Carl Rogers' Notion of "Self-actualization" in Joyce's *A Portrait of the Artist as a Young Man*

SAEED YAZDANI
Department of English, Bushehr Branch,
Islamic Azad University, Bushehr, Iran
Ysaeedyazdani240@gmail.com

STEPHEN ROSS
Department of English, University of Victoria,
British Colombia, Canada

ABSTRACT

Loss of identity, alienation, and self-actualization, along with the split in self, are important ideas of literary works belonging to the first half of the twentieth century. Carl Rogers has pointed out to the split between the real and ideal self. He describes self-actualization as a fluid process and the self as an essential part of one's personality that determines how one relates to the world. Rogers believes that the real self is a self-concept that a person might experience, whereas the ideal self is the one that person would like to achieve. This article analyzes the personality of the protagonist of James Joyce's A Portrait of the Artist as a Young Man, Stephen Dedalus, using Carl Rogers' notion of self and self-actualization, with particular reference to the incongruency of the real and ideal self. Roger's notion of the self, has not yet been applied on Joyce's works in the previous studies, and so is highlighted here in relation to A Portrait of the Artist as a Young Man.

Keywords: self-actualization; real self; ideal self; alienation; personality

INTRODUCTION

Criticism on the topic of selfhood and identity in James Joyce's *A Portrait of the Artist as a Young Man* tend to fall into two camps. In one camp are critics such as Gerald Dehorty, Alan Warren Friedman, and Paul Farkas, who consider Stephen's identity in the light of egoism, individuation, paranoia, autoeroticism, patriarchal detachment, and subjectivity. For example, in "The Irony of the Artist as a Young Man: A Study in the Structure of Joyce's *Portrait*," Farkas (1971) emphasizes Stephen's subjectivity, and asserts that: "Stephen appears the greatest fool and ends up locked in a world of purely subjective impressions" (p. 29). In the other camp are critics such as Michael Seidel, H.G. Wells, Harold Bloom, and Lee Spink who agree on Stephen's inconsistency, sexual awareness, and rebellion against priesthood. These later critics consider Stephen, not from a subjective viewpoint, but in relation to his surroundings. A good example of this critical attitude comes from Maud Ellman, who describes Stephen's identity as "a scar that periodically reopens, so that its letters may remain all fresh and visible" (Ellmann 2010, p. 138). Another critic, Robert Spoo (1994) believes that in *Portrait*, "history is important because it belongs to Stephen's emerging sense of self" (p. 39). He maintains that: "the novel is unusual…in its portrayal of a sensitive historical consciousness taking shape under the myriad pressures and repressions of Irish life in the late nineteenth century." He considers Stephen's fascination with historical pictures as possessing "an intense, brooding quality that betrays a Romantic conception of the hero as isolated and misunderstood" (p. 40). Thus far, no critic has approached the problem of self-formation in *Portrait* by way of Carl Rogers' theories, as I propose to do here. For this purpose, I use Carl Rogers' notion of self as a model to demonstrate the psychological features and identity of the protagonist of Joyce's novel from a different perspective than those mentioned above, that is, a split into "real self" and "ideal

self". In what follows, I will outline how Rogers' theories are applicable to Joyce's novel, suggesting that they bring new insight to the problem of identity and self-actualization.

Another psychologist who has a close affinity with Rogers regarding the issue of self is Karen Horney. She believes that if individuals have a proper conception of their real selves, then they can achieve what they wish, within reasonable boundaries. For her, self-actualization is the individual's aim through life. She also divides self into two "real self" and "ideal self;" the real self has the potential for growth and happiness, but it also has its shortcomings. The ideal self is used as a model to assist the real self in developing its possibilities and achieving self-actualization. Like Rogers, Horney is concerned about the neuroticism. In *Self Analysis* (1968), Horney concludes that neuroticism leads to resentment and hostility towards the self and others. She believes that neurotic individuals are sometimes unable to cope with either of their selves. For her, their real self is getting damaged, they keep losing their "center of gravity," and they are directed by other forces (p. 191).

So far, both in psychology and literary criticism, the issue of identity has been studied as "the maturation of personality" (Jung 1990, p. 198) and, from a psychological perspective, "individuation". Individuation happens as a result of bringing the personal and collective unconscious into the conscious; it is a process of psychological differentiation, with the goal of developing of the individual personality. Jung considers it as the process, by which an individual develops. It is the psychological evolution of a person, making him distinct from the general. An individual tends to become psychologically mature, promoting freedom and justice; this individual has a sound understanding of the workings of human nature and the universe. Ironically, however, in Joyce's *Portrait*, the protagonist's development does not result in individuation as described by Jung; on the contrary, it results in Stephen's alienation, loneliness, and degradation. Weldon Thornton points out to the influence Jung had on Joyce in creating the character of Stephen, stating:

