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Neuroses In Everyday Life: Freudian Defence Mechanisms In The Everyday Lives Of Joyce's *Ulysses*

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Abstract

James Joyce's works, notably Dubliners, *A Portrait of the Artist as a Young Man*, and *Ulysses*, are great examples of how Freudian psychology presents itself in daily life. These works are particularly prominent examples. Joyce does not exhibit any signs of insanity or obvious psychopathology; rather, he demonstrates how normal people use subtle psychological defences such as repression, denial, projection, reaction formation, regression, and displacement in order to cope with frustration, paralysis, sexual guilt, and the oppressive social structures that existed in Ireland during the early twentieth century. Joyce's work is a representation of how normal people use these psychological defences. Freud's ideas, which are published in *The Interpretation of Dreams (1900)*, Three Essays on the *Theory of Sexuality (1905)*, and *Beyond the Pleasure Principle (1920),* will be the focus of this study, which will analyse Joyce's characters through the prism of Freud's research. A person whose internal tensions are represented not via pathological breakdown but rather through habits, rituals, lapses, self-deceptions, and narrative silences is referred to as a "everyday neurotic," and the article contends that Joyce anticipated current interpretations of this kind of condition. Moreover, Joyce formalises these psychological processes in his literary style by using methods like as epiphany, internal monologue, and free indirect speech. These techniques are examples of Joyce's literary skills. The text itself becomes a place of suppression and rebirth as a result of this, which describes the situation. According to the findings of this investigation, Joyce's characters, despite the fact that they seemed to be regular, really had intricate interior lives that were shaped by unconscious struggle. As Freud asserted in these lines; "the ego is not master in its own house" (Freud 192), this research provides an illustration of Freud's statements.

Keywords: - Regression, Everyday Neurotic, Interior Monologue, Unconscious Struggle, Self-Deceptions, Madness

Introduction: Joyce, Freud, and the Ordinary Neurotic

James Joyce's important masterpieces emerged at a period when European conceptions of the human psyche were changing due to Freudian psychoanalysis. Joyce and Freud both explored the fragmented and contradictory nature of consciousness; both showed how desire and repression shape daily life; and both believed that the average person, not just the patient, embodies profound psychological conflict. There is no evidence that Joyce was a devoted reader of Freud, but there are clear parallels between their ideas. Modern civilisation creates "a universal neurosis" (44), according to Freud in *Civilisation and Its Discontents*, and Joyce's characters, from Eveline and Gabriel Conroy to Stephen Dedalus and Leopold Bloom, are perfect examples of this assertion.

Joyce's Dublin is populated by people who procrastinate, daydream, put off making decisions, hold onto illusions, or avoid obligations rather than insane people. These are the subtle manifestations of defence mechanisms that Freud believed were essential to psychological life rather than overt symptoms of illness. In order to demonstrate how people, deal with guilt, desire, memory, sexuality, religion, and colonial dread, this essay examines how Joyce dramatises these processes.

Suppression in Dubliners: The Underlying Silence of Daily Existence

Repression, which is Freud's major notion about how the mind attempts to suppress unpleasant sensations or urges that are not allowed, is one of the key psychological topics of James Joyce's Dubliners. Joyce's characters don't say much, but when they don't, it's not empty or neutral. Freud dubbed these silences the "psychical acts" of the unconscious. These are the fears, wishes, and experiences that individuals don't talk about that affect how they behave in public. Repression is not just a mental condition among Dubliners; it is also an element of the culture. A culture where individuals can't reveal their emotions or live their inner lives is created when religious shame, colonial paralysis, and familial anguish all come together. Joyce's writing style, which is full of ellipses, fragments, and unexpected stops, is like Freud's theory of repression: the truth is always there but not often stated. Freud states in *The Interpretation of Dreams*, "The repressed does not act as if it were destroyed; it persists and strives for expression." (Freud 603). The above sentence is articulating one of the fundamental principles that underpin psychoanalysis, which is that repressed ideas do not vanish merely because the conscious mind refuses to accept them.

Rather, Freud contends that repression is not the same thing as erasure; rather, it is only a momentary pushing aside. It is possible for the desire, memory, or feeling that has been considered undesirable by the aware self to continue to be active in the unconscious. Continued pressure is being applied, and it is looking for methods to approach awareness.

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. (Joyce 37)

Joyce's depiction of everyday life in *Dubliners* often conveys a complex but powerful illustration of emotional exhaustion, inertia, and denial. This part of "Eveline" is a good example of this mix. Even when everything around you seems peaceful and normal, the stillness has a psychological importance.

Eveline's position at the window suggests that she is passive and can't go forward. The window serves as a link between the interior and outside of the building, which suggests that Eveline is stuck between her present life and the escape she is thinking of. She can see the dusk creeping up on the street. The word "invade" suggests that something will happen that is inescapable and strong, rather than a quiet taking of place. Eveline remains completely motionless, even if time is passing. This difference shows the idea of paralysis that runs through all of Joyce's work: life goes on even when a person is stuck.

