The Delayed Flight of an Artist: A Psychoanalytical-Feminist Perspective of Selected Works from James Joyce

By

Kali A. Piro

A thesis submitted to the faculty of
Auburn University at Montgomery
in partial fulfillment of the requirements
for the degree of Master of Liberal Arts

Montgomery, AL
May 4, 2011

Dr. Joyce Kelley
Dr. Joyce Kelley
Thesis Director

Susan Willis
Dr. Susan Willis
Secondary Reader

Jeffery Elwell
Dr. Jeffery Elwell
Provost

Dedication

I would like to dedicate my thesis to my supportive family and loving husband. Without all of you, I would not have been able to endure and persevere in this endeavor. Moreover, I would like to thank Dr. Joyce Kelley and Dr. Susan Willis for their unwavering patience and guidance. I could not have asked for a better support system. Lastly, I could not have taken my own academic "flight" without the sheer brilliance of James Joyce.

Table of Contents

Introduction 1

Chapter One: A Portrait of James Joyce 11

Chapter Two: The Beginning of Joyce's Anticipated Flight:

An Analysis of *Dubliners* 42

Chapter Three: Joyce Checks-In for His Boarding Pass:

The Development of *Stephen Hero* into

A Portrait of the Artist 89

Chapter Four: Joyce and Stephen Prepare for Flight

in *A Portrait of the Artist* 121

Chapter Five: Joyce and Stephen's Delayed Flight:

A Portrait and Its Would-Be Artists 152

Bibliography 184

A Key to the Selected Works of James Joyce

D	*Dubliners*
SH	*Stephen Hero*
P	*A Portrait of the Artist as a Young Man*
LL	*James Joyce's Letters to Sylvia Beach*

Introduction

In the early twentieth century, the Modernist style grew to encompass literary techniques involving structural order, discontinued time, suspended space, complex psyches, and stream-of-consciousness language. All of these factors are prevalent in the works of James Joyce, an author deemed the "Father" of Modernism. Of course, Joyce is as much a part of his works as the works are a part of him. *Dubliners* (1914), *Stephen Hero* (1904-1906), and *A Portrait of the Artist as a Young Man* (1916) are works that show Joyce workshopping his characters as well as his aesthetic theory. With each work, Joyce begins to understand himself as an artist, and his works portray the development of his characters, especially Stephen Daedalus, Joyce's literary alter-ego. Furthermore, these three works depict characters who are paralyzed, or controlled, by their Irish-Catholic environment, and these characters need to "fly by those nets" of Catholicism, country, and family—all of which bind them to a passionless, paralyzed existence (*Portrait* 220). With each work, Joyce grows closer to his literary doppelganger and realizes that the only way to be a free artist is to take flight. Therefore, Joyce writes in the *Bildungsroman* tradition in his autobiographical novel *Portrait*, and in order to become an artist, Stephen (and Joyce) must reject three women: Mother Ireland, Mother Church, and Mother Dedalus. He rejects these women by correlating them with bats, making them sullied in his mind. Yet neither Stephen nor Joyce can take his flight from these women to become an artist. They are ultimately still bound by the nets from which they seek to escape in these three literary works and, thus, will not take flight until Joyce's last published novel, *Finnegans Wake* (1939).

In regard to Joyce's complex ideologies and symbolisms, this thesis assumes a psychoanalytical perspective with a feminist angle and applies Sigmund Freud's theories to these three selected works from Joyce. With the aid of this psychological ideologist, this thesis connects James Joyce the author to the James Joyce found within his biographically cloned characters. This implied parallel explains the importance of the figurative "nets" that restrain or paralyze both Joyce and his characters. These "nets" are personified with the image of a woman. As the works progress in length and development, these "nets" evolve in *Portrait* to become the three previously stated women. The use of the Oedipal complex becomes a critic's boarding pass to understanding Joyce's need to corrupt his female characters in relation to their virginal reputation through his literary vehicle: Stephen Dedalus. Thus, the feminist angle contributes to this psychoanalytical analysis because the female characters must be sullied and deemed subservient in Stephen's mind in order for him to take his artistic flight. Joyce and his literary male counterparts do not recognize the female characters beyond their stereotypes within the Irish nation, Catholic religion, and family household. Therefore, with the assistance of Suzette Henke, Joyce's psychological connection between the mothering images and the symbolic "bat," a nineteenth-century slang term for prostitute, becomes identifiable (Teal 72). To both Stephen and Joyce, the mothering images found within *Portrait* are too controlling to be deemed holy or loving. While Joyce's male characters tend to demean women, their epiphanies revolve around the female image. In order to be an artist, Joyce and his male characters need to experience self-fulfillment by rejecting the three mothering images. Ironically, their artistic flights are stimulated by women who embody those controlling characteristics that the male characters must reject, creating the argument that neither Joyce nor Stephen actually takes flight as an artist within these three literary works.

This thesis begins by looking at Joyce as the boy, the student, the man, the ideologist, and the writer. It is imperative that we fully analyze the integral moments of Joyce's personal life, especially since *Stephen Hero* and *Portrait* are in the genre of autobiographical fiction. More importantly, the evolution of Joyce's works parallels the growth of Joyce's artistic and philosophic maturity. Thus, it is sensible to begin with the intellectual seed of these three literary works. Joyce's characters are inspired by the people in his own life, and as a young boy, Joyce experienced many hardships and circumstances that aided him in constructing his literary works. Opening the door to a psychoanalytical perspective, Joyce transfers specific characteristics of his parents, siblings, friends, and teachers to his literary characters. Furthermore, he obsessively uses the location of Dublin, his own hometown, as well as his own educational institutions as essential locations in these three literary works. Joyce's personal education and religious training allow readers to understand the significance of his implied religious motifs and his preoccupation with Mother Mary. Moreover, these minute but numerous biographical details provide both readers and psychoanalytical critics insight into Joyce the boy, the student, and the man.

More importantly, Joyce is also an ideologist and a writer, making him an integral figure within his time and the Modernist movement. In fact, critics working with Modernist ideas and styles understand the significance and impact Joyce had on fiction, and even within his time period other authors, such as Ezra Pound and William Butler Yeats, acknowledged his potential as well. On the other hand, Joyce himself was inspired by the previous generation of writers, too. For example, the Norwegian author Henrik Ibsen, who is known as the founder of modern prose drama, affected Joyce as both an ideologist and a writer. As a result, Joyce changed the structure of his writing by incorporating discontinued space and suspended time in each literary work. In *Dubliners*, the short stories provide only fragments of characters who are paralyzed within a certain Irish-Catholic mind-set or setting. In *Stephen Hero*, a reader has an obscure sense of time and space because only a portion of the manuscript is available, and, finally, *Portrait*'s Stephen Dedalus grows from a toddler to an adult in the progression of the novel. Hence, *Portrait* is written in the *Bildungsroman*, a coming-of-age style, though the title suggests it is a *Künstlerroman*. Moreover, each work shows the progression and development of complex psyches, internal dialogue, and life-changing epiphanies. Using and developing these literary techniques, Joyce himself grows as a writer. Though he experienced hardships with the publishing industry and with some public readers, especially with *Ulysses*, Joyce's fiction and literary style prevailed and affected the literary world, inspiring several avenues of interpretation, analysis, and criticism and thus earning him the title of "Father" for the Modernist style.

By combining his background with his literary style and time frame, the analysis of a few specific short stories from *Dubliners* (1914) illustrates the significant themes that can be found in Joyce's subsequent works. For example, "The Sisters" is a story that was written and submitted to the *Irish Homestead* under the pseudonym Stephen Daedalus, providing evidence of the connection between Joyce and his literary doppelganger. Moreover, "The Sisters" introduces three key concepts that can be used when describing Joyce's literature: "paralysis," "gnomon," and "simony." The term "gnomon" is very important in comprehending Joyce's dialogue. According to the critic Eric Bulson, "'Gnomon' is the stylus of a sundial that marks off time with shade and the remainder of a parallelogram after a similar parallelogram containing one of its corners has been removed, but it can also be stretched to refer to the missing detail of a story" (36). True to the Modernist style, Joyce employed internal dialogue as well as nonlinear settings. Therefore, readers only obtain snippets of information from actual conversations between characters, creating "gnomon." "Paralysis" is a prevalent, dysfunctional motif for Joyce's main characters. In order for the protagonists to prevail, they must have an epiphany about their paralyzed lifestyles within their Irish-Catholic settings. Joyce believed that "simony," the selling of ecclesiastical positions for profit or "the vulgarization of religion, romance, and intellect," was a dilemma within Catholicism (Bulson 36). Therefore, his religious motifs revolve around this conflict of "simony." Along with Bulson, the critic Thomas F. Staley concurs that these concepts become prevalent motifs within Joyce's literary works.

More importantly, this analysis of *Dubliners* also focuses on the "simony" leitmotif in the two short stories "An Encounter" and "Araby." Both of these short stories have young male narrators who are subjected to the perversion of the Catholic Church. In "An Encounter," the young narrator meets a perverted old man, and in "Araby," the young boy takes a trip to a bazaar to buy a gift for his crush. Both boys learn about the sexual restrictions enforced by Catholic teachings, but, more importantly, they learn that their sins can be exchanged for a price. After we understand the significance of "simony," we then encounter the "paralysis" leitmotif in two other short stories: "Eveline" and "A Little Cloud." With these two stories, we will see how two characters, a woman and a man, become paralyzed by their Irish surroundings. They are both bound to their societal duties to either take care of the family household or to marry and procreate. Finally, Joyce's pinnacle novella in *Dubliners*, "The Dead," shows the development of Joyce's characters as well as his use of epiphany. Moreover, there are several parallels between the story's main characters, Gabriel and Greta, to Stephen and the bird-girl in *Portrait*, providing evidence that *Dubliners* is a workshop of motifs and characters for Joyce's later works.

After considering the progression of the short stories to the novella, this thesis analyzes the manuscript *Stephen Hero*, which was written between the years 1904 and 1906. According to Theodore Spencer, the manuscript was thrown into a fire, and only 383 pages were recovered, providing the content for the last 93 pages of *Portrait* (9). Like *Dubliners*, *Stephen Hero* is a workshop version of Joyce's first published novel. Hence, the development of the characters and their interaction with one another in the manuscript provides readers and critics with background information, which makes analysis and interpretation possible for *Portrait*, a novel that is progressively more modern because of its internal dialogue and withdrawn interaction. Then, with the assistance of critic Scott W. Klein, this thesis focuses on the important character, Emma Clery, who is known as "E—C—" in *Portrait* and is also a transcendent figure for the three mothers Stephen must reject. Yet readers do not see this transcendence until they read *Portrait* because in *Stephen Hero*, readers can only see the infatuation Stephen has for her on a physical and emotional level, not the cerebral level portrayed in *Portrait*. Through the interactions between Stephen and Emma, this analysis provides background information for Stephen's justification for sullying her as a bat and attempting to conquer her through the literary creation of his villanelle, which is arguably deemed a *faux* aesthetic creation.

Like the villanelle, *Stephen Hero* is a work in progress, especially in the development of Stephen's (and Joyce's) aesthetic theory, which is very significant in *Portrait*. Joyce himself, as ideologist and writer, attempts to fully develop and understand his own thoughts about his theory. In *Stephen Hero*, Joyce performs a written Socratic method of understanding the aesthetic theory by having Stephen dwell on the topic with his classmates, especially his friend Cranly. Only in *Portrait* does Joyce portray the polished version of his theory. Moreover, this theory is extremely important in terms of understanding why Stephen fails to become an artist, which will be further discussed later. Nevertheless, *Stephen Hero* provides great insight into understanding the stilted, or gnomonic, dialogue in *Portrait* as well as putting the pieces together for Stephen's need to fly from his surroundings.