> Though Jung had not articulated his ideas of anima and animus when Portrait was published, it seems clear that joyce is here thinking in such terms. In chapters I and III, Stephen is responding to some 'external', authoritative behest, represented in each case by a male figure, [a priest]… In chapters II and IV, Stephen is responding to some deeply personal and internal call, in both cases epitomized in a female figure who objectifies this latent part of his psyche.   (Thornton 2009, p. 56)

Carl Rogers has made significant contributions to the fields of psychotherapy and educational psychology; he suggests that people should shape themselves through free choice and action. He considered the "self" to be the center of the experience. Brian Thorne (2013) in his work entitled *Carl Rogers*, describes Rogers' term "the actualizing tendency" in individuals, as "an underlying and inherent tendency both to maintain himself and to move towards the constructive accomplishment of its potential" (p. 26). Rogers compares a human being with a tulip: a tulip moves towards becoming as complete and perfect flower, and likewise, a person moves towards growth and the accomplishment of the highest possible level of perfection achievable by an individual. For Rogers the only constraints placed upon the actualizing tendency arise from the environment in which the person finds himself or herself. Just as the tulip is unlikely to flourish in poor soil and without proper care and watering, so, too, the growth of the human being will be stunted if the conditions for the encouragement of the actualizing tendency are unfavorable (p. 26). This process describes the development of characters in literary works such as Joyce's *Portrait*. Actualization involves the differentiation of organs and psychological functions and the development of autonomy, and "the process of actualization is keenly sensitive to the subtle complexity of human differences" (p. 27). Rogers believes every individual has a need for perfection. For Rogers, "self – actualization" is a fluid process in which the subject tends to self-reference: "I am the self, which I currently conceptualize myself as being". This conceptualization does not only

depend on the experiences and conditioning, which constitute his past but also on unpredictable events and interactions. The self seems to be "happy, confident and assured at one moment and despairing, inadequate and demoralized the next"; this startling transformation may be "nothing more than the relevant comment of a fellow human being. In such an unreliable context as human existence, it is scarcely surprising, that for many people the process of self-actualization is fraught with complexity and anxiety"(p. 29). Rogers believes that every person could achieve his or her goal, wish and desires in life; this longing leads to self-actualization. Rogers believes that man has one basic motive in his life that is "the tendency to self-actualize" (McLeod 2014). He believes that the improvement of individuals depends upon their environments. He believes that people are inherently good, "they become destructive only when a poor self-concept or external constraints override the valuing process". He further adds that "for a person to achieve self-actualization they must be in a state of congruence" (pp.1-2). According to Rogers, the closer our self-image and ideal-self are to each other, the more consistent or congruent we are and the higher our sense of self worth" (p. 2). The ideal self in childhood is different from the ideal self in adulthood, thus we can assume that the ideal self in changing and dynamic.

In client-centered discussions, the term 'self' is used in more than one framework but, most often, in reference to the person's concept of self. "The self-concept emerged as a primary construct, not right at the start but during the first decade of the new client-centered school. It was first highlighted by Rogers in his featured address as retiring president of the American Psychological Association" (Barrett-Lennard 2010, p. 76). Carl Rogers's theory of personality has as its main structures in the concept of self, ideal self, self-regard, and self-concept. The self is the main structural component of personality. According to Rogers, the self consists of all the ideas, perceptions, concepts and values that characterize the individual. Rogers's theory of "self" centers on the nature of self and the conditions, that allows it to develop freely. In *On Becoming a Person: a Therapist's View of Psychotherapy* (1961), Rogers maintains: "I would like to share with you, my perception of what human beings appear to be striving for when they are free to choose" (p. 164). In Rogers's view, the self is the center of the human experience; he names his theory of personality as "self-theory." According to Rogers, the self is the performative part of one's personality that organizes how one relates to the world. It is the feeling of being "I" or "me," the person who looks back at one in the mirror, and the sense of being a unique individual with likes, dislikes, needs, and values. During his therapy practice, Rogers realized that all clients who talked in terms of the "self," were somehow dissatisfied with their attempts to evaluate their actions. This indicated to him that the concept of "self," was a significant element in the client's experience, often a confusing and distressing one. Furthermore, clients often seemed to have an implicit goal, the evolution of a real self into an aspirational or an ideal self. According to Rogers the individual who is psychologically free moves in the direction of becoming a more fully functioning individual. The individual is more able to live fully in and with each and all of his senses and reactions. He significantly uses of all his organic tools to sense, as accurately as possible, the existential situation within and without. And the individual uses "all of the information his nervous system can thus supply, using it in awareness, but recognizing that his total organism may be, and often is, wiser than his awareness any view of what constitutes the good life carries with it many implications, and the view that I have presented is no exception" (pp. 191-192). In one of her lectures at the APA session, Roger pointed out that there was no need for the client to "cover over" her experiences; that the client's picture of her ability and the experienced feeling of complete inability, together have produced and "integral pattern of self as a person with real but imperfect abilities". This acceptance of the self leads to release of an energy called "self-actualization" (Rogers 1947, p. 14)