The emotional imagery makes it harder to deal with things. The phrase "odour of dusty cretonne" makes you feel like you're being neglected, trapped, and mentally suffocated. Dust is a sign of time passing, habits that aren't spoken, and feelings that aren't acknowledged. Eveline, the character, is shown as fatigued both physically and psychologically due to her prolonged self-denial and unwavering commitment to her domestic responsibilities. Joyce prioritises olfactory and tactile sensations above the sense of touch. This shows that she can't put into words the internal battle she's going through, which is why her emotions are projected onto her surroundings. When we compare Eveline's tranquilly to the low level of activity outside, it's easy to see. The lone guy passes past, making his feet "clack" and "crunch," which adds sound to the peaceful setting. However, the setting stays far away and uninterested overall. His mechanical way of getting home reminds me of the cycle that Eveline is stuck in, even though she tries hard to get out of it. The auditory particulars suggest that life is only a routine advancement without agency or choice.

The story doesn't make you think; instead, it gives you a silent observation that shows the very hiding it talks about. Eveline acknowledges her feelings and experiences but abstains from expressing or acting on them. This short story shows that *Dubliners* are ruled by their habits, fears, and unspoken wants. Joyce takes a typical picture of a lady at home and turns it into a profound psychological picture of someone who is stuck because of her duties, memories, and the unspoken responsibilities of expectations.

Eveline: Progress May Be Impeded by Historical Burdens

Eveline's story is the best example of Freud's idea of denial and how it keeps coming back. She can't function properly because she won't face the terrible things that have occurred in her life. Eveline tries to forget about her mother's "ultimate madness," her father's anger, and the strange closeness she feels with him. Joyce's writing on these memories is similar to Freud's idea of the "involuntary return of the repressed." Joyce's writing portrays the different aspects of psychology. It asserted about how terrible memories stay with us more as these can be encounter through these lines; "fragments of recall rather than in a logical sequence." (Ghosh 115) Eveline recalls certain things, including what her mother said to her before she died, the sound of a harmonium, and the awful things that transpired. This shows that her mind is trying to get away from her. The way her body reacts when she gets to the docks is the best sign that her denial is slowly giving way to calm. Joyce asserted about body in these lines; "She gripped with both hands at the iron railing," (Joyce 171) which makes it seem if her body is saying something that her intellect can't put into words. She tries to forget about the railing, but she can't seem to do it. As in the *Interpretation of Dreams* the author states' "Repressed memories never stop trying to be fully expressed." (Freud 553–60)

Freud in the above sentence portrays in his work *The Interpretation of Dreams* that memories that are repressed are not lost; they continue alive in the mind's unconscious half. These memories keep trying to get the person's attention and exert pressure on them, even if they are too far away for them to be aware of. They accomplish this through things like dreams, slips of the tongue, fantasies, and anxious symptoms.The remark that memories that are repressed never cease seeking to be completely expressed shows Freud's core premise that repression is a continuous process. Freud's fundamental concept is that elements we unconsciously suppress re-emerge, figuratively revealing the mind's unresolved conflicts. As Eveline's breakdown just before she escapes makes this point very evident from the dreamer's point of view. She can't move because the weight of her dread, shame, and the duty she has for her family has come back to her. Even though the ship stands for freedom, she can't talk about how much pain she's in, so she decides to stay in Dublin with her family.

Gabriel Conroy's Sexual violence, Repression and Ego Vulnerability

In Gabriel Conroy, the boundary isn't as clear at first, but it's still just as vital. Gabriel seems to be self-assured, knowledgeable about culture, and emotionally stable in *The Dead*, yet he is really quite worried about his appearance and masculinity. Freud dubbed this sort of behaviour "response formation," which indicates that the individual is responding in a manner that covers the sensations they don't want to deal with. For instance, he shows off how smart he is by being too courteous and reciting remarks he wrote ahead of time. Gabriel acts nice to mask his vulnerability. Freud remarked, "The ego, threatened with humiliation, employs defences to avoid the pain of inadequacy" (Freud 45). Freud's quote throughout a lot of his work. Even yet, Gabriel acts like he is in charge when he is among other people since his ego is weak.

Gabriel's mental blockages start to fall away as Gretta talks about her recollections of Michael Furey. This confession reveals the profound emotions that Gabriel has concealed under his pretentious intellect and societal deference. Joyce asserted that Gabriel's worst blow to his ego is when he perceives himself as a "pitiable, fatuous fellow." Gabriel is very conscious of himself at this point, and it breaks down the self-image he worked so hard to put up (Dubliners 223). Gabriel has to finally face with feelings he has been hiding for a long time, such envy, insecurity, feeling unimportant, and the concern that he has never had the type of influence on someone else that he now sees Michael having on his own life. Gabriel needs to cope with these feelings since Gretta told him about them.