After providing background information from Joyce's biography, *Dubliners*, and *Stephen Hero*, the main portion of this thesis analyzes *A Portrait of the Artist as a Young Man* (1916) by focusing on Stephen's need to take flight from the three mothering images: Mother Ireland, Mother Church, and Mother Dedalus. Throughout the novel, Stephen wants to become an artist, and in order for him to transform into an artist, he must reject these women. In his complex psyche, these women are sullied icons of what is wrong with his country, religion, and family; they are also the nets that restrain his artistic freedom. Hence, he must demean and portray them as the usurping "bats" that he sees them as. Moreover, Joyce (and Stephen) depicts the role of the woman as a figure who promotes sinful indulgences of the flesh along with societal constraints of duty and purpose, and, thus, the two men must fly free of these restrictive limitations prompted by these women so that they can assume their roles as artists.

The first significant mothering image that Stephen needs to reject is Mother Ireland, a symbol for the unstable nation in which he resides. Stephen does not want to be another spokesperson for Ireland or her people's nationalistic ideals. Yet many of the people he knows, especially women, are very supportive of Ireland's Nationalist movement. Stephen refuses to be another number in the crowd. He wants to harness his individuality by taking flight from his troubled nation's "net" and to pursue the beauty within his art. Again, he concludes that he cannot take this flight until he taints Mother Ireland's image by correlating the women who represent her with "bats." Stephen must be able to control his unstable nation through the women who symbolize it in order for him to fly free of his homeland. Moreover, Stephen's dilemma with his country lies with the nation's paralysis in regard to Parnell's death, which has prompted this drastic move to revive Mother Ireland's Gaelic language and Celtic history—all of which must be rejected by Stephen so that he can be an artist and free from his country's limitations.

The second significant mothering image is Mother Church, an integral figure for the Catholic religion. Stephen has a problem with the quality that the Church's Mother Mary stands for most: virginity. Stephen cannot restrain himself from the indulgences of the flesh, but the young, reputable Irish women, like Emma Clery, do not share this problem because they follow the Catholic belief of being sexually abstinent until marriage. Stephen does attempt to control his fleshly desires by contemplating entering a Catholic order, but this religious control paralyzes Stephen's creative and sexual nature. Therefore, Mother Mary becomes a symbolic figure who restrains Stephen from obtaining his artistic and sexual desires through rigid regulations, especially since lust is a deadly sin within the Catholic religion. In order to fly free from Mother Church's "net," Stephen must dishonor her holy image by demeaning her followers, who are these young Irish, virginal women, as "bats." Yet he cannot achieve artistic freedom until he publicly rejects the church as well as the two other mothering images and Emma Clery, who is a transcendent figure for all three women.

Finally, the third mothering image that Stephen needs to take flight from is his own mother, Mother Dedalus. She, of course, is the mother who affects him the most, and she is also a woman whose qualities are transferred onto other female characters in *Portrait*, such as the prostitute, the pregnant woman, and even Emma Clery—all of whom perpetuate Stephen's struggle with his erotic desires and stand as a blockade to his artistic freedom. In order to symbolize their damning presence, Joyce uses bat references for two of the women; the third woman is cast as a mother surrogate, and this connection between the latter woman and Stephen shows his horrific, Oedipal shame. Therefore, this thesis analyzes Stephen's Oedipal complex with his mother, which, according to Suzette Henke, begins in his mother's womb. Stephen does not have a true understanding of his individual nature. Although he knows that he does not want to be another paralyzed Irishman, he does not know who he truly is, but he does come of age in the course of this autobiographical novel. Yet we are left with the question: does he really grow into his artistic wings to join his mythic namesake and mentor, Daedalus?

After much consideration and research, this thesis argues that neither Stephen nor Joyce takes flight to be an artist. They might have their boarding passes for their artistic flight from these three mothers's "nets," but their flight is delayed. Joyce and his doppelganger do not achieve flight in *Portrait*, but they do prepare themselves for the long journey toward taking flight from these three nets through the use of Joyce's biography to the progression of characters, development of content, and maturity of writing within a psychoanalytical-feminist scope. Ultimately, neither James Joyce nor Stephen Dedalus experiences an artistic flight until Joyce's last work *Finnegans Wake*, because the split identity will cease to exist, thus creating Joyce's unique, artistic sense of self.

Chapter One:

A Portrait of James Joyce

After many years of research and documentation, Joyce critics and admirers all share a desire to identify the integral background of the renowned Irish, Modernist author James Joyce. Who is this man behind the writer who, in *Ulysses*, had the compulsive need to write hundreds of pages about a single day in a simple man's life and, in *Finnegans Wake*, had the unyielding desire to construct a literary labyrinth that would challenge even the mythical Daedalus's creation. The need to know Joyce's background arises from a need to know more about his artistic talents, but, more importantly, his biography is essential because he chose to write in the genre of autobiographical fiction. Some critics document a quiet, aloof man while others describe a handsome, self-obsessed intellect. Yet the man behind the writer embodied all of those characteristics as he grew and developed within his Irish setting and deprived environment. Before he became a notorious and talented writer, he had to experience and endure hardships with his family, finances, religion, and schooling, and these experiences became an integral and inseparable part of his life's work.

Although he began as a penniless, quiet man, he nevertheless conceived of his family's past as legendary and grand. A symptom that contributed to his father's misfortune but gave him a stable income, at least in the beginning, was the prestige of his family's history. Joyce's father, John Stanislaus Joyce, was a part of the Norman-Irish clan from Galway. According to the renowned biographer Richard Ellmann:

> Joyce's father, John Stanislaus Joyce, owned a framed engraving of the coat of arms of the Galway Joyces, and he used to carry it along, grandly

> and quixotically, on his frequent enforced déménagements, atoning for squandering his family's fortune by parading its putative escutcheon. (*James Joyce* 11)

Not only did John Joyce carry a coat of arms of his ancestral Norman-Irish clan, but he also never let it out of his sight. He was known for squandering his family's money, and he felt like he needed to atone for his financial misdeeds by parading this "escutcheon." Although that could be one excuse for his carrying it everywhere, another excuse could be that it made him feel grander than he really was. The significance of this family history was not lost upon James Joyce, because he used the information in his autobiographical novel, *A Portrait of the Artist as a Young Man*, by having Stephen show the family's crest to a doubting classmate.

Of course, being from the Galway clan was not the only prestigious element in his family's past; in fact, "Joyce's grandfather improved their fortunes by marrying into the prosperous O'Connells of County Cork" (Foster 10). Moreover, biographers Marvin Magalaner and Richard M. Kain state, "It had given its name to the famous 'Joyce's Country' of Ireland and had supplied the Irish with their most distinguished political leader of the first half of the nineteenth century, Daniel O'Connell, the Liberator" (32). Joyce was knowledgeable about Daniel O'Connell, and he of course remembered this piece of history as he alluded to a statue of Daniel O'Connell in his novella "The Dead." With this subtle allusion to his family's past, it is evident that Joyce used fragments of his history as helpful aids in creating his settings within his literary works.

Although he was born into a financially stable household, Joyce's father proved to have a temperament that was detrimental to maintaining his finances for his own family, and in an effort to curb his rambunctious behavior, John Joyce and his mother moved to Dublin when he was twenty-seven years old. While in Dublin, the elder Joyce exercised his spectacular tenor voice by performing in a concert at the Antient Concert Rooms, and unbeknownst to the performer, the famous tenor of the Carl Rosa Opera, Barton McGuckin, was in the audience (Ellmann, *James Joyce* 15). In Ellmann's extensive biography, he states:

> As John Joyce told and retold the story later, "After this concert when McGuckin used to pass me in the street he used to watch and look after me. I used to wonder why he looked so hard at me and by God I never could make out what it was all about; and it was only after he was dead for some years that I heard the story. John Phelan said to me, 'You had the best tenor in Ireland.' 'Yerra, my God, what put that into your head?' says I, and he said, 'I heard it from the very best authority.' 'Who was that?' says I. 'Well,' says he, 'did you ever hear of a gentleman named Barton McGuckin?' 'I did indeed,' said I, and John said, 'That is my authority.' And that accounted for the way he used to look so hard at me." (*James Joyce* 15-16)

Joyce was very familiar with this story because he had heard his father recount the tale on numerous occasions. More importantly, Joyce's knowledge of his father's impeccable tenor voice and McGuckin's appreciation for it was reworked in "The Dead." Unfortunately, John Joyce never experienced a successful career as a tenor performer. Instead, his family's prestigious status in Ireland ensured his first job, which was a position in the office of the Collector of Rates for Dublin (a lifetime appointment), and his salary was £500 per year (Ellmann, *James Joyce* 18). This job was great news because it gave his father the opportunity to marry his mother, Mary ("May") Jane Murray.

The adage "opposites attract" best describes the relationship of John Joyce and Mary Murray. In fact, Ellmann states, "If he was the principle of chaos, she was the principle of order to which he might cling" (*James Joyce* 18). Joyce's mother was the daughter of a wine merchant, and she was a very fair, attractive woman who was "versed in singing, dancing[,] deportment and politeness, was a deeply religious girl and a lifelong member of the Sodality of Our Lady," a charitable, Jesuit organization (O'Brien 2). Having singing in common, John Joyce and Mary Murray met in the choir of the Church of the Three Patrons, and even though she was younger by ten years, the couple was married on May 5, 1859.

Joyce was not without knowledge of his mother's familial background, either. He used a lot of information about his mother's family as inspiration for characters and settings in his short stories (Ellmann, *James Joyce* 18). For example, as Ellmann explains, "Her grandfather, Flynn, who had the starch mill in Black Lane mentioned in 'The Dead,' arranged for all of his daughters to be trained in music" (*James Joyce* 18-19). In the short story, Joyce does allude to a starch mill as well as voice lessons, which shows how he interweaves his biographical information into the shaping of his fictional settings and plots. As a second example, Mary also had a relative who was a priest, and like the priest in Joyce's short story entitled "The Sisters," Mary's relative lost his parish due to his insanity. Though these family members do not have their own coat of arms, they do have members who were used to create memorable characters in Joyce's short stories. He always made it a habit to use his brain as a sponge for retaining memories about his surroundings and his own history, which helped him construct his realistic fiction.

James Augustine Joyce, a handsome child with pale blue eyes, was born on February 2, 1882, in Rathgar, Ireland. Though he was conceived second, he was the oldest and first living child of John and Mary Joyce. Furthermore, a recent biographer, Edna O'Brien, states, "An infant, John, had died at birth, causing John Joyce to indulge in a bit of bathos, saying, 'My life was buried with him'" (2). Contrary to John Joyce's statement, he did not live a "buried" life. Instead, "he was a lively, lusty man and for many years his spirit and his humor prevailed" (O'Brien 3). Yes, those spirits were very much alive for the young father, and he became a little livelier with the birth of his second surviving son, Stanislaus Joyce, who was three years younger than Joyce. Overall, John and Mary had ten children: four sons and six daughters (Bulson 1). It was a very large family for the already financially-burdened household.

