

Kasdi Merbah University- Ouargla

Faculty of Letters and Languages

Department of English Language and Literature



Dissertation

ACADEMIC MASTER

Domain: Letters and Foreign Languages

Field: English Language and Literature

Specialty: Literature and Civilization

Submitted by: Afaf KORICHI

Title

**The Journey from Alienation towards Self-
Realization in James Joyce's Bildungsroman:**

A Portrait of the Artist as a Young Man

Dissertation submitted in partial fulfillment of the Requirements for Master

Degree in Anglo-Saxon Literature

Publically defended

On:

14/05/2018

Before the Jury:

Dr. Halima BENZOUKH	President	(KMU Ouargla)
Mrs. Hind HANAFI	Supervisor	(KMU Ouargla)
Mrs. Farida SAADOUN	Examiner	(KMU Ouargla)

Academic Year: 2017-2018

Dedication

To my dearest parents for their love, tenderness, and prayers.

To my dear brothers and sisters for their support.

And To all my family, I dedicate this modest work.

Afaf

Acknowledgements

I would never have been able to finish my dissertation without the guidance of my supervisor. Thus, I would like to express my deepest gratitude to my supervisor, Mrs Tidjani Hind for her guidance, caring, patience, and providing me with a good atmosphere for doing research.

I would like to offer special thanks to my parents for nurturing my interest in learning. My sincere gratitude goes also to all the teachers who taught me without exception. A special thanks to all my sisters and brothers for their encouragement and help.

Finally, I would like to express my thanks to my dear friends “Messouda” and “Sarah” for their help.

Abstract

The present research work is an attempt to throw light on the issue of identity in Irish society during the late nineteenth and twentieth centuries through the examination of James Joyce's *Bildungsroman* novel *A Portrait of the Artist as a Young Man* (1916) which critics have come to see as a paradigmatic modernist novel, a work of fiction that cleanly breaks from earlier artistic conventions. *A Portrait of the Artist as a Young Man* (1916) traces the physical, spiritual, and intellectual development of a young man through a skillfully orchestrated sequence of events stretched over the five chapters of the novel. The main objective of this work is to explore Stephen Dedalus, the prime character's journey from alienation towards self-recognition. Thus, the study is tackled from one perspective: that is the psychoanalytical approach. Here drawing on Lacan literary theory, this work emphasizes how Stephen Dedalus gains his own identity and becomes an artist ; freeing himself from the institutions which are regarded as obstacles to fulfill his artistic growth.

Key Words: identity, alienation, self-recognition, Stephen Dedalus, Jacques Lacan

Table of Contents

Dedication.....	I
Acknowledgments.....	II
Abstract.....	III
Table of Contents.....	IV
General Introduction.....	03

The Theoretical Part

Chapter One: Historical and Social Background: A General Overview

Introduction	10
1.1.Catholicism and Nationalism in Ireland.....	10
1.2.The Act of Union.....	11
1.3.The Great Irish Famine (1845-1855).....	12
1.4.Post Famine Ireland (1856-1921).....	13
1.4.1Revolutionary Ireland.....	13
1.4.2 Irish Literary Revival.....	14
a) Traditionalists.....	15
b) Modernists.....	16
1.5 Easter Rising.....	17
1.6 Post Independent Ireland.....	19
1.7 Autobiographies and Irish Writers in Exile.....	20
1.8 National Identity in Irish literary writing.....	22
1.8.1 Colonialism.....	22
1.8.2 History.....	22
1.8.3Religion.....	22
1.9Psychological Novel.....	23
1.10 Jacques Lacan Literary Theory.....	23
Conclusion.....	24

Chapter Two

James Joyce: A Critical Review

Introduction.....	27
2. <i>A Portrait of the Artist as a Young Man</i> : Context and Review.....	27
2.1 Historical Background.....	27
2.2 Literary Background.....	28
2.2.1 James Joyce's life.....	28
2.2.2 James's Joyce's Literary Productions.....	30
a. <i>Dubliners</i>	30
b. <i>Exiles</i>	30
c. <i>Ulysses</i>	31
d. <i>Finnegan's Wake</i>	31
e. Critical writings of James Joyce.....	32
2.2.3 James Joyce and Ireland.....	33
2.2.4 The Corpus.....	33
2.2.4.1 <i>A Portrait as a Bildungsroman</i> Novel.....	34
2.2.4.2 The Novel's Epigraph.....	35
2.2.4.3 Synopsis of the story.....	35
2.2.4.4 Characterization.....	39
2.2.4.5 Themes of the story.....	39
a) Alienation.....	40
b) Memory.....	42
c) Religion.....	43
2.2.4.6 Point of View.....	43
2.2.4.7 Language Techniques.....	43
2.2.4.8 Critical Review of James Joyce's <i>A Portrait</i>	44
Conclusion.....	46

The Practical Part

Chapter Three: Corpus Analysis

Introduction.....	50
3.1 Psychoanalytic Analysis... ..	50
3.1.1 Stephen Dedalus and Lacanian Psychotic.....	50
3.1.1.1 The Imaginary Order as a Stream of Consciousness.....	50
3.1.1.2 The Mirror Stage and the Illusion of the Looking Glass.....	52
3.1.1.3 The Symbolic Order.....	52
3.1.1.4 The Oedipus complex Surfaced.....	56
3.1.1.5 The Real Order.....	57
3.2 Stephen's Self-Recognition.....	59
3.3 Stephen Dedalus Epiphanies.....	62
3.4 The Concluding diary Entries.....	64
3.5 James Joyce/Stephen prevailing Constraints in Ireland.....	65
3.5.1 Joyce/ Stephen Environmental Repressiveness.....	66
3.5.2 Joyce/Stephen and Catholicism: Religious constraints.....	67
3.5.3 Joyce/Stephen's family and Irish Nationalism.....	68
Conclusion.....	69
General Conclusion.....	71
Bibliography.....	73
Résumé.....	75
الملخص	75

General Introduction

General Introduction

1. Background of the Study
2. Motivation
3. Purpose of the Study
4. The Significance of the Study
5. Statement of the Problem
6. Research Questions
7. Research Methodology
8. The Structure of the Research

1. Background of the Study

The topic of the present study is concerned with the twentieth century English literature. It belongs to Irish prose in the twentieth century where writers have shown the changes in beliefs and political ideas. In other words, the investigation at hands covers the so called modern English literature.

The characteristics of the modern world i.e.; the growth of literacy, social change, and the development of modern technological systems helped in widening the gap between Metropolises (Europe) and Ireland. As for intellectual Irish writers, the outcome of that parody between Europe and Ireland was unbearable. It led directly into opposition, rebellion, and exile. Throughout the nineteenth, Irish intellectual writers as James Joyce, Frank McCourt, George Moore, Oscar Wilde, and Samuel Beckett came to recognize a sort of cultural subservience forcing them to be under the mercy of strict laws by denoting that any attempts at assimilation with new ethos of the modern is unavoidably an act of disobedience sought a creation of a self-identity which necessitated rebellion, exile on inner or physical scales alike.

In exile, the aforementioned Irish writers dedicate themselves to reflect on and write about their life experiences in Ireland. Their writings tend to show stark criticism towards Irish authoritarian institutions that have done much to embitter their lives in Ireland. Prescriptions imposed by the Catholic Church, social conventions, and Irish nationalism locked tightly Irish writers' imagination pushing them either to conformity or separation.

As far as themes are concerned, the twentieth century Irish literature was almost exclusively centered on Ireland, Irish identity and the concept of Irishness. Irish writers tended to focus on the relation to their country, history and politics. Better, Ireland represents a source of inspiration to many writers of this period who felt the urge to portray their homeland and to question thematic issues such a prominent part in the life of the Irish. Accordingly, they relied on their experiences regarding this homeland by writing fictions where their protagonists feel oppressed with their family, religions as well as political conventions.

The difficulty of literature is not to write, but to write what you mean (Robert Louis Stephenson). James Joyce dedicated both himself and his writing to the service of his community. For example, Dublin and its inhabitants, its political tensions with England, and Catholicism were always at the centre of his artistic works. This great interest with Ireland marked him among the most influential writers of the twentieth century, especially throughout his playfulness with his innovative literary techniques such as the interior monologue, use of epiphany and linguistic experimentation.

2. Motivation

As far as the current study is concerned, there are many motives behind the choice of James Joyce as a writer. First, James Joyce is chosen among many modernist writers because he is considered as the most international writer in English. Many critics believe that he shares with Shakespeare a global reputation, but unlike Shakespeare, he crossed many national boundaries in his working career. He is chosen because of the way he is celebrated in the literary world, and distinguished amongst many great writers similar to Shakespeare. Additionally, the way he upturned fictional conventions and reinvented the short story, the novel, *the Bildungsroman*, and the epic renders him at the highest scales of genius; especially as he transformed and expanded the possibilities of narrative and invented fresh mode representations that give birth to aspects of modern experiences. His fiction at once repudiates established novelistic traditions and fully absorbs and redefines them. Second, the choice of a modernist novel as a corpus is a result of the fact that the twentieth century was one of the most prominent eras in history witnessing remarkable upheavals at the level of politics and art of the time.

3. Purpose of the Study

The objective of the study is to throw light on the issue of identity in the Irish society of the late nineteenth and the beginning of the twentieth century. Rather, it highlights the way Joyce constructed his Irish identity and achieved the aspect of self- recognition through many personal experiences and beliefs.

4. The Significance of the Study

The researcher believes that the examination of Joyce's *A Portrait* is a good and useful tool in honing students' reading and analytical skills and providing a venue for them to discuss and write about issues they care about. *A Portrait of the Artist as a Young man* might be a good example of modern literature. It will not only facilitate the process of understanding, but also foster student's productive skills.

5. Statement of the Problem

A Portrait of the Artist as a Young man by James Joyce is a modernist novel exploring the quest of individual for his/her identity at the beginning of the twentieth century. Moreover, it

General Introduction

explores the sense of alienation and isolation that comes with social and political changes. *In a Portrait of the Artist as a Young Man*, Joyce lists environment as the main influence in identity's development, as well as the main cause of an individual's alienation and isolation from society. To better explain this, one becomes aware of the way Stephen alienates himself from the squabbles of his daily Irish life by finding a release for his soul in writing beyond his homeland. Here, Stephen accepts the impossibility of changing the prevailing situation of Ireland. His only last hope to leave in peace is to escape to Europe where he marks the culmination of his process of self-realization.

Therefore, the present study intends to answer the following questions:

- How does Stephen Dedalus gain an independent voice and reach self-recognition?
- What are the main pillars that acted as hindrances towards Stephen Dedalus's self-recognition?

6. Research Methodology

This thematic study is based on the analysis of actions, thoughts and behaviours of the major character, Stephen Dedalus, in James Joyce's *A Portrait of the Artist as a Young Man* (1916) to emancipate his journey to self-recognition. Hence, the current research work adopts the descriptive analytical method of research.

A Portrait of the Artist as a Young Man is a *Bildungsroman* modern novel which progresses from descriptions of Stephen at the earliest age of perception, moving to his adolescence, and ending with him as a young adult having completed a university education and about to leave Ireland for Paris. Each episode highlights a distinct phase in Stephen's life. Therefore, the psychoanalytical approach is best suited in order to understand Stephen's journey from alienation to self-recognition.

7. The Structure of the Research

This dissertation is divided into three chapters that interrelate together to answer the questions set in this work. The first chapter will provide a brief historical and social background of Ireland portraying in the process, the Irish modernist society during the late nineteenth century and the beginning of the twentieth century. The second chapter, contextual review of the corpus, is devoted to *A Portrait* where it gives a general overview about the novel. The third chapter,

General Introduction

which is the final chapter, is a practical one. It is concerned with the analysis of *A Portrait of the Artist as a Young Man* (1916). This chapter traces Stephen Dedalus' development to self-discovery as an artist. More significantly, it casts light on the Stephen Dedalus's epiphanies that contribute to great extent; to shape his self-realization as an artist, as it also focuses on the main constraints to James Joyce's Stephen Dedalus's artistry.

Theoretical Part

Chapter One

Historical and Social Background: A General Overview

Introduction	10
1.1 Catholicism and Nationalism in Ireland.....	10
1.2 The Act of Union.....	11
1.3 The Great Irish Famine (1845-1855).....	12
1.4 Post Famine Ireland (1856-1921).....	13
1.4.1 Revolutionary Ireland.....	13
1.4.2 Irish Literary Revival.....	14
a. Traditionalists.....	15
b. Modernists.....	16
1.5 Easter Rising.....	17
1.6 Post Independent Ireland.....	19
1.7 Autobiographies and Irish Writers in Exile.....	20
1.8 National Identity in Irish literary writing.....	22
1.8.1 Colonialism.....	22
1.8.2 History.....	22
1.8.3 Religion.....	22
1.9 Psychological Novel.....	23
1.10 Jacques Lacan Literary Theory.....	23
Conclusion.....	24

Introduction

During the twentieth century, most Irish writers dedicated themselves to reflect on, and write about their life experiences in Ireland. They harshly criticized the Irish authoritarian institutions that have done much to embitter their artistic life in Ireland. Prescriptions imposed by Catholic Church, social convention, and Irish nationalism affected in great deal the psychological development of Irish intellectuals and locked tightly Irish their imagination pushing them either to conformity or separation.

This chapter, at hand, attempts to study the historical, religious, and social aspects of Irish society during the twentieth century. Further, it concentrates on Catholicism and nationalism and their effect on the construction of Irish identity. Furthermore, it focuses on the autobiography as a literary genre that seems to have been highly celebrated once these Irish writers were exiled to play as a major healing process to reflect on their experiences.

1.1 Catholic and Nationalist Discourse in Ireland

As a religious sect in Ireland, Catholicism came to embrace all aspects of the Irish people- political, social, and artistic- prior to the famine, in post-famine (1856-1921) times, and even after the establishment of the Irish Free State in 1922. On his comments concerning the origin of the catholic nationalist discourse in Ireland, Taylor (1993) argues that the discourse can be explained by a long process of implementation handed down from the early fifth to the twelfth century. As a matter of fact, this discourse continued during the period of the Anglo-Norman invasions which brought new dynamics between Catholicism and Irish identity. Culminating during the period running from the eighteenth century to the twentieth century when the Catholic Church held a strong grip on the moral content of Irish identity at the times of rampant nationalism. In the nineteenth and twentieth century, the church authority reached its zenith to the extent that its authority was taken for granted. Clerics actively interfered with the political life of the country by putting pressure on Irish legislators. Moreover, by the late nineteenth century, the Catholic Church gained effective control over education as the manager of the national schools (Miller, 1985). Taylor (1993) has also argued that one of the most influential factors that strengthened the catholic priests was the very nature of submissiveness that characterized the Irish peasant psyche:

The intimate relationship between Catholicism and nationalism in nineteenth century Ireland is recognized. So well acknowledged, in fact, that the loyalty of a peasantry, the great majority of whom were passed and impoverished, to a church that is growing visibly more rich and comfortable is taken for granted. The clergy managed to portray the church as the friend of the oppressed- indeed as the oppressed itself- even as their building trumpeted their growing wealth and power

(Taylor: 1993, p. 103)

Given its hegemonic discourse taking place at that time, the Catholic Church became an emblem for nationalism particularly in post-famine Ireland (1856-1921) following the Act of Union in 1800. Priests became “the epistemological guardians of the purity, essence and soul of Ireland and nationalism are fuelled seamlessly into the Irish version of Catholicism” (Miller: 1985, p. 151). Consequently, Churchman set themselves the task to prescribe rules of behavior and thought, to correct colonial stereotype and to give memorable representation of the Irish character. Most importantly, they gave as well birth to a distinct ideological construction of Ireland as a “Semi Mythical Holy Ireland” (ibid, 421).

Despite the priests’ attempt to portray Ireland as a “Holy Land”, they failed to deter the hemorrhage of Irish emigration specially the intellectuals. The advent of the English threat in the form of military defeat, the overall control on Irish lands by protestant landlords and loss of Irish property, religious persecutions following the enactment of penal laws, and not to forget the debilitating Irish Famine (1845-1855), altogether created an atmosphere of bitterness, pessimism, and disillusionment among the Irish . This state led the majority of the Irish straightforward into alienation, opposition, and then emigration.

1.2 The Act of Union (1800)

The Act of Union was passed in 1800 as a result of the Irishmen’s rebellion of 1798. It abolished the Irish parliament and created the new united kingdom of Great Britain and Ireland. After the chaos of the 1798 rebellion, politicians in Britain and Ireland came to the opinion that the only way that Ireland could be secure and stable in the long term was to merge the two countries together formally. Accordingly, this would give the Protestants security, and make all the laws and systems of rule the same in Ireland and Britain (Bartlett, 2015).

As a matter of fact, the union met with strong resistance in the Irish parliament, but the British government secured a majority in both the British and Irish Houses that carried the union on March 28, 1800. The Act of Union received the royal assent on Aug.1, 1800, and it came into effect on January.1, 1801. Henceforth, the monarch was called the King or the Queen of the United Kingdom of Great Britain and Ireland.