Freud's theory says that this mental break is like a rupture in the ego's defence system. This occurs when the mind is unable to shield itself from excessive intense emotions. Freud posits that stressful occurrences might penetrate the ego's barriers, allowing repressed "excitations" to emerge (Freud 29). Gabriel gets a terrible break that makes him conscious of himself for a brief period and makes him feel really bad. Feelings that have been buried for a long time rise to the surface. He tears at the conclusion of the narrative and appears to be numb to his feelings. This suggests that his denial and intricate ego barriers have broken down. The self he had shoved down comes back, not to aid him but to reveal how weak he is. Gabriel knows who he is right now. But this lucidity doesn't help him; it makes him feel despondent instead.

Colonial, Stress and Anxiety, Denial, and Projection

In Joyce's Dubliners, the characters typically attempt to avoid taking responsibility for their actions by blaming others for their problems. This aligns with Freud's thesis that projection protects the ego by attributing negative traits inside oneself to another person (Neurosis and Psychosis, 181). This can be encounter as it resembles Freud's statement; "The individual defends himself by attributing to the external world what he refuses to recognize in himself" (Freud 122). Freud is above line portrays bout projection, which is a mental mechanism that the ego undertakes to keep itself safe from fear. This defence mechanism causes the ego to project unwelcome ideas, wants, or impulses onto others or onto the individual's own circumstances. The individual perceives these troublesome things as emanating from outside of themselves instead of addressing them within themselves to be ethically and internally consistent.

This method helps to explain why characters frequently think that things that happen outside of them or other people are nasty, harmful, or bad. These opinions are really a representation of how the characters feel about themselves. The subject may evade self-recognition through projection, which simultaneously provides an aberrant means for unconscious material to manifest. Freud's discovery illustrates the misconception of internal psychological forces as external realities. It also reveals how denial, defence, and perception are all connected in a complicated way that influences how individuals respond and how they comprehend tales.

Dublin during the Colonial Era and Denial

Freud posited that denial is an active defensive mechanism rather than mere ignorance. This theory goes nicely with how James Joyce wrote about Dubliners, which indicates a pattern of cultural denial in the mind. This pattern is quite close to Freud's idea of denial. A lot of the people in Dubliners think that Ireland can't change because of factors that can't be seen, including destiny, moral weakness, or personal sorrow. But by not doing anything, they don't have to deal with either Britain's colonial power or their own shame. They avoid the painful realities of political servitude and social impotence by thinking about decline as something that is unavoidable or spiritual.

This escape tactic is like Freud's theory that denial is "a refusal to perceive an external reality that would provoke unbearable affect" (Negation 237). In Joyce's tales, being bold enough to accept that colonial control is unfair would require dealing with guilt and resentment, as well as the terrible truth that one's freedom is terribly restricted. Because of this, denial protects individuals psychologically by enabling them be mentally stable even if they have to lie about who they are. Joyce's writing style includes humour, surprise, and emotional detachment. This defence mechanism is shown by how individuals remain trapped because they won't confront the political and psychological factors that shape their existence. Joyce shows colonial paralysis in this way, turning it into a psycho-cultural condition where people and the community can't move because they don't know what's going on or refuse to believe it.

Stephen Dedalus: Intellectualisation as a Mechanism of Defence

James Joyce's work *A Portrait of the Artist as a Young Man* is about a individual called Stephen Dedalus who constantly uses intellectualisation to keep his mind safe. Stephen avoids dealing with his feelings directly by translating his real-life experiences into more generic logical analysis. This is because he is having a lot of trouble between his sexual wants and his Catholic guilt. He employs philosophy, aesthetic theory, and rhetoric to cope with his dread, shame, and yearning. This helps him feel more in control of the turmoil within him. This allows him a means to cope with these ideas without having to deal with them directly.

Stephen has a strong feeling of sin and moral anxiety since he was up in a religious society. This is particularly true when it comes to sexual desire. He feels awful and guilty about giving in to temptations, the most obvious of which are his travels to prostitutes. But Stephen swiftly switches the topic from this intimate reflection to an academic conversation. The phrase "He would create proudly out of the freedom and power of his soul" (Joyce) shows how he utilises high-minded and ambiguous language to talk about his desire to be free to make art. This huge notion covers emotional weakness; the rhetoric of freedom hides the dread of being punished, rejected, and losing one's morality. Freud explicitly references this process when discussing intellectualisation. He refers to it as "a means of evading emotional engagement via excessive rationalisation" (Introductory Lectures on Psychoanalysis 277). To understand how intellectualisation works, it's crucial to read Freud's explanation of it. Stephen exemplifies this situation as he transforms the tension between the cerebral and the visual into a discourse. His well-known art philosophy, which is based on impersonality, stillness, and aesthetic distance, is not only a sign of creative aspiration but also of emotional detachment. Stephen's assertion that the artist ought to remain "within or behind or beyond or above his handiwork, invisible, refined out of existence" (Joyce 215) illustrates his need to detach from his emotions. Joyce states that this desire is "invisible, refined out of existence." This manner, Stephen can take a little respite from his troubles, but it also keeps him from making friends. He is incredibly brilliant, but this is more of a technique to prevent himself from feeling weak than a way to learn more about himself. Freud observes that intellectualisation safeguards the ego against emotional overwhelm while impairing the capacity to assimilate emotions. Joyce's account reveals what happens when Stephen's high-minded views are set next to moments of emotional paralysis and social isolation, but it doesn't make a big deal out of it. Joyce believes that intellectualisation is a method to be creative and a technique to keep from behaving in anxious ways. Stephen's philosophy of beauty allows artists to develop themselves, but it also demonstrates that he has a battle within himself where reason takes the place of emotion. Through the figure of Stephen Dedalus, Joyce depicts how contemporary intellectuals may mix up freedom with abstract ideals. Like Stephen, these smart people frequently don't realise that their needs and guilt still rule them.