The Joyce family moved from Rathgar to Bray, both cities near Dublin. A little after their move to Bray, the Joyce family, according to Stanislaus, was joined by a member from John Joyce's side of the family, Mrs. "Dante" Hearn Conway, who was from Cork. Joyce and subsequent children called her "Dante," which was "probably a childish mispronunciation of Auntie" (Stanislaus Joyce 7). To family and friends, she "remained the abandoned bride, and her burning memories of being deserted joined remorse at having left the convent to make her overzealous, in both religion and nationalism" (Ellmann, *James Joyce* 25). She was the governess to the Joyce children, and she lived with the Joyces for several years. According to Stanislaus:

> She had, in fact, in embryo, an influence not unlike that of her great namesake, for besides teaching my brother to read and to write, with some elementary arithmetic and geography, she inculcated a good deal of very bigoted Catholicism and bitterly anti-English patriotism, the memory of the Penal Laws being still a thorn in the flesh of Irish men and women when I was a boy. (7)

The religious, abandoned bride-governess did have a great influence on the young James Joyce, and he remembered her in his construction of *Portrait.* According to Stanislaus, in the autobiographical novel, she is reflected in the character Mrs. Riordan, and Joyce even uses the endearing nickname "Dante" in the novel as well (7). Moreover, her preoccupation with religion did have a monstrous effect on Joyce's perception of and interaction with women. When Joyce was young, he played with a pretty girl named Eileen Vance, the neighbors' daughter. According to Ellmann, "Dante Conway warned James that if he played with Eileen he would certainly go to hell, and he duly informed Eileen of his destination but did not cease to merit it" (*James Joyce* 26). This instance serves as a first sign of outside influences instructing Joyce on the sins involved in associating with women. As in reality, the character of Mrs. Riordan is portrayed to have the same national, religious zeal. Yet Dante's real spirit did not diminish her ability to educate, and Stanislaus states in his autobiography, *My Brother's Keeper*, "[I]t was owing to her preparation that my brother was accepted at Clongowes Wood College, the principal Jesuit College in Ireland, when he was a little over six years of age" (7).

"Half past six" was the age of Joyce when he entered Clongowes; it also became his nickname because that was his answer about his age upon arrival on September 1, 1888, to the Jesuit school, forty miles away from Bray. Clongowes was an institution that taught privileged children, and since John Joyce wanted a grandiose lifestyle, it was a natural choice to send his first-born son to the school (Ellmann, *James Joyce* 26-27). Until his twenty-first year, Joyce was under the Jesuit rule of education. Kevin Sullivan, author of *Joyce among the Jesuits*, states, "Understanding—*experto crede*—that Jesuitism is a concentrate of certain basic elements of Roman Catholicism, I thought I saw in that large and obvious fact a right and just approach to Joyce's love-hatred of Catholicism" (2). Indeed, when most young boys would be at home playing under their parents' watch, Joyce was thrown into a rigorous world of religious education. At Clongowes, the boys in his grade were at least four or five years his senior. Joyce attended the college at such a young age for two reasons: John wanted the best for his son, and he also received a discounted price because of Joyce's age (Sullivan 28-30). According to Ellmann, "[Joyce's] immediate response to Clongowes is less clear than one would expect; his brother Stanislaus, who had already begun to worship him, remembers him as happy and well there, while *A Portrait* represents him as unhappy and unwell" (*James Joyce* 27). It is most likely that Joyce experienced both sets of feelings, especially since he was at a very young, impressionable age.

Though Stanislaus documents Joyce's happiness at Clongowes, there are several biographies and accounts of his homesick nature and his time with "Nanny Galvin," a nurse who looked after him while he lived in the infirmary and not the dormitories. She was to aid the young boy in his transition to the academic atmosphere as well as protect him from the older students' bullying (Ellmann, *James Joyce* 28). For example, there is a true incident that matches an event in Joyce's novel *Portrait* where Stephen's glasses were broken by another boy, leading to his punishment by Father Dolan on the premise that Stephen broke them to avoid his studies. According to Ellmann, this story was "confirmed by Joyce to Herbert Gorman," who was the first biographer of Joyce (*James Joyce* 28). In reality, Father Dolan was really Father James Daly, and Joyce's punishment by the Father was very detrimental to him. He would never forget the strict control and brutal punishment that religious institution implemented on its followers for telling the truth. This traumatic incident most likely contributed to both Joyce's and Stephen's foundation for wanting to split with Catholicism (Ellmann, *James Joyce* 28). Nanny Galvin could not always protect the young Joyce, but she was a motherly figure for his homesick nature.

Joyce the boy was a very clever student, and he did not have a hard time impressing the rector, Father Conmee. In a short amount of time, the young student was the head of his class (Bulson 2). Joyce excelled in his religious training, too. According to Ellmann, "After making his first communion, he received the honor of being chosen as altar boy. At his confirmation, which also took place at Clongowes, he took for his saint's name Aloysius, the patron of youth and a nobleman who resigned his titles for the sake of his calling" (*James Joyce* 30). Perhaps stemming from Dante's threat about Eileen, Joyce chose a significant saint's name that reflects the fear of female association. Ellmann agrees, "One aspect of Aloysius that impressed him, for he mentions it later, was that the saint would not allow his mother to embrace him because he feared contact with women" (*James Joyce* 30). Unbeknownst to him at the time, Joyce's saint's name and its significance would have a major impact on his literary works as well as his social development. Yet Joyce, at the time, revered Mother Mary. He even exhibited his incredible writing abilities with the construction of a hymn that was devoted to her, but these sentiments for religion experienced a rollercoaster of both acceptance and denial as Joyce grew older (Ellmann, *James Joyce* 30).

During these Clongowes years, Joyce would go home during the holidays. While at home, Stanislaus recounts, “He had begun to read very much for himself, and was eager to study. He used to ask my mother to give him lessons to learn in the books which he had brought back with him from Clongowes and to examine him on them” (45). Not only would he continue his readings and studying, but he was also an avid listener and observer who picked up his father’s sentiments about the “Uncrowned King” Charles Parnell. When he was home, he would listen to his father and his father’s friend, John Kelly, discuss the Irish National political leader, causing some animosity with Dante who had opposing views. Dante supported neither Parnell nor his adulterous ways, but Parnell had reached his height during the years 1888 and 1889 with mighty support from people who did not share Dante’s beliefs. Yet the day before Christmas of 1889, Captain William Henry O’Shea filed for a divorce from his disloyal wife, Kitty O’Shea, who had been having an affair with Parnell for ten years. With this public scandal, Parnell’s strength was shaken but not fully broken. Once the divorce was granted, Parnell kept his party intact with his countrymen behind him, and his lieutenant, Tim Healy, was an avid supporter, at the time, in Parnell’s quest for political control of Ireland. With pressure from Davitt, Gladstone, and the Catholic bishops, Tim Healy and other close political associates turned against Parnell, causing the party’s stronghold to collapse, and Ireland’s “Uncrowned King” died within a year (Ellmann, *James Joyce* 32). Despite Parnell’s downfall and death, he still had several proponents in Ireland, but these loyal Irishmen, whether aristocrat or layman, found themselves at a disadvantage in their support.

After Parnell's death, John Joyce continued to display his support for Parnell and his plan. Unfortunately, his alliance with Parnell led to his family's economic downfall. Biographer Brett Foster states:

> John Joyce had already withdrawn his son from Clongowes because of finances and his stout defense of the "Chief" Parnell was held against him: He lost his tax-collector position, had to sell family properties to complement under-collected amounts, and only received a modest pension through the intervention of his wife. (12)

In agreement, biographer Eric Bulson states, "After losing this position and eking out a meager pension that May procured for them, the Joyces went into a long and steady decline, moving dozens of times in and around Dublin, often during the night so that they could avoid paying any back rent" (1). John Joyce's dedication to Parnell sparked an unfortunate turn for the Joyce family. He could no longer afford to send his son to Clongowes, and he had to rely on his wife for financial support. The Joyces' stability was gone, and John would increasingly turn to alcohol.

Though he could no longer attend Clongowes, nine-year-old Joyce felt a different, lasting effect from Parnell's death. Joyce expressed his anger and disappointment in his first poem entitled "Et Tu, Healy," a creation that aptly reflected his father's sentiments (Ellmann, *James Joyce* 33). In agreement, Stanislaus recounts:

> It certainly was a diatribe against the supposed traitor, Tim Healy, who had ratted at the bidding of the Catholic bishops and become a virulent

> enemy of Parnell, and so the piece was an echo of those political rancours that formed the theme of my father's nightly half-drunken rantings to the accompaniment of vigorous table-thumping. (45-46)

Although Joyce mirrored his father in dealing with Parnell's death, he grew to understand the political problem as something that was on a much larger scale. Ellmann states, "Parnell's defeat was always spoken of by his adherents as his betrayal, with O'Shea, the bishops, and Healy following Pigott as villains, and the word betrayal became a central one in Joyce's view of his countrymen" (*James Joyce* 32). In his poem, Joyce employed "an antique prototype for a modern instance" because Ireland was the villain to his hero Parnell, who was likened to Julius Caesar in "Et Tu, Healy" (Ellmann, *James Joyce* 33). The anger and resentment toward his countrymen were feelings that never left Joyce the boy or the man; he remained a strong proponent of Parnell, and these strong feelings against his countrymen's betrayal never left his works. In fact, this resentment became a figurative net that paralyzes Stephen in *Portrait*, and it also became a reason for Joyce himself to commit self-exile.

With the fall of Parnell, the Joyces scurried on as debt collectors knocked on the doors of their numerous addresses ranging from Blackrock to Dublin. During this time, Joyce remained at home, while some of his siblings were sent to convents. John Joyce grudgingly sent Joyce to the Christian Brothers' school, a place Joyce never fully recognized nor mentioned in *Portrait*. The school was located on North Richmond Street, which was not too far from the Joyces' home. Then, on a very lucky day in Mountjoy Square, John Joyce ran into the former rector of Clongowes, Father Conmee, who was at the time the prefect of studies for Belvedere College, another Jesuit institution. Father

Conmee arranged for Joyce and his brother Stanislaus to attend Belvedere, and they were saved from the Christian Brothers' school. On April 6, 1893, Joyce enrolled into the new Jesuit school, which was, unlike Clongowes, only a day school (Ellmann, *James Joyce* 35).

Again, Joyce's naturally retentive nature allowed him to excel in his studies at Belvedere College, especially in English Composition. He gained the attention of his composition instructor, George Stanislaus Dempsey, who becomes "Mr. Tate" in *Portrait*, as well as his schoolmates. Stanislaus Joyce recounts an event that is echoed in *Portrait*:

> Even my brother, in spite of his poise and unruffled temper as a boy, could not escape the aggressive jealousy of his companions. The discussion about Byron and heresy and the tussle with three of his classmates in *A Portrait of the Artist* is neither invented nor exaggerated. He must have been thrown heavily against barbed wire, for my mother had to mend the rips in his clothes so that he could go to school the following morning. It was one of the unpleasant memories of Millbourne Lane. (55)

Millbourne Lane was the Joyces' current address, and Stanislaus's account portrays Joyce's intelligence as a provocation for his classmates. Yet Joyce's intellectual capabilities were not deterred by this scuffle because he continued to receive acknowledgment for his academic accomplishments. Mr. Dempsey saw Joyce as a writer with great fortitude; in fact, Stanislaus states that Mr. Dempsey "pointed [Joyce] out to the prefect of studies as a boy with 'a plethora of ideas in his head,' and when my brother passed into the higher classes, Dempsey used to read his compositions to the class to serve as models" (58). Moreover, Joyce would also win scholarly exhibitions, and, as a good son, he would treat his family to either a nice dinner or an entertaining play with the reward money. As young Joyce grew intellectually, he also physically developed due to puberty, creating a clash between his mind and nature.

