

By deconstructing the interior monologues and the cognitive flow of the three main characters Leopold Bloom, Stephen Dedalus and Molly Bloom-the study analyzes how human consciousness flows as a complex and random network that shatters the traditional frameworks of linear time and fixed space. This free and continuous flow inevitably leads to the "liquefaction" of identity and the dissolution of the psychological and moral-centrality of the "ego." The study reveals that the Joycean modernist protagonist is no longer a coherent, classical self that drives the plot and controls its own destiny instead, the protagonist has transformed into a crisis-ridden consciousness that absorbs fragments of memory, fleeting daily sensations, and complex free associations, wherein the boundaries separating external objective reality from the internal psychological world dissolve.

ملخص

يسعى هذا البحث إلى دراسة أزمة تفتت الذات الإنسانية وغياب "الأنا" المستقرة في فضاء السرد الحداثي، مستخدماً رواية "يوليسيس" للكاتب الأيرلندي جيمس جويس كنموذج تطبيقي للدراسة والتحليل. تنطلق الفرضية الأساسية للبحث من أن جويس لم يبتكر تقنية "تيار الوعي" كأداة أسلوبية عابرة لتسجيل الأفكار الداخلية للشخصيات فحسب، بل حوّلها إلى بُعد فلسفي وبنوي عميق يعكس تفتت الهوية المعاصرة واغترابها الشديد في مطلع القرن العشرين.

من خلال تفكيك المونولوجات الداخلية والتدفق المعرفي للشخصيات الرئيسية الثلاث: ليوبولد بلوم، وستيفن ديدالوس، ومولي بلوم، تحلل الدراسة كيفية تدفق الوعي الإنساني كشبكة معقدة وعشوائية تحطم الأطر التقليدية للزمن الخطي والمكان الثابت. هذا التدفق الحر والمتواصل يؤدي حتماً إلى "تسييل"

تيار الوعي وانحلال الأنا: مظاهر فقدان الهوية في المنظور
الحداثي لرواية يوليسيس لجيمس جويس

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**Stream of Consciousness and the Dissolution
of the Ego: Manifestations of Identity Loss
in the Modernist Perspective of James
Joyce's *Ulysses***

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Abstract

This research seeks to investigate the crisis of the fragmentation of the human self and the absence of a stable "ego" within the modernist narrative space, using the novel *Ulysses* by Irish author James Joyce as an applied model for study and analysis. The core hypothesis of the research posits that Joyce did not merely innovate the "stream of consciousness" technique as a transient stylistic tool to record the internal thoughts of characters; rather, he transformed it into a profound philosophical and structural dimension that reflects the fragmentation and profound alienation of contemporary identity at the turn of the twentieth century.

This greatly impairs results obtained so far in comparison with the achievements of stream of consciousness criticism. The presentation of characters' consciousness is of course much more easily detachable from the context, particularly from "Proteus" onwards, since the novel then encourages juxtaposition, rather than favoring overlapping or integration, between the descriptions of inner events and passages of narrative and dialogue.

consciousness regarding the self and the surrounding world a transformation that was directly reflected in the narrative structures of the modernist novel. The ultimate goal of literature was no longer to reproduce external reality with photographic precision, as was prevalent during the Realist era, rather the creative weight shifted inward, aiming to fathom the depths of the human psyche and monitor its profound fluctuations. In this crisis-ridden context, James Joyce emerges as one of the most prominent pioneers of literary modernism who revolted against classical narrative traditions and specifically in his epic novel *Ulysses*. In *Ulysses*, the literary character is no longer a solid entity or a fixed center driving the wheel of events; instead it has transformed into an open arena for the clashing of thoughts and the flow of unfiltered sensations through what is known as the "stream of consciousness" technique. This transition from objective narrative to hyper-subjective narrative was not merely a stylistic innovation, but rather an inevitable expression of a deeper existential crisis related to the dissolution of the "ego" and the fragmentation of human identity in a lost

الهوية وتلاشي مركزية "الأنا" النفسية والأخلاقية. تكشف الدراسة أن بطل الرواية الحداثية عند جويس لم يعد ذاتاً متماسكة وكلاسيكية تفقد الحبكة وتتحكم في مصيرها، بل تحول إلى وعي مليء بالأزمات يمتص شظايا الذاكرة والأحاسيس اليومية العابرة والارتباطات الحرة المعقدة، حيث تتلاشى الحدود الفاصلة بين الواقع الموضوعي الخارجي والعالم النفسي الداخلي.

Keywords: Stream of Consciousness, Dissolution of the Ego, James Joyce, Modernist Novel, Identity Fragmentation.

الكلمات المفتاحية: تيار الوعي، انحلال الأنا، جيمس جويس، الرواية الحداثية، تفتت الهوية.