Art as Sublimation

Sigmund Freud's concept of sublimation serves as an effective framework for analysing the development of Stephen Dedalus's creativity in *A Portrait of the Artist as a Young Man*. Freud posited that sublimation transforms socially undesirable desires, particularly sexual ones, into socially esteemed pursuits such as art, philosophy, and intellectual endeavours. Freud said, "The energy of the sexual instinct is diverted into higher cultural achievements" (Freud 234)

As all these can be encounter in the Stephen's works. He wants to see porn, but he thinks he can't since he is Catholic. This makes him very stressed out mentally. Religious beliefs state that it's immoral to have sexual desires, which makes him feel bad and anxious. These sentiments put his ego at risk. Slowly, Stephen learns how to channel his turbulent emotions into beautiful art. This stops him from being locked in cycles of confession and self-punishment. Art is no longer merely a work decision; it becomes a psychological need. His desire to "forge in the smithy of my soul the uncreated conscience of my race" (Joyce) not only indicates his ambitions for the arts and the nation, but it also shows his want to make sense of the chaos in his mind.

Freud emphasises that sublimation enables innate desires to contribute positively to society rather than undermine it. Joyce makes this more dramatic by illustrating how Stephen's inventiveness flourishes while he denies himself mental and sexual pleasure. It seems like Stephen wants to stay away from genuine feelings because of the way he has worked on aesthetic theory, specifically his concentration on creative "impersonality."

In *A Portrait of the Artist as a Young Man*, Joyce's assertion that the artist must be "within or behind or beyond or above his handiwork, invisible, refined out of existence" (Joyce 215) illustrates Stephen Dedalus's belief that art should be abstract. This notion seems to imply an artistic technique where the artist suppresses their emotions to attain formal isolation in the work. From this perspective, art should not be used for confession or ostentation. In its place, it should be a well-planned event that is guided by intellectual order and balance.

But on a deeper psychological level, this concept of beauty illustrates how Stephen attempts to cope with the problems in his mind. Stephen attempts to manage the impulses that disturb him, such sexual desire and religious guilt, by putting himself "above" or "beyond" his creation. He uses art to order his thoughts and emotions and transform them into regulated ways to express himself. Art may say no in this way: desire isn't immediately satisfied; instead, it's shifted, managed, and made hazy through form and theory.

This concept is similar to Freud's ideas about intellectualisation and sublimation, which are means of harnessing natural desires and turning them into activities that society respects instead of giving in to them or pushing them down. Stephen's request for anonymity indicates that he is reluctant to express his emotions. He avoids dealing with his real-life impulses by "refining" himself "out of existence." He understands and manages it through a system of beauty instead. Joyce demonstrates that art can serve as both a source of strength and a means of protection: it empowers Stephen to govern his inner life while safeguarding him from vulnerability. The concept of creative impersonality is a modernist aesthetic principle and a psychological strategy that enables Stephen to negate his impulses by transforming them into distance, shape, and intellectual dominance.

This is why art may help to get the thoughts in order. Freud states that sublimation doesn't get rid of want; it only turns energetic desire into useful energy for society (Freud 234). Stephen can keep his mind balanced by converting his spiritual worries, sexual needs, and fear of losing his principles into creative energy. Joyce uses art to teach how to let go and hold back at the same time. Painting helps Stephen cope with his guilt and denial, but it also exposes that he has issues within that he hasn't dealt with. Joyce uses the figure of Stephen Dedalus to indicate that contemporary art is frequently not made in a peaceful way, but rather by painstakingly translating one's inner troubles into beautiful art.

Stream-of-Consciousness as Defence Mechanisms in *Ulysses*

James Joyce's *Ulysses* is the novel in which he most deeply and totally looks into the unconscious mind. This is why the Freudian way of viewing literature is particularly vital to this work. The novel's stream-of-consciousness style is extremely similar to Sigmund Freud's free association approach, which allows ideas flow out without being appraised for good and incorrect or structured in a logical way. Joyce uses this method to show how the mind really works, including its defence mechanisms, hidden desires, anxieties, guilt, and fantasies, which a normal realism story would conceal. Freud's free association is founded on the premise that when you let go of conscious control, the unconscious mind conveys things indirectly via fragments, lapses, repeats, and symbolic substitutes. This is precisely how Joyce's narrative technique operates. In *Ulysses*, ideas don't make sense; they merely switch from normal to sexual, from memory to dream, and from dread to laughing. This mess that seems like too much beauty is really a mental state. It shows how the mind defends itself from things that make it angry while yet giving them a voice.