The Union remained with the recognition of the Irish Free State by the Anglo- Irish treaty concluded on Decemper.6, 1921. It officially ended on January.15, 1922, when it was ratified by the provisional Government lead by Michael Collins in Ireland.

1.3 The Great Irish Famine (1845-1855)

The Great Famine was a watershed in the history of Ireland. It engendered a dramatic change on all levels: demographic, political, and cultural. The scale of Irishness emigration witnessed a significant increase between 1845 and 1855. Kerby A. Miller (1985) claims that more people left Ireland in eleven years (1845-1855) than had left in the preceding two hundred and fifty (Miller: 219). The result was the disappearance of almost an entire generation.

On the cultural level, the Great Famine recorded in Irish popular memory. It became a recurring feature in Irish literature. It also took part in Irish nationalist discourse. It became a motivating force among political and civic organizations. Given the submissive nature of the Irish, it was very easy for Irish nationalist leaders to spread feelings of hatred and enmity against England by interpreting the Irish Famine in such way as to portray England as a “Cruel Killer”.

In fact, The 1800 Act of Union and the Great Famine came to shape the entire Irish policy in Post- Famine Ireland. The threat the Irish felt against English Colonialism was immense. They feared a disintegration of Irish traditions and hence a total loss of identity. As a reaction, Ireland would, throughout the nineteenth century, seek to emancipate itself from colonial dominance. What is appalling in the case of Ireland is the fact that the quest for emancipation was not reduced to a solely political struggle; rather, it was a coalition between devout religions churchmen, fervent political nationalists, and influential literary figures. The religious emancipation was guided Daniel O’Connell, the Emancipator or the liberator; an agrarian and parliamentary emancipation directed by the nationalist political leader Charles Stewart Parnell; a literary and cultural emancipation initiated by such figures as Lady Gregory and W.B. Yeats and other members of the Abby theatre; and political emancipation as an inevitable result of the

Easter Rising of 1916 and the Anglo-Irish War of Independence(1919-1921) which led to the establishment of the Irish Free State in 1922.

1.4 Post Famine Ireland (1856-1921)

Post- Famine Ireland (1856- 1921) witnessed great waves of Irish emigrants most of whom were the intellectuals whose artistic freedom was always undermined by strict nationalist laws, inflexible traditional practices, and literary primitive discourse under the leadership of the catholic church. Post Famine Ireland was, in fact, the most crucial, parochial, intense, religious-bound and alienating period in the history of Ireland. This was mainly due to a set of rigid, sometimes radical, religious and nationalist procedures and practices appropriated during a long process of fighting against English colonialism and intensified after the establishment of the Irish Free State in 1922 as a safe means to preserve the essence of the Gaelic Irish identity. The bitter outcome was a vast flow of Irish emigrants, notably intellectuals, heading in huge amounts namely towards the United States of America.

1.4.1 Revolutionary Ireland

The atmosphere of the late nineteenth century and early twentieth century Ireland- a period of extended warfare and colonialism; and huge-scale external and internal migration and the unbearable experience of physical experience; and the widespread perception of a loss of traditions, home cultural roots and hence nostalgia – led to the emergence of distinct Irish nationalism. In colonial Ireland, the quest for nationalism was socially constructed by the very individuals that belong to a given nation. To increase the feeling of nationalism, the very individuals that belong to a given nation, generally churchmen, nationalist leaders and intellectuals called for a return to a national past and for expulsion of foreigners. Nevertheless, millions of Irish people who were mostly intellectuals run away from Ireland in the process.

Given their hegemonic religious discourse inherited from the past, Irish churchmen' practices to portray Ireland as "Holy Ireland" resulted in a catholic "Iron Morality" (Miller: 1985, p. 421). It is spiritual as opposed to materialistic, conservatives as opposed to modern, agricultural and rural as opposed to industrial and urban. The resulting mentality, on the other hand, the catholic "Iron Morality", is based on a rigid conservative catholic teaching. Irish priests reflected their church's concerns for order, authority, and spiritual conformity; and their middle class parent's obsession with social stability and their children's chastity. In addition, they condemned fairy beliefs, sexually integrated education, crossroad dancing, and all other practices which threatened their clerical hegemony. This state is not so much surprising, for churchmen mostly come from the traditionally conservative and anti-intellectual class and they resent what

they consider the pretentious of lay intellectualism and leadership. They support more than any other pressure group Ireland's cultural isolation from the "pagan world". As a result, they are strong advocates of a book censorship which notably bans the best works of non-catholic writers, but the outstanding literary productions of Irish and English catholic writers. They insist that censorship protects the moral fiber of Irish life from all alien, secular immoral and subversive ideas (McCaffrey: 1956).

The practices of the Catholic Church in post-famine Ireland gave birth to an Irish consciousness which is highly hierarchical, communal, and traditional. Besides, it made of the Irish the most faithfully practicing and sexually controlled.

1.4.2 Irish Literary Revival

a. Irish Traditionalist

The catholic/nationalist discourse was reinforced by the literature of the Irish literary Revival by a group of writers who came to be called "traditionalists". Most prominent Irish traditionalists were William Butler Yeats, John Synge, George Russell, Isabella Augusta Gregory, and Douglass Hyde. The nationalists' projects of Irish Traditionalist intellectuals consisted on the revival of rural customs and stories of the Irish country people, especially "The Irish peasant" (ibid, 116). In order to create a distinct pure national Irish identity, those "traditionalists", mainly with political, cultural, and nationalist impulses, believed that the only resort was to turn back to the peasant-like Ireland. The major devices they employed were the folktales and the belief in the supernatural both Christian and pagan since ancient Irish literature was basically oral. The revival of the Mythic Gaelic culture, ancient myths, heroes, legends, Irish folk songs and tales, then, became a national emblem in Irish literature.

Besides investigating back into pre-Christian Irish history, nationalist literary figures experienced a renewed interest in the Irish language. To be specific W.B. Yeats, for instance, a pillar and a driving force behind the Irish Literary Revival, went even further to establish the criterion that "Irish literature hence forward was not to be taught outside the Irish language", simply because, "being in the tongue of the foreigner, it was a threat to the survival and the revival of the Irish" (Ward: 179-180). By so doing, nationalist traditionalists were attempting to restore the values and brilliance of ancient Gaelic culture to young Irish men and women of their own time.

In short, the Irish revivalist literature is indeed romantic in its appeal to emotions and its idealization of the beauty and virtue of peasant life. It is what Yeats called:

Our natural magic[which] is but the religion of the world, the old worship of nature and that troubled ecstasy before her that certainly of all beautiful places

being haunted which is brought into men's mind...[turning into] something closer to alchemy ...transmutation of all things into some divine and imperishable substance. (Quoted in castle: 2001, p. 174)

Revivalist writers played a significant role in the national awakening and the great deal of credit for the success of the independence movement. Again, the role of Patrick Pearse played in the Easter 1916 is certainly undeniable. However, the drawbacks supersede the benefits. Measures employed by the Revivalists engendered intellectual division, seclusion and alienation, poverty, and exile.

In order to indicate the continuity between the age of pre-Christian and the modern Irish farmer, traditionalists often translate the ancient sagas into the speech of nineteenth century. This gave rise to a widely critical characteristic of the Irish catholic community, the tendency of escapism. Irish catholic tend to always explain present sufferings according to past proverbs and experience. By having within the dimension of the past, the future of Ireland became its past as the Irish encapsulated themselves within an ancient past of myths and legendary revolutionists. This resulted, in turn, in the Irish inability to cope with the present which worsened Ireland's situation by isolating it from the rest of Europe for about half a century, an alienation of the Irish, the spread of poverty all over the country, and a narrow- minded consciousness full of constraints. To empower their cultural position, revivalists also introduced censorship laws which stipulated the banning of any Irish literary work far from being for the sake of nationalism.

In conclusion, two expressions can summarize the revivalists' practices in post-famine Ireland, convention is rewarded, and innovation brings chaos. The coupling of religious (Roman Catholic Church) and ethnic (Gaelic) identities created an atmosphere of past-famine militates against that spirit of expression on which art blossoms, leaving no option for creative writers but exile, inner or physical.

b. Irish Modernists

Equally important, there was another group of intellectuals who objected the traditionalists' prescribed artistic measures for artistic creation as those measures and demands reinforced secular constraints which diminished the scope for individualism, independent thought and action, and realistic representation. One of the most prominent opponents of the Revivalists is the much-talked James Joyce. James Joyce objected fervently the cultural assumptions of the Revivalists especially the idealization of the peasant picture as a symbol of

national virtue and cultural unity (castle: 2001, p. 173). Better he once commented that revivalists whose faith in Irish anthropology:

Blinded them to the contractedness and interestedness of realistic representation as well as “to the deleterious effects of Revivalist programs of cultural redemption that offer meagre and ineffective alternatives to colonialist and nationalist idealization” whose “reliance on a primitivist discourse was largely unexamined and uncreticized.

(Quoted in castle: 2001, p.180)

For James Joyce, Revivalists were so interested in connecting colonial stereotype and giving memorable representation of the Irish character that they neglected to take care of the present. They moved away from depicting the real life of Ireland with its contemporary economic and social issues. Even after the end of the revolutionary period (1916-1922), they continued writing in the romantic tradition (McCaffrey; 1956). Hence, Joyce’s interest was more about the problems of the city and rural population. He focused on:

The urban proletariat, the lower classes, the petite bourgeoisie, the unemployed, single men and women, children which underscored the double justice done by the misrepresentation of both nationalists for not only did they idealize or mystify the peasant, but the figure of the peasant had come to stand for all Irish people regardless of the fact that many were increasingly residing in cities (ibid: 181).

The new generation of intellectuals was revolutionary in its appeal. Unlike traditionalists, they believed that reviving the Gaelic language and Irish myths was irrelevant as it encouraged escapism and exaggerated sentimentality among the Irish. Consequently, they were more interested in reflecting upon social and economic daily troubles through a detailed depiction of Irish slum life. What characterizes those writers is the fact that:

For the most part, Catholics of the working or lower middle class accept cultural and political nationalism, but what is distinctive is that they represent the social and economic aspects of the Irish independence movement. To them, Irish freedom means much more separation from England and the restoration of an ancient language and culture; it is also reform, economic opportunities for the young, and an end of emigration as a panacea for Ireland’s ills (McCaffrey: 1956, p. 27).

These writers were completely convinced that nationalism, Irish Catholicism, and conservatism are responsible for Ireland's failure to advance; their published works, generally from exile, tend to expose the limitations as well as the harmful effects of these three impediments to progress on Ireland and even on the intellectuals themselves.

Because they were always criticizing the status quo, these writers are labeled subversive and unpatriotic by traditionalists, nationalists, and churchmen. Ironically, nationalist leaders imposed harsh strategies which range from territorial banishment, political and religious oppressions, and the interdiction of censorship laws and exclusivist definitions of communal and national belonging in order to secure privilege access to power. For instance, the Irish government placed a ban on every émigré publication and its revised historiography in its own favour i.e. the nationalist literature. This denial of the right to criticize has done much to embitter and frustrate the writers' lives. It led them straightforward into opposition, exile, and sometimes out of church. Under similar circumstances, John Montague, A young Irish writer, commented desperately on the state of the Irish writer within an Irish environment which was making him so discontented and driving him to become neurotic. He writes:

If anyone thinks I am exaggerating the mild horror of it, let him observe the heavy, almost neurotic shadows that lie over the best Irish writing of the past fifteen years...all good works that we have no reason to be ashamed of, but always almost on the single theme of frustration, the sensitive striving to exist within an unsatisfactory society where the intellect and the flesh are almost regarded as ancient heresies.

(Quoted in McCaffrey: 1956, p. 29)

In this dreary background of politics, religion, poverty, and narrow class-consciousness; this unfit artistic environment which censored almost all the new literary innovations, the intellectual, above all the artist, was being obliged to fight for his vocation to impose himself, as the majority did, to escape from the trap of Ireland.

1.5 **Easter Rising**

History regards the 1916 Easter Rising in Ireland as a dismal military failure, led by fanatic but condemned rebels resolute in their determination to achieve an independent, republican, Gaelic, and united Ireland. However, the Easter Rising set into motion the means by which Ireland would realize her freedom. Though the rebels did not realize their aspirations, their actions set off a series of events that caused Ireland to unexpectedly stumble upon the path that would lead them to freedom. This unanticipated fall onto the right path coincided with perfect

timing. That year, the British parliament had once again pushed Home Rule away from the Irish. Incensed by the disappointments of failed constitutional nationalism, they turned to revolutionary nationalism, in the spirit of the Rising, to achieve what parliamentary action could not. The immediate effects of the Rising, namely the reaction of Britain, fueled Irish nationalism with the indignation of an exasperated people. With the leaders of the Rising having been executed, two men emerged from the ashes to lead Ireland to independence. Without the military aptitude of Michael Collins and the political resolve of Eamon de Valera, Ireland might not have secured its freedom.

The Easter Rising exhorted the first great push to an independent nation with its immediate effects. It had failed as a military venture, it had failed as a political gesture, and it had failed to arouse the support of Dubliners. The leaders of the Rising had assumed that when the Rising began, the people of Dublin, angry at British grievances, would join in the fray. Their initial reactions, however, was one of inconvenience and distaste. John Redmond, the leader of the Irish party in parliament, condemned them and accused the rebels of obliterating the progress that Ireland had made toward the goal of Home Rule.

The Easter Rising signified a change in the Irish approach from constitutional nationalism to revolutionary nationalism. Ireland had allowed its nationalists to attempt the realization of governmental freedom through parliamentary action, but to no avail.

Constitutional nationalism, prior to the Easter Rising, had been one of the best political party organizations of the time. It had adequate funding, dedicated and talented leaders, and it compiled popular support, which was evident from its election successes. Constitutional nationalists were primarily concerned with the establishment of a regional government that could focus on the interests and needs of Ireland, not the United Kingdom. They saw this goal as a means to the final end: governmental independence.

The revolutionary movement had been motivated by hatred for Britain, disdain for the failures of constitutional nationalism, and a strong desire for political independence. Prior to the Rising, revolutionary nationalism was purely provoked by hatred of British oppression, and its principal concern was removing Britain from Ireland's back. Revolutionary nationalism became devoted to the creation of an independent Irish republic, determined to drive out the British who refused to willingly leave.

Revolutionary nationalism rapidly won political favor and Irish support. It was the support of the Irish –Americans, however, that kept it alive. They viewed Britain as the oppressor of Ireland and the traditional enemy of American democracy. They had long supported the goals of constitutional nationalism financially, but this crumbled when Redmond Irish support of

Britain's World War I involvement in 1914. Thus, dissatisfied with the disappointments of constitutional nationalism, the Irish turned to revolutionary nationalism to attain their freedom. This ambition could not have been possible, however, without the dedication and leadership of two men that emerged from the ruins of the Easter Rising. Michael Collins and Eamon de Valera would prove to be crucial to the events that followed the revolutionary conversion until the attainment of freedom.

Hoping to improve Irish opinion by the end of 1916, the British government released many of the prisoners from the Rising. For two of those prisoners were the men that would damage the union the most- Collins and de Valera. Collins contended that all the brutality, disorder and slaughter transpired from the British forces. He publicized murders and wounds of innocent men, women and children. He emphasized that nationalist newspapers were suppressed, thousands were arrested for political offenses, and nationalist leaders were deported. The Easter Rising of 1916 had set into motion the events that would led to the creation of the Irish Free State in 1922 (the Easter Rising and the Fall to Freedom, 2005).

1.6 Post Independent Ireland

After the establishments of the Irish Free State in 1922, creative writers expected better conditions. They thought of an independent Ireland: free, open-minded, tolerant in a modern world governed by technological inventions and rigid social change. On the artistic level, they hoped that artistic constraints inherited from colonial Ireland would be lessened up. On the contrary, they stood still, even stronger. After independence, religious and nationalist leaders faced another kind of threat, the innovations brought by modernization. The ethos of the modern world stands, too, just in total opposition to the ethos of "Holy Ireland". Faced with the threat of modernization, nationalists, churchmen, and traditionalists could not intensify religious and nationalist beliefs inherited from colonial Ireland to preserve Ireland from the dissolution of a pure Gaelic Catholic Irish identity.

The period after 1922 in Irish history is associated with the name of Eamon De Valera, the first president of the Irish Free State. Under De Valera's presidency, the romantic nationalism inherited from the 19th century was still very much alive. De Valera's ideal of a "Rural Catholic Gaelic Ireland" which was formulated in the 1930's, and for a long time. In an open modern world, De Valera's ideals had failed. They suspended Ireland's development as a modern European nation for about a century. Consequently, Ireland's alienation increased and resulted in an extreme poverty and lack of imagination became a common place criticism among critics.

Though the incessant attempts of both politicians and churchmen to stop the hemorrhage of exiles, they all doomed to failure. Consequently, in order To win people's support,

representatives of the hegemonic culture explained Irish choice for emigration/exile in ways that empower their position and serve their interests. On the one hand, they considered those exiles as «holy missionaries fulfilling a divine destiny», though paradoxically; they regretted greatly the loss of power over them. On the other hand, they explained it as a willful betrayal, stupidity, or basically because of British oppression in Ireland, which resulted in an intensification of feelings of hate towards both the exiles themselves and England (Miller, 1985).

