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DREAM-TEXT ANALOGY: CONDENSATION-IMAGERY IN JOYCE'S A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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<p>Keywords:</p> <ul style="list-style-type: none">-James Joyce-<i>A Portrait of the Artist as a Young Man</i>- unconscious mind-unconscious interpretation- condensation-imagery <p>Article Info</p> <hr/> <p>Article history:</p> <ul style="list-style-type: none">-Received 20/5/2017-Accepted 1/6/2017 <p>Available online 15/7/2017</p>	<p>Abstract: Literary texts can be interpreted as dreams. That is, the same mechanisms used to interpret dreams apply to literary texts as well. Both can be seen as manifestations of the unconscious mind. This paper attempts to interpret James Joyce's <i>A Portrait of the Artist as a Young Man</i> through one of the mechanisms of dream interpretation, condensation. Dream condensation is similar to literary metaphors that could produce compact images.</p>
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الصور المكثفة في رواية صورة الفنان في شبابه لجيمس جويس
الخلاصة: يمكن تفسير النصوص الأدبية بكونها أحلاما. وتعبير آخر يمكن استخدام نفس طريقة تفسير
الأحلام في تفسير النصوص الأدبية. فكلاهما يمكن اعتبارهما تعبيراً عن العقل الباطن. تحاول هذه الدراسة

تفسير رواية جيمس جويس، صورة الفنان في شبابه، على طريقة تفسير الأحلام أي التكثيف. فالتكثيف في الأحلام يشبه إلى حد بعيد المجاز في الأدب والذي يمكن أن يتمخض عن صور مركزة. الكلمات المفتاحية: صورة الفنان في شبابه، العقل الباطن، تفسير الأحلام، التكثيف، الصور.

INTRODUCTION

Literary texts and dreams belong to the world of imagination; however, both can answer some unanswered questions related to the reality of life. Drawing a comparison between texts and dreams is the aim of this study. The title of this paper is “Dream-Text Analogy: condensation-imagery in Joyce’s *A Portrait of the Artist as a Young Man*”. Since both dreams and texts can manifest the content of the unconscious mind, the analogy is tenable. Accordingly, the author and the characters as well can be considered dreamers. Though all the mechanisms of dream interpretation can be applied, this paper, due to its limited scope, focuses only on dream condensation and its representation through metaphors and imagery in the text.

There are many theories of the interpretation of dreams, but this paper adopts Sigmund Freud’s theory. Freud believes that the best way to know and understand the content of the human beings’ unconscious mind is to study their dreams. The second section explains the gist of his theory. It is important to notice that after seeing and studying the novel through this theoretical lens, readers will develop a much deeper understanding of the working of the Stephen Daedalus’s mind, which, in turn, makes understanding the novel and the novelist easier.

There are many tools and characteristic elements that can be used to show that Joyce’s novel is the manifestation of the unconscious mind, as it is the case in dreaming. First, the text itself can be analyzed by the same mechanisms a dream is analyzed. Second, the protagonist of the novel, Stephen, dreams and daydreams a lot throughout the novel. Third, this novel is an autobiographical novel, and the protagonist, Stephen, is the author’s alter-ego. This brings the author into the argument; he is a dreamer. Finally, psychoanalytically, a dream discharges and manifests the unconscious, so does the text.

I. DREAM MECHANISM

Freud believes that behavior and personality drives operate at two different levels of awareness: the conscious and the unconscious (Rennison 29). To him, the conscious is considerably smaller compared to the unconscious, “The unconscious is the larger sphere, which includes within it the smaller sphere of the conscious” (Freud, *Complete Psychological Works* 1038). This makes him believe that human behaviour is governed by the unconscious mind and that most of the mental processes are unconscious.

Freud thinks that the conscious mind includes everything that we are aware of. This is the aspect of the mental processing that can be thought and talked about rationally. However, mostly, the unconscious mind contains the suppressed desires and the seemingly forgotten memories. He holds that when the ego and the super ego block any desire, they return it back to the unconscious mind through a process known as suppression. In psychology, desire is energy. It never dies, but it transforms into different shapes. Thus the unconscious mind finds outlets to discharge some of the desires and memories overloading it (Freud, *The Interpretation* 10).

The unconscious can be manifested in four major ways: hysteria, dreams, slips of the tongue and defense mechanisms. However, the focus of this paper is on dreams as the best way to uncover the unconscious feelings and thoughts.

