



**Ministry of Higher Education And Scientific Research**

**University of Diyala**

**College of Education for Humanities sciences**

**Department of English**



**Stephen Daedalu's Character in James  
Joyce's *A portrait of the Artist as A young  
Man***

A Graduation research submitted to the council of the  
Department of English Language, College of Education for  
Humanities, University of Diyala in partial fulfillment of the  
requirements of the degree of Bachelor of Education in English  
Language

**Presented By: Zahraa Ahmed Hadi**

**&**

**Shahad Mahdi Najim**

**Supervised by :**

**Asst. Prof. Rana Maudhir Dakhil**

**2019 A.D**

**1440 H**

## Dedication

***To...***

**Our guide and spark of hope and light in our life- The prophet and messenger "the peace and prayers of God be upon him"**

***To...***

**The pearls our life , our Mothers.**

# Acknowledgements

It is the will of Allah, the merciful God , to surround us with brilliant and supportive people. Words are not enough to express how grateful we are to our supervisor **Asst. Prof. Rana Maudhir Dakhil**

Thanks must go to all our teachers in the English department for their limitless help before even being asked.

We would also like to thank the teaching staff members at our department who provided us with valuable information during our B.A. course of study.

Thanks are extended to all our Colleagues with whom we shared the sweetest.

## Table of contents

No.	Titles	Page
	Dedication	II
	Acknowledgments	III
	Table of contents	IV
	Abstract	V
	Chapter One: James Joyce's life and Works	1-6
	Chapter Two: Stephen Dedalus's Character in James Joyce's A portrait of the Artist as a Young Man	7-30
	Conclusion	31
	Bibliography	32-33

## Abstract

James Joyce's A Portrait of the Artist as a Young Man (1916) is quite a very complex literary work that has been the subject of many essays and books of criticism.

An interesting aspect of this novel is that it draws on many details from Joyce's early life. The novel's protagonist, Stephen Dedalus, is in many ways Joyce's fictional double. Many of the scenes in the novel are fictional, but some of its most powerful moments are also autobiographical.

In addition to drawing heavily on Joyce's personal life, A Portrait of the Artist as a Young Man also makes a number of references to the politics and religion of early-twentiethcentury Ireland.

This research is divided into two chapters and a conclusion. Chapter one is about James Joyce's life his early childhood background, and his major works. Chapter two is about the character of Stephen Daedauls in the novel. Finally there is a conclusion that sums up the findings of this research.

# CHAPTER ONE

## James Joyce's life and Works

James Joyce was an Irish, modernist writer who wrote in a ground-breaking style that was known both for its complexity and explicit content. James Joyce was born on February 2, 1882 in Dublin, Ireland. He published Portrait of the Artist in 1916 and caught the attention of Ezra Pound. Joyce perfected his stream-of-consciousness style and became a literary celebrity. The explicit content of his prose brought about landmark legal decisions on obscenity. Joyce battled eye ailments for most of his life. He died in 1941([www.questia.com/library](http://www.questia.com/library)).

James Augustine Aloysius Joyce was born on February 2, 1882 in Dublin, Ireland, Joyce was one of the most revered writers of the 20th century, whose landmark book, Ulysses, is often hailed as one of the finest novels ever written. His exploration of language and new literary forms showed not only his genius as a writer but spawned a fresh approach for novelists, one that drew heavily on Joyce's love of the stream-of-consciousness technique and the examination of big events through small happenings in everyday lives(ibid).

Discussing the way in which Joyce's abandoned manuscript Stephen Hero relates to *A Portrait*, Jeri Johnson argues that:

events and characters of *Portrait* take their significance from Stephen. While there is still a third-person narrator, that narrator presents Stephen's perceptions: the attitudes towards others and events are his; they are 'seen' by or 'focalized' by him. And because they are viewed by him, they reflect something about him. All go to the ends of characterizing the young artist-in-the-making. (Johnson,23)

Joyce came from a big family. He was the oldest of ten children born to John Stanislaus Joyce and his wife Murray Joyce. His father, while a talented singer (he reportedly had one of the finest tenor voices in all of Ireland), didn't provide a stable household. He liked to drink and his lack of attention to the family finances meant that Joyce never had much money. From an early age, James Joyce showed not only exceeding intelligence but also a gift for writing and a passion for literature. He taught himself Norwegian so he could read Henrik Ibsen's plays in the language they'd been written, and spent his free time devouring Dante, Aristotle, and Thomas Aquinas (Baldick,77).