From all Irish emigrants, it was intellectuals who mostly suffered. Their suffering was double edged and exile was the sole resort. On the one hand, intellectuals in colonized Ireland have always felt a cultural subservience towards metropolitan countries. Adding to this, the growth of literacy, social change, colonial expansion, and modern technological system pushed those intellectuals to see in exile the ultimate resort. On the other hand, though Ireland has been so fertile a breeding ground for artists, she has not know how to cultivate them but rather pushed to see in emigration/exile the only panacea for their ills. Poverty, Irish nationalism, provincialism, not to say parochialism, Irish Catholicism, and censorship have all acted as a hindrance to artistic creation. Creative writers understood that growing up in Ireland means the gradual realization for the necessity of leaving their native land. In this case, Irish writers have traditionally been exiled from Ireland not so much because of colonial circumstances as because of Ireland itself. In this, Georg Bernard Shaw declared:

My business in life could not be transacted in Dublin... Every Irishmen who felt that his business in life was in the higher planes of the cultural professions felt that he must have a metropolitan domicile and an international culture: that is, he felt that his first business was to get out of Ireland.

(Quoted in Eder: 1984, p. 82)

1.7 Autobiography and Irish Writers in Exile

Irish authorities maintained a strong grip on the Irish imagination during the revolutionary period and long after 1922 leading Irish writers to ask many questions that denote loss and confusion, and alienation(physical and spiritual). The alternative home they found was in writing. In order to make themselves heard in seeking to establish a counter hegemonic discourse, they relied on specific forms of writing which spoke directly about their experienced mostly autobiographies and memoirs giving birth to, in turn, to a long lasting tradition in Ireland, the tradition of self-life stories or the tradition of Irish autobiography. Irish writers use their writing as a kind of rebellion to express what they witnessed in Ireland.

As a reaction to their state of deracination, exile, and alienation, writers in exile have frequently responded to their situation by writing books that express their quest for home,

metaphorically. In literature, this has been given the shape of a search for identity through self-discovery and self realization.

Thus, through their writing from exile, those writers dedicate themselves to reconstruct their own personal identity. They tend to create past and stable image of their country. This is why writers in exile are likely to be fixated in the past and its relation with the personal and political future they hope for.

Irish autobiographies offer additional definitions in the field of autobiographical prose. Irish autobiographical writing is unique in its genre. It is rarely analyzed without taking into consideration the socio-historical context in which it is produced. After examining abundant Irish autobiographical texts written by Irish writers in the twentieth century, Claire Lynch (1993) argues in her extensive study that the Irish autobiography is difficult to define because it possesses multiple dimensions. She writes:

The study of Irish autobiography has potential significance for a number of areas which concern scholars of Irish studies including national identity, language debates, the influence of the church, and the role of the Diaspora. Unlike other European autobiographical traditions which are closely connected to the novel, Irish autobiography has a compound identity. Plural by nature rather than singularly self-reflective; it often seems more like a collection of short stories than a novel, or uncomfortably similar to biography or even dramatized history (Lynch: 1993, p. 3).

It seems that there is unanimous agreement on the fact that Irish writing is strongly related to historical factors and by implication the prevailing political conditions. Almost all Irish intellectuals have reflected on the astonishing degree to which Irish literature is conditioned by its contexts, and have outlined the connection between the fate-cover, and biography of an individual and that of his community, nation, and race.

1.8 National Identity in Irish Literary writing

As far as themes are concerned, Irish autobiographies are almost centered on Ireland, Irish identity, and the concept of Irishness. This latter along with Irish identity are difficult terms to be defined. In other words, Irish identity is defined in terms of national identity. Three major discourses are involved in the shaping of Irish national identity and by implication Irish autobiography writing: colonialism, history, and religion.

1.8.1 Colonialism

The history of colonialism in Ireland had got an impact in the development of the autobiography genre. In Irish Autobiography; for instance, stories of self in the narrative of a

nation, Lynch (1993) goes further to offer the perspective thesis that British colonialism, , did not only act as a catalyst which produced a thriving autobiographical tradition, but also successfully maturing it into a specifically Irish form of writing . Given the process of marginalization and oppression during the war of independence and the civil war, Irish men and women found in autobiographical writing a means of self-defense and cultural preservation (ibid)

1.8.2 History

When analyzing Irish writing, the huge contribution of Irish history towards Irish writing is hardly overseen. The history of Ireland is frequently presented as a powerful factor in the shaping of the narrative of Irish individual life. The critic Eamon Hughes has even recommended the reading of the history of Irish nationalism in order to grasp the writer's individual life, philosophy, political and religious affiliation, and aims i.e. his identity. For Irish history it often considered as a source of autobiographical inspiration, while nationalism is considered as the dominant force in the production of the Autobiographical genre. In this respect, Eamon Hughes concludes the following

To understand Irish autobiography, it is necessary to understand Irish nationalism as a phenomenon which both underwrites the specific problematic of self-definition in Ireland and provides the overarching framework with which Irish autobiographies define themselves (Quoted in Lynch: 2009).

1.8.3 Religion

Catholicism had also played an influential role in the shaping of Irish identity. Given the long religious discourse of the Catholic Church, it was inevitable for the Irish writers not to be influenced and shaped by Christian dogmas. Lynch (2009) has stated that the historically important role of Catholicism in Ireland and its inevitable impact on identity and the meaning of the self “can also be implicated in the precise way in which autobiography has developed” (ibid, p.11-12).

Andrew John Gurr (1981), a British contemporary literary scholar, has written on the relationship between exile and art, as well. He argues that in the twentieth century, exile is prerequisite for freedom of an artist. In exile, the intellectual is free from the constraints of conventionality and customs. He is more engaged in taking risky decisions, in innovating and experimenting rather than being under the mercy of an authoritatively given status quo. James Joyce wrote his major artistic landmarks, *A Portrait* (1916) and *Ulysses* (1937), while in Europe.

1.9 The Psychological Novel

The Psychological novel is a vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action. (Cuddon, 1999)

The rise of the psychological novel corresponds with the emergence of modern theories of psychology. The modern novelist has shifted the emphasis from the social man to the inner man. Rather, the modern novelists has appropriated techniques from psychology and exploited psychological theories of association, memory and perception to project reality as a creation of the experiencing mind. Furthermore, to be more specific, in psychological novels, novelists usually attempt to show much more alienation and cynicism in their characters' lives, frustrated and worried about reality and life, but later alienation and cynicism started to diminish and disappear.

1.10 Jacques Lacan's Literary Theory

As a successor to Freud, the French psychologist, Jacques Lacan (1901-1981) has received the highest accolade for his participation in the realm of psychoanalysis. His representation of human psyche is an amendment of Freud's model coalesces with the theory of other critics like Ferdinand de Saussure. Lacan's model provides a psychological study of human mind and psyche, as well as "a new philosophy of man and a new theory of discourse. Akin to Freud, his model of human psyche is tripartite and fundamentally based on the impact of the unconscious on the conscious part of the brain. Unlike Freud, Lacan maintains that the mankind's unconscious is a highly structured and ordered realm which is regulated by language (Evans, 1996). Lacan emphasizes on the language and uses it to decode the human unconscious (ibid).

One of Lacan's famous utterances is that the unconscious is structured like a language. By this he means that the unconscious used linguistic means of self expression and that the unconscious is an orderly network, as complex as the structure of language. What the psychoanalytic experience discovers in the unconscious is the whole structure of language. "The subject" is seen by Lacan as an effect of language in that its position and identity is constituted by language. Language mostly names that which is not present and substitutes a linguistic sign for it when the child starts entering the language system.

Three orders (or cognitive dimensions) are central to Lacan's thought. These are distinctions developed by Lacan to describe the phrase in the constitution of the psychic subject. The first, the Imaginary, is the dimension in which there is no clear distinction between subject and object; no central self exists to set the object apart from the subject. The Symbolic order is the realm of language. It sets off the subject on a quest for the unobtainable lost object. The Real

is beyond language and abstractly defined in Lacan as a realm of the impossible. All that cannot be represented in the imaginary and the symbolic belongs to real order (ibid).

In Lacan's scheme of things, our being is founded not on unity but on rupture, the initial experience of being ripped out of a fullness of being and being separated from the object (the mother) that provided us with it. With the initiation of the symbolic order, the original desire for the mother is repressed. It is like the signified being made absent by the signifier. That is because the signified as Lacan sees it, "slides" beneath a signifier which "floats". Words and meanings have a life of their own and constantly obscure and override the supposed clarity and simplicity of external reality.

Conclusion

Put it in a nutshell, the complex sense of historical forces, social institutions, culture, religion and politics came to have a great influence on the perception and behavior of individuals in the late nineteenth-century Irish society. Through their literary works and the views of their fictional characters, Irish Writers, such as James Joyce tended to criticize heavily the aforementioned institutions of the Irish society which according to them limited individuals, never letting them expressed themselves freely.

Chapter Two

James Joyce:

A Critical Review

Introduction.....	27
2. <i>A Portrait of the Artist as a Young Man</i> : Context and Review.....	27
2.1 Historical Background.....	27
2.2Literary Background.....	28
2.2.1 James Joyce’s life.....	28
2.2.2 James’s Joyce’s Literary Productions.....	30
a. Dubliners.....	30
b. Exiles.....	30
c. <i>Ulysses</i>	31
d. <i>Finnegan’s Wake</i>	31
e. Critical writings of James Joyce.....	32
2.2.3 James Joyce and Ireland.....	33
2.2.4 The Corpus.....	33
2.2.4.1 <i>A Portrait as a Bildungsroman</i> Novel.....	34
2.2.4.2 The Novel’s Epigraph.....	35
2.2.4.3 Synopsis of the story.....	35
2.2.4.4 Characterization.....	39
2.2.4.5 Themes of the story.....	39
a. Alienation.....	40
b. Memory.....	42
c. Religion.....	43
2.2.4.6 Point of View.....	43
2.2.4.7 Language Techniques.....	43
2.2.4.8 Critical Review of James Joyce’s <i>A Portrait</i>	44
Conclusion.....	46

Introduction:

This chapter focuses on *A Portrait of the Artist as a Young Man* contextual overview and James Joyce's literary works. In addition to the themes of James Joyce's novel *A Portrait* (1916), what other critics have already said about it is added.

2. A Portrait of the Artist as a Young Man: Contextual Overview**2.1 Historical Background**

A Portrait of the Artist as a Young Man takes place during one of the most turbulent and eventful periods of Irish history. Irish nationalism and separatism was indeed one of the significant issues during this period. Since the Norman invasion in the 12th century, large parts of Ireland had been held under British rule, and in 1800 under the Act of Union, Ireland became part of the United Kingdom and abolished the separate Irish Parliament in Dublin. Throughout the nineteenth century various movements developed which gave expression to the demands of the Irish for greater control of their own affairs at home. British rule had not only given Ireland an Anglo-Irish aristocracy of landowners but also a Protestant Church of Ireland of which the ruling minority tended to be members. Thus, the Roman Catholic Church was the church of peasantry and the majority of the Irish population. In the last decades of the nineteenth century, there was a very complex relationship between the numerous movements in which the desire for a distinctive Irish identity expressed itself. There were movements for land reform which were designed to improve the lot of the Irish peasantry, movements for Home Rule in an Irish parliament, movements for total independence from Great Britain and the setting up of a republic, movements to revive Gaelic as the national language, and movements to revitalize Irish literature in English from historic and legendary Irish sources.

Charles Stewart Parnell (1846-91) was the great advocate of parliamentary Home Rule for Ireland. Michael Davitt (1846-1906) was an advocate of land reform. The attempts of the British Prime Minister, W.E. Gladstone (1809-98), to establish Home Rule in Ireland were defeated at Westminster in 1886 and 1892 during Joyce's childhood and youth.

The story of Parnell's downfall casts a shadow over *A Portrait*. It illustrates how complicated was the relationship between different factions of nationalistic Irishmen. Parnell's work in the Land League for securing land-ownership for tenant farmers and his leadership of the Home Rule Party as a Member of Parliament at Westminster gained him immense popularity at home and the title of "uncrowned king of Ireland". But, when it came out in 1891 that Parnell had been engaging in an extramarital affair with Kitty O'Shea, most of his party deserted him and the Catholic clergy turned against him. He died soon after in 1891, and intense bitterness was felt by those of his supporters who had remained loyal to him. They regarded him as a hero

who had been treacherously betrayed, and their anger was acute and long-lasting. The grip of the Roman Catholic Church on the mass of the Irish was a powerful one. The Anglo-Irish ascendancy was largely Protestant, and nationalistic movements tended to appeal to Catholics though Parnell was a Protestant landowner. The Catholic Church's moral condemnation of Parnell was typical of what often happened at crucial turning-points in Irish political history. Loyalties were confused. The Church which was a bulwark of Irishness helped to destroy Ireland's most popular nationalist leader. Joyce was brought up in a Catholic family with a pious mother and a father who was an enthusiastic Home- Ruler and supporter of Parnell (A Portrait, 1999).

2.2 Literary Background

2.2.1 James Joyce's Life (1882-1941)

James Augustine Aloysius Joyce was born on February 2, 1882 in Rathgar, Dublin, Ireland, into a comfortable middle-class Catholic home. James was the eldest surviving child of John Stanislaus and Mary (May) Jane Murray. Together they had ten children. Joyce's father, John, came from a prosperous Cork family. John Joyce inherited some money from his father's prosperities and ended up in Dublin. He provided a comfortable life for his family with a position as a tax collector in the 1880's. But after losing this position, the Joyce's went into a long and steady decline, moving from a place to another in Dublin. For the first ten years of Joyce's life, he was given an education, vacation, and a series of comfortable suburban addresses in Rathgar and Bray. Joyce, the eldest son, was a handsome and clever boy with pale blue eyes, and his parents showered him with love and affection. He began attending a prestigious Jesuit boarding school Clongowes Wood College in County Kildare from September 1888 to July 1891. In 1891, Joyce was forced to leave school because his family could no longer afford to pay the tuition. On April 6, 1893, James and his brother Stanislaus were enrolled as day students at another esteemed Jesuit school, Belvedere College, on North Great George Street. Joyce had a successful academic career as a student at Belvedere. He won several prizes for scholarship in national exams and was elected president of the Sodality of the Blessed Virgin Mary (a Jesuit association that performed charitable works). He was both a popular student and a class leader, respected by his fellow students and the men who taught him. At the same time, he reminded guided by the intellectual and spiritual independence that would characterize his life. In his mid-teens, he also underwent a religious crisis, and abandoned his Catholic faith (Fagnoli and Gillespie, 2006).

In 1896, James had his first sexual experience with a prostitute on the way home from theatre one evening. Thus began his more frequent visits with the prostitutes on Montgomery Street. The young James was a very religious boy but his first sexual experience was a turning point in his life that led him to fall away from Catholicism. He did not make his renunciation of Catholicism public, but he was in the process of storing up a list of grievances that would eventually find a suitable vent in his fiction. The experience of Joyce in Clongowes Wood, Belvedere and University College parallel the experience of the fictional character Stephen Dedalus in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*. (ibid)

After Belvedere College, Joyce attended University College, Dublin (1898-1902) and graduated with a degree in modern language (English, French, and Italian). By this time, his love of foreign authors was well known.

Joyce graduated from University College, Dublin in 1902; he had become familiar with many of Dublin's literati and managed to marshal the support of Yeats, George Russell, and Lady Gregory. After reading some of Joyce's epiphanies and poems, Yeats was convinced that he had a delicate talent. After that, he decided to study medicine at Royal University Medical School in Dublin. Intending to pursue a medical degree and a writing career, Joyce enrolled in the Faculté de Médecine in Paris. In early December 1902, he left for Paris. In fact, he saw the move as an opportunity to escape what he regarded as the intellectual and artistic claustrophobia that inhibited creative efforts in Ireland. Joyce soon realized that his first experiment in living was a failure. He was homesick, poor, and could not even afford the matriculation fees for enrollment. Thus, he was forced to abandon his study. Despite Joyce's bad living conditions in Paris; he decided not to go back to Dublin. Joyce's experience in Paris allowed him to taste the fruit of independence and made him hungry for a life of exile (Bulson, 2006).

After his mother's died in 1903, Joyce underwent a hard time and became even more listless than before and began drinking heavily. At the same time, he began to imagine his future career as a writer seriously. He left the literary world such a legacy which characterizes the life, experiences and suffering of a man whose exile and passion about cosmopolitan life became haven which is designed as Ireland.

Joyce died on January 13, 1941 after two years from publishing his last novel, *Finnegans Wake*. With a modest ceremony and a few friends, he was buried in Zurich's Fluntern Cemetery two days later.

