious endeavor against the British political and religious domination. Lewis (2007, p.453) suggests that by claiming a spiritual metamorphosis, Stephen plays the role of Christ in "redeeming by reshaping the conscience of his race".

The mythic and archetypal structures of the novel is built upon a reverential duality of symbolic function, between the Apollonian vs Dionysian, the Hebraic and Hellenic within Stephen's psyche. The image of the woman is represented through his mother and Emma. However, while the mother embodies the Apollonian and Hebraic archetypal meaning of home, social codes and belonging, with a "nicer smell" (p.5), Emma symbolizes his Dionysian and Hellenic part of a fantasized and idealized view of life and femininity: "The image of Emma appeared before him and, under her eyes, the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brutelike lust had torn and trampled upon her innocence" (p. 97). The mother archetype runs dominant throughout the narrative, jeopardizing the hidden subconscious memories and agonies of Stephen and reveals much about the universally common urges innate to a child. However, his mother reminds him of his past and nation as a distorted image, colonized by dogmatized religious thoughts and political conflicts, disloyalties and appropriations. On the other hand, Emma is figured as a bird flying, opening new vistas for a promising future, free from any nested codes or perplexities. According to Johnson (2004, p. xv), Stephen "seem[s] to see' Daedalus, the mythic artificer whose name he bears, then encounters a young woman whom he imagines a fabulous creature, 'one whom magic had changed into the likeness of a strange and beautiful seabird".

Within this functional duality of the individual subconscious, Joyce plays with the collective politics of the subconsciousness. The political resides within the coated

religiosity, wherein the colonized-colonizer conscious is occupied by the symbolic, and articulated through recurring motifs. This is narrativized through a complex interplay of the symbolic elements, such as "girlbird", "birdman", and Dedalus, with the overarching archetypal myth of Daedalus, the "old artificer", who embodies ingenuity, liberation, and aspiration.

Further, Joyce utilizes the archetypal and mythical element to envision a sense of memory. "Joyce's writings recognize equally the cultural memory of myth and the historical realities of contemporary life, as well as the process by which those present realities have come into being" (Riquelme, 2004, p109). Stephen's opening song demystifies a repressed cultural history of a man and a nation, through the invocation of the cyclical Daedalean, labyrinth: "The father dies in order that the son live; the son dies in order that the father be incarnated in his oeuvre and become his own son" (Moreiras, 1993, p.61). In its metalinguistic level, the story evolves cyclically where the ending retells its beginning. The story ends with Stephen's epiphanic outcry: "Welcome, O life! ... Old father, old artificer, stand me now and ever in good stead." (p.213)

Structurally, the novel is based on a parallel journey at two symbolic levels: the cultual and identarian. The artist growth of the hero embodies a mature achievement of the author, who had been accused of degrading artistic value production. The epiphanic realization of himself as an artist reverbates the liberated self and identity at the personally individual leve. Meanwhile, the archetypal motifs of the developmental journey of the hero involve the collective memory and consciousness of liberation of the Irish, and similar other nations under domination. In fact, Eliot's concept of mythic method of representation is characteristic of the aesthetically cultural sensibilities of Joyce's narratological project. Mythical elements in the novel are symbolically cultural invocators of lost ethos, or

agents of history, communicating with contemporaneous events. When asked of his father's name, Stephen responds "A gentleman". This begins adding significance to his name by linking his present to the past "The great men in the history had names like that". He conenchants a glorious personality of himself without submitting himself to the humiliation of the Father Dolan and his companions by relating to the ancient heroes and the mythic figures.

Joyce's writings are not mythopoetic driven by resentment and critique. A resentful conscious is here with the author with the defeat of Irish national movements of achieving a Home Rule state and the betrayal of promise backed up by religious and political national leaders. Stephen's renunciation of religious profession of priesthood, and his choice of the artistic course is Joycean's astute and clear cut message about the dignity and the fortified job position of the art and artificial intellectuality against religious dogmas, political ideologies and social dictum. Joyce deals with history both through style, realist style, employed strategically in a dialectic of style that interprets and reshapes history and realism detail by bringing them into alignment with myth(Riquelme, 2004, p109). At the very start of his novel, Joyce signals his defiance and rebellion against the dictatorship and oppression of the prevailing power. Stephen's thoughts always turn back to the beating of the schoolmaster and the bullying by his co-pupils. He is unhappy about it." The people, the environment, and life itself appear to be against him.