Because of his intelligence Joyce's family pushed him to get an education. Largely educated by Jesuits, Joyce attended the Irish schools of Clongowes Wood College and later Belvedere College before finally landing at University College Dublin, where he earned a Bachelor of Arts degree with a focus on modern languages. Joyce's relationship with his native country was a complex one and after graduating he left Ireland for a new life in Paris where he hoped to study medicine. He returned, however, not long after upon learning that his mother had become sick. She died in 1903 (Baldick,78).

Joyce stayed in Ireland for a short time, long enough to meet Nora Barnacle, a hotel chambermaid who hailed from Galway and later became his wife. Around this time, Joyce also had his first short story published in the Irish Homestead magazine. The publication picked up two more of Joyce's works, but this start of a literary career was not enough to keep him in Ireland and in late 1904 he and Barnacle moved first to what is now the Croatian city of Pula before settling in the Italian seaport city of Trieste. There, Joyce taught English and learned Italian, one of 17 languages he could speak, a list that included Arabic, Sanskrit, and Greek. Other moves followed, as the Joyce and Barnacle (the two weren't formally married until some three decades after they met) made their home in cities like Rome and Paris. To keep his family above water (the couple went on to



have two children, Georgio and Lucia) Joyce continued to find work as a teacher (Baldick,79).

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*. (Anderson, 23)

All the while, though, Joyce continued to write and in 1914 he published his first book, Dubliners, a collection of 15 short stories. Two years later Joyce put out a second book, the novel Portrait of the Artist as a Young Man. While not a huge commercial success, the book caught the attention of the American poet, Ezra Pound, who praised Joyce for his unconventional style and voice (ibid).

The same year that the Dubliners came out, Joyce embarked on what would prove to be his landmark novel: Ulysses. The story recounts a single day in Dublin. The date: June 16, 1904, the same day that Joyce and Barnacle met. On the surface, the novel follows the story three central characters, Stephen Dedalus, Leopold Bloom, a Jewish advertising canvasser, and his wife Molly Bloom, as well as the city life that unfolds around them. But Ulysses is also a modern retelling of Homer's Odyssey, with the three main characters serving as modern versions of Telemachus, Ulysses, and Penelope (Baldick, 83).

Eventually Joyce and his family settled into a new life in Paris, which is where they were living when Ulysses was published. Success, however, couldn't protect Joyce from health issues. His most problematic condition concerned his eyes. He suffered from a constant stream of ocular illnesses, went through a host of surgeries, and for a number of years was near blind. At times Joyce was forced to write in red crayon on sheets of large paper (ibid).

Joyce's relationship with religion is somewhat controversial. Early in life, he lapsed from Catholicism, according to first-hand testimonies coming from himself, his brother Stanislaus Joyce, and his wife:

My mind rejects the whole present social order and Christianity-home, the recognised virtues, classes of life and religious doctrines. Six years ago I left the Catholic church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war upon it by what I write and say and do (Baldick, 85).

Sadly, Joyce never saw the conclusion of World War II. Following an intestinal operation, the writer died at the age of 59 on January 13, 1941 at the Schwesternhause von Roten Kreuz Hospital. His wife and son were at his bedside when he passed. He is buried in Fluntern cemetery in Zurich (ibid).

## CHAPTER TWO

### **Stephen Dedalus's Character in James Joyce's A portrait of the Artist as a Young Man:**

Stephen Dedalus, the main character in A Portrait of the Artist as a Young Man and a significant character in Ulysses, is the embodiment of Joyce's methodological assumptions. In etymology dictionary (2014): "Stephen or Steven is a masculine first name, derived from the Greek name "Stephanos", in turn from the Greek word, meaning "wreath, crown, honor, reward", literary "that which surrounds or encompasses" and in addition, in Greek mythology, Daedalus /di:dəlɪs/ or /dɛdəlɪs/ (Ancient Greek :Daedalos, meaning "clever worker"; Latin: Daedalus; Etruscan: Taitale) was a skillful craftsman and artist" (Online Wikipedia & Online Etymology Dictionary).