2.2.2 James Joyce's Literary Productions

a. *Dubliners* (1914)

It is a collection of 15 short stories written over a three- year period (1904-1907). Joyce, in fact, intended the stories to be part of a thematically unified and chronologically ordered series. It was a searing analysis of Irish middle and lower class life, with Dublin not simply as its geographical setting but as the emotional and psychological locus as well. Originally he had 10 stories in mind: *The Sisters*, *An Encounter*, *The Boarding House*, *After the Race*, *Eveline*, *Clay*, *Counterparts*, *A Painful Case*, *Ivy Day in the Committee Room*, and *A Mother*. Toward the end of 1905, before he sent the collection to the Landon publisher Grant Richards, Joyce added two more stories- *Araby* and, what was then the final story, "Grace". During 1906, he wrote *Two Gallants* "A Little Cloud," which he submitted to Richards along with a revision of "The Sisters," thus expanding the number of stories to 14. In 1907, he wrote "The Dead" which was a conclusion to the collection.

In a letter to Grant Richards written in May 1906, Joyce clearly stated his intention in writing the stories:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard.

(Quoted in Bulson: 2006, p. 46).

In short, in *Dubliners*, Joyce tries to depict as accurately as possible the atmosphere that he felt made life in the city so difficult for its inhabitants. The oppressive effects of religious, political, cultural, and economic forces on the lives of lower-middle class Dubliners provided Joyce the raw material for a piercingly objective, psychological realistic picture of Dubliners as an afflicted people (Fagnoli and Gillespie, 2006).

b. *Exiles* (1918)

This is Joyce's only play. It was written during 1914 and 1915. It sums up Joyce's sense of the precarious position of any artist who tries to practice his craft in Ireland. The play clearly highlights themes crucial throughout Joyce's creative process: exile, friendship, love, freedom, betrayal, and doubt. As the title indicates, the theme of exile operates both literally and

figuratively throughout the play. On the literal level, one sees the slipperiness of the term. Richard's (one of the central characters in Joyce's play) self-imposed banishment of nine years is also temporary, ending with his return to Ireland. On the other hand, at the figurative level, the exile recurs through the estrangements between the main characters. It is spiritual separation that alienates one from the other. Through this play, Joyce makes readers aware of the way that estrangement can produce the same effect as literal exile. Paradoxically, it results not from the failure of a country to sustain its people but from the failure of unrestrained freedom to sustain friendship and love. Joyce recognizes that just as unlimited freedom can nourish, it can burden the soul and paralyze the mind. (ibid)

c. *Ulysses* (1922)

Ulysses is Joyce's mock-heroic, epic novel. It celebrates the events of one day (June 16, 1904) in the lives of three Dubliners, the novel's main characters: Leopold Bloom, his wife, Molly Bloom, and Stephen Dedalus. This June day is known to Joyceans everywhere as BLOOMSDAY. Published on Joyce's 40th birthday (February 2, 1922), many critics consider it as a landmark in 20th century literature and a watershed in the history of the novel, and, next to *Finnegans Wake*, it stands as Joyce's most sustained and innovative creative effort.

Epic in scope, encyclopedic in detail, and eclectic in narrative style, is famous for overwhelming, offending, sidetracking, and disheartening its readers. More than any other novel, *Ulysses* asks to be reread and requires guides, compendia, maps, and a great deal of patience. As demanding as this reading process may be, Joyce believed that it was well worth it. He once said that the difficulties in reading it are so insurmountable. Certainly any intelligent reader can read and understand it, if he returns to the text again and again. He is setting out on an adventure with words (Bulson, 2006).

d. *Finnegans Wake* (1939)

Finnegans Wake is Joyce's last and most innovative prose work written in a revolutionary narrative style. *The Wake*'s central characters are Humphrey Chimpden Earwicker and his family: Anna Livia Plurabelle; Shem and Shaun, their twin sons; and Issy, their daughter. Throughout *Finnegans Wake*, these figures appear in many guises and undergo numerous transmutations that range from the mythological to the geographical. The *Wake*'s nonlinear and often humorous universe includes, among other things, historical, political, cultural philosophical, theological, mythical, geographical, literary, and linguistic themes and references. The challenge for readers remains how to form a unified impression of these elements.

Commenting on the title, Joyce intended a pun on the name of the Irish ballad "Finnegans Wake," which humorously recounts the fall and resurrection of Tim Finegan, a hod carrier born with the love of the liquor. In the ballad, Tim falls from a ladder and is thought to be dead. The mourners at his wake become rowdy and spill whiskey on his face, causing Tim to rise and join in the fun. (Whiskey comes from the Gaelic word *usquebaugh*, meaning "water of life," an image foreshadowing Anna Livia's role in the book.) Without the apostrophe in the title, Joyce presents Tim as the comic prototype of all who fall and rise again: *Finnegans Wake*. The possessive case, however, is also suggested even without the apostrophe. Thus, the word wake in the book's title is, at once, a noun and a verb, signifying both the period of mourning and the moment of rising/resurrection. *Finnegans Wake* as a title, then, implies the plurality of identity and the polarity of opposites. The title also anticipates the structural and thematic design of a work distinguished by its multiple voices, multiple identities of characters, place, and events. The title is also evocative of another Irish hero, FINN MACCOOL, the legendary warrior and giant who lies sleeping beneath the city of Dublin (Fargnoli and Gillespie, 2006).

The great irony of Joyce's literary achievement is that the man who forsook Ireland with the conscious determination to work in exile never wrote anything that did not focus lovingly as well as critically on Dublin and its inhabitants.

e. Critical writings of James Joyce

The Critical Writing of James Joyce, published in 1959, is a collection of 57 pieces written by Joyce over a 40 year period, from about 1896 to 1937. It contains essays, book reviews, lectures, newspaper articles, broad sides in verse, letters to editors, and program notes. Here are some examples:

"Home Rule Comet, The":

In this article, Joyce uses the image of a comet as a metaphor for the introduction of an Irish Home Rule measure in the British parliament; it periodically appears on the political horizon, and then passes out of sight. Joyce's disapproval of Ireland's failure to achieve autonomy is directed as much toward the Irish as toward the English. At one point in the penultimate paragraph, Joyce accuses Ireland of betraying itself, a theme prevalent throughout his work:

She has abandoned her own language almost entirely and accepted the language of the conqueror without being able to assimilate the culture or adapt herself to the mentality of which this language is the vehicle. She has betrayed her heroes, always in the hour of need and always without gaining recompense. She has hounded her spiritual creators into exile only to boast about them.

This view appears in chapter 5 of *A Portrait of the Artist as a Young Man* (1916) when Stephen Dedalus explains bitterly to his friend Davin why he will not become involved in the Irish nationalist movement. (ibid)

Ibsen's New Drama

It is about the last of Henrik IBSEN's plays, *When We Dead Awaken*. It appeared in the April 1, 1900. The article, in fact, came to Ibsen's attention, and through his English translator, William ARCHER, he expressed his gratitude to Joyce. Publishing a work in such a prestigious English literary journal gained Joyce great renown at university college, Dublin, but more important, it served as a validation of his confidence in his own genius. (Ibid)

Shade of Parnell, The

In this essay, Joyce addresses the passage of the third Home Rule Bill by the British House of Commons on May 9, 1912, which at the same time seemed, in Joyce's words, to have "resolved the Irish question." Joyce reflects on Irish and English political efforts over the past century to settle upon a mutually satisfactory solution to the question of the status of Ireland, and contrasts the current machinations of various political figures and parties with the efforts of Charles Stewart Parnell to secure home rule for his country a generation earlier. He offers as well a summary of the life and career of Parnell. (ibid)

2.2.3 James Joyce and Ireland

Joyce's relation with his nation, as reflected in *A Portrait* and all successive literary works was full of ambiguities. Joyce shows harsh criticism towards the Irish Catholic Church, nationalism, and social conventions portraying them as the true detriments to the progress of Ireland. James Joyce believes that Ireland and the entire culture of Ireland acted as a hindrance to his artistic mission. However, the entire culture of Ireland was always at the core of his writing. He fled Ireland to free himself, but, in fact, to be confined by its culture, history, and the future he dreamt of. Already in 1906, two years after his exile began; he missed his homeland and said that "he had never felt at ease in any other city but Dublin, except Paris." (Quoted in Eder: 1984, p.90) What can be said about Joyce's relation to his nation is that it reflects opposition, a love-hate attitude, i.e. it is dialectical.

2.2.4 The corpus

James Joyce's first novel "*A Portrait of the Artist as a Young Man*" is said to be mainly the autobiography of Joyce himself in which he traces the growth and development of Stephen Dedalus from infancy to adulthood. It is, in fact, a psychological novel in which Joyce uses it in the same way as Cuddon (1999: 709) to "describe that kind of fiction which is for the most part

concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action.”

2.2.4.1 *A Portrait as Bildungsroman Novel*

A Portrait of the Artist as a Young Man belongs to the genre of the *Bildungsroman*, or the novel of education and *Kunsteroman*, or the novel of artistic development, which typically involves a young man or woman in search of life experience and success (Bulson, 2006). It describes the processes by which maturity is achieved through the various ups and downs of life (Cuddon, 1999). The birth of the *Bildungsroman* genre is generally marked at the release of Johann Wolfgang von Goethe’s second novel titled *Wilhelm Meister’s Apprenticeship* in the year 1795. Goethe portrays the protagonist, Wilhelm, as a young male who comes across two paths of either continuing his family’s business or directing himself to the career of being a theatre actor. On his journey, Wilhelm encounters several companions along the way who educate him about the aspects of life, transitioning into adulthood and as a human being. Goethe was considered as shocking and amoral at that time. Goethe’s insisted on the primacy of life over social conventions. This was a welcome breath to young writers particularly Joyce who tried in each time to identify himself strongly with rebels.

In short, the notion of the *Bildungsroman* refers to a novel of education where the author treats the life of a man (or woman) through the important years of his spiritual development, usually from boyhood through adolescence. He is shown as being informed and changed by interaction with his milieu, and with the world. Experience as opposed to formal education, is considered central to development. The young man must encounter life, and be formed in that encounter. The *Bildungsroman* is inevitably open-ended: it prepares the hero for maturity and life but does not go on to depict that life; in place of experiencing his destiny the hero is made ready to confront it. The hero of the *Bildungsroman* also has his characteristics traits. He is normally good- hearted, naïve, and innocent. Often he is completely separated from society by birth or fortune, and the story of his development is the story of his preparation to enter into society. The *Bildungsroman* thus has as an important concomitant interest in the relationship of the individual to society, the values and norms of that society, and the ease or difficulty with which a good man can enter into it (Benstock, 1975).

In addition to education, critics agreed that *A Portrait* is a novel of artistic development. Thus, it is said to belong to the *Kunsterroman* genre, as well. Unlike *Bildungsroman*, the protagonist of the *Kunsterroman* forcefully rejects life that society has to offer. Joyce’s innovations in autobiographical writing were original. He fused the novel form with auto

biographical content to set the seal for a long Irish *Bildungsroman* tradition that disrupts the use of many of the well-established elements of autobiographical theory.

2.2.4.2 *A Portrait of the Artist as a young Man's Epigraph*

A Portrait of the Artist as a Young Man stands as Joyce's only published work preceded by an epigraph: "*ET ignotas animus dimittit in arts.*" The passage comes from Ovid's "*he turned his mind to unknown arts.*" It records the response of Daedalus, the fabulous artificer, when told by king Minos of Crete that he and his son would not be allowed to leave the island. In order to escape with his son Icarus, Daedalus fashions wings made of wax and feathers that allowed him and his son to soar away but that also led his son's death when the young man flew too close to the sun and the wax melted. This epigraph traces wonderfully the narrative movement of each chapter, which ends on a high note only to be brought low by the depressing image or scene that introduces the next chapter. Even more to the point for readers, the epigraph stands as an open invitation to interpretive freedom.

The epigraph also serves as a good reminder of the provisionality of the novel's title. This is "*A*" *portrait*, with the indefinite article providing a sense of the openness and subjectivity of the narrative. Further, a portrait by its very nature reflects as much of the perceived as it does of the subject. Thus, even before one begins to read, Joyce has offered ample warning that those who approach the text seeking definitive meaning or a prescriptive reading will only succeed in creating a great deal of frustration for themselves. (Fagnoli and Gillespie, 2006)

2.2.4.3 **Synopsis of the Story**

A Portrait of the Artist as a Young Man tells the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a very young boy in Ireland, Dedalus witnesses the adults in his life clash over politics and religion, two subjects forever intertwined in the life of that country. Shortly after the novel begins, he is sent away to Clongowes College, a boarding school run by the Christian Brothers religious order. Here Stephen experiences both camaraderie and brutality, creating internal contradictions that will color his entire life. Stephen feels both drawn to and separate from his family, his church, his school, and his country, and he will spend the majority of the novel trying to resolve these contradictions and discern his purpose in life.

As a teenager, Stephen seriously considers the priesthood. He is deeply affected by the teachings of the priests who surround him during his schooling. He alternates between extreme self-loathing for his weakness and a desire to live what he sees as the Spartan life of a priest. As

he grows older, he begins to understand that what he is drawn to is not religious, but the intellectual life. He ends the novel having broken free of the constraints of his country and his religious, and determined to understand his place in the world. Like his namesake, the mythical Daedalus, Stephen hopes to build himself wings on which he can fly above all obstacles and achieve a life as an artist.

2.2.4.4 Characterization

The novel at hand represents a repertoire of figures due to whom this piece of work comes to life. As a diverse between dynamic, static, round, or static the following set of personages stand essential in the development of the story:

-*Simon Dedalus*, the improvident and alcoholic father of Stephen Dedalus. *A Portrait of the Artist as a Young Man* begins with direct reference to Mr. Dedalus's storytelling and singing. As the novel develops and his financial circumstances worsen, he recedes into the background, relinquishing his role as head of the family and becoming merely a disruptive influence in the lives of his wife and children. In the final chapter, when asked about his father by Cranly, Stephen sums up the life of Simon Dedalus with a series of labels: "A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a tax gatherer, a bankrupt and at present a praiser of his own past." (*A Portrait*, 205)

-*Mary Dedalus*, Stephen's mother, a modest and retiring woman who struggles to keep the family afloat when they begin to struggle financially. She is a devout Catholic. She disapproves of Stephen's studies at the University, and does her best to convince Stephen to be a good Catholic despite his artistic ambitions.

-*Dante (Mrs. Riordan)*, the extremely fervent and piously Catholic governess of the Dedalus children. Dante, whose real name is Mrs. Riordan, becomes involved in a long and unpleasant argument with Mr. Casey over the fate of Parnell during Christmas dinner.

-*Uncle Charles*, Stephen's lively great uncle. Charles lives with Stephen's family. During the summer, the young Stephen enjoys taking long walks with his uncle and listening to Charles and Simon discuss the history of both Ireland and the Dedalus family.

-*Mr. John Casey*, he appears in the pivotal Christmas dinner scene in chapter 1. There, he and Simon Dedalus argue with Mrs. Riordan (Dante) over the proper role of the Catholic Church in Irish politics, and, in particular, he condemns the church's repudiation of Charles Stewart Parnell

-*Emma Clery*, Stephen's "beloved," the young girl to whom he is intensely attracted over the course of many years. Stephen does not know Emma particularly well, and is generally too

embarrassed or afraid to talk to her, but feels a powerful response stirring within him whenever he sees her. Stephen's first poem, "To E— C—," is written to Emma. She is a shadowy figure throughout the novel, and we know almost nothing about her even at the novel's end. For Stephen, Emma symbolizes one end of a spectrum of femininity. Stephen seems able to perceive only the extremes of this spectrum: for him, women are pure, distant, and unapproachable, like Emma, or impure, sexual, and common, like the prostitutes he visits during his time at Belvedere.

-*Eileen Vance*, a young girl who lives near Stephen when he is a young boy. When Stephen tells Dante that he wants to marry Eileen, Dante is enraged because Eileen is a Protestant.

-*Father Arnall*, a Jesuit teacher at Clongowes Wood School. While Stephen Dedalus is attending Belvedere College, during a religious retreat, Father Arnall preaches an eloquent sermon on the sin of Lucifer and his fall. The sermon moves Stephen so deeply that he experiences a religious crisis, renounces all pleasures of the flesh, and for a time contemplates becoming a priest.

-*Father Dolan*, the prefect of studies at Clongowes Wood School. A strict disciplinarian, he punishes Stephen Dedalus unjustly after the boy has broken his glasses and is unable to study. The beating he administers causes Stephen's first feeling of rebellion against priests.

-*Davin*, he is a character who appears in chapter 5 of *A Portrait of the Artist as a Young Man*. Davin is one of Stephen's Dedalus's classmates at university college, Dublin. He is a nationalist who comes from rural Ireland, a devout Catholic, and a sexually chaste young man. In this respect, Davin stands as Stephen's polar opposite. The contrast allows Davin to serve as a foil for Stephen's attitudes, giving the reader a clear sense of the changes that have occurred in Stephen as he matures physically, emotionally, and psychologically over the course of the novel and as his literary aspirations develop.

-*Cranle*, Stephen's best friend at the university. Cranly represents a secular confessor for Stephen. Eventually, Cranly begins to encourage Stephen to conform to the wishes of his family and to try harder to fit in with his peers—advice that Stephen fiercely resents.

Lynch, an intelligent but irreverent student at University College. During a walk in the rain, Stephen Dedalus tries to explain to Lynch his own views on art. Stephen's explanation of lyrical, epical, and dramatic literary forms helps to illuminate Joyce's own career as a writer

-*Dedalus, Stephen*, he is the central character of *A Portrait of the Artist as a Young Man* and a major character in *Ulysses*. Both his surname and given names have a symbolic significance. Stephen was the name of the first Christian martyr, stoned to death for his religious convictions.