Freud's central ideas about dreams are explained in his book, *The Interpretation of Dreams*. To him, dreams are wish-fulfillments and manifestations of the unconscious suppressed desires and the memories that seem to have been forgotten. He believes that dreams are the royal road to the unconscious mind. To him, the dream-work provides a means for interpreting images and emotions. The content of dream, he believes, has two components, manifest and latent. The manifest content is what is remembered upon waking and the latent is the hidden unconscious thoughts and feelings behind the manifest content. The dream analysis process begins from the manifest content. Once the manifest content is decoded and the unconscious thoughts and feelings are unearthed, the dream can be interpreted (Rivkin 128-135; Rennison 44).

The dream-work makes use of a number of different techniques: condensation, displacement, symbolism and secondary revision (Rennison 44-45). The focus of this paper is on condensation. It is the method by which dreams "condense" their thoughts and meanings. Freud asserts that dreams are "brief, meager, and laconic in comparison with the range and wealth of the dream-thoughts." Thus the analysis and interpretation of a short dream may take tens of pages. Condensation occurs through omission, i.e., "the dream is not a faithful translation or a point-by-point projection of the dream-thoughts, but a highly incomplete and fragmentary version of them" (Freud, *The Interpretation* 296-299). Hence, the image produced is a mosaic of fragments from different images and thoughts.

It is worth mentioning that for each major mechanism of dream analysis, there is a counterpart literary device. In case of condensation, it is metaphor and the complex and compact imagery it produces.

II. Condensation: Imagery

As mentioned in the second section, there are literary devices that are counter-parts for the mechanisms of dream analysis. Images are counter-parts of the process of condensation. However, to unify the argument of this paper, imagery is to be used as an umbrella term since metaphors appear in the form of images. This literary device is a counterpart of condensation in which one idea or image represents a sequence of interconnected thoughts or images. It is the method by which dreams are condensed into their thoughts and meanings. Dreams are packed with meanings. The same method is applicable to literary analysis. One image can have multiple meanings. The text is packed with meanings that need to be decoded and analyzed (Parkin-Goundelas 22, 26; Abrams 121). Joyce's *novel* (1916) is a dream-like text. Like a dream, it is full of fragmented images that can be related, unified and decoded through logical analysis. In the text, literary analysis of images and psychological analysis of condensation go hand in hand; hence the dream-text analogy.

In this novel, Joyce uses imagery to establish a structural and thematic unity throughout the work. Various types of imagery are used to show Stephen's perception of life. Some of the images appear in the form of dichotomies such as wet versus dry, hot versus cold and light versus dark. These recursive images reveal the forces that will affect Stephen's life as he matures. Moreover, there are some other important images that frequently appear in the novel. The most representative ones are labelled as colour and bird imagery. These fragmented images, which flow from the mind of the character, have many meanings. However, the analysis will

decode and unify their meanings. Besides, the imagery in the text shows how condensation, which is a psychological mechanism of dream analysis, can be used in text analysis.

One of the recurrent patterns throughout the novel is that of wet-dry imagery. These two contrastive images reveal much about Stephen's psychological status. As a small child, he learns that any expression of a natural inclination, such as wetting the bed, is considered to be wrong. From the beginning of the novel, this fact is established, "When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell." (Joyce 5). It can be noticed that the wet sheets are replaced by the dry ones. Furthermore, the reinforcement of the oilsheet symbolises an unpleasant correction of the inappropriate behavior. Thus, wet things relate to natural responses and dry things relate to learned behavior. This form of suppression makes him suffer an unconscious anxiety manifested in his being aquaphobic (Zimbaro 53), which accompanies him till adulthood:

It would be nice to lie on the hearthrug before the fire, leaning his head upon his hands, and think on those sentences. He shivered as if he had cold slimy water next his skin. That was mean of Wells to shoulder him into the square ditch because he would not swop his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! (Joyce 8)

This excerpt shows how the square ditch makes Stephen feel anxious. Being shouldered into the square ditch, he later falls ill. Henceforward, wetness causes suffering to the character. Likewise, in another example, one can see the flood of his adolescent sexual feelings which engulf him in wavelets, causing him guilt and shame (Zimbaro 53):