Joyce extends across two boundless prospects by naming his wellknown protagonist, Stephen Dedalus, after the builder of the Cretan Labyrinth "Daedalus" from classical Greek title meaning "cunningly wrought" muffle our sense of Stephen's individuality by suggesting a mythical analogue and possible type quality in his name (ibid).

In Christianity Stephen's first name strikes as St. Stephen the martyr who was stoned to death by a mob because he claimed that he saw God appear in the heavens" (Fagnoli, 55). Stephen himself feels unfairly to the same degree. "Joyce's view of the artist as isolated and exiled, misunderstood by his neighbors and consequently vilified by them, would have made the association with St. Stephen" (Givens, 119). Stephen becomes the hero and creator of his own story while many myths surrounded him. "Joseph Campbell . . . divides the journey of the archetypal hero into three parts: departure (the call to adventure); initiation (a series of adventures that test or develop the hero's skills); and return (the hero arrives transformed)" (Robbins, 261).

"The basic myth that is prevalent in Portrait, is the Greek legend of the escape from the island of Crete by Daedalus and his son Icarus. Daedalus, a great architect, created a large maze called the Labyrinth to house a half-man, half-bull called the Minotaur. The Minotaur was birthed to King Minos' wife as punishment for keeping a sacrificial bull that was to be given to the sea-god Poseidon. Therefore, Poseidon made Minos' wife fall madly in love with the bull. Minos, to keep the secret of the Labyrinth safe, imprisoned Daedalus and his son Icarus in the Labyrinth on Crete. The only escape from the island was by air. Daedalus created two pairs of wings from feathers and wax and he and his son flew from the island together. Yet this story is not without a lesson to be learned. Icarus, who did not heed his

father's warning took his pride and himself high into the sky. The wax melted and Icarus fell to his death " (Hamilton,144-157).

Stephen Dedalus is my name,Ireland is my nation.Clongowes is my dwelling-placeAnd heaven my expectation. (A Portrait :16)

Many extraordinary literary stories illustrating Daedalus' wings as that of Ovid: in his *Metamorphoses* (ibid, 183-235) "Daedalus was shut up in a tower to prevent his knowledge of his Labyrinth from spreading to the public. He could not leave Crete by sea, as the king kept strict watch on all vessels, permitting none to sail without being carefully searched. Daedalus set to work to fabricate wings for himself. He tied feathers together, from smallest to largest so as to form an increasing surface".

The name "Dedalus" also offers Stephen's interest to "fly" above constraints of religious, nationality, and politics in his own growth, as we see at the end of the novel when he builds two wax wings in order to use them for flying over everything.

The character of Stephen Dedalus is a harshly drawn version of Joyce himself at age twenty-two. Stephen first appeared as the main character of A Portrait of the Artist as a Young Man, which followed his development from early childhood to his proud and ambitious days before leaving Dublin for Paris and the realization of his artistic capabilities. When we meet Stephen again at the beginning of Ulysses, it is over two years after the end of Portrait. Stephen has been back in Dublin for over a year, having returned to sit at his mother's deathbed. Stephen's artistic talent is still unrealized-he is currently a reluctant teacher of history at a boy's school. He is disappointed and moody and is still dressed in mourning over the death of his mother almost a year ago. Stephen's interactions with various characters-Buck, Haines, Mr. Deasy-in the opening episodes of the book crystallize our sense of the damaging ties and obligations that have resulted from Stephen's return to Ireland. At the beginning of Ulysses, Stephen is a self-conscious young man whose identity is still in formation. Stephen's aloofness and his attempts to understand himself through fictional characters such as Hamlet dramatize his struggle to solidify this identity ( Fagnoli, 136).