1- Introduction

The culture of the early twentieth century witnessed a radical shift in human

Most critics dealing with narrative strategies in *Ulysses* have tended to focus their enquiries on Joyce's use of interior monologue. This is hardly surprising in view of the originality of this technique, though on the other hand it has also led to the neglecting of Joyce's more inconspicuous narrative strategies, particularly those employed in the earlier episodes. Interest in the handling of narrative and dialogue in Joyce's work has surged only recently in connection with a pronounced concern for questions of point of view and narrative voice and has inspired a large number of studies such as those by Sonja Ba'ic, Shari Benstock, David Hayman, Hugh Kenner, Ben Kimpel, Karen Lawrence, JP Riquelme, MP Spraggins, or FK Stanzel. Some of these, however, do not pay sufficient attention to the initial episodes, and others have no systematic concept of narrative.

of human behavior is merely a thin crust concealing beneath it mountains of contradictions and buried conflicts. In *Ulysses*, this psychological fragmentation is clearly manifested as Joyce dives into the conscious and unconscious minds of his three characters Leopold Bloom, Stephen Dedalus, Molly Bloom, and presenting us with human models experiencing an extreme state of alienation and fragmentation. In this regard, biographer Richard Ellmann emphasizes in his authoritative biography of Joyce's life that the writer sought to depict man in his entirety, without embellishment or retouching and along with the subjective contradictions that prevent him from settling into a singular identity (Ellmann 430).

The manifestations of identity loss in *Ulysses* are intrinsically linked to the environment of the modern city. Dublin in the novel is not merely a geographical backdrop, but a metaphysical space that absorbs and scatters the characters' selves. Leopold Bloom wanders through the city streets like a contemporary Ulysses; however, instead of fighting real battles to reclaim his kingdom, he fights silent mental battles with feelings of social exclusion and his alienation as a Jew in an Irish Catholic society, compounded by his marital crisis. Bloom's dispersion amidst the crowds reflects the concept of the "dissolution of the ego" where his individuality dissolves and merges with the marginal details of the city. Here, alienation appears in its most extreme form, as the "ego" becomes estranged from itself and from others. Scholar Maud Ellmann, in her critical study of identity in

and alienated world that had lost its grand certainties during World War I and the subsequent epistemological and technological shocks.

The modernist novel was established upon the ruins of the coherent self-heralded by Enlightenment philosophy. While the traditional novel assumed the existence of a protagonist with clearly defined identity traits moving along a chronological timeline, *Ulysses* shattered this coherence by liquefying time and space, converting them into internal psychological extensions. The renowned literary critic David Lodge notes that the modernist novel severed its ties with the traditional plot based on causality, replacing it with a focus on individual consciousness as the sole locus of truth (Lodge 54). This intense focus on human interiority necessarily exposed the fragility of the "ego." Consciousness in *Ulysses* does not flow like a sweet and orderly river, rather it emerges as a random stream wherein forgotten memories, fleeting sensations, and repressed desires intermingle, rendering the capture of a "fixed identity" an impossibility.

To comprehend the philosophical and psychological origins of this narrative shift, it must be linked to the contemporary intellectual revolutions of Joyce's time, foremost among which were the ideas of psychologist William James, who coined the term "stream of consciousness," and Sigmund Freud's theories on the unconscious. Psychoanalysis demonstrated that what appears on the surface

the stream of consciousness technique, with its mechanisms based on free association and the liquefaction of time, contribute to depicting and deepening the crisis of the dissolution of the ego and the loss of identity within James Joyce's modernist perspective? To address this problem, the study adopts an analytical critical approach that integrates the mechanisms of structural criticism and psychoanalytic criticism, thereby allowing an examination of the linguistic structure of the interior monologues and mapping them against the psychological dimensions of the characters.

Through this composite perspective, Joyce appears as an active partner in formulating the modernist "anti-hero." In this context, the literary theorist Terry Eagleton points out that literary modernism overthrew the illusion upon which the bourgeoisie lived for long periods—namely, that man possesses a fully independent and conscious self. In his critical analysis, he states:

"The modernist novel, through its deconstruction of the stream of consciousness, revealed that the ego is not a fixed essence, but merely a linguistic effect and an endless series of associations that find no center in which to cohere."
(Eagleton 112)

This intersects precisely with the perspective of critic Louis Mabrouk in his reading of the

modernist literature, explains how Joyce's narrative technique abolishes individual centrality and turns the character into a mere "conduit" through which verbal parasites and random visual images pass, thereby emptying the self of its traditional essence (Ellmann, *The Poetics* 89).