At the age of fourteen, Joyce began experiencing puberty as well as his sexual awakening. According to Foster, "One night, walking home from the theatre, [Joyce] encountered a prostitute on a path near the Royal Canal and 'summoned the recklessness to indulge his curiosity'" (13). Shortly after this ambiguous sexual experience, Joyce was appointed to the head of the Sodality of the Blessed Virgin, a very prestigious position for a young man within the Catholic faith. Foster remarks that "he titillated himself by praying with lips still fresh from 'a lewd kiss'" (13). Accepting this prominent position after his sexual experience portrays the stark difference in Joyce's association with his religion and his sexuality. As he later declared, Joyce always upheld his need for sexual gratification over religious control and order. Therefore, this encounter was the beginning of Joyce's rollercoaster journey in discovering himself within his religion and artistry (Foster 13). Yet Ellmann's account alludes to a further degree of sexual experimentation with the prostitute. He states, "Reckless, curious, and valuing any expression of his own temperament, he experimented, and the experiment helped to fix his image of the sexual act as shameful, an image suppressed but never quite abandoned later" (*James Joyce* 48). The degree of experimentation in this incident is unknown. Whether it was only a lewd kiss or a loss of virginity, Joyce did experience a sexual awakening, as was quite noticeable to his rector, Father Henry, at Belvedere College.

Father Henry sensed that something was amiss with Joyce, and he was determined to find out what was wrong. After confronting Joyce about his instinctual feelings, Father Henry's concerns were rejected; therefore, he changed his tactics and went after Joyce's little brother, Stanislaus. Intimidating the young sibling with threats of the Holy Ghost, Stanislaus informed Father Henry about Joyce's dalliance with the Joyces' maid—he was unaware of the prostitute encounter at this time (Foster 13). According to Stanislaus, the conversation went along the following lines with Father Henry:

> I tried conscientiously to remember something in the Holy Ghost's line, but could think of nothing but some horseplaying between my brother and a hoydenish young servant girl we had then, a kind of catch-as-catch-can-cum-spanking match. So I hawked that out for the Holy Ghost's benefit, hoping it would be enough on account. The rector evidently thought it was, for he dismissed me, and sent me back to my classroom. (69)

Upon hearing this information, the rector was outraged by Joyce's licentious ways and called on his mother to inform her about her son's sins. Mary Joyce was not very happy, according to Stanislaus, and she dismissed the twenty-three or twenty-four-year-old maid, who was also ten years older than Joyce. Anticipating a quarrel with his brother about his coerced confession to Father Henry, Stanislaus was taken aback by Joyce's reaction, which was name-calling—"fathead"—and laughter (Stanislaus Joyce 70). Yet Joyce's sexual experiences were internally more problematic than the laughter implied.

The religious retreat, a school event on November 30, 1896, could not have come at a better time for Joyce. He was still examining himself and his conduct when the retreat took place. After hearing a moving, spiritual sermon about St. Ignatius, Joyce experienced a spiritual awakening, causing him briefly to change his sinful ways (Foster 13). In fact, Ellmann states, "All Joyce's mounting scruples against his own conduct found a fierce justification. He saw himself as a beast, eating like a beast, lusting like a beast, dying like a beast, and dreamed of a pure love for a virgin heart" (*James Joyce* 49). Joyce felt compelled to confess his bestial sins, but he could not confess to Father Henry. Thus, he went to the Church Street chapel and made his first confession since Easter. After this confession, Joyce's spirituality became very devout (Ellmann, *James Joyce* 49). In fact, during this time period, Joyce entertained the idea of joining the Jesuit priesthood.

According to Ellmann, Joyce's religious crisis lasted at least a few months (*James Joyce* 49). Yet Stanislaus recalls, "I cannot be certain how long my brother's religious conversion lasted, rather more than a year I should say, for we were still at Windsor Terrace when the reaction set in and he came under what was to prove one of the dominant influences of his life, the influence of Henrik Ibsen" (84). Ibsen's literature did serve as a catalyst for Joyce's rejection of his faith, but the rejection truly stemmed from his sexual desires. Joyce could not refrain from his lustful needs, and "[h]e felt he must choose between continual guilt and some heretical exoneration of the senses" (Ellmann, *James Joyce* 50). Like Stephen in *Portrait*, Joyce's religious dilemma ended with his choice to free his sexual and artistic sense of self. The livelihood of the Jesuit priesthood was too limiting and stifling for Joyce's artistic nature, and "[a]s his faith in Catholicism tottered, a counter-process began: his faith in art, which is written by and about people with faults, grew great" (Ellmann, *James Joyce* 50). Indeed, after Joyce's decision to drift away from his faith, his passion for writing was invoked and explored through his physical nature.

In 1897, Joyce won £3 for English Composition for having the best score in all of Ireland, but he did not continue his writing to an academic setting. He began to focus on creative writing in both prose and verse. *Silhouettes* was his collection of prose, and it was more like a literary sketchbook of people and situations. Stanislaus states, "*Silhouettes*, like the first three stories of *Dubliners*, was written in the first person singular, and described a row of mean little houses along which the narrator passes after nightfall" (90). Joyce's collection, which was later destroyed, was probably a booklet of notes and memories that would later be used for his epiphanies in his short stories. Most likely, these sketches were transformed into the stories found in *Dubliners*, which provides evidence that Joyce made it a habit to document and workshop his thoughts and literary creations. At this time, he also wrote lyrical poems and translated books. The poems were collected in a book that he entitled *Moods* (Ellmann, *James Joyce* 50-51). According to Stanislaus:

> Of these very early poems only five remain in a complete form, as far as I am aware: the poem he called 'The Villanelle of the Temptress,' postdated in *A Portrait of the Artist*, two translations quoted by Gorman in his life of my brother, a poem quoted in J. F. Byrne's *Silent Years*, and the second song in *Chamber Music*, originally entitled 'Common Place.'(85-86)

Unlike these poems, the remaining works in both *Silhouettes* and *Moods* were destroyed. Joyce made it a habit to destroy his earlier works. Yet it is very important to understand the significance of the remaining five poems from *Moods*, especially the surviving villanelle, which was most likely written during his time of renewed sexual awakening.

As his writing improved and developed, Joyce continued to develop sexually as well. Joyce's visits to the Nighttown district of Dublin continued during his after-school hours. While sexual encounters did not intellectually stimulate him, his Sunday night visits with the Sheehys did. David Sheehy had six children, and they had get-togethers every second Sunday for the students of Belvedere College (Ellmann, *James Joyce* 51). Mr. Sheehy was a member of Parliament, and his family was very large and lively. Frank, Mr. Sheehy's eldest child, invited Joyce to the Sunday gathering during their senior year at Belvedere. Joyce apparently enjoyed these social functions with the Sheehys because he continued to go to them until his final year at University College. Moreover, readers and critics see how the family left an impression in the writer's memory since he included them in *Portrait*, where they appear as "the Daniels" (Sullivan 112-113).

Of course, the most likely reason for Joyce's presence at the Sheehys could be the presence of Mr. Sheehy's most beautiful daughter, Mary. In support, Ellmann states:

> For Mary, Joyce conceived a small, rich passion which, unsuspected by her, lasted for several years. She queened his imagination in a way that, modest and a little abashed before him as she was, she could not have believed. He was more at ease with her brothers; to her his manner, abrupt because of shyness, seemed sometimes rude. (*James Joyce* 51-52)

Joyce did have a passion for Mary, and she appears to have been quite unaware of her secret admirer. As for personalities, the two individuals did not ever romantically connect, but she did serve as his literary muse. For example, Stanislaus remembers an excursion that took place on one Sunday evening. Mary and Joyce were walking together discussing the ring around the moon. According to Stanislaus, Mary thought the moon looked sad and tearful, and Joyce did not resist his chance to make an opposing observation, stating it looked like a Capuchin's jolly, fat face (Stanislaus Joyce 150). Joyce did not receive the offended response he had desired; thus, he continued to observe the girl until she said, "I think you are very wicked," and he replied, "Not very, but I do my best" (Stanislaus Joyce 150). Mary went home after conversation with her siblings, but Joyce was intellectually and creatively inspired by the pretty young lady. In search of paper, he found the only thing that he had on him—an empty cigarette box, and he wrote down the Mary-inspired song that was trilling in his head (Stanislaus Joyce 150). The song's lyrics parallel the published version of the villanelle that appears in the fifth chapter of *Portrait*, and the character E—C— (Emma Clery) parallels Joyce's real life inspiration, Mary Sheehy. Stanislaus agrees when he states, "He also blends the figure of Mary Sheehy in the novel with an imaginary girl-child for whom Dedalus is supposed to have a fleeting affection as a boy" (151). What E—C— does for Stephen in both creative works of *Stephen Hero* and *Portrait*, Mary Sheehy did for Joyce. She aroused him as a muse would arouse any writer: intellectually.

While Mary had her lasting influence, the writer Henrik Ibsen soon took precedence in affecting Joyce's ideologies and writings. Joyce was inspired by Ibsen's ability to portray the truth of reality, causing Joyce to seek his own truths that he valued within his life. After this self-examination, his religious conversion came to an end in his final year at Belvedere College. Belvedere priests had hoped he would enter the Jesuit order, but Joyce went in the other direction in order to save his soul from eternal damnation due to his sexual improprieties. He thus began the downward spiral to breaking from the Catholic Church. Of course, the exact date of his break with Catholicism is unknown, and it also appears to have been a very slow, progressive separation. During this time, Ibsen provided Joyce with the refreshing sense of experiencing truth as well as drama. Though he could only read William Archer's translations of the modern Norwegian dramatist, Joyce became increasingly occupied with every work by Ibsen. With every play, Joyce would write his own reviews of it, and then he would compare them with the established, published reviewers' evaluations. Yet Joyce's academic papers and dedication to Ibsen would not surface to the public until his University College years. As Joyce finished his final year, he did reject joining the Gaelic League, a national club for proponents of the Irish language and culture, out of unyielding support for the deceased Parnell. Joyce still saw his countrymen as a league of betrayers, and he resisted both their religion and their national revival. Joyce finished Belvedere College with several Intermediate Examination awards as well as a great education in English, French, Latin, and Italian (Ellmann, *James Joyce* 54-56).

In 1898, Joyce was in matriculation at University College in Dublin. During this time, Joyce befriended John Francis Byrne, later literarily known as "Cranly" in *Portrait.* Throughout his university years, he relied heavily upon Byrne's company as he contemplated his own feelings for art, religion, and family. Ellmann states in agreement, "Joyce needed no other friend as he did Byrne. He would wait for an hour for Byrne to win a chess game, as he usually did, so that afterwards he might capture that receptive but neutral ear for new disclosures" (*James Joyce* 64). Byrne was an integral figure in Joyce's life and development as a writer. When the two friends had a falling-out, Joyce felt lost without him and turned more to his brother Stanislaus (Ellmann, *James Joyce* 64).

Upon arriving at the university, Joyce joined the sodality; he attended a couple of the meetings but still refused to take communion, creating the ambiguity about the exact date of his break with Catholicism. Although he joined the religious organization, he remained strong in his refusal of the *Sinn Fein*, or the national movement. This can be seen in his reaction to Yeats's play *The Countless Cathleen*, which premiered in Dublin during the spring of 1899. The play was controversial, especially during a time of strong proponents for Irish nationalism. Many viewers perceived the play as being anti-Irish and anti-Catholic (Foster 16). Foster documents the following:

> Joyce attended with his friends, all of whom joined in the booing and hissing that met the play. They objected to the Irish being represented as "a loathsome brood of apostates," and signed a patriotic protest letter that appeared in the *Freeman's Journal*. Joyce was the only member of his class who refused to sign. (16)

Joyce's refusal to sign the petition created a stronger divide between him and his patriotic classmates. Joyce became more and more reserved in his social interactions, and he preferred the presence of close comrades, like Byrne, with whom he could discuss literature and theories.