Stephen is depicted as above most of the action of the novel. He exists mainly within his own world of ideas-his actions in the world tend to pointedly distance himself from others and from the world itself. His freeness with money is less a demonstration

of his generosity than of his lack of material concerns. His unwashed state similarly reflects his removal from the material world. His cryptic stories and riddles cut others off rather than include them. He stubbornly holds grudges, and our admiration of his noble struggle for independence is tempered by our knowledge of the impoverished siblings he has left behind. If Stephen himself is an unsympathetic character, however, the issues central to his identity struggle are easier for us to sympathize with. From his contemplation of the eye's perception of the outside world to his teaching of a history lesson to his meditations on *amor matris* or "mother love," Stephen's mental meanderings center on the problem of whether, and how, to be an active or passive being within the world ( Fagnoli, 138).

Stephen's struggles tend to center around his parents. His mother, who seems to blame Stephen for refusing to pray at her deathbed, represents not only a mother's love but also the church and Ireland. Stephen is haunted by his mother's memory and ghost in the same ways that he is haunted by memories of his early piety. Though Stephen's father is still alive and well, we see Stephen attempting to ignore or deny him throughout all of Ulysses. Stephen's struggle with his father seems to be about Stephen's need to have a space in which to create-a space untainted by Simon Dedalus's overly critical judgments. Stephen's struggle to define his identity without the constraint or



aid imposed by his father bleeds into larger conflicts-Stephen's struggle with the authority of God, the authority of the British empire, even with the authority of the mocker or joker (ibid).

After the first three episodes, Stephen's appearances in Ulysses are limited. However, these limited appearances-in Episodes Nine, Fourteen, and Fifteen-demonstrate that Stephen's attempted repudiation of authority and obligations has precipitated what seems to him to be the abandonment of all those close to him. At the end of Episode Fifteen, Stephen lies nearly unconscious on the ground, feeling as though he has been "betrayed" by everyone. Never before has Stephen seemed so much in need of a parent, and it is Bloom-not wholly father nor mother-who cares for him.

Though Stephen plays a part in the final episodes of Ulysses, we see less and less of his thoughts as the novel progresses (and, perhaps not coincidentally, Stephen becomes drunker and drunker). Instead, the circumstances of the novel and the apparent choices that Stephen makes take over our sense of his character. By the novel's end, we see that Stephen recognizes a break with Buck Mulligan, will quit his job at Deasy's school, and has accepted, if only temporarily, Bloom's hospitality. In Bloom's kitchen, Stephen puts something in his mouth besides alcohol for the first time since Episode One, and has a conversation with Bloom, as opposed to performing as he did earlier in the day. We are thus encouraged to understand

that, in the calm of the late-night hours, Stephen has recognized the power of a reciprocal relationship to provide sustenance.

The narrative prose follows and reflects the stages of Stephen's intellectual development, whether imitating the childlike simplicity of his earliest memories or the thrilling awareness of his artistic awakening. It swoops when Stephen is high; it crashes when he is brought low. the beginning of the book-describing Stephen's experiences as a baby-represents the thoughts of an infant as well as other people's so-called baby talk to an infant:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow...His father told him that story: his father looked at him through a glass: he had a hairy face. (A Portrait: 7 )

Through the artistic use of the stream of consciousness , Joyce exposes us directly to Stephen's interior world. We are given no clues how to feel or react ; we have no privileged position outside of the narrative\_ Stephen's environment is just Stephen's environment, Stephen's thoughts are just Stephen's thought's :

"A development of the single point of view in which reality appears only as it is mirrored in the

observations , sensations , and memories of a single character ( Milligan,100).

Joyce who follows the character Stephen Dedalus as he grows into manhood, begins with his earliest childhood, making a considerable use of this technique. The illusion of watching the workings of Stephen's mind is often generated by showing how circumstances in the external action evoke mental processes, how specific elements trigger mental images, how impressions from the outer world are absorbed by his consciousness and how external 'reality' is transmuted by his private vision .

The evolution of Stephen and sensibilities as shown by his responses to these illuminating moments ; listening to the sound of the prose and the organization of Stephen's thoughts , one can feel that he is growing older .

As we follow him through the course of his first year at Clongowes , we realize that he becomes more accepted by his classmates, although he will always remain something of an outsider- at this stage of his life Stephen is always presented as an easy target for bullies because of his sensitive nature, small size and social awkwardness. He comforts himself with thoughts of how it will feel to return home.