On the other hand, Stephen Dedalus represents another pattern of the dissolution of the ego—one resulting from intellectual and historical weight. Stephen experiences a bitter struggle with the authority of the Church, the homeland, and the familial past; his consciousness manifests as a fragmented mass of cultural references and complex philosophical associations. He is incapable of constructing an independent identity because he views himself as an extension of the nightmares of history from which he is trying to awake. This identity fragmentation is embodied at its highest narrative level through Molly Bloom's final interior monologue in the "Penelope" episode. In this chapter, punctuation marks are entirely absent, and the text flows like an overwhelming torrent that merges past with present, and desire with reality, in a creative spectacle that announces the melting away of the structural and psychological boundaries of the "ego."

The significance of this study lies in rereading the novel *Ulysses* not only as a literary and structural achievement that altered the face of the global novel, but as a philosophical and psychological document diagnosing the crisis of modern man. The statement of the problem centers around the following question: How did

reader a partner in the adventure of searching for lost meaning amidst the narrative wreckage.

Within this framework, the philosopher and theorist Fredric Jameson argues that the stream of consciousness in the modernist novel emerged to express the depth of the "petite-bourgeois subjectivity" at the height of its existential crisis, where the external world turns into a mere echo of individual psychological interactions (Jameson 142). This confinement within individual consciousness, which is manifested at its finest through the characters' wandering in the alleys of Dublin, strips the self of its ability to identify with the collective or find a communal reference point that ensures psychological stability. Consequently, the dissolution of the ego in *Ulysses* becomes synonymous with the loss of the center, there is no deity dominating destinies, nor is there an omniscient narrator who possesses absolute truth and arranges events for the recipient. Instead, there are only detached selves, observing one another from behind the thick walls of psychological alienation.

This perspective is confirmed upon examining the narrative structure of the "Oxen of the Sun" episode, where Joyce deliberately mimics the historical evolution of the English language through various stylistic pastiches. This demonstrates that the characters' individual identities dissolve and fade within successive linguistic identities; modern man here is the child and product of language, not its master. In her propositions on textual deconstruction, Julia Kristeva asserts that the subject in modernist

Joycean vision, where he notes that the liquefaction of consciousness in Joyce's work "serves as an official declaration of the death of classical identity, and the birth of the fragmented being who lives on the margins of his own self" (Mabrouk 75). Based on the foregoing, the chapters of this research seek to trace the manifestations of this dissolution across three main axes, first of all: examining the mechanisms of the stream of consciousness technique and its structural development in the novel, second: monitoring the psychological and social manifestations of identity loss in Leopold and Stephen, third: analyzing the narrative flow in Molly Bloom's monologue as the stage of the absolute dissolution of the ego, aiming to reach a deeper understanding of the modernist philosophical perspective through which Joyce formulated the tragedy of contemporary man.

Furthermore, the problematic of identity loss in James Joyce's work cannot be separated from the linguistic crisis that faced modernist writers. Language in *Ulysses* is no longer an innocent tool or a neutral medium for conveying thoughts, rather, it has transformed into a minefield reflecting the fragmentation of being itself. When the ego dissolves, the strict rules of grammar and syntax collapse along with it, and the text becomes akin to a linguistic debris that reenacts the internal chaos of modern man. Joyce realized that expressing a fragmented consciousness inevitably demands a fragmented language-a language that transcends direct communicative function to plunge into puns, wordplay, and polyphony, thereby rendering the

Joyce, however, this center has entirely collapsed, replaced by a "polyphony of internal voices" that do not support one another, but rather clash and intersect to reflect the absence of any fixed objective truth. The absence of the dominant narrator reflects, in its philosophical essence, the absence of epistemological certainty in the modern era. The self is no longer capable of viewing itself from the outside as a unified entity; instead, it experiences its consciousness from within as scattered fragments, and visual, auditory, and linguistic associations tied together by nothing save the fleeting psychological moment.

This identity liquefaction is glaringly reflected in how Joyce deals with the human body and its physiological functions. The body in *Ulysses* is not a sacred external vessel for the soul, but rather another theater for material and conscious flow. By monitoring the minutest physical details of Leopold Bloom as he eats, walks the streets, or contemplates his desires, Joyce lifts the veil on the ideal "ego" that classical rationalist philosophies attempted to construct. The Joycean ego is an ego rooted in matter and the body; it is, therefore, subject to decay, transformation, and momentary extinction. Linking consciousness to the body in this precise psychological manner strips identity of its metaphysical stability, rendering it merely a series of complex neurological and sensory responses that shift with the changing external stimuli of the contemporary urban environment.

From a historical and cultural perspective, the fragmentation of the self in *Ulysses* expresses

writing is a "subject in process/on trial," where the boundaries separating the speaking subject from the spoken object collapse (Kristeva 22). This structural liquefaction turns *Ulysses* into a living experience of the dissolution of stability, and a celebration of continuous transformation that never reaches a final point of equilibrium.