Self-concept is the self that is currently experienced, whereas the ideal self is the self-concept that an individual would most like to possess. "Not surprisingly, happy people tend to have a much smaller discrepancy between their ideal self and their self-concept than is the case with those who are relatively unhappy" (Eysenck 1975, p. 75).An individual's self-concept is mainly conscious, and includes thoughts and feelings about oneself, as an individual. In Rogers' theory, the systematic study of any part of the self that exists under the level of conscious awareness in not possible. There is a significant distinction between the real self-concept and the ideal self-concept; the real self is the self that a person experiences, whereas the ideal self is the self that an individual would like to achieve. An individual's self-concept influences both one's understanding of the world and one's behavior, and behavior that is not consistent with one's self-concept, might make an individual feel uncomfortable and anxious, to the extent that it may even preserve one's self-concept. One's ideal self might excel in talents, skills, and art. If one's real self is far from this idealized image, then one might feel dissatisfied with life and might consider oneself a failure.

Thorne and Sanders (2013) discuss Rogers' theory and especially his theory of self. They believe that for Rogers, there was often a profound dissatisfaction at his clients' inability to give adequate expression to the self, or with their current evaluation of the self; these clients were apt to make remarks such as: "I feel I'm not being my real self", "I wonder who I really am', and "It feels good to just be myself here", and "I don't want anyone to know the real me". There often seemed to be "an implied goal which was connected with the evolution of a 'real' self or the aspiration to an 'ideal' self. For many clients both states of being, seemed equally impossible of attainment" (p. 28). Rogers concluded from these transformations and modifications in the self-concept that the self is not a fixed thing but a product of the person's response to experience which are in the form of a "conceptual gestalt composed of perceptions of the characteristics of the "I" or "me" and the perceptions of the relationships of the " l" or "me" to others and to various aspects of life, together with the values attached to these perceptions" (pp. 28-29)

In his theory of self, Rogers argues that due to interaction with the environment, and specifically due to evaluation interaction with other individuals, "the structure of self is formed- an organized, fluid, but consistent conceptual pattern of perceptions of characteristics and relationships of the "I" or the "me," together with values attached to these concepts" (Corsini & Wedding 2000, p. 159). In such an unreliable framework as human existence it is rarely surprising that for many people the process of self-actualization is full of complexity and anxiety. For those individuals who find their way to the therapist's door this conflict "between the struggle for self-actualization and the basic tendency of the human organism may well have reached a point of intolerable tension. The question which now arises is why for some people the striving for self-actualization should lead to such alienation from their organismic integrity" (Thorne & Sanders, p. 29). Nevid (2014) too discusses "self" and the other related concepts. According to him Rogers believed that each of us have an inner drive that leads us to strive toward self-actualization-toward realizing our own unique capacities. The path toward self-actualization is a process of "self-discovery and self-awareness, of tapping into our own true feelings and needs, accepting them as our own, and acting in ways that genuinely reflect them" (p. 404).

METHODOLOGY

The article focuses on the concept of self actualization in James Joyce' novel *A Portrait of the Artist as a Young Man*, with reference to Carl Rogers' theory of self. The method of discussion is through a text-based analysis of the important works of Rogers and the novel, *A*

Portrait of the Artist as a Young Man;the novel is filled with the attempt of an individual in search of identity in a society surrounded by confusion; an individual who is trapped between his real self and his ideal self. The author analyses the novel through the lens of Carl Rogers' concept of self-actualization. In order to collect data for the article, the author has made use of library sources and he has focused on the works concerning Rogers' notion of self, followed by an analysis of Joyce' novel. The author hopes to bring about a new perspective of self found in the afore-said novel as observed by Rogers.

DISCUSSIONS

In this semi-autobiographical novel, *A Portrait of the Artist as a Young Man,* Joyce treats his fictional version of his character, Stephen, with a mixture of irony and sympathy. As a true Bildungsroman, the novel expresses the patterns of Stephen's development, its rises and falls. In the novel we can trace various effects of "Stephen's aspiration to self-knowledge and self-determination. One of these aspirations is "his implicit view of freedom as escape" (Thornton 2009, p. 57). The author and the protagonist might see freedom from two different perspectives; in this regard, some readers might consider Stephen as Joyce himself, but "scrutiny of the most Bildungroman will conform the distance between author and protagonist a distance that usually manifests itself in…two contrasting conceptions of freedom" (p. 57).