This idea of surrender had a perilous attraction for his mind now that he felt his soul beset once again by the insistent voices of the flesh which began to murmur to him again during his prayers and meditations. It gave him an intense sense of power to know that he could by a single act of consent, in a moment of thought, undo all that he had done. He seemed to feel a flood slowly advancing towards his naked feet and to be waiting for the first faint timid noiseless wavelet to touch his fevered skin. Then, almost at the instant of that touch, almost at the verge of sinful consent, he found himself standing far away from the flood upon a dry shore, saved by a sudden act of the will or a sudden ejaculation: and, seeing the silver line of the flood far away and beginning again its slow advance towards his feet, a new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all. (Joyce 128)

Seemingly, wet is bad; dry is good. That is, wetness is a condensed image that stands for anything which causes anxiety. Dry is the condensation of everything that is learned through discipline. This is all because of the suppressive forces of religion and social codes around the character. These forces stand for the id and the superego in the character's mind. Any exposition to wet is horrible and causes damage to the ego.

A turning point in this pattern occurs when Stephen crosses the "trembling bridge" over the river Tolka. He leaves behind his dry, "withered" heart, as well as most of the remnants of his Catholicism. As he wades through "a long rivulet in the strand," he encounters a young girl, described as:

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down. Her slate blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's soft and slight, slight and soft as the breast of some dark plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (Joyce 144)

This beautiful girl gazes at Stephen from the sea, and her invitation to the wet, natural life enables him to make a climactic choice concerning his destiny as an artist. Later, after he has explained his aesthetic philosophy to Lynch, it starts raining; seemingly, the heavens approve of his theories about art, as well as his choice of art as a career (Zimbaro 53). From this point onward, wet stands for the character's natural existence; dry stands for anything that is a resistance against his natural existence. Freud states that dreams are to be analysed based on the condition of the dreamer. Here, the condition of the character changes, so do the meanings of the wet and dry images. Wet becomes the condensation of everything favored by the character, while dry is the condensation of the broken chains.

The hot and cold imagery similarly affects Stephen. The hot-cold pattern can be seen vividly in the first chapter of the novel when the character perceives the two images of sensation: "When you wet the bed first it is warm then it gets cold." (Joyce 5). The initial imagery of hot and cold comes from the character's memory of wetting the bed. When he wets himself, first it is warm; then, it gets cold and becomes a horrible thing. The pattern of hot-cold is saved in the unconscious mind of the character. It manifests itself frequently, specifically, when his streams of consciousness are portrayed:

... the white look of the lavatory made him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. That was a very queer thing. (Joyce 9)

It can be clearly seen how the two contrastive images logically combined affect the character. They symbolise Stephen's psychic agencies. Hot is the id; cold is the ego and the superego. For him, hot is the condensed intensity of affection and physical pleasure while cold is that of suppression and chastity (Bleech 138-139). Hot stands for everything that brings pleasure such as resting in his mother's warm lap, being cared for by the kindly Brother Michael and receiving a heated embrace from the Dublin prostitute during his first sexual encounter. In contrast, the cold, connoting the suppressive forces of religion, education and society, is evidence of the cruel reality of his changing life at school (Zimbaro 53).

The last of this set of contrastive images is that of light and dark. Light stands for knowledge, art and joy, but dark stands for ignorance, church and terror. Numerous examples of this conflict pervade the novel. In an early scene, when Stephen's says that he will marry a Protestant girl, Eileen, he is threatened with blindness:

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said:

—O, Stephen will apologise.

Dante said:

—O, if not, the eagles will come and pull out his eyes. (Joyce 5-6)

He is terrorized without knowing why. Seemingly, a good Catholic boy should remain ignorant about other faiths. For this cause, he is threatened with impairing his eyes. His natural fondness for Eileen is condemned. He is only a boy, but his sensitive artistic nature realises that he is going to grow up in a world where he will be forced to suppress his true feelings and conform to society's rules and threats. Most probably, this is the reason why he wears glasses. It is because his eyes are exposed to threat in his early life (Thurston 163).