Once, one of the classmates called Wells came over to Stephen and asked him whether he kisses his mother before he

goes to bed . Stephen answered yes 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 . Wells said: O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed." . Stephen started to think why Wells and the others were laughing;

" he tried to think what was the right answer; was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? Was it right? (A Portrait, 14 )

This incident along with a later one when Wells would shoulder him into the square ditch made Stephen feel sick. " The cold slime of the ditch covered his whole body; and , when the bell rang for study and the lines filed out of the playrooms , he felt the cold air of the corridor and staircase inside his clothes ". ( Ibid ,15 )

Joyce, now , would use the stream of consciousness remarkably . Stephen , who gets a fever from the filthy water, fantasizes about how sorry everyone will be when he dies:

He wondered if he would die. You could die just the same on a sunny day. He might die before his mother came. Then he would have a dead mass in

the chapel like the way the fellows had told him it was when Little had died. All the fellows would be at the mass , dressed in black, All with sad faces. Wells too would be in a cope of black and gold and there would be tall yellow candles on the altar ....and he would be buried in the little graveyard of the community off the main avenue of limes. And Wells would be sorry then. And the bell would toll slowly. (A Portrait,22 )

Throughout this initial phase of his life, we see several traits in Stephen that are the seeds of a formidable personality. Joyce uses the stream of consciousness excessively during this earlier stage of Stephen's life to intensify the fact that throughout all his interactions with the others, he is either silent or he keeps his thoughts to himself when he disagrees ; " he is not a whiner, despite his sensitivity. He is tough enough to go to the rector and complain of Father Dolan's unfairness ". (A Portrait,52). These moments of strength are not easy for Stephen. He is an extremely sensitive child and his athletic incompetence makes him nervous and fearful .

Joyce uses the stream of consciousness method most thoroughly in his treatment of Stephen during this critical stage of his life. With Stephen , Joyce suggests rather than fully records the stream of consciousness; " as he walks through

Dublin, stray thoughts flicker through his mind like fishes, thoughts suggested by whatever business he is about, by things that catch his eye in the streets , by smells that assail his nostrils; and all the time , coming sometimes to consciousness through association with these sense- impressions". ( A portrait,49 )

Adolescence is a conflicted time for Stephen and an extremely important one. Stephen realizes that he has changed completely; that his childhood seems like a dim memory. As an outlet for his longing for adventure , Stephen is enraptured by The Count of Monte Cristo, he imagines himself living through the adventures of the protagonist, culminating in his rejection of his old love, Mercedes:

" The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strong and terrible. At night he built up on the parlor table an image of the wonderful island cave out of transfers and paper flowers and the coloured tissue paper and the stripes of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel , there would come to his mind the bright picture of Marseilles, of sunny trellises and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which

grew many rosebushes: and in this house, he told himself , another Mercedes lived. Both on the outward and on the homeward journeys he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvelous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder , standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a saddy proud gesture of refusal , saying: Maddam , I never eat muscatel grapes." (A portrait,58)

Joyce presents Stephen as a teenager having a vague conception of a world of images that he longs to meet; he also awaits some kind of transformation, although he is not exactly sure what it will entail . Stephen is taking a moment for himself as he prepares to go on stage and act his part. Outside, he runs into Wallis and Heron who tease him about a girl in the audience. Their chiding sets off a new train of thoughts for Stephen, as he remembers an incident that took place during his term at Belvedere. He thinks about the girl sitting in the audience , remembering their shy contact and his unfulfilled desire to kiss her:

" A shaft of momentary anger flew through Stephen's mind at these indelicate illusions in the hearing of a stranger. for him there was nothing amusing in a girl's interest and regard. All day he had thought of nothing but their leave taking on the steps of the train at Harold's Cross, the stream of moody emotions it had made to course through him, and the poem he had written about it. All day he had imagined a new meeting with her for he knew that she was to come to the play. The old restless moodiness had again filled his breast as it had done on the night of the party but had not found an outlet in verse." (A portrait,71)

His family was waiting for him, but he left quickly without answering his father's question. He ran across the road and began to walk :

He hardly knew where he was walking. Pride and hope and desire-like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind . He strode down the hill amid the tumult of sudden risen vapours of wounded pride and fallen hope and baffled desire. They streamed upwards before his anguished eyes in dense and maddening fumes and passed away



above him till at last the air was clear and cold again. (A portrait,80)