Based on this conceptualization, it can be argued that the novel does not present ready-made identities, but rather a long process of identity loss. The characters begin and end while searching for missing links (the father searching for a son, the son searching for a spiritual father, and the wife searching for emotional fulfillment), without any of them succeeding in finding their existential anchor. It is the epic of modern human detachment, formulated by Joyce with unprecedented stylistic and philosophical audacity, rendering human consciousness a true labyrinth from which there is no escape except by diving deeper into the abysses of the fragmented self.

In accordance with the aforementioned, tracing the dialectic of the "dissolution of the ego" within the space of *Ulysses* compels us to delve into the aesthetic structure of the fragmented narrative mechanism, specifically by monitoring how James Joyce overthrew the "omniscient narrator" who had sat upon the throne of the classical novel for centuries. In the traditional novel, the narrator represented the narrative deity—the moral and existential center that guaranteed the coherence of identities and the interconnectedness and interpretation of events for the reader. With

into a mere mirror reflecting the era's frustrations and marginal anxieties. Bloom's wandering through the city is not a heroic quest to reclaim land or glory as seen in the original Homeric epic; rather, it is a psychological wandering wherein the modernist being seeks mere recognition of his existence amidst human crowds that do not see him.

This identity fragmentation extends to encompass the structure of narrative time itself. Literary modernism in Joyce's work was predicated on demolishing the "linear time" upon which the realist novel relied to explain character growth and identity development through plot events. In *Ulysses*, objective time shrinks to revolve entirely around a single day (June 16, 1904), yet this day expands psychologically to accommodate centuries of memories, myths, and free associations. The erasure of boundaries between past, present, and future within the characters' consciousness abolishes the traditional concept of "becoming." The character does not evolve or mature over time; rather, it remains stationary, trapped within its current moment and its absurd repetition. This freezing of time prevents the "ego" from formulating a coherent narrative about itself, rendering identity a series of disconnected moments of sensory awareness that fail to accumulate into a unified whole.

Reading *Ulysses* through the lens of the dissolution of the ego allows us to comprehend the philosophical contribution of modernist literature. The text is no longer a mere tool for aesthetic pleasure, but has become an

the crisis of the fractured Irish identity at the turn of the twentieth century. The novel's characters live under the weight of a dual colonization: British political and economic imperialism on one hand, and the spiritual and intellectual dominance of the Catholic Church on the other. This distressed geopolitical situation inevitably rendered the Irish "ego" a hybrid and alienated self, incapable of discovering its independent features. This is vividly manifested in the character of Stephen Dedalus, the paralyzed intellectual who views his English language and Catholic culture as chains preventing self-actualization, yet remains simultaneously unable to break free from them. Stephen's dissolution of the ego is a direct byproduct of his acute awareness of this historical alienation, consequently, his thoughts and monologues become a matrix of intersecting quotations and scattered historical and philosophical references, reflecting a borrowed voice unable to speak its own independent word.

Conversely, the character of Leopold Bloom presents another model of dissolution, one linked to the mechanisms of social and political exclusion. Bloom, as a Jew in Dublin, represents the eternal "Other" who finds no established place within the collective national identity. He lives on the margins, and his identity manifests as a fluid structure constantly adapting to the daily shocks of the street to avoid ostracism. This continuous adaptation, and the hiding behind masks of ordinary daily behavior, ultimately empties the "ego" of its authentic essence, transforming the character

face of urban details and contemporary challenges.

3- Research Question

In what ways did the "stream of consciousness" technique, with its narrative mechanisms such as free association and the liquefaction of time, contribute to depicting and deepening the crisis of the dissolution of the ego and the fragmentation of human-identity within the modernist perspective of James Joyce's *Ulysses*?

4- Research Objective

The primary objective of this research is to uncover the narrative and structural mechanisms of the "stream-of-consciousness" technique in James Joyce's *Ulysses*, and to analyze their role in embodying the crisis of identity fragmentation and the dissolution of the human "ego" from a modernist critical perspective. This is achieved by tracing the interior monologues of the main characters and monitoring the manner in which the narrative consciousness transformed from a stable, coherent structure into a fragmented flow that reflects the alienation and existential lostness of contemporary man.

5- Research Limitations

Objective Scope: This study is bounded by the investigation of the "stream of consciousness"

expression of the existential anxiety of twentieth-century man, who found himself alone in the face of roaring factory machinery, desolate metropolitan streets, and the collapse of ancient belief systems. Through the stream of consciousness technique, Joyce succeeded in giving this anxiety a brilliant literary form and narrative structure, demonstrating that the ultimate challenge facing modern man is not changing the external world, but rather attempting to find a coherent self-amidst the fragments of a ceaselessly flowing consciousness.