The finest illustration of this is Leopold Bloom's inner discussions. Bloom is sexually inquisitive, devastated by the loss of his son Rudy, doubtful about his marriage, and alone. But you don't normally experience these bad sentiments right away. Instead, they use protection mechanisms like distance, humour, and intellectualisation to keep others away. When you're sexually anxious, you think a lot about how your body functions. When you're unhappy, you have usual links with food, advertisements, and things. There are things that Bloom's mind keeps thinking about but can't properly describe. This proves Freud was correct when he argued that things we want to forget come back in strange ways. In another manner, Stephen Dedalus's stream of thinking also protects. He feels bad about his mother's death, is scared of going to hell, and is anxious about who he is as an artist. One of Stephen's defences is intellectualisation. He employs linguistic games, art, and theory to cope with his mental health issues. His thick evasiveness and abstract reasoning hold sensations at bay, which is an illustration of Freud's concept that too much logic might shelter a person from emotions they can't manage.

It's vital to observe that Joyce doesn't employ stream-of-consciousness to illustrate the truth clearly. It reveals how sophisticated the mind is instead, with control and speech living together. Even when it appears free, the mind watches out for itself. Thoughts go away, laughs make you feel better, and tactile details replace bad memories. This predicament is like Freud's notion of the mind, where denial never completely succeeds but constantly changes through compromises. *Ulysses* may be thought of as a book that practices psychoanalysis. Joyce makes the book a "laboratory of the unconscious" by illustrating how typical defences affect how we think about things. By allowing consciousness to grow without tale authority, Joyce shows how fragile people's mental equilibrium is. The "stream-of-consciousness" style of *Ulysses* isn't only a novel method to write; it's also a deep psychological tool that demonstrates how people today cope with, conceal, and transform their fears and desires.

Leopold Bloom: Suppression, Dislocation, and Everyday Psychoneurosis

Ulysses is one of the most complicated literary renderings of what Freud calls "everyday neurosis." The novel does a great job of showing how Leopold Bloom thinks and feels. This is a situation in which unconscious tensions are handled by subtle, daily protective mechanisms instead than through visible disease. Bloom is a very brilliant person who is continuously trying to find a middle ground between his own wants and the expectations that society has of him. He thinks about things like using humour, rationalisation, suppression, and moving. They help him keep his mind clear when he's feeling anxious.

Change is a Freudian defence mechanism that involves redirecting an unpleasant drive towards a safer or less dangerous item. Bloom's sexual fantasies are a great example of shift, which is a way to protect your mind from stress. Bloom has sexual urges, but she doesn't show them very often. This tendency is mostly linked to marital dissatisfaction, voyeuristic behaviour, and negative cognitive patterns. Instead, they show themselves in the way he keeps focussing on little things,

like women's stockings and pants, smells, or minor motions. These things become sexual because they let desire flow without having to deal with the tension that comes with actual sexual contact. Freud elucidates this process by asserting, "displacement occurs when the original object of desire is replaced by one that is less threatening" (Freud 341). This phenomenon is not only addressed by Freud. Bloom's fascination with ordinary things is a balance between desire and denial.

Simultaneously, the process of repression takes place. Bloom knows a lot about Molly's romance with Blazes Boylan, but he never fully confronts her about it. He thinks that his manhood, his marriage, and his mental health are all at danger because he knows this knowledge. Bloom lies to himself and makes excuses so he doesn't have to deal with his sadness. He tells himself that Molly's affair is unavoidable, that he can handle it, or that it's even better than dealing with his feelings. He pretends that his inactivity is a sign of kindness or tolerance, which hides his weakness and makes him feel morally superior.

Bloom moves through Dublin as a foreigner in his own city, displaced not geographically but psychologically, always slightly out of phase with his surroundings. (Kenner 56)

Hugh Kenner in above paragraph portrays about the Leopold Bloom and how he felt mentally exiled. This is a key part of how Joyce shows life today. Bloom lives in Dublin, and he is definitely there, but the way he thinks is different from how the people around him act and talk to each other. Many of the individuals in the city are different religious like Catholic, patriotic, and men and he is Jewish as has a nonconformist sexual orientation, is emotionally sensitive, and is open to learning new things. This makes him different from most people in our culture. So, Bloom didn't think Dublin was a secure place; he thought it was one where he needed to be careful. Because he doesn't want to fight, he takes the time to consider things through and says what he thinks in a kind way. He knows quite well how other people view him. Bloom's ability to shift his focus from the present to memories, sensory experiences, advertisements, and objectives is shown by his internal monologue. Kenner's use of the phrase "out of phase," which Kenny has used before, shows how Bloom is always out of touch with the present zeitgeist.