Modeled on the character of Daedalus, the making hero of Crete, Stephen is portrayed as a young artist's struggle to define himself and to break away from culturosocial, ideological and personal barriers. Both characters also represent the paradigm of a crafty, inventive artist, physical in Daedalus' case and intellectual and spiritual in Stephen's. And, as Daedalus' artificial wings represent the struggle to escape human limitations, so Stephen's attempts at art are expressive of his desire to transcend the commonplace by which he is surrounded, and blend his voice with purer, more heavenly strains. This mythical parallelism highlights Joyce's process of discovering artistic freedom and national independence as well as individual creativity, and human self- assertion.

"Corresponding with the myths about how pride goes before a fall, Daedalus' wings end in tragedy, just as Stephen's aspirations for art can only really be achieved when he flees the possibility of intellectual hubris". They also illustrate the tension between human intervention and natural limitation, a theme which appears in Stephen's internal struggle between ambition and social conformity. Joyce blends these mythic features into the person of Stephen, depicting him as a contemporary Daedalus—a creative, aspiring man divided between a craving for imaginative transcendence and the urge of the surrounding community to hold it at bay. This stacked imagery deepens the novel's thematic investigation + fuels its discursive consumption.

The trope of Daedalus as a figure recurs, one that is clearly suggestive of a historical analogy between the mythic figure and the authorial persona. Stephen Dedalus is a Joyce protagonist in the sense of having details of Joyce's own character—his Irish grandeur, his trials as an artist, his search for aesthetic self-sovereignty. Stephen's father Simon Dedalus, for example, corresponds to Daedalus, representative of a creator of complex and binding structures — a.k.a. something that Joyce had a bit of trouble identifying with in the form of Irish nationalism and the larger culture. Furthermore, Stephen's inner turmoils and epiphanies parallel real moments of spiritual and artistic

revelation in Joyce's life, and Joyce's sense of being trapped in his cultural and political environment. The continuing theme of the "flight" or "wings" which Stephen longs to possess, alludes to the wings of Daedalus in the myth, a wish for artistic and intellectual transcendence. Only tangentially linked to the story of "Icarus" is the sense in which Stephen is haunted by the specter of hubris—that his thirst for more was his greatest sin or that his ambition would equal a fall, a fall that is in turn linked to Stephen's rejection of the Catholic Church and of Irish nationalism. Further, the "sea" and "flight" are both symbols of Stephen's internal search for creative freedom and independence, metaphors Joyce used to describe his own longing for self-imposed exile and self-definition. These symbols together chart out a discoursal labyrinth, leading the reader from the imaginary truths to a more generalized semiotic space of representation.

What emerges meanwhile from a parallel mythopoetic reading of Stephen's story is heartening to the reading of the Palestinian struggle for self-determination and open statehood. The archetypes in the book come in many mythic shapes. First and foremost is the Daedalus myth itself as multiple level of signification: an authorial level, in which author indirectly places himself in the position of artistic success and labour of Daedalus; fictional, in that the character, Stephen, identifies himself with the Daedalus, the masterful artist in the labyrinth; discoursal, in that mythic reality is transformed into conscious realization of space and act, the greal human hero of the Gazan man as a twin of the Greek hero.

Conclusion

The story of Daedalus symbolism's the resistance against oppressive governments and tyrants. In this myth, Joyce finds the archetypal image of struggle against tyranny and degradation,

and the search for uncorrupted self-hood and nationhood. To fight oppression, to fight Tyran and Freedome from the iron bands of gigantick Corp; all must begin here...learn first to be free your self. Daedalus does not comply and merge himself with the sociocultural and political practices, but resists and takes advantage of his intellectual and artistic potentials and creates wings in order to flee from submission and violence. The role of telling the myth in the novel is on the liberation of the mind that is a precursor, eventually, to political, economic and cultural liberation. Thus, one can read the flight and the wings of Daedalus, the labyrinthine architectures as various tropes for the resistant measures in Athena. In the same way that Stephen's loathe violence at religious and political under oppression, and culture domination absorb the universal implications of human struggle for freedom and justice against oppression and tyranny. His urge to break free from the restrictions of society, and his concern for artistic improvement also reflects Daedalus's artistic creation, the escape wings. Joyce's use of the imagery of "bird", "cage" and "labyrinth" are mythic references to how Daedaleus found a way to struggle against repressive rules and tyrannical commands. Additionally, Stephen's detentions in school or at the church may be viewed as warnings to Stephen's quest, mirroring Daedalus cautioning his son Icarus. The shadow of this mythical concoction can be seen in the global struggle for liberation in such instances as Ireland against British rule and, recently, the Palestinian struggle for self determination against the Israeli occupation. Fleeing and escaping inspiration and iconic remembrance of the Daedalos myth embody its anti-colonial and anti-dictatorial theme.

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