Dedalus (or Daedalus as the name appears in Stephen Hero) was the mythical” fabulous artificer” who made feathered wings of wax with which he and his son Icarus escaped imprisonment on the island of Crete.(Icarus, however, flew too close to the sun;the wax melted, and he plunged into the Lonian Sea and drowned). Like the first Christian martyr with whom he shares a given name, Stephen, breaks from tradition and faces persecution by his peers. Like Dedalus, he must use artifice and cunning to escape his own imprisonment-by the institutions of family, the church and Irish nationalism. Stephen writes in his diary:” Old father, old artificer, stand me now and ever in good stead” (*A Portrait*: 216).

Although he does not narrate the novel, Stephen’s point of view shapes the perspective of the work. As the central consciousness of *A Portrait of the Artist as a Young Man*, his actions and attitudes set the pace and frame the development of the discourse. The book traces Stephen’s intellectual, artistic, and moral development from his earliest recollections as “Baby Tuckoo” through the various stages of his education at CLONGOWES WOOD COLLEGE,BELVEDERE COLLEGE, and UNIVERSITY,DUBLIN, to his decision to leave Ireland for the continent. The novel also follows the decline of the Dedalus family from upper-middle class respectability to abject poverty, noting the progressive alienation of Stephen from his family as an almost inevitable consequence.

These deteriorating economic conditions develop rapidly in the second chapter, punctuated by the family’s move into Dublin and Simon Dedalus’s disastrous trip to Cork, accompanied by Stephen, to sell off the last of the family property. Given these events, it is no surprise that Stephen’s distancing from his family occurs in a direct and linear fashion. However, his relations with the church are characterized by a much greater degree of uncertainty and vacillation. After a period of unrestrained sexual indulgence while at Belvedere, Stephen returns to the church, terrified by the images conjured up during the sermons at the retreat recounted in chapter 3. As a consequence, Stephen embarks upon a rigorous penitential regimen. However, he finds that the prescribed spiritual exercises do not give him the satisfaction he has hoped for. By the end of chapter 4, an erotically charged aesthetic vision of the young woman wading is surfaced. Here, as the Birdgirl on Dollymount Strand, Stephen gives himself over to art.

In the final chapter, a number of Stephen’s college classmates attempt in different ways to integrate him into the life routine in Dublin life and bring him under the sway of dominant Irish social, cultural, religious, and political institutions. Davin seeks to enlist him in the nationalist cause. Vincent Lynch proposes small scale debauchery as a means of sustaining himself in the suffocating atmosphere of Dublin middle class life. Cranly, with perhaps the most seductive temptation, suggests that Stephen adopt the hypocrisy of superficial accommodation as a way of

liberating himself from the censure of his fellow citizens. Stephen rejects all of these alternatives and remains devoted to his artistic vocation.

As the novel closes, he is about to leave Dublin to live in Paris, to attempt “to fly by those nets” of nationality, language, and religion and, as he writes in his diary, “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.” (*A Portrait*, p. 216)

2.2.4.5 Themes of the Story

A Portrait of the Artist as a Young Man, one of the most celebrated novels of the 20th century, is the story of Stephen Dedalus. It deals with issues of alienation, religion, and memory.

a) Alienation

Stephen Dedalus may well be one of the most alienated characters in modern literature. From the early part of his life, he thinks of himself as being different from all the others surrounding him- which is his family and the other boys at school. He wants to be left alone; yet, being left alone is not a happy state for him. To better illustrate this, Isolation does not offer him solace. He feels inexplicably and torturously different, and alienated from all around him. As a matter of the fact, Stephen’s account of his alienation starts at school; the other boys often seem to be in a joke he has missed. His school friend Athy points out that his family name, which is Latin, is “queer” and sets him apart, as does his first name, derived from St. Stephen, the first martyr of the church. Stephen martyrs himself throughout the novel, but always for the sake of being different, being unlike the rest of the crowd, as though he is willing to suffer as long as it will bring him distinction. When he falls ill at Clongowes, he thinks of himself as Charles Stewart Parnell, the “uncrowned King of Ireland”, who was ultimately alienated from his beloved Irish people when the Catholic Church condemned his relationship with Kitty O’Shea. Parnell’s fate is memorably argued about by Stephen’s family in the Christmas dinner scene near the beginning of the novel.

As Stephen grows older, he slowly comes to recognize, if not understand, his alienation. He thinks, even while he is still a child himself,” the noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that” he was different from others”(A portrait, p: 52). So different in fact, that he sees himself, on more than one occasion, as less than human. He feels as if he is turning into a beast, with his soul “fattening and congealing into gross grease.” Later, struck by nightmares and paralyzing guilt, he feels as if he might be an “inhuman thing” moved by “bestial” desires. It is the indoctrination by Catholicism that leads Stephen to such depths of despair, but even after he has moved beyond his fears of eternal domination, he remains alienated from others. He realizes, at the moment one of

the priests at his college suggests to him that he consider the priesthood, that, although this is an invitation he has long awaited, he could never be part of such a community.

Stephen's status as an alien only strengthens as he grows to adulthood. Even as he makes friends as a young man, he continues to feel he is set apart from them. He connects this alienation to his Irishness on several occasions. He realizes how foreign to the English tongue, when Stephen refers to a funnel as a tundish and the dean of college exclaims that he has never heard such word. Stephen thinks, "The language in which we are speaking is his before it is mine...I cannot speak or write these words without unrest of spirit" (*A Portrait*, p. 160). However, unlike many of his fellow Irishmen, Stephen does not allow this alienation from the English to unite him in solidarity with his country people. On the contrary, it only makes him feel further alienated. When his friend Davin is trying to convince him to join with the nationalists cause, he fights that connection, saying "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those net" (*A Portrait*, p. 172). Stephen, like Joyce himself, sees the connection between himself and his country, but refuses it in favor of the all-consuming need to think things through for himself.

b) **Memory**

Much of *A Portrait of the Artist as a Young Man* uses a narrative style known as stream-of-consciousness. In this style, the narrative reads as though the reader were hearing the main character's thoughts as they occur. Not all of the text is written in this unique style, but even when the narrator is writing in the third person that is, using a narrator who is not a character in the text, but who is privy to the action, the reader still feels as though main character Stephen Dedalus's name is an open book lay before him. With such a narrative, memory, with its inaccuracies, eccentricities, and emotional power, emerges as an important theme.

The text begins with Stephen's first memory. He says, "Once upon a time and a very good time it was there was a moocow that was coming down along the road met a nicens little boy named baby tuckoo" (*A Portrait*, p. 1). Stephen's father had told him that story, and clearly the comfort and safety Stephen associates with his infancy resonates as he begins the first part of this story, in which he will leave that safety and encounter the world of boarding school.

Much of the first part of the text takes place at Clongowes Wood College, a boarding school run by Jesuit priests. Stephen's recollections are brought forth in a way that is often difficult to understand. Seemingly unrelated thoughts run into one another, dialogue (always without quotation marks) abruptly abuts passages of description, and references to people and places in Stephen's past are made with no explanation or identification. However, while this

technique can be difficult to follow and provides for a challenging text, it is far more evocative of childhood and the past than would be a more traditional narrative. For instance, when Stephen gets ill from having been pushed into a ditch at school, he continues to remember one particular detail: that another student once saw a rat jump into that same ditch. Stephen repeats the detail of the rat twice, even though he did not see it himself. He also reminds himself later, as he is starting to feel ill and the prefect checks his head for a fever. Stephen returns again and again to the rat that he never even saw because, when he fell into the ditch, that thought, the thought of the big, slimy rat swimming in the same water as him, was the first thought that entered his head, and it would stick with him for days after. Although instances like this in the text might be difficult to understand because they run counter to how narrative usually works, they actually enhance the reader's understanding of Stephen's memories, because that is how memory usually works.

It is this complex system, the way in which memory works, that Joyce explores so deeply in the novel. Images from Stephen's past come to him throughout his life, in times of crisis, in times of reflection, and the narrative gives one the sense that these images are ever changing. Frequently, Stephen reminds himself who he is, saying, for instance: "I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland" (*A Portrait*, p.76). As he grows old, the memories of his childhood grow less vivid and less recognizable. He thinks of himself as a child," a little boy in a grey belted suit," and is unsure what relationship he bears to that little figure.

This confusion forces Stephen into the present, and as the narrative progresses, he lives less and less in his memories and more in his actions and thoughts as they are happening. He continues to attend school, and his studies become increasingly sophisticated. He spends most of his time with his friends or alone, as he gradually pulls away from his family and the attendant memories they might evoke. As the novel ends, Stephen has moved beyond living in the present and is now concentrating on the future. However, the narrative gives us the sense that this is artificial- that one cannot leave the past behind entirely. In the last few pages, Stephen's diary entries as he prepares to leave home are littered with images from the past, some arguably trivial. Such as, "I go now to encounter for the millionth time the reality of experience" (*A Portrait*, p. 216). It is clear that he will be unable to do that without recognizing his past.

c) Religion

Much of *A Portrait of the Artist as a Young Man* deals with Stephen Dedalus's struggle to understand Catholicism. For Stephen, every facet of his life is permeated by religion. As a young boy, Stephen is taught, similar to his classmates, that he is a "lazy, idle little loafer" like all boys. He is beaten by Father Dolan, the prefect of studies at Clongowes, for breaking his glasses. Father Dolan claims that Stephen must have broken them on purpose to avoid work. Stephen knows that this punishment is "unfair and cruel," but because Father Dolan is a priest, he feels conflicted. This scene, early in the text, sets up the conflicting role priests will have in Stephen's life. He fears them, and instinctively knows that many of the teaching to which he is subjected in his life run counter to what he knows about himself; however, at the same time, he admires the commitment and the sacrifice of the priesthood, and even considers that this role in life might be his someday.

Joyce makes clear that Stephen's admiration of sacrifice is misplaced, and perhaps driven by his own self-loathing. This self-loathing is not necessarily caused by the Catholicism that surrounds him, but it certainly is exacerbated by it. Joyce implies in the text that it is the dual condition of being Irish and being Catholic that keeps Stephen from breaking free. When he is very young, he is present as the adults in his family argue about Ireland, politics, and religion. Charles Stewart Parnell, the most important political leader in Ireland, has married a divorced woman, Kitty O'Shea- and indeed been the cause of her divorce- and the priests and bishops of Ireland have declared that the Catholic faithful must disavow allegiance to him. Stephen's father and family friend Mr. Casey believe that the priests should stay out of politics, but Mrs. Riordan, whom Stephen calls Dante, believe the opposite. It matters not, to her, what the best course is politically; it matters only what the priests say. The man at the table do not agree with her, but they too are conflicted, as they continue to call themselves Catholics despite being unable to follow the priests. The Irish, it seems, are governed by two masters- the English and the Roman Catholic Church- and in this case, at least, the two are in collusion to keep the people oppressed.

This position of inferiority confuses Stephen, for he rightly believes himself to be of extraordinary disposition (thus, the "artist" in the title). At a religious retreat, he begins to sink to what is perhaps his most confused state. The speaker tells the boys they should be in fear for their immortal souls and gives an extended and quite graphic description of hell. He speaks to them of the "boundless, shore-less, bottomless" torments: the darkness, the foul, unbreathable stench, the fire, and ultimately, the demon tormentors themselves. Stephen leaves the retreat devastated, incredulous, yet convinced that he could be one of the sinning, damned creatures bound for this hell (Jennifer, 2011).

2.2.4.6 Point of View

The Point of view is the voice that tells the story. The narrator may either be first person narrator or third person narrator. His occurrence in the story line may be omniscient (all knowing), limited omniscient or objective. Most of James Joyce's novel *A Portrait of the Artist as a Young Man* (1916) is narrated in the third person narrator. Joyce states what Stephen does, naturally and objectively, allowing the actions to speak for themselves.

The novel departs radically from conventional modes of representation right from the start. It opens in the third person with unmediated fairytale which the father tells young Stephen; develops abruptly through a rendering of the linguistic abilities and concerns of early childhood, and ends in the first person with the diary entries of the young artist.

The narrator was reliable throughout the novel according to what he has brought as events, memories and conflicts. Sometimes no distinction is marked between the voices of both narrator and the author. In other cases, we notice that the author chooses simple syntax for his young character (the narrator) as if he wants to be remote from events. Instead of writing in a more eloquent and complex language, Joyce chooses simple syntax implying, in so doing, the intrusion of the narrator's voice. Accordingly, when the author's voice is absent, the reader can feel the objectivity of the writer.

2.2.4.7 Language Techniques

In *A Portrait of the Artist as a Young Man*, Joyce employs various language techniques to show different styles that create the feeling of different voices. Four major registers can be distinguished: A child language, 19th century lyricism, the language of the Catholic school and the more complicated style of the last chapter. For instance, the prevalent technique suggesting a child-like usage is manifested through repetition, childish expressions and the onomatopoeic quality of his first words:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road... (*A Portrait*, p. 1)

They had a different father and mother .They were Eileen's father and mother
(*A Portrait*, p. 1)

...and their keys make a quick music click: click: click, click. (*A Portrait*, p.12)

Hurroo! (*A Portrait*, p. 46)

The overuse of adjectives, elevated metaphors and frequent occurrence of standard poetic tropes are instances of 19th century lyricism. The language of the church is reflected in sermon-like repetition, archaic words, biblical expressions and heavy diction.

2.2.4.8 Critical Review of James Joyce's *A Portrait of the Artist as a Young Man*

A Portrait of the Artist as a Young Man (1916) acquires many appreciation and criticism of writers, critics, and journalists. H.Wells said:

- ...*A portrait of the Artist as a Young Man* is a book to buy and read and lock up, but it is not a book to miss. Its claim to be literature is as good as the claim of the book of Gulliver's Travels...It is no good trying to minimize a characteristic that seems to be deliberately obtruded. Like Swift and another living Irish writer, Mr. Joyce has a cloacal obsession. He would bring back into the general picture of life aspects which modern drainage and modern decorum have taken out of ordinary intercourse and conversation. Coarse, unfamiliar words are scattered about the book unpleasantly, and it may seem to many, needlessly. If the reader is squeamish upon these matters, then there is nothing for it but to shun this book, but if he will pick his way, as one has to do at times on the outskirts of some picturesque Italian village with a view and a church and all sorts of things of that sort to tempt one, then it is quite worthwhile. And even upon this unsavory aspect of Swift and himself, Mr. Joyce is suddenly illuminating. He tells at several points how his hero...The value of Mr. Joyce's book has little to do with its incidental insanity condition. Like some of the best novels in the world it is the story of an education; it is by far the most living and convincing picture that exists of an Irish Catholic upbringing. It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin. The technique is startling, but on the whole it succeeds. Like so many Irish writers from Sterne to Shaw Mr. Joyce is a bold experimentalist with paragraph and punctuation. He breaks away from scene to scene without a hint of the change of time and place; at the end he passes suddenly from the third person to the first; he uses no inverted commas to mark off his speeches. The first trick I found sometimes tiresome here and here, but then my own disposition, perhaps acquired at the blackboard, is to mark off and underline rather fussily, and I do not know whether I was so much put off the thing myself as anxious, which after all is not my business, about its effect on those others; the second trick, I will admit, seems entirely justified in this particular instance by its

success; the third reduces Mr. Joyce to a free use of dashes. One conversation in this book is a superb success, the one in which Mr. Dedalus carves the Christmas turkey; I write with all due deliberation that Stern himself could not have done it better; but most of the talk flickers blindingly with these dashes, one has the same wincing feeling of being flicked at that one used to have in the early cinema shows. I think Mr. Joyce has failed to discredit the inverted comma.

(Quoted in Fagnoli and Gillespie: 2006, p. 149-150).

➤ A. Clutton Brock pointed out that:

If we begin by some complaining of the title of this book, it is only because it may turn some people away from it. Others may be put off by occasional improprieties—there is one on the very first page; and it is useless to say that people ought not to be put off by such things. They are; and we should like the book to have as many readers as possible. It is not about the artist as a young man, but about a child, a boy, a youth. As one reads, one remembers oneself in it, at least one reader does; yet, like all good fiction, and it is as particular as it is universal... Stephen Dedalus has not enough egotism to have any values, and when the book ends suddenly he is setting out to find some. But for all that he is not futile, because of the drifting passion and the flushing and fading beauty of his mind. Mr. Joyce gives us that, and therefore gives us something that is worth having. It is wild youth, as wild as Hamlet's, and full of wild music (ibid, 150).

➤ Francis Hackett considered *A Portrait of the Artist as a Young Man* as:

A novel which is sensitive, critical young man is completely expressed as he is can scarcely be expected to be pleasant. “*A Portrait of the Artist as a Young Man*” is not entirely pleasant. But it has such beauty, such love of beauty, such intensity of feeling, such pathos, such candor; it goes beyond anything in English that reveals the inevitable malaise of serious youth. Mr. Joyce has a peculiar narrative method and he would have made things clear if he had adopted H.G. Wells's scheme of giving a paragraphed section to each episode. As the book is now arranged, it requires some imagination on the part of the reader. The Catholic retreat also demands attentiveness, it is reported with such acrimonious zeal (ibid, 152).