Joyce's novel leaves the astute reader skeptical about Stephen's self-actualization as he leaves Ireland for Paris. It represents the protagonist's challenge to allforms of authority; however, Gottfried, in "The Comic Irishman in the Bench Behind": *The Portrait with Two Heads* believes that within the plot of Bildungsroman, such a challenge is "rarely humor-laden". He states that: "The humor of *Portrait*, however indirectly, works against the very precise claims to authority of its particular genre because the form is itself the authority that gives direction and structure. The comedy of *Portrait* is at war with the very [power] it generates itself; it is little wonder that the humor must be so covert" (Gottfried 2009, p. 101). Through Stephen, Joyce can both affirm the romantic myth of artistic genius and dissociate himself from the arrogance and self-conceit which follows. Joyce fears to suffer, and will not, therefore, "put himself in the place of his hero; he will record with wonderful fidelity, and frequently with remarkable dramatic skill, what happened around or to Stephen Dedalus, but as it is all objectively viewed and objectively rendered" (Deming 1970, p. 110). Joyce decided to turn Ovid into "the subtle vehicle of self-portraiture and art theory" that dominates the novel (Brown 1984, p. 163). For Stephen, the ambition to soar into the heights of artistic greatness is similarly fraught with danger. Like Icarus, Stephen ignores the warnings of his people, but unlike Icarus, he undergoes a philosophical illumination that ultimately casts him into feelings of guilt and leads him to renounce his Catholic faith and, experience spiritual death. Lee Spinks (2009) believes that, "while Stephen identifies himself explicitly with mythological Daedalus and his creative vision, he fails to see that his absolute commitment to his artistic vocation threatens to sever his attachment to the broader social world" (p. 89). Joyce interweaves "a series of Icarian references into his ecstatic vision of the physical world"; Stephen fails to notice that his "ecstasy of flight threatens to take him too close to the sun, where disaster meets those who overreach themselves by renouncing the world," ending in the utterance of the words "'O cripes! I'm downded!'" (p. 89).

While trying to learn things at school and college, Stephen hears different voices that all aim at educating him for perfection, constant voices, "urging him to be a gentleman, to be a good Catholic, to be strong and manly, to be true to his country" (*Portrait* 2004, pp. 83-84). Roy K. Gottfried points to these voices and ambiguities that dominate the life of Stephen. He

argues that, there is a split in Stephen's personality: Stephen keeps hearing other authoritative voices from which he seeks to free himself: "Together, they all create 'the din hollow sounding.' His escape from them is in 'the pursuit of phantoms,' certainly not a freedom achieved in the real world. Yet there are other voices that Stephen fails to hear, and these are ones from the real world around him that do not urge duty but misrule, not the purpose but playfulness" (Gottfried 2009, p. 96).

Rogers believes that the neurotic feels frightened to go forward; it is clear that the very expression of this fear is an inevitable part of becoming what he is. He writes, "instead of simply *being* a façade, he is coming closer to being *himself,* namely, a frightened person hiding behind because he regards himself as too awful to be seen" (Rogers 1961, pp. 167-68). This transformation is what Stephen experiences: fear of turning into a "façade." As an adult, Stephen takes another step towards self-actualization; he finds himself constantly in the process of becoming. This sense of becoming leads to illusion and a kind of narcissism. He loses faith in himself and consequently his potentials as an artist; he is extremely disappointed in his image and keeps suffering due to the burden of the guilt he feels. Indeed, "his eyes were dimmed with tears and, looking humbly up to heaven, he wept for the innocence he had lost" (*Portrait*, p. 121). This state is exactly what happens to a person whose ideal self, overcomes his real self, and he is unable to achieve self-actualization. To support Rogers' idea, it might be proper to consider Horney's attitude towards the discrepancy between the real and ideal self. In *Neurosis and Human Growth: the Struggle towards Self Realization* (1950), Horney points out thatwhen an individual turns into his idealized self, he "not only exalts himself but also is bound to look at his actual self", from a wrong perspective. The glorified self becomes not only "a phantomto be pursued," but also a measuring rod with which to measure his actual being. This actual being is an embarrassing sight when viewed from the perspective of "a godlike perfection," and he cannot but despise it (p. 110). Such self-hate leads him to endless fear and keeps him away from self-actualization. The disturbed individual is bound up with thoughts of self-comparison; the "dissatisfaction with self and envy towards others has formed the core of a neurotic personality" (Hitchcock 2005, p. 63). It is at this stage that he feels inferior not only to others but also to his real self. The individual realizes that "self-hate now is not so much directed against the limitations and shortcomings of the actual self as against the emerging constructive forces of the real self" (Horney 1950, p. 112). This conflict between the real and ideal self first appears in the mind of Stephen in the second chapter of the novel when he goes to school. As a young boy, disappointed with his surroundings, he realizes the fallacies of the real world and decides to take refuge in a fantastic world of dark masses. He feels sick and powerless.