When he does normal things like walk, eat, or go to a funeral, he feels emotionally detached because his mind takes him away from what's going on around him and into his own thoughts and emotions. Kenner's point of view also helps us understand why Bloom is always terrified. His change is not exceptional or caused by an illness; it is slowly becoming permanent and changing how he feels about guilt, desire, and loss. Bloom doesn't show his feelings. Instead, he shows his grief and suffering through comedy, compassion, or too much pondering. Joyce uses Bloom to show what life is like now. He doesn't feel like he fits in with other people, and they miss him when they see him. Kenner's idea shows that Bloom was right when he said that people are mentally disoriented these days. In contemporary psychological displacement, isolation occurs when the ego is misaligned with its social environment, rather than through physical separation.

Using humour is one of the best methods to keep oneself safe in this psychological market. Bloom frequently uses sarcasm and humour to relieve stress, which helps him turn his feelings into something he can think about clearly and concisely. Freud is known for saying that humour is a way for the ego to escape suffering by "asserting its invulnerability" through cleverness. Bloom can handle being humiliated and lost without going crazy since he can make jokes, puns, and think clearly.

Bloom is viewed as a very modern person because of his tactics. He is neither brave or sick; he is realistic. Joyce depicts Bloom's affliction not as an anomaly but as a reflection of the usual mental existence, whereby denial and displacement imperceptibly alter desire. Freud's thesis that the unconscious doesn't go away in a civilised world is shown dramatically in the novel *Ulysses.* Instead, it learns to communicate through safer objects, less important hobbies, and everyday thoughts. Bloom makes this idea real for the reader.

The Return of Desire and Its Repression by Molly Bloom

The speech that Molly Bloom gives in the final episode of *Ulysses,* which is sometimes called "Penelope," is said to be one of the most extreme examples of how modernist literature can show how people hide their desires through words. Molly's speech is free and open since it doesn't have any syntax, control, or clear limits. This is different from the fragmented and guarded ideas of Stephen Dedalus and Leopold Bloom. During her speech, she lets out feminine impulses that have been hidden for a long time.

During the Edwardian era in Ireland, men's rules, religion, and morality were the main ways to restrict women's sexuality. People thought that desire would stay low, give in to pressure, or be channelled into getting married and having kids.Freud noted that suppression is not pervasive; instead, it is more common in contexts characterised by heightened societal criticism. He observed, "where prohibition is strongest, repression will be deepest" (Freud 278). This rule is seen in the conversation that goes on in Molly's thoughts. The number and openness of her sexual memories, which include partners, feelings, dreams, and pleasures, make it seem like she is under a lot of pressure to show her desire in public for a long time.

Molly doesn't think about who is to blame or how to make sense of it when she thinks about the scenario. She doesn't want to make things more beautiful as Stephen does, and she doesn't want to project that desire onto things or jokes like

Bloom does. Conversely, desire instantaneously materialises, becoming an identity, devoid of any remorse. Freud posits that this kind of candour is a facet of what he designates as the "return of the repressed." It is like letting the systems of control relax when emotions that have been pushed out of conscious thought are allowed to come back. Molly's sentences don't have any punctuation, which adds to the overall effect and makes it seem like her thoughts are always flowing together, with pleasure, memory, anger, and want all interacting without any clear order.

Molly's discourse is not just focused on sexuality; it also reasserts the ways in which women think and feel. Her views on loyalty, marriage, parenthood, and mental abandonment reflect the imbalanced sexual economy present in her society. Men may want sex on this world, but women can't. Joyce changes this tendency by letting Molly have the final word in the discussion. This lets the repressed experience speak in its own rhythms instead of being interpreted by a man.

The repeated "Yes" during the height of the experience is a symbol of life, desire, and embodiment. There is not only a physical agreement, but there is also a psychological unity. This happens when the memories, the body, and the emotions all come together and don't split from each other. Molly's "Yes" is a contemporary response to Freud's idea. It shows not only how repression works, but also how letting it go may lead to completion instead of chaos. The fact that Molly Bloom's voice can be heard in *Ulysses* shows how important it is to recognise desire instead of ignoring it.

Language as a Shield: Joyce's Storytelling Techniques

James Joyce's formal shifts are not just studies in style; they are also psychological safety systems that reveal how the contemporary subject defends itself from emotional anguish in a spectacular fashion. Joyce employs several linguistic techniques, including stream of consciousness, comedy, fragmentation, and exaggerated style. This is one of the ways that Freud claims the ego deals with anxiety. In Joyce's writing, the manner something is spoken is frequently more essential than the words themselves. This is because language may be used to suppress sensations that are too strong to manage. The stream-of-consciousness approach of *Ulysses* is similar to Freud's method of free association and demonstrates control in practice. Language, sensory detail, and humour may all get in the way of, block, or disguise thoughts that come to mind on their own. Freud authored *The Ego and the Id* and argued that "the ego wards off what is painful by distortions of perception and thought." (Freud 56) This explains how the mind may escape melancholy by expressing it in indirect ways. People like Bloom can handle their anxieties without letting them get the best of them because they don't drive away their sexual impulses, melancholy, and anxiety; instead, they make jokes, utilise cliches, and make small talk. Joyce also utilises style comedy in his writing to make it smarter. Because *Ulysses* copies other kinds of writing, such newspapers, catechisms, legal language, and medical language, it moves emotional content into these more neutral language systems. Freud posited that intellectualisation serves as a defence mechanism that transforms emotions into abstract concepts: "By thinking instead of feeling, the subject avoids the affect attached to the idea" (Freud 277). This is in line with what Freud said about intellectualisation. In this instance, words supplant feelings, facilitating mental detachment.