2- Significance of Research

The significance of this research lies in its analytical and profound monitoring of the philosophical and stylistic shift brought about by literary modernism in the structure of the global novel, specifically through deconstructing James Joyce's "stream of consciousness" technique as a psychological diagnostic tool, rather than a mere formal-innovation. The academic value of this study is enhanced by its focus on how the existential and epistemological crises of the twentieth century reflected upon the fragmentation of the "ego" and the liquefaction of human identity. This, in turn, transformed the narrative text in *Ulysses* from a mirror reflecting external reality into an open arena for the fragmentation and alienation of the self, thereby providing the critical library with a reference framework that links the mechanisms of modernist narrative to the existential predicament of modern man in the

and alienated consciousness that loses its centrality and existential certainty amidst the daily clamor and shocking transformations of the modern city.

7- Research Methodology

This study adopts the descriptive-analytical method as its overarching framework, integrating the mechanisms of psychoanalytic (psychological) criticism and literary structural criticism to deconstruct the narrative and linguistic structure of *Ulysses* and map it against its existential dimensions. The methodology proceeds according to the following steps:

- Structural Description and Analysis: Identifying and deconstructing the techniques of the "stream of consciousness" and interior monologue within the text, and analyzing how time was liquefied and the traditional plot demolished in favor of the characters' linguistic and narrative flow.
- Psychoanalytic-Approach: Diving into the conscious and unconscious minds of the three main characters (Leopold, Stephen, Molly) to examine the manifestations of alienation and the fragmentation of the self, while linking free associations and internal thoughts to the mechanisms of the "dissolution of the ego" and the loss of psychological centrality.
- Philosophical and Contextual Integration: Linking textual findings to the general modernist perspective and

technique and its narrative mechanisms-such as free association and the liquefaction of time-tracing its manifestations in depicting the crisis of the "dissolution of the ego" identity fragmentation, and alienation.

Empirical and Spatial Scope: The study is limited to the applied analysis of the novel *Ulysses* by James Joyce, specifically through the psychological and linguistic structures of its main characters (Leopold Bloom, Stephen Dedalus, Molly Bloom) within the psychological space of the city of Dublin.

Temporal Scope: The study is confined to the chronological timeframe of the narrative events which span a single day (June 16, 1904), alongside its free and expansive mnemonic extensions.

6- Statement of the Problem

The research problem stems from a critical and epistemological deficiency in approaching James Joyce's "stream-of-consciousness" technique merely as a stylistic innovation or a formal revolt against the structure of the classical novel, thereby overlooking its philosophical and psychological depth as a diagnostic tool for the crisis of being. The problem arises from questioning how the cognitive and temporal fragmentation in *Ulysses* reflects upon the psychological construction of the characters, and how internal narrative transforms from a means of revealing thoughts into a space that liquefies the "ego" and deconstructs human identity. Consequently, modern man appears in the text as a fragmented

associations generated by the clamor of daily life in the contemporary city.

In tracing the character of the intellectual Stephen Dedalus we find that his "dissolution of the ego" and loss of identity stem primarily from the sheer weight of the epistemological, theological, and historical framework under which his crisis-ridden consciousness groans. Stephen is the modernist being who views history as a nightmare from which he is trying to awake. His psychological structure manifests as a fragmented mass of complex philosophical references, ironic quotations and scattered intellectual allusions. He suffers from an acute, layered alienation: alienation toward his politically and economically colonized homeland, Ireland, alienation toward the Catholic-Church which imposes spiritual hegemony over his mind and wounds his ego with profound guilt regarding his deceased mother, a third alienation toward his familial and biological legacy. This violent cultural accumulation and continuous psychological-turmoil strip Stephen of the ability to articulate his own independent voice. The ego in his case is not a coherent essence, but a mere echo of historical voices and absent texts clashing violently within the corridors of his subconscious-akin to a son absurdly searching for a spiritual father and an un-alienated cultural identity. This renders him the most prominent critical model of the modernist intellectual whose individual ego has dissolved in the furnace of an acute awareness of the defeats of collective history.

the predicament of modern man in the face of twentieth-century shocks and the contemporary urban environment, in order to achieve an integrated understanding of how a stylistic tool transforms into a philosophical vision of being and identity fragmentation.

Critical and Methodological Analysis -8

James Joyce's *Ulysses* represents the most prominent aesthetic and philosophical rupture with the concept of the coherent, self-aware "subject" that had been established in human philosophy and literature since the Enlightenment and classical humanism. The novel does not present characters with solid psychological traits or pre-engineered identities that drive actions and control plot trajectories; rather, it introduces a fluid consciousness in a state of continuous dispersion and division. The "stream of consciousness" technique serves as the stylistic narrative laboratory wherein Joyce experimented with the "liquefaction-of-the-ego" and the abolition of its moral and epistemological centrality. Here, the interior monologue transforms from a mere dramatic tool for conveying a character's conscious thoughts into a psychological space where the boundaries separating external objective reality from the internal psychic world erode. This structural intersection reduces human identity, turning it into a mere conduit through which pass fragments of forgotten memories, fleeting visual sensations, and random verbal