Gerald Doherty in *Pathologies of Desire: The Vicissitudes of the Self in James Joyce's A Portrait of the Artist as a Young Man*, makes a vivid study of the psychological phenomenon of "self." He refers to three aspects of self - autoeroticism, paranoia and shame originated in guilt - that are pathological states as primary nodes of self-aggregation in Joyce's novel. He believes that split in self is necessary for Stephen to participate in self-awareness, and to make the self "self-reflexive" (Doherty 2008, p. xi). He states: "As challenges to self-understanding, anxiety (autoeroticism), persecution (paranoia) and humiliation (shame/guilt) are prime catalysts of those linguistic resources that arm the self with the means of comprehending its own angst" (p. xi). Each one of these three selves participate a new aggregation of personal traits, and each exists in isolation. Doherty relates the self in *Portrait* to the Lacanian concept of "gaze," the anxious state that comes with the awareness that one can be viewed; this idea falls in line with the development of self-awareness in the protagonist of the novel. He also points to the issue of gaze that relates to the Lacanian theory of the mirror stage: the gaze Stephen receives from those around him

makes him feel guilty and ashamed, and it is the same gaze that "convicts Stephen just because he supposes he is its special object" (p. xii).

During the mirror stage, we come to recognize certain objects that Lacan calls objet petit a-being separate images from ourselves; this object include eliminating bodily wastes, our mother's voice and breasts, and our own speeches sounds. When this objects or sounds are not present, we yearn for them. Lacan considers such objects as symbols of lack for us, and this sense of lack will continue to plague us for the rest of our lives. While we are passing through the imaginary order, one great consuming passion dominates our existence: the desire for our mother. Mother, we believe, can fulfill all our wishes just as we can fulfill all of hers. But we, like our mothers before us, must learn that we are separate entities who can never be totally unified with our mothers. Lacan believes that such total unity and wholeness are an illusion. The mirror stage is a structural moment in psychic development. It inaugurates for the child "the moment of experiencing that he or she is the object of mother's desire and love. One cannot recognize oneself as a desirable object unless the Other has signified that one is …the exclusive object of her desire" (Fehr- Guerwich 2003, p. 194).For Lacan, identity is an alienated state, vital for functioning in the world, and at the same time radically unstable.

Julia Kristeva, following Lacan, points to the connection between language and abjection. The term "abject" refers to those bodily productions which are neither willed, nor personal, but contaminate the division between subject and object. She considers an abject not merely the translation s and the transformations of desire that wrench bodies, nights and discourse, rather it is "a 'something' that I do not recognize as a thing. A weight of meaninglessness, about which there is nothing insignificant, and which crushes me. On the edge of non-existence, and hallucination of a reality that, if I acknowledge it, annihilates me" (Kristeva 1982, p. 2). Kristeva maintains that there is nothing like "the abjection of self" to show that all abjection is in fact recognition of the want on which any being, meaning, language, or desire is founded. She believes that modern psychoanalysts are taking into account only its more or less fetishized product, i.e. "the object of want" (p. 5), that Joyce's way of writing his novels is bodily or hysterical. For Joyce, words have a "sensuous and physical immediacy". His writing "immerses the reader in the effective materiality of language, thereby disrupting the judging position of the subject … and returning us to the series of bodily drives from which subjectivity is constituted" (Spinks 2009, p. 199). Joyce's novel shows Stephen's abjection through his feeling of separation from his fellow Irishmen; he also suffers abjection due to separation from his mother. Death for Stephen, is "his mother's death and the oppressive guilt she has installed in him by her admonitions to repent" (MacCabe-Remmel 2006, p. iv).

Jean Kimball compares Freud's picture Leonardo Da Vinci and Joyce picture of Stephen, and considers Joyce's portrait as one subjected to the constraints of his autobiography. On the other hand, there are distinctive features of "Freud's portrait of both the adult Leonardo of history and the child Leonardo whom he reconstructs, which appears to be integrated into Joyce's portrait, as his artist develops from infancy into adulthood" (Kimball 1980, p. 19). Freud associates Leonardo's mother with a vulture, but Joyce associates Stephen's mother with Eagle. Stephen is longing to go back to his mother's embrace, and his attraction for the imagery of the bird falls in line with his determination to fly, with a vision of the form of "a hawklike man"; Freud claims for Leonardo, a "diversion of sexual energy into research," while Joyce has Stephen turn this sexual energy into a desire for escaping "the raw emotion of his struggle with his mother" (p. 176).

Stephen has realized that he no longer belongs to the world of his family and those who have surrounded him, and that although he is not dead, he "had wandered out of existence for he no longer existed." He finds it strange to think that he is "lost and forgotten

somewhere in the universe!" (p. 82) Seidel believes that Stephen finally returns neither to the priest nor his Gaelic. Rather, he writes a revenge poem or a love poem. "On the technical side, the poem is about control and constraint (the Daedalian enterprise). On the emotional side the poem is about desire and its discontents (the Icarian disaster)" (Seidel 2002, p. 69).

As a young man, Stephen is looking for an ideal self that would replace his shallow real self; ironically, he does not seem smart enough to realize the emptiness of life. However, this initiation into a cruel real world is inevitable for him, for he "did not have the pleasure of being acquainted with others, nor the vigor of rude male health, nor filial piety". He concludes that nothing "stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys and he was drifting amid life like the barren shell of the moon."(*Portrait*, p. 84). In fact, he lost his ideal self once he passed childhood. There is a riot in Stephen who is forced to establish a perfect image of his life; he is aware that, by day and by night he kept on moving among distorted pictures of the outer world. He turns into a picture that comes to him by day as "demure and innocent", leaving him by night "through the winding darkness of sleep".