The fall of 1899 generated an integral moment in Joyce's life and literary career. On January 20, 1900, Joyce presented a paper to the Literary and Historical Society. The paper, "Drama and Life," became the foundation for his aesthetic theory. Joyce's paper was about the value of art, especially drama, being above everything else, even ethics. He urged his audience to seek literature that portrayed the honest, real qualities of people and their surroundings. Of course, his main example for this kind of art was Ibsen (Ellmann, *James Joyce* 71). In agreement, Stanislaus states, "Turning to drama, he asserted that it was the highest form of art because it was not static but presented life in action, and further because of the discipline it imposed on the artist, who must remain behind the scenes and allow his creatures to live out their lives' crises on stage" (129). In his analysis, Bulson states, "In his first paper, 'Drama and Life,' Joyce challenged the popular notion that art should have any ethical or moral significance and made matters worse by referencing free-thinking atheists like Ibsen. [...] From then on, Joyce's lecture was referred to grandly as his 'Ibsen night'" (4). The significance of this event is that Joyce was creating his theories about art even if they went against the grain. Joyce made a grand statement with his first paper, and his theories were always more important to him than conforming to the demands placed on him by his country and countrymen. Joyce used the paper reading for the society as a platform for developing not only his thoughts but also his identity.

Joyce's love for Ibsen did not end with his reading of his paper, even though his audience reacted with strong, mostly negative criticism. In fact, he was inspired by Ibsen's *When the Dead Awaken* and wrote an essay entitled "Ibsen's New Drama." The article was published in April of 1900 in the *Fortnightly Review*; Joyce was only eighteen at the time (Ellmann, *James Joyce* 73). Stanislaus recounts in his autobiography, "So well as I can recollect, my brother was paid a guinea a page for the article, about twelve guineas (I have not the article before me), and went off to London with my father, who was always in high spirits at the prospect of amusing himself and squandering a little windfall" (96). Joyce and his father did indeed celebrate his first successful publication. Joyce's fellow students, however, were enamored by his achievement and tried their hands, though unsuccessfully, at being published. Of course, Joyce did not experience true flattery until he received a letter from Ibsen himself complimenting his article (Ellmann, *James Joyce* 74).

Two years after Joyce's refusal to sign the patriotic petition against Yeats's *The Countless Cathleen*, Joyce wrote for a private publication an article entitled "The Day of Rabblement" which "condemn[ed] the Abbey Theater for producing plays in Irish and restricting itself to Irish subjects. Instead of opening itself up to the world, the Abbey Theater, he believed, was further isolating itself" (Bulson 4). Slowly, Joyce was establishing his identity as a writer. Then, a year later, Joyce delivered another paper to the Literary and Historical Society that continued his article's discussion of Ireland's neglect and betrayal of her own inhabitants. Thus, to an audience full of Irish nationalists, Joyce discussed Ireland's nineteenth-century poet, James Clarence Mangan. Bulson explains, "He downplayed Mangan's role as an Irish patriot and cast him instead as an exile scorned by an ignorant and hostile public" (5). Joyce did not mind offending the public, but his reason for doing so can only be explained by Stanislaus; he states:

> In it he was defining his position to himself and against others—*contra Gentiles*. It differed from the other papers read before that debating society because it was not written in order to emerge from the ruck of students, but because he was fully conscious of having something to say that would clarify his claims as an artist. (128)

Joyce's sentiments about art and his nation were not the conventional notions that his classmates or his countrymen typically shared. Yet Joyce used his time at University College as a period of self-examination and definition for himself as a person and as a writer.

By the end of his education at University College, Joyce's sexual and religious battle came to irreconcilable terms. The brothels on Montgomery Street were far more attractive to Joyce's spirit than the rigorous controls of the flesh constituted by the Catholic Church. In agreement, Stanislaus states:

> His promiscuous sexual life was open and deliberate, for he despised furtiveness in any form. He considered sexual contact a necessary physical fulfillment and made no apologies for it. He recognized that nature does not allow adolescent or adult males to be continent, that in a less unpleasant way chastity is as much against nature as homosexuality, and that, in fine, sexual morality must adapt itself to the normal urges of nature, and not the contrary. (153)

Since Joyce did not hide his promiscuous ways, a conflict arose between him and his mother, a devout Catholic. According to Stanislaus, Mary Joyce blamed Joyce for Stanislaus's break from communion and confession, but the younger brother claims in his autobiography that he had his break with religion before Joyce did (106). In return, Joyce's mother endured a figurative transformation in her eldest son's mind, and Stanislaus agrees when he states:

> My mother had become for my brother the type of the woman who fears and, with weak insistence and disapproval, tries to hinder the adventures

> of the spirit. Above all, she became for him the Irish woman, the accomplice of the Irish Catholic Church, which he called the scullery-maid of Christendom, the accomplice, that is to say, of a hybrid form of religion produced by the most unenlightened features of Catholicism under the inevitable influence of English Protestantism, the accomplice, in fine, of the vigilant and ruthless enemy of free thought and the joy of living. (238)

Joyce's mother transformed into an embodiment of everything that Joyce needed to fly from. She became a representative of what was wrong with Ireland in Joyce's mind. Therefore, Joyce's decision to gratify his sexual nature would always defeat any plea for communion, especially from his mother. Like Stephen in *Portrait*, Joyce remained true to his consciously developed principles.

Joyce's remaining months at University College were spent in emotional turmoil. His much younger brother, George, was taken ill by typhoid fever. At the young age of fifteen, George succumbed to the fever and passed away. This experience never left Joyce or his mother. Instead, it provided Joyce with more reasons to flee Ireland (Ellmann, *James Joyce* 93). Despite these emotional setbacks, Joyce received his honors degree from the University College on October 31, 1902. His degree was a bachelor of arts in modern languages (Stanislaus Joyce 187). After graduation, Joyce received job offers from the university to be an assistant professor as well as a clerk, but to John Joyce's disappointment, Joyce would refuse all of these offers (Sullivan 224). Instead, he decided that he would attend the Faculté de Médecine in Paris, France (Bulson 5). Like Stephen in the end of *Portrait*, Joyce had planned to exile himself to Paris, but it would not last long. Therefore, according to Ellmann, "This was the departure which he was to fuse, in *A Portrait of the Artist*, with his 1904 departure" (*James Joyce* 109). Joyce prepared for his departure, because by this time, Joyce was well-connected to people within the Irish literary circle. For example, Lady Gregory, a benefactress, helped Joyce obtain a position with the *Daily Express*. E. V. Longworth was the paper's editor, and he agreed to allow Joyce to write book reviews for publication for a few shillings, which was a very small fee. Joyce must have been desperate for his Paris departure because the *Daily Express* was a pro-British, conservative newspaper. Yet it provided him with the means to travel and live meagerly in Paris (Stanislaus Joyce 191). Therefore, on December 1, 1902, Joyce left Dublin for Paris, France.

Life in Paris was not an easy venture for Joyce. After pursuing several routes to gain acceptance into medical school, Joyce had to quit it shortly after the beginning of the term. The medical school wanted their fees paid, and Joyce had no money to pay them (O'Brien 24). Joyce's Parisian adventure led him toward a very Bohemian lifestyle in the Latin Quarter, but he still wrote reviews for the *Daily Express* as well as worked as a private tutor. He wrote in a notebook about his aesthetic theory as well as poems and prose. His appearance changed, too; he had a small beard and long hair (Bulson 5-6). Paris provided Joyce with the European freedom that he earnestly craved, but that freedom was reined in with the arrival of a significant telegram from Dublin. According to Ellmann, "It read, 'MOTHER DYING COME HOME FATHER'" (*James Joyce* 128). Already accustomed to borrowing money, Joyce went to a pupil of his for financial assistance. At first, the doctors thought Mary suffered from cirrhosis of the liver, but, unlike her husband, she was not an alcoholic. She was, however, dying from cancer. Yet she was not fearful about her own death. During her final months, she worried about Joyce's impiety and begged him to go take communion and confession on Easter. Unable to bend to his dying mother's requests, he remained firm in his beliefs and refused to attend church on Easter (Ellmann, *James Joyce* 129). In fact, Ellmann notes in his biography that "[Joyce's] mother wept, and vomited green bile into a basin, but he did not yield" (*James Joyce* 129); Joyce later incorporates this incident into *Ulysses* as a memory of Stephen's. This rejection of the Eucharist on Easter also parallels Stephen's denial in *Portrait.* Yet Joyce's personal experience is much graver than Stephen's fictional one. Mary Joyce passed away on August 13, 1903, in the presence of her family. According to Ellmann, "In her last hours she lay in a coma, and the family knelt about her bed, praying and lamenting" (*James Joyce* 136). In his autobiography, Stanislaus retells and further explains the tragic moment:

> When my mother lapsed into unconsciousness and it became apparent that her last moments had come, Uncle John [her brother] knelt down with all the others and began to pray in a loud voice. Then seeing that neither my brother nor I was praying, he made an angry, peremptory gesture to us to kneel down. Neither of us paid any attention to him; yet even so the scene seems to have burnt itself into my brother's soul. Not into mine. (234)

Sadly, neither Joyce nor Stanislaus abated his mother's fears; nonetheless, they never lied to her, and more importantly, they never betrayed their own principles.

Mary Joyce was definitely the glue that held the Joyce family together. Shortly after her death, the children either moved or were sent away. Even Stanislaus states, "How necessary my mother's ceaseless efforts had been in order to keep the family together became apparent soon after her death. Within two years we were scattered" (239). Joyce remained at home with his father and a few of his siblings for a short while. Close to a year after his mother's death, Joyce decided to take a walk that would forever change his life. As he was walking down Nassau Street, he noticed a beautiful, auburn-haired woman. Intrigued by her beauty, Joyce sought out more information about the young lady. Her name was Nora Barnacle, and she was a chambermaid for Finn's Hotel. Her speech patterns informed Joyce that she was from Galway, which she was (Ellmann, *James Joyce* 156). According to O'Brien, "They met a few nights later on June 16, an encounter so important to Joyce and so consequential that he was to set *Ulysses* on that very same day and the world would come to call it Bloomsday after its hero Leopold Bloom" (36). Nora was by two years Joyce's junior, and she did not match him intellectually. Yet he wanted to know everything about this country girl: her abusive uncle, her convent days, her flight from home, and her romantic experiences. As she shared these things with him, Joyce told her about everything in his own life, from the prostitutes of Nighttown to his open war with Catholicism (O'Brien 37-39). Although their relationship rapidly blossomed, it did not take them long to come into a serious predicament. As Bulson states, "Their relationship reached a crisis point after only four months. Because Joyce fiercely rejected the institution of marriage, it would be impossible for them to live together" (7). Impossible it would appear, but improbable it was not. Therefore, Joyce entertained the idea of running away with Nora so as to neither be forced into paralytic matrimony nor live in shame. As this crisis turned into realization, Joyce's unyielding need to go back into exile was becoming more apparent; he had to make a decision.