Joyce at this critical stage of Stephen's life tries to emphasize his isolation from others . He intensifies the use of the stream of consciousness to cope with the intensity of Stephen's dreams and memories:

Every event and figure of which affected him intimately, disheartened him or allured and, whether alluring or disheartening, filled him always with unrest and bitter thoughts ." ( Classic ,12)

In his essay, Gifford states that Stephen , as an adolescent , "is full of thoughts and feelings that he can't articulate to others." Sometime later, Stephen is taking a voyage by train with his father .They are going to Cork to sell property at an auction. There in Cork , Stephen's father chats up everybody about old times and how things were; only when Stephen goes with his father to Queen's College do his father's stories come to life:

On the desk before him he read the word 'Fetus' cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life which his father's word had been powerless to evoke , sprang up before him out of the word cut in the

desk. A broad-shouldered student with a moustache was cutting in the letters with a jackknife, seriously. Other students stood or sat near him laughing at his handiwork. One jogged his elbow. The big student turned on him, frowning. He was dressed in loose grey clothes and had tan boots. (Classic ,83)

Stephen can imagine the boy carving the letters, the students of the past sitting and studying, all of them now aged or dead . the word also reminds Stephen of his increasing preoccupation with sex.

Joyce will jump now into another phase in Stephen's mental and spiritual development .This in fact demands a change in the use of the technique. The voices of his elders and peers often sound hollow to him, but he does not yet have a means of rebellion. His isolation does not mean he despises his family and peers; he simply feels disconnected from them. (Gifford, 47)

Whether under the influence of William James, Henri Bergson or other psychological thinkers of the time Joyce developed an idea that " the very essence of life and personality was to be found in these activities of the mind." ( Allen, 344) . Stephen starts seeing prostitutes . He enters a period of deep confusion and spiritual paralysis. He considers his actions to be terribly sinful , but he becomes strangely indifferent towards the idea of eternal damnation. He continues his studies and his

duties in the society of the Blessed Virgin. He finds himself an altogether less pleasant person , as if his violation of one rule has led to a complete loss of self-control; although he begins with lust , he lately finds himself tainted by all of the Seven Deadly Sins. ( Classic ,14)

Joyce used St. Francis Feast Day as an entrance to another stage in Stephen's life . It is the stage of manhood ; or as it will be reflected a rebellion against the Catholic values. At first he enters a state of moral paralysis and confusion.

Having broken one rule , he seems to lose the ability to maintain any kind of moral structure or self- discipline. His deep unrest manifests itself as a general souring of his whole personality. His situation is difficult. He is indulging in the pleasures of the flesh for the first time , but he soon learns that to abandon the moral order in which one was raised is no easy thing:

He had sinned mortally not once but many times and he knew that , while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment. His days and works and thoughts could make no atonement for him , the fountains of sanctifying grace having ceased to refresh his soul

... his sin, which had covered him from the sight of God, had led him nearer to the refuge of sinners. (A portrait, 98 )

During the three days of the retreat Joyce is extremely anxious to portray Stephen's fears and spiritual pains .On each of the three days of the retreat , " Stephen hears a fiery sermon on the torments of hell and the punishments meted out by the just but stern God. Stephen is made sick with fear; the sermons seem as though they were written specially for him. He thinks about his sins , and is too fearful to confess to God, Who seems to him too fearful, or the Blessed Virgin , who seems too pure"

( A portrait, 31).

Joyce presents Stephen now as a sinner who is overwhelmed with a restless feeling of guilt and remorse . He has terrible nightmares about hell; the dreams are so intense that he wakes and vomits:

That was the work of devils, to scatter his thoughts and overclouded his conscience, assailing him at the gates of the cowardly and sin corrupted flesh: and, praying God timidly to forgive him his weakness, he crawled up on to the bed and, warping the blankets closely about him, covered his face again with his hands. He had sinned. He had sinned so deeply against heaven and before God that he was not

worthy to be called God's child. Could it be that he, Stephen Dedalus, had done those things? His conscience sighed in answer. Yes, he had done them, secretly, filthily, time after time, and, hardened in sinful impenitence, he had dared to wear the mask of holiness before the tabernacle itself while his soul was a living mass of corruption.( A portrait, 120-123)