H.G. Wells points out the strange way in which Joyce has portrayed Stephen. Wells believes that, **"**there is an immense shyness, a profound secrecy, about matters of sex, with its inevitable accompaniment of nightmare revelations and furtive scribblings in unpleasant places, and there is a living belief in a real hell" (Cited in Deming 1970, p. 87). Rogers believes that "disturbed people constantly betray the lack of an internal locus and turn desperately to external authorities or find themselves trapped in a paralysis of indecision" (Thorne & Sanders 2013, p. 33) He believes that individuals who construct their own ideal selves are prone to self-regard, so that they need to be approved by others. These disturbances, lead to an alienation from "the total organism prompted by the inadequate satisfaction of the fundamental need for positive regard from others and for the self-regard which is dependent on it" (p.33). Besides the individual who is to be blamed for creating an elusive ideal self, those around him also " may have a vested interest in maintaining or even encouraging what is, in effect, a tragic but rigorous act of self-deception" (p. 32).

While taking refuge in something like a desire for a fellow creature who might understand him, a prostitute, Stephen finds himself perplexed. He is aimless, and he keeps moaning, "like some baffled prowling beast" (*Portrait*, p. 88). He makes a cry that looks like "a wail of despair from a hell of sufferers." a cry of loneliness, and a call that is "the echo of an obscene scrawl which he had read on the oozing wall of a urinal" (p. 88). Stephen is inclined to assume this dual self because he has an inconsistent personality. To put an end to this dilemma, he needs to seek "the erasure of himself by positing a double, a similar but alternate entity" (Gottfried 2009, p. 99).

To recall Rogers' point of view, the self is the performative part of one's personality that organizes how one relates to the world. Stephen plans to meet in "the image which his soul so constantly beheld" (*Portrait*, p. 56). He does not know where to look for it but comes to know that this image will, one day meet him. There are signs of self-delusion and narcissism in young Stephen, who is so narcissistically attached to his ideal self- image that he often contemplates his reflection: he "gazed at his face for a long time in the mirror," (p. 71) wondering what his face looks like to others, whether there is "something in his face which made him look like a schemer and he wished he had a little mirror to see" (p. 53). He was determined to meet in "the real world, the unsubstantial image which his soul so constantly beheld" (p. 56).

There are some inevitable oscillations in Stephen's states of mind; these oscillations, which are related to his different experiences during his development. The most fundamental oscillations are between modes of experience Stephen construes as subjective and those he senses as objective, thus reflecting his implicit division of his experience into outer and

inner". At the beginning of the novel, Stephen responds to forces coming from outside. Later on, he responds to forces coming from within, and, as the novel progresses, these forces oscillate. This division of reality into, "subject and object, private and public, reveals how deeply into Stephen's psyche the Cartesian split has penetrated" (Thornton 2009 p. 45).

As the novel progresses and Stephen's emotions and thoughts develop, his oscillating mood swings from that of an innocent young boy to an adolescent. To Stephen, his problems seem more intense because he is alone, and he is a fantastic idealist. Stephen's real self, hides beneath the ideal self that is haunted by sins he committed in the past. Stephen's lust and willpower to overcome his shortcomings are with him throughout his development in the novel and they are important in "molding his psyche and eventually helping bring the two real and ideal selves together" (Kimball 1980, p. 165).

Rogers believes that every person could achieve his or her goal, wish and desires in life; this longing leads to self-actualization. Rogers believes that man has one basic motive in his life that is "the tendency to self-actualize" (McLeod, 2014). He believes that the improvement of individuals depends upon their environments. He believes that people are inherently good, "they become destructive only when a poor self-concept or external constraints override the valuing process". He further adds that "for a person to achieve self-actualization they must be in a state of congruence" (pp.1-2). According to Rogers, the closer our self-image and ideal-self are to each other, the more consistent or congruent we are and the higher our sense of self worth" (p. 2). The ideal self in childhood is different from the ideal self in adulthood, thus we can assume that the ideal self in changing and dynamic. A person's ideal self may not be consistent with what actually happens in life and the experiences of a person; thus there is a difference between a person's ideal self and actual experience. This is called incongruence. On the other hand, where a person's ideal self and actual experiences are similar then it leads to a state of congruence. For Rogers, a person with high self-worth, has a positive feeling about himself, tolerates failure, and faces challenges in life; such a person is usually open with people. On the other hand, a person with low self-worth may not have self-confidence and he might not be able to tolerate challenges, will consequently keep himself guarded against people.