in the final episode of the novel through Molly Bloom's celebrated interior monologue. Here, Joyce deliberately abolishes punctuation marks and rigid grammatical syntax entirely, allowing the text to pour forth as an overwhelming, continuous, and unbridled linguistic torrent of free associations and random thoughts. This purely feminine flow merges past with present, repressed desire with lived reality, and organized consciousness with the unfathomable unconscious. Within this fluid narrative space, the final bastions of the conscious, organized, and censoring ego collapse. The narrative transforms from a storytelling tool into pure, instinctual vital energy, wherein the structural and psychological distinctions between the speaking subject and the spoken object dissolve. In her monologue Molly Bloom does not articulate a defined identity instead, she expresses a state of fluid being that rejects ready-made frameworks and classifications, announcing the absolute dissolution of the classical structure of the literary character.

The critical analysis in its entirety concludes that James Joyce through these integrated psychological and linguistic manifestations, was not merely forging a transient formal innovation in the history of the *Ulysses* rather, he was articulating the philosophical and existential manifesto of Western literary modernism. Modern man in *Ulysses* is no longer master of his own domain, nor is he the possessor of a stable, total consciousness. Instead, he is a fragmented and alienated being living on the margins of his own self, searching with absurdity and existential anxiety for

As for the pivotal character, Leopold Bloom, the dissolution of the ego and the disintegration of centrality within him take on physiological, social, and psychological dimensions intimately bound to the environment of the modern city and the mechanisms of contemporary consumerism. Bloom wanders through the alleys of Dublin as a modernist "anti-hero." His internal essence unfolds through Joyce's meticulous tracking of the minutest details of his human body and its instinctual, physiological vital functions, thereby stripping away the idealized aura and metaphysical transcendence of the human subject heralded by classical rationalism. Bloom, as a man of Jewish descent living in a dogmatic Irish Catholic society, represents the archetypal "Other" the marginalized being who is sociologically alienated and excluded. His ego appears adrift, fragile, and dispersed amidst the crowds of busy streets that absorb his visual attention and scatter his mental energy across commercial advertisements, consumer commodities, his deep-seated, repressed anxieties regarding his wife Molly's infidelity. Identity for Bloom is not a fixed metaphysical entity, rather, it is a flexible psychological and behavioral defense mechanism that continuously flows and shifts in a bid to adapt to the daily shocks of the street and evade social ostracism. This process empties the self of any moral centrality and reduces it to a mere bundle of neurological, momentary responses to external material stimuli.

The climax of identity dissolution and structural-psychological liquefaction is reached

reality because it has itself transformed into a fluid, fragmented internal reality incapable of grasping its existential centrality and stability.

Within this crisis-ridden psychological and behavioral context, it becomes evident that the acute existential conflict experienced by the intellectual Stephen Dedalus is not an ideological struggle in the traditional sense based on confronting specific ideas rather, it is a structural existential predicament resulting from the "coagulation-of-consciousness" by the past and absent texts. Stephen represents the ego that dissolves and loses its independence under the weight of excessive intertextuality. He cannot think or introspect his self-outside the strict intellectual and theological frameworks established by the Catholic-Church, or the Aristotelian and scholastic-philosophical molds with which his subconscious is saturated. This dense epistemological accumulation renders him a linguistic being par excellence, whose authentic individual singularity dissolves in the furnace of collective cultural and historical memory.

In this regard, the critic David Lodge argues that Western-literary-modernism compensated for the absence of a coherent external plot based on causality and linearity by constructing an alternative internal plot grounded in free symbolic and metaphorical association. This, in turn, made the human subject appear as a random display screen over which historical images and linguistic shadows pass without permission from the censoring consciousness (Lodge 112). Dedalus becomes incapable of

missing links and dissolving identities amidst an endless linguistic, psychological, and social labyrinth.

9- Discussion

The modernist perspective on the "dissolution-of-the-ego" in James-Joyce's *Ulysses* opens a wide door for an extended critical and conceptual discussion regarding how the novel's structure responded to the epistemological and existential crises of the twentieth century. This dissolution is not a mere fleeting absence of classical character traits or a minor stylistic modification; rather, it is a radical and comprehensive reshaping of the concept of human being in both philosophy and literature alike. When we place the propositions of the stream of consciousness on the scale of deconstructive criticism, we find that Joyce engaged in a systematic demolition of the stable consciousness heralded by previous rationalist philosophies. The critic and theorist Louis Mabrouk argues that the liquefaction of consciousness in the Joycean novel was neither a formal luxury nor pure experimentation; rather, it is a direct psychological reflection of the collapse of major metaphysical centralities and the religious and political certainties that sustained the European subject prior to World War I and the subsequent, rapid epistemological and technological shocks (Mabrouk 88). Hence, the discussion provoked by the novel transcends the purely narrative dimension to intertwine with the crisis of semiotic and epistemological skepticism. The ego is no longer capable of being a reliable witness to external objective

material shocks imposed by the city (Jameson 195). This dispersion prevents Bloom from maintaining a fixed moral or psychological centrality; he identifies with his instinctual physiological desires and simple visual stimuli to consciously evade confronting his major existential crisis, which manifests as social rejection and exclusion due to his Jewish roots in a closed Irish Catholic society, compounded by his emotional and domestic alienation within his own home. This renders his identity a flexible, fragile structure entirely subject to the condition of the fleeting moment and external material stimuli, which empty the ego of its traditional metaphysical essence.