The sermons prey perfectly on his active imagination and sensitive nature . He thinks lengthily about the inevitability of judgment. God who gave many opportunities for repentance during life, will be transformed from God the Merciful to God the Just. He imagines himself being brought back to God through Emma , the girl to whom he tried to write a poem. She seems approachable enough. He feels that he must confess , but he is too ashamed to do so:

He thinks deeply and fearfully about the elaborated sermon on the hell's tortures, the greatest of which is being cut off from God. Fear drives him back. He searches for a church where he can go and make confession with true anonymity . He finally finds one and he confesses all. the world seems born anew when he steps out of the church. He resolves to live a new life of piety. ( Ibid,133 )

Stephen's mind and soul are filled with great determination to change from a degraded sinner to a devoted young man. Fear drives him back. He becomes almost fanatically pious , devoting himself daily to prayer and contemplation of catholic doctrines. He sweeps away any doubts or misgivings he has with the idea that at a later stage of his spiritual development , all will be clear. He forces different forms of unpleasantness on himself to punish each of his five senses. Stephen , having given to the carnal pleasure, is made to fear for his soul .He returns ,feverishly , to the Church:

Every part of his day , divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy. His life seemed to have drawn near eternity; every thought, word and deed, every instance of consciousness could be made to re-vibrate radiantly in heaven... on each of the seven days of the week he further prayed that one of the seven gifts of the Holy Ghost might descend upon his soul and drive out of it day by day the seven deadly sins which had defiled it in the past.  
( A portrait, 135 )

The utmost employment of the stream of consciousness is used now cleverly and remarkably . Joyce will jump now to one of the most important and crucial scenes in the novel The

director tries to draw Stephen to the calling by describing the incredible responsibility and power of a priest . The idea is not without its appeal for Stephen. After he leaves the rector's office, he continues to reflect on the life of the priest. He thinks about along life of pondering obscure questions of Catholic doctrine. Even more vividly , " he imagines the stale odor in halls of Clongowes , and of spending his life wandering through corridors such as these , in the end he realizes that such a life repulses him. The life of a priest would be contrary to Stephen's desire for freedom and independence " (Keshner, 18). When Stephen imagines the life of a priest, his repulsion is grounded in the physical senses:

Stephen prefers another odoure: the sour smell of over ripped cabbages in the path leading home. It is the world of life and living, with its mess and sheer physicality, that interest Stephen. He realizes that he will " sin " again ; he accepts that he was not made to live a spotless life. Rather he will live life to the fullest and accept that part of his growth will include making great mistakes. The shrine of the Blessed Virgin is too tidy , too sterile . Stephen prefers mess and he will live his life accordingly. ( Ibid, 145 )

Joyce , who cleverly employs the technique of stream of consciousness will presents Stephen during this stage of his life

as a young discontented man. The movement from Catholic piety to an acceptance of the physical as a part of beauty is central to this chapter. " Stephen tries to constrain the very impulses that distinguish him as an individual: sensitivity to sensation, interest in beauty. But the sensual world of real living wins"( Classic, 13 )

The faint sour stink of rotted cabbages come towards him from the kitchen gardens on the rising ground above the river. He smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life , which was to win the day in his soul. ( A Portrait, 148 )

The style of this work, the language and the intensive use of the stream of consciousness , all are developed gradually to reflect the increasing impacts of the protagonist reactions ,memories , reflections and ideas throughout the three main phases of his growth. The tone is considerably changed in order to focus more exclusively on the perspective of Stephen. Joyce changes his style by intensifying dialogue- scenes which reflect Stephen's growth as well as his alienation from society

" His obsession with Emma is more aesthetic and abstract ; he has admired her afar for ten years, but in truth he does not know her that well. His contemplation of her is based on a very



abstract idea of women. Emma exists more as Stephen's muse than as a flesh and blood woman ”

( A portrait, 201 )

In this chapter, Joyce describes vividly the growth undergone by Stephen with regard to his new perception of the world around him. University has provided crucial intellectual material for Stephen's growth. The new ideas about beauty are his obsession. His aesthetic theory, is very sophisticated for a college student. Stephen now has moved from sensitivity and unfocused love of beauty to an obsessive and methodical contemplation of aesthetics:

Though the same object may not seem beautiful to all people, all people who admire a beautiful object find in it certain relations which satisfy and coincide with the stages themselves of all aesthetic apprehension. This relations of the sensible, visible to you through one form and to me through another, must be therefore the necessary qualities of beauty. ( A portrait, 204 )

The idea of escape obsessed Stephen greatly . It is most often symbolized by flight. On the library steps , Stephen watches dreamily as the birds fly above him:

He watched their flight ; bird after bird: a dark flash swerve , a flash again , a dart aside , a curve , a filter of winds. He tried to count them before all their darting quivering bodies passed: six, ten, eleven: and wondered where they odd or even in number. ( A portrait, 205 )

Although too complicated and lengthy to summarize in a satisfactory way, the last part of the novel merit a close look for a deeper understanding of Stephen: " These include his own definitions of piety, terror ; his delineation between static art ( the sublime art that invites contemplation without spurring the viewer to action), and kinetic art ( art that moves the viewer to do something). During lectures Stephen's attention wanders back to his ideas about art " (Classic, 19). In a critical essay in *The Nineteenth Century Novel* , Northrop Frye states that " one of the most important things that had made this novel a very remarkable one is the revelation of character and incident through the searching use of the stream of consciousness technique. The author jumps into Stephen's mind to follow his stream of consciousness, and out again to describe it externally." (ibid,35)

According to this idea, Joyce travels freely in Stephen's mind , searching for a suitable conclusion for his ideas and contemplations regarding independence, freedom and aesthetics

: "The artist , like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence , indifferent, paring his finger-nails. ( A portrait, 215)

## Conclusion

As it had been discussed before, James Joyce creates a deeply personal and emotional portrait to every man. The study of the main character of A Portrait of the Artist as a Young Man , Stephen Dedalus, showed that Joyce tried to capture the insufficiency of self-awareness and freedom in his life, which comes into contact with universal feelings of detachment, guilt, and awakening. The result is the relationships that are based on wrong factors and consequently instead of shaping a new possibilities, leads to loss, failure, and destruction. Through the novel, by close looking, it becomes obvious that reality is absolutely different from what appears in the story and the mind of Stephen. At the end of the novel, he understood that all the ways which he had gone, was wrong and invaluable so thereafter he decides to make himself ready for what he belongs to. He chooses to be artist because he wants to be free from all the rules and regulations. He escapes from this material world by using wax wings, which is symbol of his free soul. We can see all of these despair, loneliness, and feeling of guilt, which happen to him, because he is not able to accept others. So he tortures himself by exile and jailing within a imaginary fence in order to be away from others. He experiences a kind of exile, silence, and cunning which shows nationality and religious of him. This story is a kind of symbolic, alligorical one which is autobiography of the author.

## Bibliography

- Anderson, Chester G.(1986) *James Joyce*. London: Thames and Hudson. Print.
- Baldick, Chris.( 2004). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press. Print.
- Fargnoli, A., N. (1996). *James Joyce from A to Z: The Essential Reference to the Life and Work*. New York: Oxford UP.
- Gifford , Don. (1982). *Joyce Annotated*, University of California Press.
- Givens, S. (1963). *James Joyce: two decades of criticism*. New York: Vanguard Press.
- Hamilton, E. (1969). *Mythology: Timeless Tales of Gods and Heroes*. New York: Mentor.
- Johnson ,Joyce, James.( 2004). *A Portrait of the Artist as a Young Man*. New York: Barnes & Noble Classics. Print.
- Milligan, Ian. (1984). *The English Novel* , York Press .
- Robbins, D., D. (1994). *"Coming Down Along the Road' :the Journey motif in A Portrait of the Artist"* . The Midwest Quarterly .
- Online Wikipedia. (2014). *Stephen Dedalus*. Retrieved from <http://www.Wikipedia.com>

[http://www.questia.com/library/literature/Classic Notes](http://www.questia.com/library/literature/Classic%20Notes).

Johnson, Jeri.(2000). *Introduction to A Portrait of the Artist as a Young Man*, Oxford University Press, Print.