Regers believes that an individual may remain dependent on others surrounding him because he has always been so, sometimes without realizing what he is up to. Ina desperate situation, this individual may deliberately choose dependence; at this stage, a balance takes place in the direction of a painful but, ironically at the same time, rewarding growth or self-actualization. (Rogers 1965, p. 490)

Read through Rogers' notion of self-actualization, Stephen's state of mind appears inconsistent; sometimes, he can experience happiness, satisfaction, and confidence, but is occasionally despairing, inadequate, and demoralized. Individual voices that sound hollow keep on calling him. These voices include "a worldly view" that urges him to "raise up his father's fallen state by his labors," and the voice of his school comrades who call him "to be a decent fellow, to shield others from blame" (*Portrait*, p. 73). It is the sum of all these hollow sounding voices which made him "halt irresolutely in the pursuit of phantoms. He gave them ear only for a time, but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades" (p. 73).

He feels that the world has rudely given the lie to his fantasy. According to Carl Rogers' theory of the split in self, many people develop a difference between the self as they perceive it and the experience of the whole organism. Rogers believes that there is an incongruence between self and experience, leading to a psychological vulnerability, which will often render the person anxious and confused, whenever an experience is perceived or in some way anticipated as being incongruent with the structure of the self and the current self-concept (Thorne & Sanders 2013, p. 31).

The final section of the novel is a manifestation of Stephen's metamorphosis and his attempt to free himself of the confining grasps of three forces, which withhold him from progress and self-actualization; these three forces are his family, country, and religion. He decides to take refuge in the aesthetic endeavors of Art. Stephen's intimacy with literature not only provides a "respite from the privations of family life; by projecting his idea of himself into the book she reads, he begins to devise for himself a heroic and charismatic personality to project outwards into the great life of the world" (p. 85). In this way, he develops his own concept of "self". Although he is still proud, he finds solace in the ordinary lives of people around him. In his attempt to free himself from these forces, Stephen has to undergo a metamorphosis. The three forces of family, country, and religion have made a subservient individual of him; this further encourages him to look for a way to escape from those who have tried to humble his soul. Unlike his friends, Stephen does not care about his country and his people; what he cares about is his satisfaction. A hostile Stephen reacts to his father and all he represents, a reaction that ultimately leads to his intention to be an artist. He decides to play his part in the drama of life: "in secret he began to make ready for the great part which he felt awaited him, the nature of which he only dimly apprehended" (*Portrait,* p. 54). Stephen believes that, "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (p. 191). The actual, empirical self, "becomes the offensive stranger to whom the idealized self, happens to be tied, and the latter turns against this stranger with hate and contempt. The actual self becomes the victim of the proud idealized self" (Horney 1950, p. 113). Stephen has been wandering so long in his ideal preoccupations of being a perfect artist that he almost assumes he is perfect; the persistence of his illusive idealism has made a victim of his real self. As an artist, he recalls instances when those who committed to the church were in turn affected by art. However tortured and self-centered, "the artist has a strength of inner vision and purpose that protects him from the self-destruction to which some of those around him are subject" (Parrinder 1984, p. 109). Stephen is not endowed with such strength of inner vision.

Friedman (2002) believes that Stephen's flight is negative, a flight from his father and all that he embodies, familiarly, culturally, politically, historically, and performatively, rather than toward his goal of artistic creation"(p. 68). Stephen has learned a lesson in withdrawal and survival in the "domestic realm presided over and betrayed by his father": his father's "most intense passion, is expended in mourning for another defeated patriarch, a lesson Stephen transmutes into the artistic credo of withdrawal that comes to define his ultimate alienation and failure"(p. 70). Stephen is dissatisfied with everything around him, which is a turning point, in his striving for perfection and self-actualization. As a young boy, he was able to foresee his future: "It pained him that he did not know well what politics meant and that he was not aware where the universe ended. He felt small and weak. When would he be like the fellows in Poetry and Rhetoric? They had big voices and big boots, and they studied trigonometry; that was very far away" (*Portrait*, p. 13). He is in search of perfection, freedom, and a way to fly out of the cage of obligations and submission that he made with his hands. He was dissatisfied even at a very young age when his family suffered from a financial problem. A vague "dissatisfaction grew up within him as he looked on the quays and the river and the lowering skies and yet he continued to wander up and down day after day, as if he really sought someone that eluded him" (p. 57). He decides, "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church" (p. 219). For Stephen, "confession and such Foucauldian self-cancelling deeds appear as barren realities that rid the individual of their inner 'I' " (Mansoori 2017, p. 47).

Throughout his growth, Stephen oscillates between two states of "unrest" and "weariness," "a cycle punctuated by ejaculations both verbal and corporeal" (Ellmann 2010,

p. 140). Stephen hears a call that scares him nearly witless: "Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed"(*Portrait*, p. 101). He laments for "the innocence he had lost" (p. 121): "Everything that passes out of Stephen's mind or body liquefies: money 'runs' through his fingers, confessions 'trickle' from his lips, while poems ooze or stream or burst orgasmically" (Ellmann, p. 141). Stephen's character is inconsistent, porous, and plural; in other words, "Stephen leaks" (p. 139). This inconsistency is evident in the recurrence of the images of "drainage and sewers" (p. 140) in the novel, which Joyce uses as metaphors for Stephen's shortcomings, establishing a connection between verbal and bodily secretion. Stephen's sins "trickled from his lips, one by one, trickled in shameful drops from his soul festering and oozing like a sore, a squalid stream of vice. The last sins oozed forth, sluggish, filthy" (*Portrait,* p. 126).