Perhaps the most profound and richest aspect of this discussion is the dialectical narrative manner in which Stephen Dedalus's dense epistemological consciousness intersects with Leopold Bloom's direct sensory and physical consciousness. Through its structural composition, the novel presents two parallel journeys of psychological and existential wandering that feed into one another within a unified spatial and temporal setting. The spiritual son (Stephen) searches for a reference point and a father to protect him and deliver him from his philosophical wandering and intellectual alienation, while the existential father (Bloom) absurdly searches for an extension and a legacy to repair his dissolving, broken ego after losing his infant son Rudy. Nevertheless, their actual and prolonged meeting at the end of the day (in the "Ithaca" episode) does not result in any decisive identity fusion, nor does it offer a conclusive dramatic

formulating his own independent identity because he is trapped within what he terms the "nightmare of history" from which he tries to awake in vain, rendering his consciousness a continuous state of self-negation, psychological rupture, and intellectual alienation that prevents the formation of a harmonious and integrated "ego."

On the other hand, analyzing the character of Leopold Bloom leads us into a completely different discursive territory, one linked to the dialectic of the body and the sociological and physical environment of the bustling modern city. Bloom is not an intellectual immersed in dense metaphysical abstraction like Stephen; rather, he is an ordinary, everyday man, surrounded by matter and absorbed in the mechanical details of Dublin's streets and alleys. The dissolution of the ego in Bloom's case occurs through a mechanism of "sensory absorption" and continuous visual and auditory dispersion. The modern urban environment—with its commercial advertisements, human crowds, and endless din—absorbs Bloom's subjective individuality and distributes it across marginal, fleeting objects. In his extensive thesis on modernist-literature and the fragmentation of narrative-structures, critic Fredric Jameson asserts that the stream of consciousness technique in a character like Bloom accurately reflects the fragmentation of lived human experience under the growth of capitalist societies and the rising bourgeoisie. Here, the individual is transformed from an agent of action into a mere consumer and passive recipient of the daily physical and

modernist writing and its stylistic revolutions, theorist and critic Julia-Kristeva argues that this type of overwhelming narrative represents a fierce transgression against and revolt over the dominant "symbolic-order" and rigid, patriarchal linguistic molds. Within this space, the essential boundaries between the speaking subject and the spoken object dissolve, and the text pours forth as a vital, instinctual, and psychological energy that resists being frozen or framed within narrow, pre-engineered identity molds (Kristeva 54).

Accordingly, Molly-Bloom, through her boundless linguistic and psychological flow announces the official and final demise of the classical structure of the stable literary character, opening the door wide to an alternative modernist and philosophical perspective that views the human being as a continuously shifting, fragmented, and ever-flowing entity whose essence can neither be captured nor confined within a singular, fixed consciousness.

The discussion also extends to encompass the manner in which the novel demolished the concept of "external objective time," converting it into an internal psychological time that actively contributes to the dissolution of the ego. In the traditional novel, human identity was constructed, developed, and defined through the accumulation of events and character growth along a linear timeline (past, present, future). In *Ulysses*, however, Joyce deliberately confines all events to a single day yet he expands, stretches this day internally through the

solution to their shared crisis. Instead, it remains a marginal, cold encounter, formulated in a style of dry, scientific questions and answers, which underscores the major modernist theme: the impossibility of absolute identification or complete harmony between separate human subjects in the modern era. In her critical study on the psychology of modernist identity and its stylistic manifestations, scholar Maud Ellmann explains how Joyce's internal technique completely abolishes the concept of the "central hero driving history." Consequently, human selves in the text become mere isolated psychological islands separated by vast oceans of alienation, where individual consciousness, despite its infinite flow, fails to build a genuine and definitive bridge toward the consciousness and identity of the Other (Ellmann, 143).