Stephen's broken glasses are also part of this light and dark imagery. Without his glasses, he sees the world as if it were a dark blur. Figuratively blinded, he cannot learn, yet he is unjustly punished for telling the truth about the reason for not writing in the class. He quickly realises the potential, dark and irrational cruelty of the priest (Joyce 34; Zimbaro 54). For him, where there is light, there is joy and satisfaction. When he goes home for Christmas Holiday, the light and the warmth of the fire gives him a considerable joy:

A great fire, banked high and red, flamed in the grate and under the ivytwined branches of the chandelier the Christmas table was spread. They had come home a little late and still dinner was not ready: but it would be ready in a jiffy, his mother had said. They were waiting for the door to open and for the servants to come in, holding the big dishes covered with their heavy metal covers (Joyce 22).

The light of the fire enlightens the characters heart with happiness. This can be felt easily through the tone of the writing as long as it is associated with Christmas and its festive spirit. In contrast, the Clongowes School is dark to the extent that even fire cannot make it bright:

The prefect's shoes went away. Where? Down the staircase and along the corridors or to his room at the end? He saw the dark. Was it true about the black dog that walked there at night with eyes as big as carriage lamps? They said it was the ghost of a murderer. A long shiver of fear flowed over his body. He saw the dark entrance hall of the castle. Old servants in old dress were in the ironingroom above the staircase. It was long ago. The old servants were quiet. There was a fire there but the hall was still dark... (Joyce 15)

References to darkness can be seen more than once in the extract above. It is associated with the terror and strictness of the school. The hall in the school is too dark to be lightened with fire. One may wonder whether the hall is too dark, or the character is horrified by the suppression of the school. The later seems more logical. This is because he is not the only student in the school, but he is the only one who feels lonely and misses the light and warmth of home.

Later, in chapter four, the philosophical discussion with the Dean of Studies about the lamp reveals the blindness of this cleric compared with the illumination of Stephen's aesthetic thoughts:

A smell of molten tallow came up from the dean's candle butts and fused itself in Stephen's consciousness with the jingle of the words, bucket and lamp and lamp and bucket. The priest's voice too had a hard jingling tone. Stephen's mind halted by instinct, checked by the strange tone and the imagery and by the priest's face which seemed like an unlit lamp or a reflector hung in a false focus. What lay behind it or within it? A dull torpor of the soul or the dullness of the thundercloud, charged with intellection and capable of the gloom of God? (Joyce 157)

Here, Stephen compares the priest to an unlit lamp. The latter stands for dullness because he is the voice of the church, while bright Stephen is the voice of art and philosophy. This explains why he chooses art rather than religion; he believes that religion imprisons him in darkness while art grants him wings to fly in the brightness of the daylight. From the psychological perspective, light imagery is the condensation of the gratification of the character's artistic desire who struggles to get rid of the constraints. Darkness, on the other hand, is the condensation of the impediments and suppressive forces in the character's life. As a condensed image, light is thus associated with joy, art, knowledge and freedom. Darkness, however, is associated with religion, terror, ignorance and suppression.

One of the most pervasive images in the novel is that of flight. The association of flight with Stephen's experience stems from his affiliation with Daedalus, a craftsman and artist in Greek mythology. He is best known as the creator of the Labyrinth, a huge maze located under the court of King of Crete. In Labyrinth, the Minotaur, a half-man half-bull creature, dwelt. According to the myth, the king of Athens was forced to pay tribute to King Minos by sending seven young men and seven young women each year to Crete, in order to be sacrificed to the Minotaur. One year, however, the legendary hero Theseus was sent into the labyrinth and managed to kill the Minotaur, assisted by Minos' daughter, Ariadne. Later, Daedalus was kept imprisoned in a tower in Crete, so that the secret of the Labyrinth would not be spread to the public. In order to escape, Daedalus created two sets of wings for himself and his young son Icarus, by using feathers and glueing them together with wax. He gave one of the sets to Icarus and taught him how to fly (Hamilton 192-194).

The flight imagery begins as early as the character is threatened by an eagle: "—O, Stephen will apologise... if not, the eagles will come and pull out his eyes." (Joyce 6-7). At this stage of the character's life, flying objects cause fear. The reason is that the character is under the suppressive power of family and church. Flying, which symbolises freedom, is a threat that leads to anxiety. Even a flying ball, which stands for joy, does not bring joy to Stephen. It looks "like a heavy bird" through the sky (Joyce 6). Moreover, his first days at Clongowes, his oppressed feelings and desires are expressed by "a heavy bird flying low through the grey light." (Joyce 17). At that time, flight from unhappiness seemed impossible for him. However, as the novel progresses, he begins to formulate his artistic ideals. Thereon, the notion of flight seems possible (Zimbaro 54). For example, in Chapter four, after he renounces the possibility of a religious vocation, he feels a "proud sovereignty" as he crosses over the Tolka:

Their banter was not new to him and now it flattered his mild proud sovereignty. Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him ... 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. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (Joyce 142)

In the extract, two references of flying can be found. One is the character's name, which is like a prophecy for his desire to fly. The other is the hawklike man who flies towards the sun, i.e., hope. From this moment onward, flying no longer causes suffering. Rather, it is a prophecy. Now, the character is born to fly and cross the barriers. This incident is followed by another reference to flight. In a moment of epiphany, he sees a girl wading in the sea and described as "delicate as a crane," with the fringes of her "drawers . . . like the featherings of soft white down." Her bosom is described as "the breast of some dark plumaged dove." This enables Stephen to choose art as his vocation (Joyce 144).

At last, Stephen discovers his life's purpose. He sees his "soul . . . soaring in the air." He yearns to cry out like an "eagle on high." He experiences "an instant of wild flight" and is "delivered" free from the bondage of his past (Joyce 142-143). At the end of the novel, he cries out to Daedalus, his old father, old artificer, and prepares for his own flight to artistic freedom. Thus, he flies away from the nets of nationality, religion and language (Gleed 30; Joyce 171).

Psychologically, flight imagery is the condensation of suppression and gratification of Stephen's desires. From the beginning, flight brings about fear because freedom is impossible as long as the character is not independent. Thus, it is the condensation of anxiety and suppression. As the character launches into life, reaction formation takes place. In this phase, flight is the condensation of joy, freedom and art (Freud, *The Complete Psychological Works* 2811-2826).

Colour imagery is foregrounded in Chapter One. In the novel, colours show the conflicting drives of politics. They show how politics uglify the beauty of the colours. The major ones are green, maroon, white, red and green colours. The colours green and maroon are associated with Parnell and Michael Davitt. The maroon brush stands for Michael Davitt, the pro-Catholic activist of the Irish Land League. The green-backed brush stands for Charles Stewart Parnell:

It made him very tired to think that way. It made him feel his head very big. He turned over the flyleaf and looked wearily at the green round earth in the middle of the maroon clouds. He wondered which was right, to be for the green or for the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man. He wondered if they were arguing at home about that. That was called politics. There were two sides in it: Dante was on one side and his father and Mr Casey were on

the other side but his mother and Uncle Charles were on no side. Every day there was something in the paper about it. (Joyce 13)

Parnell was Dante's political hero, but after the Church denounced him, she ripped the green cloth from the back of her brush. To him, at this stage of childhood, this confusing episode and the arguments between Dante and Stephen's father represent politics. To Stephen, the two colours represent conflict (Gleed 141-142). He wonders "which was right, to be for the green or for the maroon."

The red and white teams in the Wars of the Roses-themed math competition are another instance. Again, colour represents conflict and opposition. It stands for the conflict between Yorks and Lancasters in the end of the fifteenth century AD. However, Stephen does not feel happy about having colours as stand-ins for politics (Thurston 151). Rather, he thinks about the aesthetic dimension of the colors:

White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours... (Joyce 9)

Obviously, the character tries to show the beauty of the colours. He does not want to think of the ugliness of political conflicts. Psychoanalytically, the colour imagery is the condensation of the conflicting political forces that are a source of his complexes and anxieties. In his early age, he is forced to look for the right answer: green or maroon; white or red. This state of ambivalence gives him a big head full of questions, but no answers. The only outlet is to deny the political dimensions of the colours and think of them in terms of artistic beauty.

In conclusion, it can be seen how imagery and condensation work in parallel with each other in the novel. This shows that the mechanism of dream analysis is similar to that of text analysis in this respect. This, in return, shows a form of similarity between texts and dreams. Images in texts and dreams are condensed. They bear many meanings.

III. CONCLUSION

The analysis in this paper has proved that the dream-text analogy is plausible because Sigmund Freud's mechanisms of dream analysis, in the case of this paper, condensation, can be used to uncover the unconscious feelings and thoughts behind the manifest text. The significance of this application lies in the fact that it helps the readers of Joyce's *A Portrait of the Artist as a Young Man* to probe deep into the depths of the novel's meanings by having a deeper understanding of Stephen Daedalus's psyche and unconscious desires and ideas

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