Therefore, the young couple decided that they would leave Ireland together. Their plan was a secret, and Joyce had only borrowed enough money to get to Paris, which was not their final destination. On October 8, 1904, Joyce went to the North Wall to say goodbye to his family once again, while Nora snuck onto the ship to go with him. Joyce's family did not know that the couple was "eloping" together. When they reached their destination in Zurich, Joyce found out that he no longer had his "promised" job with the Berlitz School, but the school officials told Joyce about a position as a tutor for the new school in Pola, Yugoslavia. His and Nora's life in Pola only lasted for five months, and then the couple went to Trieste in March 1905. They lived there for ten years. A few months later, Joyce and Nora welcomed their son Giorgio into the world on July 27, 1905. During this year, Joyce also submitted his collection of short stories that he had begun writing when he was twenty-two, and some of the stories were published in the *Irish Homestead.* The collection of stories was *Dubliners*, but he was also trying to simultaneously publish *Chamber Music* as well. The London publisher Grant Richards decided not to publish Joyce's works at this time because they contained anti-Irish sentiments, which would clash with the contemporary readers' beliefs. *Dubliners* was not published until nearly ten years later in 1914 (Ellmann, *James Joyce* 78-79; 83). According to O'Brien, "The reviews were mixed, and the material thought to be drab and morbid, the author accused of dealing with subjects not normally aired" (83). Even though it took a long time to publish the "morbid" short story collection, Joyce did not abandon writing, and he did not abandon the concept of discussing life as it is "not normally aired."

Instead, Joyce continued to work on his manuscript *Stephen Hero*[1], which was supposed to be an autobiographical novel. The manuscript was very long, and the portion available today provides a lot more dialogue between characters as well as integral background information than what is found in *Portrait*. *Stephen Hero* is known as a workshop version of his first novel for all of his ideologies, characters, settings, and plots. While Joyce was in the process of transitioning from writing a novella to completing his first novel, an event happened in his life that caused him to rethink the direction and purpose of his work. Joyce's daughter, Lucia, was born on July 26, 1907, inspiring him to think about the gestation process of an embryo. This new concept caused him to reconsider the direction of the manuscript, so he decided to rewrite it with a new title, *A Portrait of the Artist as a Young Man*, and the new version would only contain five chapters that showed the progressive growth of the novel's hero, Stephen Dedalus. *Portrait* was at first serialized in a publication called *The Egoist*, and then it was published in New York as a complete book in 1916 (Ellmann, *James Joyce* 296). Nevertheless, it took Joyce at least ten years to write his autobiographical novel, and throughout those years, Joyce had several eye problems. In May 1908, he contracted iritis, an inflammation of the iris, and after this inflammation, Joyce's eyesight slowly diminished (Foster 39). The publisher, B. W. Huebsch, agreed to publish only 750 copies of *Portrait* due to the outbreak of World War I. Huebsch thought that Joyce would not obtain a wartime audience, but he was wrong. The copies were sold-out by summer, and Joyce received a lot of positive reviews for his autobiographical creation (Foster 11). Of course, Stanislaus refers to the novel as "not an autobiography; it is an artistic creation"

---

[1] Unfortunately, the full-length manuscript was burned and only a sliver of it remains intact and in circulation today.

(17). According to Ellmann, the novel "is in fact the gestation of the soul, and in the metaphor Joyce found his new principle of order" (*James Joyce* 297). Whether the novel served more as an artistic creation or his new principle of order is debatable. Some critics want only to interpret the novel as an artistic creation, but for Joyce, perhaps, it was both. He desired to establish himself as an artist, and he needed a "new principle of order" to establish himself among his contemporaries.

Although Joyce published two more significant works after *Portrait*, *Ulysses* and *Finnegans Wake*, the focus on the three earlier publications contributes to the study of the inseparable identities of Joyce and his doppelganger, Stephen Dedalus. Joyce invested many of his own qualities into the fictional character, but he also took on characteristics of Stephen as well. In fact, both Magalaner and Klein state, "In his own mind at least a tenuous connection existed, for as early as 1903 he was signing his early versions of stories from *Dubliners* with the pseudonym 'Stephen Daedalus'" (27). Indeed, Joyce did ascribe the "The Sisters" with his pseudonym for its publication in the *Irish Homestead.* Throughout all of his literary constructions, the symbiotic relationship between Joyce's reality and his creative fiction creates a difficult challenge for readers seeking to distinguish fact from fiction. Yet, like Ibsen, Joyce was obsessed with displaying the truth of human characteristics in their natural settings, and Joyce's own biography creates a portrait that can be easily linked and identified with Stephen's experiences in *Portrait.* Thus, Joyce applied his own, fallible characteristics in the setting he knew best—Dublin. Although he chose self-exile, Joyce was forever imaginatively tied to his native country. According to Magalaner and Klein, "The main obstacle to understanding James Joyce, however, lies in the environmental circumstances of his childhood and adolescence and concerns chiefly his relationship to his nation" (31). Thus, by looking closely at his biographical information from his childhood and adolescence, readers and critics can better understand Joyce's literature and ideologies because they both are affected by his relationship to his nation and her inhabitants.

Chapter Two:

The Beginning of Joyce's Anticipated Flight:

An Analysis of *Dubliners*

Ezra Pound once said, "He gives us Dublin as it presumably is" (20). James Joyce, though a person who exiled himself from his native country, used Dublin and other areas in Ireland as his main setting for all of his literary creations. He used Dublin because it was, in his mind, "the centre of paralysis" (qtd. in Goldman 2). Joyce was obsessed with the behavioral stagnation of his countrymen. Thus, Pound's statement supports Joyce's goal to depict an accurate portrait of the people and places he knew. These fictional sketches, or short stories, were collected and compiled into his first literary production entitled *Dubliners*. The characters in these stories depict the Irish middle-class as a group of individuals who are, as Eric Bulson describes them, "perverts, alcoholics, gadabouts, scammers, and good-for-nothings intent on destroying themselves or those around them" (33). To various readers, these characters are realistic; their thoughts, interactions, and desires reflect the average Dubliner within his or her childhood, adolescence, maturity, and public life. Joyce consciously chose to display the gritty, immoral lifestyle that his countrymen lived. More importantly, he saw himself as a literary liberator, a catalyst, who wanted to shock the Irish nation into change.

When he first tried to publish his collection of short stories, which numbered only twelve at the time, Joyce entered a publishing arrangement with Grant Richards in 1905. Originally, the stories were accepted, but Richards wanted to censor a few of them

(Magalaner and Klein 53). Joyce did not allow this, and he told Richards, "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (qtd. in Magalaner and Klein 55). Joyce did not win his battle with Richards, so he went to another publisher, George Roberts, and encountered the same problem again. Roberts objected to the immoral content of Joyce's prose and called it anti-Irish and anti-Catholic. Bulson explains, "Like Richards, Roberts objected to offensive and potentially libelous passages, particularly the use of the word 'bloody' and a reference to Edward VII" (34). The prospect of having *Dubliners* published looked grim, but Joyce continued writing and editing the collection. A few of his stories were published in the *Irish Homestead*, and then Joyce caught his literary break with the change of the morality in Ireland. Richards re-entered publication agreements with Joyce, and the collection of fifteen short stories was published in 1914 in England (Magalaner and Klein 54-55).

Not only is *Dubliners* Joyce's first published book, but it is also a depiction of his growth as a writer in both character and plot development. Bulson, in agreement, states, "But since we know that *Dubliners* was just one step in a career that spanned more than three productive decades, it also needs to be seen as a starting point, a place where Joyce was in his workshop discovering his powers as a writer of fiction" (32). Bulson's concept of Joyce being in a "workshop discovering his powers" brings to light the progression and development of each story as the characters and concepts evolve in age through life's stages of childhood, adolescence, maturity, and public life (Johnson xiv). Moreover, Joyce created each story in hopes of perfecting his construction of the *epicleti*, a Roman Catholic term for "moments of transformation analogous to the transformation of bread and wine in the Catholic Mass" (Brown 3). This term is also synonymous with another, better suited word, "epiphany," a revelatory moment of understanding. Many Joycean critics find it ironic that Joyce would use a Catholic term for his literary works after his rejection of the institution. Nonetheless, this use of diction demonstrates that he saw his literature as a secular confession for his fellow countrymen about their paralytic limitations.

After considering Dublin as the "centre of paralysis," Joyce's choice of using the epiphany is understandable; it is the only act that could possibly trigger a change in what he saw as the destructive behavior and narrow mentality of the Irish people. According to Stephen Daedalus in the manuscript *Stephen Hero* (1904-1906), "By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself [like a vision or fantasy]" (211). In *Dubliners*, which was written after he began his manuscript, Joyce slowly perfects his use of both types of the epiphany, providing deeper insights into the characters' realistic situations in each story. Joyce's purpose of the epiphanies was for them to be a proverbial "looking-glass" to his readers. The renowned biographer Richard Ellmann explains, "The artist, he felt, was charged with such revelations, and must look for them not among gods but among men, in casual, unostentatious, even unpleasant moments" (*James Joyce* 83). This need to free the Irish from their stifling, self-inflicted chains of paralysis never left Joyce or his works. Joyce wanted his countrymen to look to each other, not the enabling Roman Catholic Church. He wanted them to cut their religious chains. Moreover, *Dubliners* served as a workshop for developing Joyce's literary tool, the epiphany, and he further demonstrates the significance of epiphanies in art with his next endeavor, *Stephen Hero*.

Dubliners is a successful depiction of Joyce as a novice who was slowly molding his craft into great, artistic works of realistic fiction.

In order to harness realism in his creative fiction, Joyce also had to perfect the development and conception of his characters; thus, he used the oldest trick in a writer's craft—the use of autobiographical elements. *A Portrait of the Artist as a Young Man* is his most well-known production that teeters on the line between autobiography and fiction, but before he could construct *Portrait*, he had fifteen short stories that explored the incorporation of these elements. From the first story, "The Sisters," to the concluding story, "The Dead," Joyce relied on his family's past as well as himself as models for his characters. As he weaved these elements together, Joyce became more comfortable and successful at creating the characters with a degree of believability as well as achieving acceptance for their realistic behaviors. Joyce critics Marvin Magalaner and Richard M. Klein go further in this analysis by stating, "This is one of the reasons why the reader does not have to stretch his imagination too far in going from *Dubliners* to *A Portrait*. Joyce's characters and situations extend themselves far beyond the pages on which they actually appear and take on an independent life of their own" (62). Joyce connects with his readers with his realistic characters even though they portray the grimy, unsavory characteristics of his Irish audience. He progressively develops them to become tangible to the reader with his incorporation of biographical information, creating the "far beyond the pages" effect Magalaner and Klein refer to.

Yet Joyce's characters are not the only way that he connects with his audience. Although he uses *Dubliners* as the focal point for his plot and character development, he also uses the stories to explore the different approaches of first and third person narrators.

In the beginning of *Dubliners*, Joyce uses the first-person narrator for "The Sisters," "An Encounter," and "Araby." The narrator is a young boy, and the audience is able to connect with him and his thoughts through the first-person perspective. After the boy experiences an epiphany, he also considers his situation in retrospect of the new revelation, which is very important in the hopes of change. Retrospection can only bring forth new insights from memories to initiate a divergence from past mistakes to which readers can relate. The critic John Paul Riquelme elaborates, "It is the retrospective orientation in these stories that sets them largely apart from the others and that makes them early precursors for Joyce's later, more elaborate style of memory" ("Styles of Realism" 124). The stories that follow the first three stories exhibit neither retrospective observations nor first-person perspectives. Instead, Joyce practiced his authorial hand with the third-person perspective, and with each story, this perspective guides the reader closer and closer to the leading characters' thoughts. By the concluding story, "The Dead," Joyce was able to cement the intimate connection with the audience and the third-person perspective. In agreement, Riquelme states, "One of Joyce's great achievements as a stylist is his development of third-person narrating strategies that create an effect of intimacy essentially similar to the effect of first-person techniques" ("Styles of Realism" 126). This achievement is outstanding, especially when considering the transition from "The Dead" as a technical novella to his trial in writing a novel with *Stephen Hero*. This development of linking the leading characters' thoughts with the use of third-person narration is very significant for Joyce's development as a writer.

