The result of the interaction between Bloom and Dedalus, Kimball argues as a central tenet in her unique reading of Ulysses, is the gradual development of a relationship between the two protagonists that parallels C. G. Jung's descriptions of the encounter between the Ego and the Shadow in that stage of his theoretical individuation process called "the realization of the shadow." These parallels form a unifying strand of meaning that runs throughout this multidimensional novel and is supported by the text and contexts of Ulysses. Kimball has provided the first comprehensive study of the relationship between Jungian psychology and Joyce's Ulysses. Bucking critical trends, she focuses on Stephen rather than Bloom. She also notes certain parallels—synchronicities—in the lives of both Jung and Joyce, not because the men influenced one another but because they speculated about personality at the same historical time. Finally, noting that both Jung and Joyce came from strong Christian backgrounds, she asserts that the doubleness of the human personality fundamental to Christian theology is carried over into Jung's psychology and Joyce's fiction. -- Provided by publisher

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Fun fact: Why is Joyce's novel named Ulysses? Answer: Because it's based on the Odyssey. Specifically, the novel is structured using Homer's epic as a framework. Each of the eighteen episodes of Ulysses corresponds to a different adventure from the Odyssey, and almost all of the main characters can be aligned with characters from the epic tale. The three big correlations are: Leopold Bloom to Ulysses, Stephen Dedalus to Ulysses's son Telemachus, and Molly to Ulysses's wife Penelope. With the help of our episode analyses (which accompany the episode summaries), you can see how Ulysses is a modernist novel by Irish writer James Joyce. It was first serialized in parts in the American journal The Little Review from March 1918 to December 1920 and then published in its entirety in Paris by Sylvia Beach on 2 February 1922, Joyce's 40th birthday. It is considered one of the most important works of modernist literature and has been called "a demonstration and summation of the entire movement." According to Declan Kiberd, "Before Joyce, no writer of fiction had so foregrounded the Jungian concept of the psyche as something that could be divided into component parts with complexes and archetypal contents personified, in a metaphorical sense, and functioning rather like secondary selves that contribute to the whole. His concept of the psyche is broken down as follows: The ego, complexes, and the Jungian sense, are them organizations in the unconscious mind centering around patterns of memories, emotions, perceptions, and wishes, patterns that are formed by experience and an individual's reactions to that experience. Unlike Freud, Jung believed complexes could be very diverse, rather than individuals simply having a core sexual complex. The plot and theme of James Joyce's Ulysses center on life as a journey. Joyce based the framework of his novel on the structure of one of the greatest and most influential works in world literature, The Odyssey, by Homer. In this epic poem of ancient Greece, Homer presented the journey of life as a heroic adventure. The protagonist of this epic tale, Odysseus (Roman name, Ulysses), encounters many perils—including giants, angry gods, and monsters—during his voyage home to Ithaca, Greece, after the Trojan War. In Joyce's 20th Century novel, the author also depicts life as a journey. In Jean Kimball's Jungian reading of Ulysses, Joyce's artist-hero Stephen Dedalus confronts in Leopold Bloom a hitherto unconscious aspect of his personality. The result of this confrontation, Kimball argues as a central tenet in her unique reading of Ulysses, is the gradual development of a relationship between the two protagonists that parallels C. G. Jung's descriptions of the encounter between the Ego and the Shadow in that stage of his theoretical individuation process called "the realization of the shadow". Kimball has provided here the first comprehensive study of the relationship between Jungian psychology and Joyce's Ulysses. Bucking critical trends, she focuses on Stephen rather than Bloom.