Conclusion

Chapter two tried to shed light on James Joyce's literary works, such as *Dubliners*, *Finnegans Wake*, *Ulysses* and *Exiles*. Besides, it gave an overview about the novel of *A Portrait of the Artist as a Young Man* (1916). The chapter also focused on the notion Bildungsroman as a literary genre. It attempts to highlight the themes tackled by James Joyce in the novel.

Practical Part

Chapter Three

Corpus Analysis

Introduction.....	50
3.1Psychoanalytic Analysis... ..	50
3.1.1Stephen Dedalus and Lacanian Psychotic.....	50
3.1.1.1 The Imaginary Order as a Stream of Consciousness.....	50
3.1.1.2 The Mirror Stage and the Illusion of the Looking Glass.....	52
3.1.1.3 The Symbolic Order.....	52
3.1.1.4 The Oedipus complex Surfaced.....	56
3.1.1.5 The Real Order.....	57
3.2 Stephen's Self-Recognition.....	59
3.3 Stephen Dedalus Epiphanies.....	62
3.4 The Concluding diary Entries.....	64
3.6James Joyce/Stephen prevailing Constraints in Ireland.....	65
3.5.1Joyce/ Stephen Environmental Repressiveness.....	66
3.5.2Joyce/Stephen and Catholicism: Religious constraints.....	67
3.5.3Joyce/Stephen's family and Irish Nationalism.....	68
Conclusion.....	69
General Conclusion	71
Bibliography	73
Résumé	75
الملخص	75

Introduction:

This chapter is the practical part which describes Stephen Dedalus's journey from alienation to self-recognition. Since this dissertation aims at emancipating James Joyce's Stephen Dedalus journey to self-discovery as an artist, one concludes that this *Bldungsroman* novel depicts Lacanian common essence of human beings because of its exact mirroring and scrutinizing of physical and mental or psychological growth of the protagonist akin to the process suggested by Jacques Lacan. Thus, the focal element in the following study lies in interpreting as well as deciphering the notion of the journey of Stephen Dedalus employing Lacan's psychological theory emphasizing on Lacanian orders that are, the Imaginary, the Symbolic, and the Real respectively. Furthermore, the chapter is going to shed light on the main pillars that acted as hindrances towards Stephen Dedalus's self-realization as an artist.

3.1 Psychoanalytic Analysis

3.1.1 Stephen Dedalus and Lacanian psychotic

3.1.1.1 The Imaginary Order as a Stream of Consciousness

An appreciable counterpart could be outlined between one of the most celebrated techniques used in modern fiction, which is known as stream of consciousness along with the Lacanian imaginary order which is, in essence, a mind related and a consciousness based. Stream of consciousness technique, in this regard, helps display everything from Stephen's point of view as an infant with no signs of speech ability. The so called: Stream of consciousness, entitles Joyce to access the maze of the protagonist's mind in order to depict his childhood experience and later on depicting the influence of language acquisition on such experience. Here, the artistic use of stream of consciousness in this novel gives the reader a faithful access to the child-mind, young Stephen, to observe everything from an infant's perspective.

The reader travels along in the labyrinth of thoughts where everything in contradiction to the real world may be considered in one's mind. Better, Joyce shapes Stephen's thoughts and pins them down on the page. Yet, this sort of descriptive language comes significant in highlighting a way beyond the text. To say it in another way, Joyce uses this technique as to manage to register or mark the way the characters mind functions; outlining, in so doing, his emotional state, and predicting his choice of words, and the way he uses or orders them. Indeed, the written version of the mind is an essential element to refer to in terms of mechanics. It offers a further explanation of the person's mind in relation to other people around.

On equal footing, Stephen helps make better sense of how a boy's identity emerges in Lacan's re-reading. A sense of separation and loss expands Stephen's language at the end of each cycle of the linguistic flow. His mind moves back and forth between an attractive maternal

image and a threatening paternal one. There are sundering from both parents contributing in his growth when he sets off in a new direction to find another world after one of his worlds becomes threatened. At the very beginning of chapter one, James Joyce reveals Stephen's infancy in which the imaginary order and the mirror stage prevail.

At the outset of the novel, Joyce depicts the chief characteristics of the imaginary order such as preverbal, image bound, and mother domination. He renders the readers with preverbal quality of the imaginary order by showing sounds more than showing language. Because Stephen's mastery of the language as an infant is not yet signaled out, he can relate to the sounds only. Accordingly, the mother who plays the piano makes him cheerful and seems more amiable to him than the father who reads him storybooks. As far as the novel at hands is concerned, Joyce depicts the tangibility of nonverbal music for Stephen through these lines:

She played on the piano the sailor's hornpipe for him to dance. He danced:

Tralala lala

Tralala tralaladdy

Tralala lala

Tralala lala (*A Portrait*, p. 1)

The imaginary stage is mother dominated. The child rejoices the complete union with the mother. In *A Portrait*, one can easily detect how Stephen's mother, Mrs. Dedalus, supplies him with his necessary needs such as the unreserved love, care, attention, and food she bestowed upon him. For instance, whenever he wets the bed, "his mother put on oilsheet that had a queer smell" (*A Portrait*, p. 1). Stephen's mother is the one with whom he identifies. He believes that he is going to have a good smell akin to his mother: "His mother had a nicer smell than his father" (*A Portrait*, p. 1)

According to Julia Kristeva, the mother-child relationship is constructed through the major aspect of the non-verbal phase which preceeds speech. Moreover, she denotes that an infant's expression to his mother is designed poetically through his melodic sounds, rhythms as well as the echolalia as produced in a musical fashion to amuse the motherly affection as equal as to the way music amuses one's ear. What Kristeva believes is how the pre-linguistic musicality shapes the child's narcissistic nature as it allows him to feel free, loved and controlling.

"This song-like and baby talk aspect of language can to a larger extent be taken as a portemanteau words where in blending sounds and word parts from another level of meaning which is semiotic in essence since the semiotic is linked to the body and the drive which is located in the chora" (usually translated from the Greek as enclosed space." (Quoted in Homer: 2005, p.118)

3.1.1.2 The Mirror Stage and the Illusion of the Looking Glass

The mirror stage is by far one of Lacan's focal concepts as well as one of the best examples of how does a child identify with his figure like image or with someone or something that is to a great extent identical to his own identity or character. Lacan believes that the mirror stage describes the formation of the EGO via the process of identification" (Evans: 1996, p.85)

Here the idea of identification starts from the gestalt image the infant sees as a counterpart of himself. It creates, accordingly, a satisfactory feeling of completeness which illusive when the child evolves in character, and comes to meet the other. For example, the mirror stage is implicitly demonstrated in the opening pages of the novel when Stephen considers himself complete and self-supporting. This following scene includes his attempt to conceal himself beneath the table in presence of Dante: "He hid under the table" (*A Portrait*, p.1). In fact, Stephen struggles to assert his power and believes that he is able to do anything he desires, but it is a mere illusion, and in reality his mother takes charge of his needs. In consequence, she is the one who apologizes and speaks on his behalf, as if he didn't exist. She also protects Stephen from the punishment because of rejecting the social codes of courtesy. This is what Lacan calls illusion of control for the infant. His mother said: "O, Stephen will apologize" (*A Portrait*, p.1)

This idea of illusion of control is a result of how his mother's love, affection and protection evolves into the idea of the devouring mother where Stephen's respect and celebration by the perfected mother like image creates a disorder especially when the law of the father is excluded. The devouring mother stands as dangerous if this phase takes part as it threatens and impedes the child from entering the social order. Here, anxiety might happen as a paralyzed attempt to detach from the constraints of the mother representation of the mother image. The child transforms into a fragmented body where "a lack of such separation which induces anxiety" becomes unavoidable" (Evans: 1996, p. 10).

3.1.1.3 The Symbolic Order

The hallmark of infant's entrance to the symbolic order is his/her language acquisition and separation from the mother. For Stephen, this separation and the journey of self- awareness initiates when he is sent to a boarding school, a Jesuit School, in another city. In his way to make friends, and exteriorize knowledge, Stephen encounters other difficult patterns of language to communicate. Better, his relationship with his friends makes language uncertain to him (ibid, 116). Further, Quigley goes on considering that "the whole function of language is to have meaning, and it only fulfils this function in proportion as it approaches to the ideal language which we postulate" (ibid). Here, the "ideal language acts like a picture of reality, and, as such,

in the picture and the pictured there must be something identical as the logical form of language mirrors the logical picture of a reality” (ibid: 116-7).

As a detachment from the social world, Stephen cannot make sense of the linguistic patterns, and items used by his friends and become lost in the maze of meaning. At his first encounter with the external world, Stephen notices how different life is outside his house, and outside his mind. When the illogicality of language mirrors the illogicality of the world, Stephen becomes perplexed, and unable to master language. The set of linguistic items he grasped in mind does not cover the broader use of the metaphoric language (ibid: 117).

Similarly, detaching from the kind of language he used to be familiar with, Stephen faces another challenge that shakes his self-confidence, and self-control. When he departs from his mother for the first time in his life and this makes him enter the phallogentric society, he transforms from an ego and a master of his own desires to a subject to a greater law repressing him:

Nice mother! The first day in the hall of the castle when she had said goodbye she had put up her veil double to her nose and to kiss him: and her nose and eyes were red...and his father had given him two five shilling pieces for pocket money. And his father had told him if he wanted anything to write home to him and, whatever he did, never to peach a fellow. Then at the door of the castle the rector had shaken hands with his father and mother, his soutane fluttering in the breeze, and the car had driven off with his father and mother on it. (*A Portrait*, p. 3)

It seems that the mother is completely obviated. Within the social order, Stephen is judged by his mistakes, and his naiveté. The fragmentation from perfect body of the mother becomes noticeable in the way it creates a gap because” the relation of the subject to the other is entirely produced in a process of gap” (Evans: 1996, p. 72). What is rather interesting is the state of mind describing Stephen in this new recognition of the other. The absence of the mother in the maze of the symbolic leads Stephen not only to question his social norms but also to alienate from them. In fact, the idea of the fragmented body “refers not only to images of the physical body but also to any sense of fragmentation and disunity” (ibid: 67). Stephen Dedalus becomes the subject to the law of the father where the law of the father is the one who has authority over everything. Actually, the father is the one who represents social laws and prepares the child to be a member of the society; accordingly, Mr.Dedalus rather than Mrs. Dedalus tells him how to behave at school and supplies him with money:

And his father had given him two fiveshilling pieces for pocket money. And his father had told him if he wanted anything to write home to him, whatever he did, never to peach on a fellow. (*A Portrait*, p. 3)

Here, a symbolic order equals the formation of ego. Everything about Stephen in the imaginary order has been the content of his mind; he does not speak unless it is within his mind. When he attends school, for the first time, he obtains a voice outside his mind, where he becomes conscious of himself as a separate being from his mother. He learns that he is no longer unique in the imaginative atmosphere he created. He is rather subjugated to obey a symbolic order, and to know how to hide his needs, desires, mistakes, and austerity as they don't conduct him towards a healthy relationship with the other side of the world. The reason lies in the fact that he has acquired the knowledge of language which enables him to introduce himself and develop individuality. Consequently, in his geography class, he clearly draws the map of his identity:

Stephen Dedalus
Class of Element
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The University (*A Portrait*, p. 3)

One may perceive that he is no longer merely confined to his brain; he occupies a place in the larger universe that is replete with many different others. He finds his identity and even ponders on it as well as its relation with others. For the first time he is capable of thinking about deeper layers of life such as death, God, home, politics, and social-class. Inevitably, his ego forms and empowers him with a place in the society. Another prominent incident that leads the reader to the affirmation of Stephen's shaped ego is clear in his quarreling with Heron over their favorite poets. A battle between self and other that causes him to question his essence, his power within and his illusion of control.

The departure from his family household provides Stephen with the idea of the other; he meets new signifiers and enters a domain that is conducted with patriarchal rules. He learns to compare himself with other boys in the school. He asserts that "all boys seemed to him very strange. They had all fathers and mothers and different clothes and voices." (*A Portrait*, p. 6) He compares himself with his classmates. Such comparison provides him with the knowledge that he has a counterpart, and he has a rival in society. Indeed, the idea of the meeting new signifiers is better described in the way he starts making sense of how language may include different

denotations of one word and which do not relate to the same concept in mind. Therefore, social rules, and standards multiply in meaning, relations and usages. This multiplicity as well as diversity creates a dilemma for Stephen especially when he renders unable to know the reason behind this detachment between the signified and his signifier. What is more, cannot be simultaneously in union with his imaginary or ego and be a member or subject to society. Actually, he observes his differences through the classmates and observes the best social behavior through their mirrors. This can be represented in their conversation:

Tell us, Dedalus, do you kiss your mother before you go to bed?

Stephen answered:

I do

Wells turned to the other fellows and said:

O, I say, here's a fellow says he kisses his mother every night before he goes to bed.

The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes and said: "I do not" (*A Portrait*, 7)

It is through this conversation that Stephen has developed the ability to suppress his desire for the mother, because he is now under the influence of the patriarchal dominance. Thus, in order to be accepted by others, he has to be "caught in the whirl of scrimmage" and replace the desire of the mother by the Name of the father.

Entering the symbolic order demands that Stephen is to suffer lack and fragmentation which he must inevitably endure until the end of his life. That is why he constantly remembers the smell of his mother and feels sick in heart when he is at Clongowes Wood College. When he gets ill, he remembers his mother by addressing her saying: "Dear Mother, I am sick. I want to go home. Please come and take me home. I am in the infirmary" (*A Portrait*, p. 15).

Stephen being pushed into the puddle by Wells is the epitome of agitation he undergoes after the departure from his mother and entrance to the patriarchal realm. He feels cold, separated, and alienated.

One of the signs that show Stephen's successful entrance into the symbolic stage is delivered through a parallel image of colors. In the very beginning of the novel, when Stephen is in the realm of the imaginary order, he has the color images in his mind by mentioning the colors of Dante's brushes; however, the maroon and black velvet were only meaningless images for him. By language acquisition everything becomes meaningful. As an analogous image, when he enters the symbolic order there are two colors: red and white which are the symbol of the war and roses. This time, in his class he understands that these colors are not simply irrelevant. He

learns to associate them with people, power, winner and loser; he acquires the skill of relating colors and finding their significance. He also learns that the colors of Dante's brushes are politically meaningful.

As Stephen returns home for Christmas, he becomes more involved in symbolic order. He starts observing his family and guests as signifiers because he is no longer able to forge the image in his mind with the one existing in the real world. In other words, the idea of the family cannot be installed in his mind the moment he grew old, and separated himself from his own needs. He lives according to what he sees in a way to cope with social behavior and not according to what he believes, wishes for or desires. For example, Stephen looks with affection at Mr Casey's face and stared across the table over his joined hands.

As a matter of fact, the patriarchy's constant demand to be obedient and its betrayal to Stephen culminates in Stephen's rebellious thoughts, the starting point is Stephen's going to Father Conmee's room. First the prefect betrays him by unjust and later the father does by being drunk and irresponsible all the times. Simon Dedalus goes even further in his betrayal when he tells Stephen about how warmly he and Father Dolan spoke and laughed together at Stephen. This is why he later rejects Religion and Ireland which he assumes that are manipulated by patriarchy.

3.1.1.4 The Oedipus complex Surfaced

In chapter two, Stephen's desire of a substitute for the mother increases as well as other aspects of the symbolic order. Trying to gain access to the real jouissance, Stephen strives to gain love of female figures at first. His first attempt to satisfy the unconscious cry for the mother's love, as object petit, is a hypothetical love. By employing his imagination and through the use of the novel *Count Mount Cristo*, he creates the image of a beloved similar to Mercedes which plants more and more depression and isolation in him. He soon realizes that it is only an illusion and he needs a stronger form of Jouissance.

At the end of chapter two, Stephen is in sexual union with a prostitute. This act transfigures his real desire toward a mother like figure whom he can project (Evans: 1696, 154). To say it differently, Stephen allows his imaginary to control him. He is in need to re-identify himself through an act which is merely extracted from his ego. Besides, the idea of having illegal intercourse with a prostitute throws light upon the way Stephen disobeys the social order, the family conducts as well as the religious patterns to satisfy his concealed and repressed imagination and lust. The lack of the motherly affection requires Stephen to look for an alternative of a low ranked social category. In fact, this choice is twofold: first, the envy towards the father and the fury from the mother results the young man to select a mother like character

who is submissive similar to the way his mother is towards the father. Stephen, in this regard, is obliged to feel unified again especially when being in control of things. Second, Stephen's ego should not be judged or questioned. In the case of the prostitute, Stephen is free to express as well as externalize his suppressions towards a woman who shares along with him a similar destiny of being condemned by the social world. Here, he identifies with her as she identifies with him to break the rules and constraints impeding him. Therefore, the void nature of the prostitute allows him blocks the feeling of guilt due to her soulless character. The prostitute, in Stephen's eyes, reflects the animalistic quality of the human nature when totally freed from the cultural aspects regulating it.