Moreover, the growth in his ability to create an intimate third-person narrator also shows his ability to employ retrospective memory with Gabriel's thoughts as well.

Retrospection allows the narrators to see their figurative "nets" that bind them to their paralyzed state of mind and behavior. Joyce had to improve both the narration as well as the memory of the past to develop his paralyzed characters in order to allow the audience to connect to them. In order for them to break away from their debilitating lifestyles, Joyce incorporated a better developed construction of the epiphany within the plot to stimulate a catalytic change. The culmination of these literary techniques allows Joyce's characters the chance to take literary flight from their paralytic circumstances. This concept of flight is one of Joyce's most significant and prevalent motifs, and it typically centers on the male psyche and fear of being trapped under female control or at least being feminized. In fact, Suzette Henke, a feminist scholar and critic, states, "Joyce incorporates into the text of *Dubliners* an anatomy of male hysteria over the paralytic fear of being feminized—a terror of Mother Church and Mother Ireland that gives rise to the psychological need for coldness, detachment, and logocentric control" (*Politics of Desire* 13). Within the stories, the male perspective is dominant and their states of paralysis typically revolve around religion and marriage; yet there are a few female leading characters, and their paralyses revolve around religion and duty. Thus, the terror of both Mother Church and Mother Ireland concerns all, but Joyce does focus on its consequences more with the male characters. He sees these two figurative mothers as betrayers of the Irish people, and as he developed each work of prose, he hid the traitors behind their tactics. He provides the key to deciphering the problem within the first story, "The Sisters," and then as each character discovers the "nets" within the grand epiphany, he or she finds the three mothers at fault and is faced with the choice of paralysis or flight.

Thus, Joyce creates and plays with different ideas that later become better developed and utilized in his subsequent works as he workshops his prose. *Dubliners,* as a whole, serves as a master key to the master mind behind *Portrait*, *Ulysses*, and *Finnegans Wake*. All of the material that critics debate on symbolism and organization within these novels can be better understood after analyzing Joyce's compilation of short stories.

"The Sisters," the Key to Deciphering Joyce's Works

Thomas Staley, author of "A Beginning: Signification, Story, and Discourse in Joyce's 'The Sisters,'" states that "'The Sisters' is surely a beginning in Joyce's life-work: in this story in its final version Joyce's major importance as a writer is initially revealed" (176). Yet the beginning truly lies within the version of story that was published in the *Irish Homestead*, which is not the same story that begins *Dubliners*. Nevertheless, this first version marks a pivotal moment that establishes Joyce and Stephen Daedalus's (or Dedalus's[2]) symbiotic relationship. The editor, H. F. Norman, did not ask Joyce to sign his story with a *nom de plume*, but Joyce chose to do so (Ellmann, *James Joyce* 164). According to Ellmann and Stanislaus Joyce, Joyce's brother, Joyce used the pseudonym because the prose was being published in a pro-British paper, also referred to as "the pigs' paper" (qtd. in Ellmann, *James Joyce* 164). Whether or not that is the case for Joyce's reasoning, it does not change the fact that Joyce continued to sustain the parallel between himself and his literary doppelganger Stephen Dedalus. Thus, the first publication of "The Sisters" is a public announcement of the relationship, an affiliation that lasted from "The Sisters" to *Ulysses* (1922). This symbiotic connection is only severed with his final publication, *Finnegans Wake* (1939).

---

[2] The spelling of Daedalus is found within the manuscript *Stephen Hero*. Joyce changed the spelling in *Portrait*. This modification will be further discussed in the third chapter.

Although the declaration of the relationship is important, the final version of the story that is present in *Dubliners* holds information that becomes significant to Joyce's future writings as well as his collection of short stories. According to Staley:

> Its exploration of the resources of language and its method of construction and intention also reveal, if only in embryonic form, the direction not only of Joyce's art but one of the formative styles in the unfolding of modern literature. (176-177)

The revelation of his "formative style" lies within the introductory paragraph of his first short story, which is about the memorial of a priest and his former relationship with a young boy (the narrator) and the Church. The prose begins with a young boy narrating the events in first person. He recounts passing a priest's house. The priest had suffered from his third stroke, and he is paralyzed in the story. The young narrator uses a lot of retrospective details that help the reader understand the significance of his forthcoming epiphany. In the introduction, the boy remembers his specific moments of gazing at the paralyzed priest's window:

> He had often said to me: *I am not long for this world*, and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word *paralysis*. It had always sounded strangely in my ears, like the word *gnomon* in the Euclid and the word *simony* in the Catechism. But now it sounded to me like the name of

> some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (*D* 3)

In this excerpt, the boy introduces three key terms for deciphering "Joyce's life-work": "paralysis," "gnomon," and "simony." These words not only help readers understand each short story in *Dubliners*, but they also help readers comprehend how Joyce shifted from naturalism and realism to modernism.

Moreover, these words are the foundation for the figurative nets found within *Portrait*. For example, when Stephen implicates the three mothers (Mother Ireland, Mother Church, and Mother Dedalus) as the three "nets," they are depicted as women who have a stifling influence on the Irish race, but their powers come from manipulating the inhabitants into paralysis through the use of simony. In agreement, Joyce critic Arnold Goldman states, "This relationship is a paradigm for Stephen's claim in *Portrait* that there are three 'nets flung' at the soul of an Irishman 'to hold it [the artistic soul] back from flight'" (13). In order for the characters to be eventually free from this stranglehold and experience a life-changing or soul-changing epiphany, the characters are first blinded with ignorance from these restraining mothers; thus Joyce arranges the stories' details by using the stylistic technique that the boy calls "gnomon." As Bulson cleverly explains, "'gnomon' is the stylus of a sundial that marks off time with shade and the remainder of a parallelogram after a similar parallelogram containing one of its corners has been removed, but it can also be stretched to refer to the missing detail of a story" (36). Beginning with "The Sisters," Joyce employs these terms to a certain degree as he workshops his techniques and attempts to perfect his writing skills with each short story.

The first noticeable term that begins "The Sisters" is "paralysis," and according to Mitzi Brunsdale, author of *James Joyce: A Study of Short Fiction*, paralysis is "the truncation of human potential, is the punishment for what Joyce considered the worst of moral transgressions" (9). The first line of the story informs the reader that someone has experienced a stroke for the third time, causing a physical paralysis: "There was no hope for him this time: it was the third stroke" (*D* 3). Understanding that the priest, Father Flynn, is physically paralyzed, the readers can also infer that he is being punished for his "moral transgressions," too. Yet they are forced to question what the priest did to suffer for such wrongdoings. More importantly, the story surrounds the priest's paralysis, but it goes further by representing the Catholic Church's paralysis. Critics Magalaner and Klein affirm, "The Father Flynn whose shadowy essence dominates the revised story appears to be illustrative of the, to Joyce, decaying Irish Catholic God. Being a part of the paralyzed Irish environment, the Deity of the church is also paralyzed" (73). Father Flynn is a man of the cloth, a representative for the Church. Therefore, his paralysis can be symbolic of the church's paralysis: physical paralysis in the sense of the priest, and moral paralysis in the sense of perversion of faith (Magalaner and Klein 73). The concept of the church being morally corrupted and paralyzed as a perverse institution leads the reader to comprehend the significance of "simony," which is evidence of this moral paralysis.

In the story, the boy narrator states, "I wondered at this for, as my uncle had said the night before, he [Father Flynn] had taught me a great deal" (*D* 5). Indeed, Father Flynn taught the boy how to read Latin properly, explained the various ceremonies involved in Mass, discussed the differences of priests' vestments, and described the duties of the Eucharist and the confessional (*D* 5-6). Therefore, the act of simony with the priest occurs when he educates the boy about the religious sacraments. Magalaner and Klein assert:

> In the specific context of this story, simony may be involved simply in the superior relationship of Flynn to the boy, since the Catholic church defines simony as any exchange of spiritual for temporal things. It can take the form of having the applicant pay homage, "which consists of subserviency, the rendering of undue services." (73)

The priest taught the boy information that was beyond his years and comprehension, and this education is a part of "rendering undue services." In agreement, Brunsdale states, "The priest corrupted the boy's innocence with matters a child has no business, experience, or reason to ponder and built himself up to near-divine stature in his disciple's eyes, thus condemning himself with the mortal sin of pride" (11). Also, the priest is subservient to his bishop because he had made the decision to teach the young boy without the bishop's consent, but, more importantly, he taught the child when he was forbidden to conduct his priestly duties (Goldman 11). For example, Father Flynn's sister, Eliza, says, "He was too scrupulous always. The duties of the priesthood was too much for him. And then his life was, you might say, crossed" (*D* 9). The reference to "crossed" is very ambiguous. The reader does not know if the priest had broken a vow or not. Nevertheless, the priest is not supposed to teach the young boy about the sacred religious services.

In order to solve this state of confusion for readers, Bulson states, "'Gnomons' can be found all over *Dubliners*: they are the missing bits of information or gaps in the plot that make it impossible for us to arrive at stable interpretations. [...] Not only are we unsure what really 'went wrong' with Father Flynn in 'The Sisters,' we never know" (37). Since his readers do not fully comprehend the reasoning behind the priest's dismissal, Joyce has Eliza inform the young boy's aunt and uncle as well as the audience about the priest's "crossed" life and goes into further detail about the incident. For example, she says, "It was that chalice he broke.... That was the beginning of it. Of course, they say it was all right, that it contained nothing, I mean. But still.... They say it was the boy's fault. But poor James was so nervous, God be merciful to him!" (*D* 9). In this statement, readers learn about the broken chalice and the presence of a young boy. Readers would, at first, think that the priest experiences a mental breakdown because of the broken chalice, but then the boy's aunt asks, "And was that it? I heard something..." (*D* 9). Eliza confirms what the boy's aunt has heard with a nod, and then she expands on it: "That affected his mind. After that he began to mope by himself, talking to no one and wandering about by himself" (*D* 10). Of course, readers do not know what exactly happened to Father Flynn; they can only make assumptions about whether it involved the priest's sexuality or sexual deviation. The use of ellipses and the ambiguity in the conversation are examples of "gnomons" within the short story. Joyce wants his readers to fill in the gaps of the plot and derive the conclusion with their own assumptions, but what really bothers the reader is the unusually close relationship between the young boy narrator and Father Flynn, who is most likely a perverted sinner—though to what degree will always remain within speculation. The use of "gnomons" in the text creates a secret atmosphere that the reader cannot understand until the main character experiences the grand epiphany, and this blindness that readers experience is a subtle attempt on Joyce's behalf to portray all people as being oblivious to their immoral, paralytic surroundings.

After considering the three terms within "The Sisters," Joyce's readers perceive the paralytic life that lies before the young boy. In order for him to change his future path, the boy experiences the second type of epiphany, a vision of Father Flynn's face:

> In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (*D* 4)

This vision of a "heavy grey face" is a part of the young boy's visionary epiphany. As typical for an epiphany, the boy's soul is affected by this vision, and he learns more about himself. The young boy receives a glimpse of himself as a priest. He is, in fact, delivering absolution to Father Flynn for his "simoniac of his sin." After this epiphany, the young boy experiences a change in direction; he narrates, "I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death" (*D* 5). The boy is free from Father Flynn's direction, which was controlling the future of his life. With Father Flynn's death, the boy is free to take flight from Mother Church. Goldman states in agreement, "Yet oddly enough, the boy does sense the priest's death as a release for himself, and we learn that Flynn's 'teaching' had been more in a way a confusion, an inculcation of his own scruples than enlightenment for the boy" (14). This release is not only for the boy's future, but it is also for the boy's mental freedom. He can think for himself without the rigorous controls of the Church; he can separate himself from the rest of the other paralyzed Irish inhabitants.