Stephen Dedalus makes this protective approach obvious in the novel named *A Portrait of the Artist as a Young Man*. In this piece, Dedalus advises that the artist should dwell "within or behind or beyond or above his handiwork, invisible, refined out of existence" (Joyce 215). Stephen's control over his style, his love of theory and symbolism, and his creative remoteness all point to the fact that he seeks to hide his emotions, including his need for love, his vulnerability, and his guilt. Art becomes a way to protect language as it evolves from being a raw desire to a polished result. Joyce's use of language, even in terms of structure, suggests that protection is functioning. Ideas that are unlawful or cruel can only be articulated in part because of fragmentation, gaps, and non-linear connection. Freud authored a book called *The Interpretation of Dreams*, in which he states that denial never works fully. He stated that, "Things we push down come back in different ways." (Freud 567). Joyce's language is like this: it's profound, humorous, and hard to nail down, but it also carries a lot of meaning.

So, Joyce's technique of presenting tales is like a play that shows the concept of psychological safety or defence. This means that language can be both a place to hide and a place to show yourself, which keeps contemporary consciousness alive. Joyce demonstrates that literary form may be seen as a psychological instrument that navigates the tension between self-protection from personal wants and the imperative of self-expression.

Epiphany as the Outburst of the Unconscious

"Parapraxis" is a mistake or an unexpected action that swiftly reveals parts of the unconscious mind. James Joyce's conception of "epiphany" is akin to Sigmund Freud's theory of "parapraxis." Joyce depicts epiphany as an inadvertent disclosure, when latent tensions emerge prior to the conscious mind's full comprehension or dominion over them. This differs from the conventional portrayal of epiphany, which characterises it as a moment of clarity, rational insight, or understanding. In these instances, truth doesn't show mastery; it just comes in all of a sudden.

Freud thinks that parapraxes are not just random events; instead, they represent the emergence of repressed notions into awake consciousness. Joyce's revelations function in a similar manner. When facts unexpectedly show up out of nowhere, which happens a lot in ordinary life, people have to deal with them even when they can't handle them. Awareness is the first step in the process of knowing. It lets people understand a reality that can't be put into words or actions.

In *Dubliners*, knowledge often uncovers immobility rather than liberation. The protagonists suddenly realise how the routines, fears, and expectations of society are hurting their lives, yet they can't do much about it. This is like what Freud said: bringing back concepts that have been buried doesn't always solve issues. Being aware of something doesn't make it go away; it only makes it clearer that it is there. Joyce's characters are more likely to be experiencing unconscious leakage than conscious self-awareness since they are cognisant but not integrated.

There is no question that this stress shows up in the epiphanies that Stephen Dedalus has. Non-rational sensory stimuli, including sound, sight, and movement, suddenly make him more aware of beauty. These insights illuminate hidden concerns and desires, particularly those related to creative ambitions, guilt, and sexuality. On the other hand, when Stephen is presented with this, he typically goes to theory or abstraction, which shows that his brain swiftly blocks his unconscious knowledge.

Joyce's epiphanies are like cognitive breaches, which are brief periods when the ego's boundaries break down and hidden truths come to light. Like parapraxes, which are comparable to them, they are short-lived, unsettling, and not completed. They don't explain; they show. Joyce asserts that individuals do not attain self-awareness by deliberate reflection on their ideas, but rather through unintentional realisations that emerge spontaneously. She adds that this type of realisation is more likely to happen. Joyce's writings don't only talk about moments of realisation; they also talk about a sudden yearning within oneself to express itself before being prevented again by another impediment.

Interior Monologue and the Freudian Uncanny

James Joyce conveys the notion of a fragmented, reiterated, and shattered mind through the use of inner voice, particularly in *Ulysses*. This statement aligns well with Sigmund Freud's concept of the uncanny, which he refers to as the "unheimliche." Freud posits that the eerie constitutes the disquieting re-emergence of an entity that was acknowledged but previously disregarded for an extended period. Joyce's manner of narrating stories converts stream of consciousness into what may be termed a "textual unconscious," a place where wishes and anxieties that were hidden before come out in a bizarre and twisted way.

Freud stated this the unsettling, which means as he asserted in these lines "something that should have stayed hidden has come to light," as he asserted in The Eerie (Freud 225). This is precisely what occurs when Joyce engages in self-dialogue. The characters in the novel don't give logical tales about themselves. Instead, their beliefs are influenced by the recollections, imaginations, and illogical connections of other individuals. When it comes to death, sex, and mourning, the mind frequently goes around these fundamental notions without ever really thinking about them. The odd, scary, or alien impact that happens when you think about something over and over again is what makes this happen. Leopold Bloom's awareness is a good illustration of this. He thinks about several things throughout the day, such food, advertisements, and how his body functions. But he frequently can't finish his thoughts since they are interrupted by recollections of his dead son Rudy and fears about Molly's cheating. This makes Freud uneasy because it makes Freud think that the past won't remain in the past. Freud asserted that "the factor of repetition of the same thing... transforms what would otherwise seem quite harmless into something uncanny" (Freud 237). This means that repetition frequently makes things look strange. Freud claimed that eeriness originated from repetition. Bloom's mental loops explain how traumatic experiences might come back in daily life as a consequence.