3.1.1.5 The Real Order

One of Lacan's complicated concepts is the Real Order which for it is extremely abstract and abstruse. For Lacan, it is the most consuming part of his theory. To simplify its meaning, this order is what one is incapable of being; accordingly, the Real Order is the complete one; there is neither male nor female domination, but they are coexist at the same time. The real is rather explained as an order or phase which resists symbolization completely as it is "non-symbolized". "The real is that which is beyond the symbolic and the imaginary and acts as a limit to both. Above all the real is associated with the concept of trauma" (Homer: 2005, p.83).

The satisfactory feeling overwhelming Stephen does not long last. The threatening element exteriorizing to him is rooted in his fear from punishment. In other words, the emotions overlapping in his mind after intercourse sweep him back and forth between his imaginary and his symbolic. Here, Stephen becomes afraid of punishment; yet, happy because of his first experience to prove his ego. This is exactly what Lacan calls *jouissance* because of its amalgamation of pain and pleasure as:

The result of transgressing the pleasure principle is not more pleasure, but pain since there is only a certain amount of pleasure that the subject can bear. Beyond this limit, pleasure becomes pain, and this painful pleasure. Here *Jouissance* is suffering (Evans: 1996, p.93)

Stephen reacts to it as a pure joy; however, he does not know that the lack is abiding in him. These moments are when language fails and he experiences *Jouissance*: "his lips parted though they wouldn't speak" (*A Portrait*, p.83). The incompleteness of the previous *Jouissances* in the form of intercourse develops more and more desire for Stephen to repeat the action; therefore, he keeps visiting prostitutes. Despite the innumerability of the visits, Stephen does not achieve satisfaction and feels sinful and guilty. Consequently, he returns to religion to fill the void in him. The reason why he later turns to religion lies in the fact that he has never experienced true *Jouissance* during his intercourses. Stephen searches for moments of *Jouissance*

in the love of God and religion. He is soon disillusioned of religion and priesthood because jouissance is doomed to failure.

Later on, Stephen takes refuge to literature and language as a solace whenever he is troubled. For instance, he tries to write love poems to E.C. the girl, Emma, he falls in love. He also reads *Count Mount Cristo* many times. It is through essay writing and intercourse that he suffocates the cries of fragmentation and alienation. Through writing as a moment of jouissance, he is once more connected with the imaginary.

At the end of *A Portrait*, after being mocked by his friends about his name, Stephen again scrutinizes his identity. This time he considers his last name: Daedalus, which refers to a craftsman who created wings for his son out of wax and feather; however, Icarus flew too high and so close to the sun that the wax melted and he was drowned.

Stephen decides to be an artist, just like Daedalus. Yet, in the closing lines of the novel when he is preparing to leave Ireland and “fly by those nets” (*A Portrait*, p. 172), he identifies with Icarus when he says “old father, old artificer, stand me now and ever in good stead” (*A Portrait*, p. 216). This identification is twofold: first, Stephen introjects into Daedalus’s figure, a father who lost a son, and becomes obliged, similarly, to face exile and loneliness as a negative outcome of him becoming an artist. Second, Stephen Dedalus is like Icarus might have enjoyed flying, in the fashion where the former enjoys the symbolic action of writing, in painful exchange and tragic exchange of his family, Ireland and religious sect:

I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using of my defence the only arms I allow myself to use- silence, exile, and cunning. (*A Portrait*, 210)

A Portrait of the Artist as a Young Man anticipates Lacan trinity because of its exact revealing of its hero’s psychological growth from infancy to his twenties and also because of its emphasis on the language. In the first two pages of the novel Stephen Dedalus undergoes the imaginary order as well as the mirror stage. Later on, he experiences the symbolic order, though his father is unable to consummate it thoroughly and therefore every effort of Stephen to develop an identity fails. Unfortunately, in order to be accepted by society, Stephen must obtain individuality. Thus, he initiates an exploration for it in others and suddenly, through considering his last name, he resolves to be a writer. He also searches for the real order, but because this realm is inaccessible, as it is beyond symbolization where no one can describe or pin down, Stephen realizes that it would be impossible to bring his desires, thoughts and wishes into reconciliation with the social order as the former tricks this later through the power and the

deceitful use of linguistic, poetic and melodic patterns into a given text, where the unconscious appears structured as language to write undecipherable emotions, and, ideas, and metamorphoses to meet a social or a symbolic figure through the it borrows from society itself to threads, and braids layers of meaning falling down in the artistic category of expression. Thus, Stephen is doomed to failure, though he feels numerous moments of Jouissance, where pain in contradiction to pleasure swing in his mind, and complete to either repress or expose one another through writings.

3.2 Stephen's Self-Recognition

In *A Portrait of the Artist as a Young Man*, James Joyce intends to take his readers right to the mind of his characters so that they could see the intellectual and the emotional sides of Stephen, and how they did develop. From the first chapter, one can notice that Stephen is an alienated character from his social environment and from the closest people around him. As a young child, Stephen appears to have an intuitive desire towards rebellion.

His rebellions attitudes are necessary for him to preserve his own beliefs and viewpoints in front of the authoritative forces that make him confronting the Irish repressive environment. The first authorities with whom Stephen comes across are father, mother, Uncle Charles and Dante. Dante is authoritarian and cruel. Stephen's relationship to her is expressed in fear and obedience. However, Mr. Dedalus is portrayed as gentle and authoritarian too, and Stephen accepts and believes all that he gives to him.

The opening paragraphs of *A Portrait* are introduced in a childlike language to show Stephen's earliest memories. It is a story his father told him which represents an image of life his father teaches him and that should be stacked in his mind. Joyce writes:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. (*A Portrait*, p.1)

The story presents a lesson for little Stephen. It means that home, Ireland and the church are very peaceful like the "cow". And that they are disposed to Stephen to worship them. Immediately following this opening lines, readers notice the disturbing images of punishment and fear. When the young boy Stephen hides himself under the table he automatically learns that the result of disobedience has a harsh authority: "The eagles will come and pull out his eyes" (*A Portrait*, p. 2). This sentence represents a voice of authority. Everywhere Stephen Dedalus encounters stern authorities from which he gets fed up- like at home and at school Stephen is very sensitive and alienated. Stephen finds himself marginalized that he cannot participate in the

activities like the other boys. At this place, he is a kind of exile: "All the boys seemed to him very strange. They had all fathers and mothers and different cloths and voiced. He longed to be at home and lay his head on his mother's lap." (*A Portrait*, p. 6)

Throughout the novel, Stephen passes through a series of unavoidable steps in his childhood. At the end of the novel, he achieves a degree of freedom from what he considers the "nets over which he had to fly" (*A Portrait*, p. 172). This action represents a good beginning to independence.

For the most part, in *A Portrait* Stephen emerges to be very satirical and critical to his nation. He tried to question the Irish identity aiming to forge the consciousness of his race. He thinks that the Irish are subservient people because they allow foreigners to subject them. James emphasized this idea by offering a conversation between him and Davin who is one of his classmates at University College in Dublin. He is a simple nationalist who holds a big love to Ireland. Stephen wishes to escape from his Irish heritage willing to become a courageous man risking his life and leave his native land for his conventions. In his conversation with Davin, Stephen rejects all the shackles that his ancestors accepted and which forbid his freedom. Stephen declares:

My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for? (*A Portrait*, p. 172)

This passage shows Joyce's view that the Irish are oppressed people who allowed outsiders to control their lives in their country. It was the Irish who threw off their language, and allowed themselves to be subservient to the British. James Joyce wanted the Irish to construct a new national identity which, according to him, should be deprived of oppression and obedience to the British. He desired to see the Irish define their identity as no more an oppressed people seeking for their independence, but by their success and personal experience. Joyce saw that his race needed to create a new identity that fought the fetters of the past and saw the future with an opened eye.

Stephen wishes to forge the uncreated consciousness of his race by seeking a spiritual liberation for Ireland that looks to a wider internationalist respective, just as Stephen sets out to create a new identity for himself in *A Portrait of the Artist as a Young Man*. James Joyce refuses to see Irishness as the view of the past; rather, it should be an identity based on contemporary Ireland; and its relationship to Britain and Europe.

Once Stephen is asked by his university colleagues to join them in a nationalist group, he refuses. He does not want to waste his life for a nation that abandoned its heroic and important leader.

Try to be one of us, repeated Davin. No honorable and sincere man, said Stephen, has given, up to you his youth and his affections from the days of Tone to those of Parnell but you sold him to the enemy or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first (*A Portrait*, p.172).

Nationalism that is embodied in the character of Davin is rejected by Stephen. From Stephen's point of view, Davin is a sorrowful Irish gentleman who worships a sorrowful legend of Ireland. Davin's nationalist thoughts represent Stephen's antitheses which itself represents Joyce's attitude to nationalism and its believers at that time.

In the quotation above, Stephen is clearly angry about how his country was treated and ruled by the patriots as the so-called nationalists. He responds indignantly to Davin, trying to explain the way Ireland was cheated by its people. Stephen explained to Davin that he cannot dedicate himself to the Irish nationalist movement because of the patriots' hypocrisy.

Stephen actually pictured Ireland as the nation of animal when he says: "do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow (*A Portrait*, 173). In other words, Ireland is a country that pushes its young men to flee. In this metaphor, Joyce gives an image of unnatural phenomenon which is that of eating the young offspring. Naturally, animals cannot eat their young offspring, but Ireland or mother Ireland is like the sow that devours its own children. This powerful image of the sow eating her young leads the reader to discover to what extent Joyce's relationship to his mother land is complex. Ireland deprives its people from life and freedom, and pushes them to die to its catholic, political and social stern establishments.

For the most part, Stephen is continuously considered as revolting against the cultural, religious, political and family orders of Irish society in the late nineteenth century. His identity is fragmented by the desire of intellectual beauty and freedom. Stephen is a character who rejects all the cultural and ideological "nets" of society which block his development and stifle his intellectual creation. He sees those values as "nets" that demand a sense of identity that is stable, uncreative and limited with boundaries.

As can be seen, in *A Portrait*, the representation of Stephen is a means Joyce used to portray an Irishman in identity crisis in the early decade of the twentieth century. Stephen is represented as unstable in his social, political and religious principles. He is continuously represented as revolting and fluid in his wishes for freedom. But his aims could not be reached

within existing values of the Irish society. Therefore, Stephen isolates himself from society which he considers it as a source of pain and failure to his artistic horizons. The Irish society fails to be an objective validation to his principles and beliefs. He isolates himself extremely from society. Instead of identity that is constructed by the traditional beliefs, Stephen strives to look for his own vocation and talent in life. He tries to search for a new and a modern meaning of life by tools of intellectual analysis. In *A Portrait*, Joyce signifies that the old, oppressed traditional stability of the character, Stephen, disappears permitting a new view of identity as vague, indeterminate and inclusive which is in conformity with the varying modern experience.

Stephen sees no future for himself unless he rebels. And instead of constructing an Irish identity based on Irish values, he attempts to discover his own talent and meaning of life out of Ireland rather than accepting what Irish society urges him to accept.

3.3 Stephen Dedalus's Epiphanies

What characterizes James Joyce's writing is the use of epiphany, a moment of sudden enlightenment and spiritual evolution caused either by an external power or internal one. Joyce describes the epiphany in the original work *Stephen Hero*, which became after editing and revising it, *A Portrait of the Artist as a Young Man*:

By an epiphany he [Stephen] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of Letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments... This is the moment which I call epiphany.

(Quoted in Mitchell: 1996, p. 4)

It is a moment of an insight and a sudden illumination produced by external or internal arbitrary and trivial causes which leads to a better understanding to the character and to the world around him. Some critics consider epiphany as one of the most important characteristics of Joyce's style of writing. This makes him one of the writers who are known for using it. In fact, Spencer claims that all of Joyce's prose except *Exile* is a work of epiphany. The focus of Joyce's *A Portrait of the Artist as a Young Man* is the formation and development of Stephen's mind and soul. The structure of the novel which is based on the interior monologue of Stephen and the epiphanies he experiences while growing up may make the reader share the change of Stephen toward religion, family and society.

A Portrait starts with the epiphany number one and ends with the epiphany number thirty of the overall number of the accounted epiphanies of Joyce (Quoted in Wolfreys, p. 33).

However, Morris Beja mentioned that the number of epiphanies Joyce used were twenty-five, thirteen in *Stephen Hero*, twelve in the *Portrait*, four even as late as *Ulysses* and one in *Finnegans Wake* (30). The first eleven minor epiphanies in the novel prepare Stephen to the major epiphany at the end of the novel which represents his spiritual manifestation. Joyce ends each chapter of the novel with an epiphany that awakes Stephen's manifested and repressed desires in his subconscious and changes his view toward his childhood, society, family, sexual desires, religion and art respectively.

In the first chapter, the childhood of Stephen is introduced through an interior monologue in which Stephen's father tells the young Stephen a story, but his flow of thoughts and memories does not last for more than a page and half. The narrative shifts very quickly from his childhood to his experience at school. The young Stephen perceives the world through his four senses: smelling, touching, hearing and seeing. He seems to prefer his mother to his father since childhood. Through the use of stream of consciousness the reader shares the thoughts and feelings of Stephen, which seem to be fine until his first contact with people (his family) in the novel that leads him into a moment of minor epiphany. Right before that shift, Stephen lived his first dramatic epiphany in the novel:

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said: "O, Stephen will apologize." Dante said: "O, if not, the eagles will come and pull out his eyes." Pull out his eyes, Apologize, Apologize, Pull out his eyes. (*A Portrait*, p. 1-2)

When he was a child, Stephen wanted to marry Eileen, who is a protestant and Stephen is a catholic. Stephen is unconscious about the political and religious ideologies in Ireland. He does not realize that it is a sort of a sin to ask for Eileen's hand for marriage even if it is a mere childhood fantasies. When Dante said, "O, if not, the eagles will come and pull out his eyes," (*A Portrait*, p. 2) Stephen hides under the table feeling a kind of a threat but he could not help but notice that "apologize" and "pull out his eyes", go in a beautiful artistic harmony. He also learned that sudden natural and emotional feelings and expressions as his announcement to marry a little protestant girl is a moral sin which in turn would lead to decline of his moral reputation towards his family, Irish society and also religion. He realizes that the disobedience of the Irish religious and ideological moral values will have major consequences: "the eagles will come and pull out his eyes" (*A Portrait*, p.2). However, Stephen's attention was caught by the artistic and rhythmic tone of the artistic verses "Apologize", "pull out his eyes." Although he is frightened by the threat, he keeps on repeating those words as if he is throwing back the threat in

a mocking tone. This unique reaction of Stephen towards society's censure which oppresses the outburst of his artistic emotions indicates to us how exceptional and different Stephen is from a normal child who would follow the main stream.

Nevertheless, this epiphany, like other minor epiphanies in this novel, is not yet complete. It will be complete at the end of novel with the combination of all the minor epiphanies. This latter would give the major epiphany a clearer meaning which assures Stephen that his artistic expression will lead to guilt, withdrawal and isolation.

The most important epiphany in the novel is in the end of chapter 4. As Stephen is walking back home, thinking about priesthood, he passes by a shrine to the Virgin Mary; however, he feels cold toward it. The protagonist senses that his name will bring him something promising. He feels as if he will soon start building new soul that belongs to him and not controlled by others. At that moment of spiritual enlightenment, he sees a beautiful girl wading in the sea and witnesses a moment of spiritual clarity and a sense of artistic vocation. He trusts the prophecy that his name holds to him. Stephen replaces the spiritual inspiration of Virgin Mary with this girl. He idealizes her although he does not know her. Stephen considers it as an expression of communication between him and his own nature. He witnesses a moment of sudden change. After being on the verge of becoming a priest, his inner self influenced his decision and promises him an artistic life. His thoughts are then interrupted with a sight of beauty and youth that has consolidated the prophecy he has had. Stephen cries of joy: "A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like on magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips, where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and, girlish, and touched with the wonder of mortal beauty, her face.... Heavenly God! Cried Stephen's soul, in an outburst of profane joy" (*A Portrait*, p.144-145). Stephen has rejected the priesthood but has by no means dispensed with broadly religious categories of experience. At the end of the fourth chapter, he takes a vow to become an artist and to follow his aesthetic theory to each philosophical aspect of beauty.