Stephen Dedalus has "no continuum, no personality," and "thoughts pass through his mind like good or bad smells. He has no control of them"; he is too "thin-skinned" to keep good thoughts in, or bad thoughts out (Deming 1970, p. 110). Stephen has his own perception of "self": he only "observes the thoughts that come to him, only suffers the impact of external emotions, but never do his experiences reveal him to himself or to the reader". Joyce stays at "the circumference of his hero's mind, and never dives to the center of his soul"; this portrait seems to be a mere catalog of inconsistent states: "there is everything in it that becomes a man, but it never does become the man, Stephen Dedalus" (p. 110). Stephen's fragmented pieces of experience make it clear that Joyce has deliberately avoided breathing life into the body of Stephen, and instead he has created a Stephen Dedalus with no soul at all. "Beware of the men who have no souls," is what some critics consider to be the novel's warning to England. These critics believe that, those soulless men, are not even "consumed with a holy hatred of those who are opposed to them, contempt, even, is too violent for them, but they conceal an essential dissimilarity under a superficial resemblance of technical proficiency and are incalculable in their divergence of purpose" (p. 111).

The novel ends with Stephen's words, "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"(*Portrait*, p. 225). He seems to have failed in his striving for self-actualization. Stephen appears to have reached the end of his journey when he tells his friend that he is not going to serve anything in this world and that he is determined to pursue his art through silence. The conflict between real self and ideal self, reach its heights when both Stephen and the reader are easily able to distinguish Stephen the man from Stephen the mask, the artist from the man, and the ideal self from the real self.

CONCLUSION

Self-actualization and the split in self is an important issue in the interaction between literature and psychoanalysis. Carl Rogers points out the split in self and emphasizes the differences between the real and ideal self. He considers the self as the center of experience and believes that in every individual there is a need for perfection. He believes that "self – actualization" is a fluid process, and that every subject has a tendency for self-reference, and that that self is an essential part of one's personality that determines how one relates to the world. For Rogers, the real self is a self-concept that a person might experience, whereas the ideal self is the self-concept that an individual would like to achieve. An individual has a proper conception of his or her real self that he or she can rationally achieve if he wished. Self-actualization is the individual's aim through life, and the ideal self can be used as a model to assist the real self in attaining self-actualization. This split in the self and the issue of self-actualization is not only applicable to neurotics treated by psychologists but also

entirely appropriate to be employed in the analysis of the personalities of characters in literary works, such as Joyce' *A Portrait of the Artist as a Young Man*.

Self-hate produces fear and keeps an individual away from self-actualization. The unique ideal person and the actual self, keeps interfering with and disturbing the individual. This is what happens to Stephen, who suffers from a conflict in his mind between a fantasizing his self-delusion and his real self, between pride and the real self. For Stephen, the real self is pushed into the background and suppressed by pride, which leads to self-hate.

The conflict between the real and ideal self appears in the mind of young Stephen who gradually realizes the fallacies of the real world and decides to take refuge into a fantastic dark world with spaces of dark rosy light. He feels that his father, family, and friends, and, even the church have betrayed him, and this betrayal paves the way for a new awakening. Stephen, the young and fantastic idealist, dies, to give way to Stephen, the artist. He finds himself constantly in the process of becoming; this process is accompanied by self-illusion and narcissism. He loses faith in himself and consequently in his potential as an artist. At an early age, he is disappointed with his image and suffers due to the burden of the sin he feels he has committed. Initially, he blames himself for the unavoidable sin: however, as he grows conscious, he realizes that his family, the church, and the illusive conventions have been responsible for his suffering and loss of identity. These forces have been obstacles in his way towards self-actualization, to the extent that he develops a kind of self-hate. This hatred emerges when his ideal self overcomes his real self. This transformation leads to the discrepancy between real and ideal self, and consequently an inevitable self-hatred.

Escape, for Stephen, means a separation from his family and his homeland. This separation is best evidenced in his speech "I will not serve" at the end of the novel. This statement is an act of renunciation that allows Stephen the freedom to forge his own life as an artist. Stephen's final words in challenging the realities of the world and his determination to go on experiencing the realities, in spite of the sufferings he has tolerated in life, he has experienced, unveil the real Stephen, the man and the conscious, from the ideal, the artist, and the unconscious. The novel, *A Portrait of the Artist as a Young Man,* is a manifestation of the plight of a young man who achieves self-actualization; however, this self-actualization occurs when he has lost faith in his surroundings, and when he is disillusioned by the fallacies of the real world.

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