Joyce's writing forces readers into an intimacy with consciousness that is at once compelling and disturbing. The closer we come to the character's mind, the less unified and trustworthy it appears. (Attridge 27)

The above paragraph by Derek Attridge portrays about the Joyce's language is "simultaneously compelling and disturbing" because of narrative contradictions, notably internal monologue. Not having an all-knowing narrator reveals that Joyce's characters don't think about themselves.

As per Attridge, knowing someone might be difficult and the reader doesn't find true self. They look for weird, ongoing, or inconsistent events. Awareness lies, as Joyce's inner discourse shows. Conflicts result from opposing forces meeting. Memory suddenly arrives, the senses stop working, and connection becomes more important than reason. During the height of the Enlightenment, a lot of individuals thought that merely knowing other people was enough. This does not fit with the idea. On the other hand, modern psychology replaces this with a vague mental image.

As Joyce writes in a way that lets readers really understand the people in her books. We don't judge people when we listen to them talk about their hopes and fears. It could be hard to get someone to think about or listen to something they don't want to. Attridge believes that Joyce's private talk is too close to the story, which makes the character and the reader confused. If you go too far, your mind isn't strong and isn't good for figuring out who you are. Joyce's writing makes ordinary things look strange. This shows that knowledge doesn't unite people or make them trust each other; instead, it shows how biassed we are.

The output of Stephen Dedalus' inner monologue is one of a kind, yet it's done in a weird manner. His philosophical beliefs are shaped by the guilt he feels for his mother's death and the fear of God's punishment. Freud was correct in asserting that the eerie often involves the resurgence of deceased individuals or the persistence of unresolved emotional connections. Freud was correct, as shown by her ghostly presence, which manifests in recollections and hallucinations. Stephen's brain turns into a horrible realm where he is both smart and worried.

Joyce shows that consciousness is broken up and inconsistent, which goes against the idea of a stable and unified self. When someone gives an inner speech, they are showing that they can't entirely control their thoughts. The eerie is when the ego meets parts of itself that look strange but are really familiar and can't be controlled. Joyce's stream-of-consciousness writing is a creative example of Freud's idea that the unconscious mind is always connected to the conscious mind. What people commonly call "style experimentation" is really a deep kind of psychological realism that shows how the modern mind is always troubled by things it can't hide.

Conclusion: Joyce as an Everyday Psychologist

James Joyce's fiction remains relevant due to his adept portrayal of the cognitive processes of ordinary individuals in moments of stress. His characters aren't really crazy or mentally sick. Just like everyone else, they have the same problems, needs, annoyances, and disappointments that they deal with every day. Joyce used characters such as Stephen Dedalus, Leopold Bloom, and Molly Bloom to illustrate a comprehensive array of Freudian defence mechanisms, including denial, repression, projection, displacement, sublimation, and the formulation of responses. These processes happen silently every day, as demonstrated. Bloom concentrates on little details and routines to alleviate his sexual anxiousness. Stephen uses his interest in art theories to deal with his sexual desire and guilt. The Dubliners may be mentally comfortable by not thinking about the world's emotional and political problems. Joyce is especially interested in Freud's idea that insanity is a normal feature of contemporary consciousness, not an exception.

Freud strongly disagrees with the concept that only those with mental diseases may have neuroses. He asserts that psychological conflict emerges inherently within societies deemed civilised. He asserted in *New Introductory Lectures on Psychoanalysis* that "We are all ill in some measure" (Freud 143). This statement suggests that each person is sick in a unique manner. This assertion clearly aligns with the universe Joyce has conceived. Joyce's characters don't have mental illnesses; they just live their lives like everyone else, working, walking, eating, remembering, dreaming, and suffering while utilising normal ways to cope with the stress that is inside of them. Some of the more subtle signs of mental sickness include thought loops, memory lapses, dark humour, and compulsive routines. On the other hand, these very little indicators suggest that Freud was right: mental conflict is a natural aspect of life and doesn't just happen in severe circumstances.

Joyce turns this Freudian theory into a tale, making herself a psychologist of everyday life. He talks about what Freud termed the "hidden machinery" of the mind, which are the unconscious processes that create our ideas, emotions, and actions. He does this via insight, inner monologue, and stream of consciousness. Joyce's works imply that comprehending individuals needs more than only concentrating on their heroic actions or tragic failures. Moreover, it is essential to examine the internal dialogues individuals engage in within a more personal setting. Joyce turns Freud's ideas into art by illustrating how healthy brains may work with defence, agreement, and innovation. This shows that everyday insanity is not only a mental illness, but an important part of contemporary existence.

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