3.4 The Concluding Diary Entries

In the final pages of *A Portrait*, when Stephen is "a young man," we come across an abrupt series of journal entries are of immense significance to understand Stephen. The third-person

narrator disappears at this point, and Stephen begins to speak (to write) in the first person. This dramatic shift indicates that Stephen has found a voice, and he is finally able to narrate his own experience directly. These journals, in fact, represent a necessary step in his development as an artist. He is no longer the passive child listening to stories. He is the adult conjuring them up from his own experience. It posits Stephen in a new mode of living when he is free from the shackles of the pronominal “he” and past tense which are obligatory for the free indirect discourses or “thoughts” to express the streams of thoughts that flash on and pass through his mind he breaks from the authorial control on his modes of expression. His growth into his own self is certainly a great testimony to the growth of his consciousness. What attracts us is the freshness of the language of the entries he records on the dates he enumerates. His first entry on March 20 reflects his last conversation with Cranly,” Long talk with Cranly on the subject of my revolt” (*A Portrait*, p. 211). The entries made during the following week reflect his feelings about leaving his friends, his family, his countrymen, and his religion. As the entry dates approach the time of departure, Stephen's entries become more hopeful. They reveal an increasing fascination for language, and they contain references to mythical characters. In the entry recorded the day before he leaves Ireland, Stephen writes about his mother's prayer that he will “learn what the heart is and what it feels.” (*A Portrait*, p. 216) It is here that Stephen announces his avowed intention “to forge in the smithy of my soul the uncreated conscience of my race”(A *Portrait*, p. 216). Stephen's final entry in his diary, dated April 27, invokes his mythical namesake, Daedalus. He asks his “old father, old artificer” (*A Portrait*, p. 216) to assist him in the pursuit of his artistic future. Stephen here seems to refer to the fabulous artificer whose name is a symbol of the artist and in the narrative he alludes to him several times. But we are struck by the fact that the novel opens with the father's imaginative rendering of a story that lingers in the memory of the child Stephen's consciousness, it ends with the invocation of the spiritual father who would empower him in his literary explorations that he aspires to embark on now in his liberated state.

3.5 James Joyces/Stephen Dedalus Prevailing Constraints in Ireland

In *A Portrait of the Artist as a Young Man*, Stephen Dedalus presents a stringent criticism to his repressive environment, Catholicism, and nationalism which he believes that it only through rebellion that he comes to free himself. Chapter five of Joyce's autobiographical novel, *A Portrait of the Artist as a Young Man* represents the culmination of the main themes of the novel most of which is the Joyce/Stephen's final rejection of the institutions that have tried to set his moral direction. Joyce/Stephen portrays Irish Nationalism, the Catholic Church, and family,

as inhibitive forces that repress the artist's freedom, his creative imagination, and finally force him to leave Ireland for Europe.

3.5.1 Joyce/ Stephen Environmental Repressiveness

From the very beginning of the first chapter, Stephen Dedalus was trying to acclimatize himself to the existing social and political environment. He was alienated at school and even at home. His life at Clongowed alternated between a hostile present and attractive world filled with imagination. His first experience at Clongowes School filled with unpleasant expressions like coldness, wetness, unfriendliness, unfamiliarity and alienation.

At home, he was alienated, as well. Despite the warmth and happiness that surrounded his family, "A great fire, banked high and red, flamed in the great and under the ivytwined branches of chandelier charismas table was spread" (*A Portrait*, p. 19). Stephen still feels like an outsider. Now Stephen is old enough to sit with adults at a Christmas dinner. However, he feels distance and alienated from them similar to what felt at Clongowes. During the quarrel that erupted between Stephen's father Simon, Stephen's Catholic governess Dante, and Mr. Casey over the Church's indignation on the fervent nationalist Charles Stewart Parnell, Stephen was silent, passive, and intensely alienated from the political world. He believes that the world of adults is full of conflicts, doubt, anger and separation. He felt confused about which authority to trust. To Stephen, this moment became significant, perhaps epiphanous, as it enlightened many aspects that will shape his decision to break definitely with these institutions and embrace the role alienation.

Things acquired another turn when Stephen was unjustly punished by Father Dolan because of his broken glasses; he recognized that the authority made a mistake and the punishment was certainly "unfair and cruel" (*A Portrait*, 41). In addition to the undeserved punishments he came across during Christmas dinner, Stephen did not accept the punishment and came to understand that the Irish in general are more accustomed to unfair punishment by the Catholic Church. Therefore; he decided to act and speak to the rector to denounce Father Dolan. For Stephen, it was one of the most important moments in his soul's development. This questioning of the authority paved the way to his later rebellions.

In the second chapter, Joyce/Stephen spent pages in describing trivial detail about what uncle Charles would do "every morning", "or what he and Stephen would do "on week days", or the long walks Stephen took every Sunday with his father and uncle Charles. To free himself from the adults dominated world, Stephen's means of escape becomes fuelled with literature which makes him feel different from the world around him. His detachment became necessary because of a set of changes. First, the family's fortune declined because of Mr. Dedalus

irresponsibility which obliged the family to move to Blackrock. Second, Stephen's imagination, fuelled with literature, made him see his surroundings under a new light and caused him to detach himself from ordinary life. Now, Stephen feels very different and more mature, but apart. For example, at a birthday party, Stephen felt no fun, and merely watched the other guests silently.

Now, Stephen started to blame his father and his uncle Charles for being careless. This was apparent early in the second chapter as Stephen visited the Chapel with Uncle Charles. Stephen grew increasingly alienated from his father, not only because of his father's irresponsibility, but because of Mr. Dedalus's inability to cope with the present. Mr. Dedalus constant drinking is an attempt to protect himself from the pain he cannot face directly. This fact, actually, alienates more his son. In opposition to his father's identity, Stephen felt urge to assert his own identity:

I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (*A Portrait*, p. 76)

Stephen felt very distant from his father. In these moments, he recalled a poem by Shelly about the moon wandering lonely in the sky:

Art thou pale for weariness
Of climbing heaven and gazing on the earth,
Wandering companionless...? (*A Portrait*, p. 79)

In fact, Stephen's disappointment with authority does not lead to conflict; rather it leads to a pose of detachment. He finds for himself a new home of literature, imagination and writing. In order to escape the broken world surrounding him, at night, Stephen dives in reading novels which greatly inspire him like *The Count of Mount Cristo*. While reading the *Count of Mount Cristo*, he imagined himself as the "dark romantic hero, proud in his exile.

What can be said is that throughout this chapter, Stephen sets himself as far apart as possible from his surroundings.

3.5.2 Joyce/Stephen and Catholicism: Religious constraints

In the third chapter, the writer focuses largely on the five crucial days, the days of the retreat. The retreat is a Christian program for high school and college students which provide the participants the chance to contemplate God's role in their lives.

Father Arnale spends a large portion of his sermon describing the characteristics of the hell which infiltrated "the fear of God" into Stephen. At the end of the chapter, he repented and

began a new life in the service of God. He became priest-like and devises a new system of religious discipline upon himself. Each day consists of prayers, rituals, and religion devotion.

Sunday was dedicated to the mystery of the Holy Ghost to the Guardian Angels, Wednesday to Saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the suffering Jesus, Saturday to the blessed Virgin Mary.

(*A Portrait*, 124)

Stephen's religious repentance made him very submissive. He became less crucial and more accepting of the authority of the church. He did not question the authorities of the church but feared and respected them. The absurdities of his religious dedication cut Dedalus off from the world around him, alienate him and freeze his artistic imagination.

Viewed from another angle, Joyce/Dedalus provides the reader with an explicit critique of the Catholic Church. He emphasizes the limitation, the depressive and alienating aspects of a religious life. But later on, Stephen rejects the church and religious life altogether when he was asked to be a priest. He realizes that life as a priest would cost him individuality he has cultivated so long. Stephen accepts the idea that to fulfill his destiny, he had to sin. He believes that to sin is human, and that the constraints of his religious faith will never stop threatening his freedom.

3.5.3 Joyce/Stephen 's Family and Irish Nationalism

Stephen discussed the question of Irish nationalism as he encountered his friend Davin who is the typical Irish nationalist among Stephen's friends. He came from the west of Ireland. He seeks both political and cultural independence, and believes that it is people's responsibility to free their country.

I will not serve that in which I no longer believe, whether it call itself my home my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can wholly as I can, using for my defense the only arms I allow myself to use in silence, exile, and cunning. (*A Portrait*, p. 210)

In the conversation they have, we get a very clear exposition of Stephen's point of view on this issue. Stephen explained to Davin that he could not give himself fully to the Irish nationalist movement simply because of the history, hypocrisy, and betrayal that surrounds Irish patriotic endeavours. Joyce/Stephen will not side with the nationalists because he sees no hope in that path because of the way the Irish people have treated their own leaders. He tells his friend Davin that:

No honorable and sincere man...has given up to you his life and his youth and his from the days of Tone to these of Parnell but you sold him to the enemy of failed him in need or reviled him and left him for another (*A Portrait*, p.172).

Stephen equates Davin's nationalistic ideals with subservience. He kept calling him a tam little goose (*A Portrait*, p.171) for signing the petition. Davin, on the other hand, criticizes Stephen as a sneerer (*A Portrait*, p.171) indicating his dissatisfaction with Stephen's alienation. In Davin's view, to be Irish is not merely hereditary; it rather necessarily involves a responsibility to the cause of the Irish people and a pure love for the Irish culture and language.

In the course of their discussion, Davin surprises Stephen with an unexpected question, Are you Irish at all, (*A Portrait*, p.171) Stephen, speechless, offers to show him his family tree to prove it" come with me now to the office of arms and I will show you the tree of my family, said Stephen(*A Portrait*, p.171). Davin's response is, "then be one of us "(*A Portrait*, p.171).

One comes to conclude that Stephen is interested neither in Irish culture nor in Irish nationalism. He expresses his view as follow: "This race and this country and this life produced me, he said. I shall express myself as I am" (*A Portrait*, p.172).

My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my life and person debts they made? What for? (*A Portrait*, p. 172)

Stephen was convinced that it was his ancestors who made the mistake, and it was not his duty to pay for it. And from his part, he accepted his current situation as being politically and linguistically bound. Far from feeling any responsibility or regret, he made his mind to escape those constraints.

When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets." (*A Portrait*, p.172)

Flying by" means Flying with" i.e. using those nets as wings.

Conclusion:

Chapter three presented an analytical analysis to *A Portrait of the Artist as a Young Man* (1916) in which the journey of the main protagonist, Stephen Dedalus, from alienation to self-discovery was taken into consideration from the beginning to the end of the novel.

General conclusion

General Conclusion

In *A Portrait of the Artist as a Young Man* (1916), James Joyce sets forth the childhood, and adolescence and early manhood of his character, Stephen Dedalus, his alter ego. He travels through Stephen's mind and soul allowing us to experience his mental and spiritual development whilst witnessing the physical changes he goes through as he matures. Furthermore, he presents a sympathetic portrait of a sensitive, intellectual young man as he grows up in Ireland. However, the novel is also an attempt to understand the young man's choices and decisions. Growing up in Roman Catholic Ireland, Stephen must discover his own path in life. It is not satisfactory for him to follow the pattern of life laid out for him by family, religion, and culture.

Through this study, we attempted to investigate the quest for identity in James Joyce's *A Portrait of the Artist as a Young Man* using psychoanalytical approach. Our purpose was to shed light on Stephen Dedalus whose quest for self identity necessitated rebellion, the break up with authorities (politics, state, and church), then exile to free himself(as he articulated it loud and clear toward the end of *A Portrait*) from Ireland and its nets that acted as hindrances towards his intellectual development.

From the very beginning of the novel to its final chapter, the life of Stephen Dedalus is portrayed as a trip. It is a series of unfinished quarrels about politics, religion, family and Ireland as a whole. Through the views of his fictional character, Stephen, Joyce dares to criticize the nets that block his way to individual freedom. In Ireland, there were potent forces where it was impossible for a creative young man like Joyce to have a place in. the lack of Irishness makes Dedalus feels he has no role to play in the country that sold and pushed its men to die. For this reason, he prefers to practice his proper freedom in exile letting behind all the oppressive constraints that lead the writer to lose his first aspect of nationhood which is that of national identity. Joyce/Stephen accepts that it is impossible to change the prevailing situation of Ireland. His only and last hope to live in peace is to escape to Europe where he marks the culmination of his process of self-discovery.

All in all, we hope this study will help both teachers and students to find some theoretical and practical ideas about the corpus under study. We hope as well that the study will satisfy the eagerness of literature students in understanding the philosophy of one of the luminaries of English literature. We also hope that this study will open up for the students new perspectives for research on *A Portrait of the Artist as a Young Man*.

Bibliography

Bibliography

Bibliography

- Bartlett, T. (2012). *A Brief History of Ireland Cambridge*. United Kingdom: University Press.
- Beja, M. (1992). *James Joyce: A Literary Life*. Columbus: Ohio State UP.
- Benstock, B. (1975). *Approaches to Joyce's Portrait: Ten Essays*. Pittsburgh: University of Pittsburgh Press
- Bulson, E. (2006). *The Cambridge Introduction to James Joyce*: Cambridge University Press
- Castle, G. (2001). *Modernism and the Celtic Revival*. New York: Cambridge University Press
- Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books
- Eder, D.L. (1984). *Three Writers in Exile: Pound, Eliot, and Joyce*. New York: The Washington Publishing Company
- Evans, D. (1966). *An Introductory Dictionary of Lacanian Psychoanalysis*. London: Routledge.
- Evans, I. (1985). *A Short History of English Literature*. England: Penguin Books
- Fargnoli, A. and Patrick, M. (2006). *Critical Companion to James Joyce: A Literary Reference to His Life and Work*. New York: Facts on File.
- Hawkins, M. (2005). *The Easter Rising and the Fall to Freedom*. Retrieved from: <http://www.eiu.edu/historia/Hawkins.pdf>
- Homer, S. (2005). *Jacques Lacan: Essential Guide for Literary Studies*. London and New York: Routledge
- Gurr, A.J. (1981). *Writers in Exile: The Identity of Home in Modern Literature*. Sussex: The Harvest Press.
- John, M. (2009). *James Joyce in Context*. Cambridge University Press.
- Joyce, J. (1999). *A Portrait of the Artist as a Young Man*. Liban: Librairie du Liban Publishers.
- Lynch, C. (2009). *Irish Autobiography: Stories of self in the Narrative of a Nation*. Switzerland: International Academic Publisher.
- McCaffrey, J. (1956). *Trends in Post Revolutionary Irish Literature*. National Council of Teachers of English.
- McClinton, J. (2011). *Encyclopedia of Themes in Literature*. New York: Facts on File.
- Patrick G. (2015). *James Joyce and the Exilic Imagination*: University Press of Florida.

Bibliography

- Miller, K. A. (1985). *Emigrants and Exiles: Ireland and the Irish Exodus to North America*. New York: Oxford
- Mitchell, Matthew. (1996). *James Joyce's A Portrait of the Artist as a Young Man*. Piscataway: Research & Education Association.
- Robert H. D. (1970). *The Critical Heritage James Joyce*. Landon and New York.
- Taylor, L.J. (1993). *Official Catholic Discourse and Irish Nationalism in the Nineteenth Century*: Pergamon Press
- Ward, P. (2002). *Exiles, Emigration, and Irish writing*. Dublin: Irish Academic Press.
- Wolfreys, Julian. (2006) *Modern British and Irish Criticism and Theory: A Critical Guide*. Edinburgh: Edinburgh UP Print.

Résumé

Le présent travail de recherche est une tentative de mettre en lumière la question de l'identité dans la société irlandaise à la fin du 19e et début de 20 siècle à travers l'examen de James Joyce roman de *Bildungsroman* portrait *A portrait of the artist as a young man*, un travail de fiction qui brise clairement des conventions artistiques antérieures. *A Portrait of the Artist as a Young Man* (1916) retrace le développement physique, spirituel et intellectuel d'un jeune homme à travers une séquence savamment orchestrée d'événements s'étendant sur les cinq chapitres du roman. L'objectif principal de ce travail est d'explorer Stephen Dedalus, le voyage du personnage principal de l'aliénation vers la reconnaissance de soi. Ainsi, l'étude est abordée sous un angle: c'est l'approche psychanalytique. En s'inspirant de la théorie littéraire de Lacan sur l'inconscient comme langage, cet ouvrage souligne comment Stephen Dedalus acquiert sa propre identité et devient artiste ; se libérer des institutions considérées comme des obstacles à la réalisation de sa croissance artistique.

Mots clés : Identité, aliénation, auto-reconnaissance, Stephen Dedalus, Jacques Lacan

المخلص

تسلط هذه الدراسة الضوء على قضية الهوية في المجتمع الايرلندي في اواخر القرن التاسع عشر وبداية القرن العشرون وذلك من خلال تحليل رواية *A Portrait of the Artist as a Young Man* للأديب جيمس جويس اين يحاول فيها هو الاخر تتبع مراحل حياة البطل ستيفن ديدالوس من الطفولة الى سن النضج. الهدف الرئيس لهذا البحث هو دراسة رحلة بطل الرواية من العزلة الى اكتشاف الذات أين يقرر في الأخير مغادرة ايرلندا وذلك بعد تمردته على كل من الدين والوطن والمجتمع في سبيل اتبات هويته و ممارسة فنه بكل حرية. للوصول الى الهدف المسطر نحاول تطبيق منهج التحليل النفسي من خلال اخضاع الرواية الى نظرية جاك لاكان والمتمثلة في المنظومة الثلاثية ومن خلالها سوف نكتشف كيف انتقل ستيفن ديدالوس من الطفل المنعزل الى الشاب الفاضح الذي استطاع أن يحرر نفسه من الاشياء التي تحد و تعيق من تطوره كفنان.

الكلمات المفتاحية : الهوية _ العزلة _ اكتشاف الذات _ ستيفن ديدالوس _ جاك لاكان