This extended critical and structural discussion reaches its absolute deconstructive and linguistic climax in Molly-Bloom's celebrated interior monologue in the final episode of the novel. In its critical essence, this monologue represents a complete and overt dismantling of the authority of the censoring, organizing, and rational "ego." The total absence of punctuation marks and grammatical pauses in this chapter is far from a mere stylistic gimmick; rather, it is a masterfully crafted creative embodiment of liberating the human unconscious and cognitive flow from the constraints of strict, institutionalized linguistic logic. Language here does not describe or express identity from the outside; instead, it completely liquefies and dissolves it into continuous emotional and mnemonic torrents. In her profound approach to

transformed them into a philosophical vision and a psychological diagnostic tool par excellence, deconstructing the crisis of human being and existence at the turn of the twentieth century. Through a deep dive into the conscious and unconscious minds of the three main characters-Stephen-Dedalus, Leopold Bloom, and Molly Bloom, the research findings have coalesced to confirm that the modernist novel officially announced the death of the classical protagonist with a stable identity and harmonious features. In his place emerged the fragmented and alienated being who experiences consciousness from within as scattered remnants and free associations, bound together by nothing save the fleeting psychological moment and immediate sensory stimuli.

The research has revealed that the dissolution of the ego and the disintegration of centrality in James Joyce's work took on multidimensional manifestations that complement one another in monitoring the tragedy of the self. While the ego of the intellectual Stephen Dedalus faded under the weight of the nightmare of history and dense cognitive and theological intertextuality, which alienated his individual voice and rendered him a mere echo and reverberation of absent texts-the ego of Leopold Bloom fractured and liquefied due to sensory collision with the bustling, advertisement-laden, and materialistic environment of the modern city (Dublin). This was further compounded by sociological alienation and social exclusion as the archetypal "Other" in his society, alongside the fracturing of his familial and marital identity. The novel

characters' memories, free associations, and complex intertextuality. This structural procedure abolishes the concept of cumulative character "becoming." The ego does not grow, nor does it reach maturity or a stable identity over time; rather, it remains trapped within its current moment and its absurd daily repetition in the streets of Dublin. Freezing time and transforming it into an internal psychological stream reduces identity to mere disconnected flashes and scattered fragments of present sensory awareness that fail to coalesce into a coherent self-narrative. Ultimately, this solidifies literary modernism's vision of contemporary man as a being stripped of center and circumference, living on the margins of his own being, and searching with absurdity and continuous existential anxiety for his dissolving traits amidst clashing waves of endless linguistic and psychological currents that never arrive at a stable, certain anchor.

Conclusion

Based on the aforementioned critical chapters and applied discussions, it can be argued that this research has investigated one of the most profound aesthetic and philosophical problematic in Western-modernist-literature and manifested in the dialectic of the stream of consciousness and the dissolution of the ego in James Joyce's *Ulysses*. Through its analytical trajectory, the study has demonstrated that Joyce did not innovate his stylistic techniques of cognitive flow and interior monologue as a form of formal luxury or experimental embellishment on the margins of narrative rather, he

linguistic effect and an endless series of associations that find no center in which to cohere.

Grounded in this summation the research finds that the novel presented a prolonged process of identity loss rather than offering ready-made identities rendering human consciousness a true labyrinth that reflects the lostness of modern man and his absurd attempt to grasp his essence amidst the clamor of the contemporary city and the mazes of existence. These findings open new horizons for researchers to re-examine and deconstruct the relationship between the aesthetics of modernist narrative and the crises of identity and alienation in contemporary literature. It underscores that the stream of consciousness technique remains the preeminent aesthetic laboratory that, for the first time, clearly mirrored the fragmentation of the human self, proving that the ultimate challenge lies not in understanding the external world, but in attempting to find a coherent self-amidst the fragments of a ceaselessly flowing consciousness. In conclusion, the research recommends the necessity of expanding comparative studies that link modernist stylistic mechanisms to the philosophical and existential-dimensions of character, where the text is no longer a mere tool for aesthetic pleasure, but has become an open arena for diagnosing the existential anxiety and psychological-predicament of modern man in the face of the era's shocking transformations and the shattering of his grand certainties.

culminated this structural and psychological liquefaction in Molly-Bloom's final monologue, which emerged as an overwhelming linguistic torrent entirely devoid of punctuation marks and rigid grammatical rules and announcing the absolute flow of wakefulness and the unconscious. This effectively brought down the final bastions of the censoring rational ego in favor of a fluid continuously changing being that rejects framing and freezing within narrow pre-engineered identity molds.

The epistemological-value concluded by this study lies in rereading the novel *Ulysses* not merely as a stylistic and structural achievement that altered the face of global narrative, but as a philosophical and diagnostic document delineating the tragedy of modern man amidst the clamor of modernism and the decline of grand certainties brought about by wars, technological shifts, and intellectual shocks. The Joycean human appears lonely and stripped of center and circumference, navigating an absurd psychological wandering in search of lost human connections and a dissolving identity amidst endless linguistic and psychological labyrinths. Furthermore, the results have shown that Joyce's demolition of linear time and its replacement with psychological time contributed directly to abolishing the traditional concept of character "becoming." The ego no longer evolves or grows toward a specific teleological end; instead, it remains stationary as a state of disconnected, momentary sensory flow, solidifying the modernist view of the ego as a



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