Not only is the introduction of the three terms as well as the inclusion of the epiphany significant in this story, but Joyce's place within it is also important. As noted in the biography, Father Flynn is modeled after Joyce's mother's relative, and he experienced a fate similar to the character's. Joyce also uses himself as a model for the young boy, which could explain the successful retrospective narration. Like the young boy, when Joyce was young, he briefly considered the priesthood as his vocation, but, like Father Flynn, "the duties of priesthood was too much for him" (*D* 9). Thus, the representation of the priest's failure is a self-projection of Joyce's own life had he chosen to become a priest (Goldman 13). Since the young boy experiences an epiphany, he can choose the same path as Joyce—to be an artist. In fact, Brunsdale agrees:

> As a function of the boy's imagination, his ability to "see" all that the "idle" chalice signifies—the priest's failed vocation, his own disillusionment, the hypocrisy of the Church and of Dublin, the futile sacrifice of the sisters' lives—sets this boy, an Irish artist-that-might-be, apart from the "blind" Dubliners of this story. (12)

Thus, the boy could be an artist because he is no longer "blind" like his fellow Dubliners, and he is also enlightened about the Church's hypocrisy. Yet readers will never know if the boy chooses to take heed of the epiphany's warning, labeling him as the "artist-that-might-be." Joyce only captures the potential of the boy's future, which could be ruined by religious disillusionment that is projected and emphasized by his surrounding countrymen. Therefore, the placement of the epiphany is only a sign about the young boy's outcome.

Joyce's introduction of the "paralysis," "gnomon," and "simony" leitmotifs in this short story is very helpful in deciphering all of his characters' problems in relation to their epiphanies. The use of "gnomons" allows readers and critics to create their own conclusions about the characters' fates, and the previous terms provide a potential key in deciphering Joyce's use of symbolism and plot progression. Although "The Sisters" is in itself a developmental piece of prose, it prompts critics to apply these terms in order to generate not only meaning but also understanding in Joyce's sparse dialogue and ambiguities in all of his literary creations. Thus, readers must pay close attention to these three words, the key to his labyrinth-in-construction, as well as their use in each story, and with each use, Joyce's employment of them becomes better developed.

A Not-So-Childish Use of "Simony"

As seen in "The Sisters," the leitmotif of "simony" is prevalent in the majority of Joyce's short stories. Yet his development of this concept is most noticeable in the two stories after "The Sisters." These two stories, "An Encounter" and "Araby," are also from the childhood section in *Dubliners*, and the narrators, who are young boys or perhaps the same young boy, are subjected to the perversion of the Catholic Church, whether it is through education or sexuality. As noted earlier in the analysis of "The Sisters," Father Flynn commits "simony" by educating the young narrator about the Catechism and vestments, and there is a small, unknown allusion to sexual perversion, too. Yet the other two childhood stories mainly revolve around the implied, perverse sexual nature of the characters. Although some characters may not be of the cloth, Joyce creates subtle symbolisms for readers to draw parallels to religion. The same gnomonic parallels happen within the other short stories as well, but Joyce uses these young narrators to portray fully the development of their potential minds. If these characters do not experience any epiphanies, then they will grow to be the typical Irishmen who are paralyzed within their specifically adolescent, thus hormonal and selfish, mindsets. As a result, Joyce explores the "simony" technique with each story, and this leitmotif begins in Joyce's portrayal of the innocents as the ignorant receptors who, perhaps, will develop into the conscious transmitters of adulthood.

"An Encounter" is a story about two boys who have "an encounter" with a sexually perverted adult. It is narrated by a young boy, and like the narrator from "The Sisters," this boy is portrayed as a very innocent child. He attends school and enjoys playing "Cowboys and Indians." Like any other curious young boy, he makes a pact with two of his friends to play hooky from school in order to go see the Pigeon House. This destination has "a topography that assumes topological status as a locus of mysterious desire and forbidden sexual pleasure" (Henke, *Politics of Desire* 19). When the day of truancy approaches, the young narrator is only met by one cohort, Mahony. The two young boys set off on their adventure, but they become too weary to reach their destination and decide to spend their afternoon in a grassy field in Ringsend. As the boys lie in the grass and soak up the sun, an old man stumbles upon them. The old man sits down next to the boys and starts conversing with them. The children become bored as the strange man begins interrogating the boys about having any sweethearts. Mahony admits to having "three totties," but the narrator has none (*D* 16). Then, the narrator informs readers:

> He began to speak to us about girls, saying what nice soft hair they had and how soft their hands were and how all girls were not so good as they seemed to be if one only knew. There was nothing he liked, he said, so much as looking at a nice young girl, at her nice white hands and beautiful soft hair. (*D* 16)

To readers, this scene appears to be uncanny and unnatural, implying that the old man is perhaps a pedophile.

Although the old man's conversation is disturbing, it is very important to look at his descriptions of the young girls. He first focuses on the "nice white hands." The word "white" symbolizes purity and innocence, and the preceding word "nice" reinforces the good inside the young girl. Moreover, readers can draw parallels from the purely innocent hands to the hands of another woman, the Virgin Mother Mary, a Catholic figure whose hands are always depicted either in prayer or holding the infant Jesus. Her hands are portrayed as being "nice white hands" because she must have a pure, innocent soul in order to hold the child of God. Moreover, the perverted old man keeps repeating his words. The narrator states:

> At times he spoke as if he were simply alluding to some fact that everybody knew, and at times he lowered his voice and spoke mysteriously as if he were telling us something secret which he did not wish others to overhear. He repeated his phrases over and over again, varying them and surrounding them with his monotonous voice. (*D* 16)

The repetition of the man's "monotonous voice" symbolizes the prayers and chants directed toward Mother Mary. The allusion "to some fact that everybody knew" would be the Catholic tradition of doing penitence to Mother Mary after confessional. For example, a confessor might have to repeat seven "Hail Marys" for a sin he has committed. The man has portrayed his lustful nature for young girls, and then he feels compelled to repeat his phrases as if the young boys were his priests. In a similar yet contrasting analysis, Henke states, "Circling discursively around obsessional fetishes of 'white hands' and 'beautiful soft hair,' the man conjures up hypnotic images of virginal nymphettes" (*Politics of Desire* 19). Henke does not create the same, direct parallel to the Virgin Mother Mary, but she does analyze his repetition as a way for him to conjure "images of virginal nymphettes," who are the young girls. Of course, in Ireland during Joyce's time period, young girls were raised to live a pure, chaste life, like the life of the Virgin Mother. Therefore, the parallel from the man's tone and descriptions can easily be made when considering the Mother Mary's religious figure and influence.

After creating this parallel, the man could choose to seek forgiveness for his sinful discussion, but he chooses to abstain from it. He decides to act on his lustful impulses. Yet Joyce creates a gnomon within this scene, and readers are forced to assume that the old man is masturbating. The narrator states:

> We remained silent when he had gone. After a silence of a few minutes I heard Mahony exclaim:
>
> —I say! Look what he's doing!
>
> As I neither answered nor raised my eyes Mahony, [*sic*] exclaimed again:
>
> —I say... He's a queer old josser! (*D* 16)

The readers cannot really "see" what the old man is doing because the boy narrator refuses to acknowledge the old man's actions, which leaves readers guessing. In agreement, Richard Brown, author of *Modern Novelists: James Joyce*, states, "From the perspective of the boy's innocence the exact nature of what is going on is unclear and silence works overtime in the reader's imagination" (11). The imagination does work "overtime" with this scene, especially after considering the old man's perverse conversation with the two young boys. Moreover, this scene signifies the old man as a corruptor of youth. His public display of masturbation informs the boys that it is okay to satisfy the urges of libidinous fantasies, which Catholic doctrine forbids. The faith only portrays sexual acts as a means to procreate the future of civilization. According to Henke, "The 'queer old josser' of 'An Encounter' casts still another shadow of the menacing patriarch who tries to lure an ingenuous youth to religious or physical perversion" (*Politics of Desire* 19). Since the man is older than the young boys, they do not feel compelled to flee the scene. They are paralyzed within this encounter as the old man publicly displays religious and physical perversions.

When the "queer old josser" rejoins the boys, he begins a new conversation that contradicts everything that he had previously stated about sweethearts. The narrator states, "He said that if ever he found a boy talking to girls or having a girl for a sweetheart he would whip him and whip him; and that would teach him not to be talking to girls" (*D* 17). This violent turn toward the topic of girl-boy relationships portrays the rigid controls that the Catholic faith enforces on its followers, as seen in Stephen's thoughts in *Portrait.* After committing a libidinous act in public, the old man's mind becomes consumed with Catholic guilt, and his sadistic word choice of "whip" implies self-punishment like that of a Franciscan monk who commits flagellation. With this perverse, contradictory language, the old man is an interactive case study for the young narrator, letting him see the vehement control of the Catholic Church. Henke, in fact, understands the old man's perversion to be a lot like Father Flynn's teaching of the sacraments to a young boy in "The Sisters." She states, "Both Flynn and the josser take sadistic pleasure in catechetical lessons demonstrative of invidious phallic manipulation" (Henke, *Politics of Desire* 19). In fact, the "queer old josser" does manipulate the young boy with his new topic of whippings. The narrator decides to leave the man and goes after Mahony to depart for home. As he calls for his cohort, the narrator feels relieved to be leaving the company of the old man. He states, "How my heart beat as he [Mahony] came running across the field to me! He ran as if to bring me aid. And I was penitent; for in my heart I had always despised him a little" (*D* 18). Within this final statement, the old man's manipulation is shown as the young boy commits simony. From his personal fear of the "josser," the young boy feels physically and religiously saved by the sight of Mahony, causing him "penitence" for his heart's detestation for the young savior. Before he is saved, the young boy is paralyzed with fear of the man: "I went up the slope calmly but my heart was beating quickly with fear that he would seize me by the ankles" (*D* 18), but more importantly, he is also reduced to his own desires to be free from the old man, who is an allegorical embodiment of lust. The correlation of fear with lust echoes the rigidity of the Church's control over sexual freedom. Of course, Mahony is free from this encounter; he is away from the perversion in an open field. Therefore, as the young boy's fear ties him to the lustful "josser," he is saved by the one person who is free, stimulating another sin: envy. With his salvation, he is re-tied to religion because he remains under the Church's power as he feels penitence for committing the new sin.

As the young narrator subconsciously commits simony through manipulation, another young narrator in "Araby" is also introduced to the leitmotif. The construction of this short story truly shows Joyce's ability to workshop his literary tools as well as engage his personal history. For example, this story has autobiographical elements in the opening paragraphs:

> North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.
>
> The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. (*D* 19)

When Joyce himself was a young boy, he and his family had moved to a house at 17 North Richmond Street, and this house was very close to the Christian Brothers' school, an institution that Joyce attended between his years at Clongowes and Belvedere colleges (Ellmann, *James Joyce* 42-43). In fact, Ellmann asserts in his biography:

> Among the houses through which the Joyce family passed with wraith-like rapidity, this one, solider than most, received more attention from

> James Joyce than the others. He described it and its musty odor in his story "Araby," and mentioned the paperbacked books left by the priest who had recently died there. (*James Joyce* 43)

As a means of preparing himself for his biggest literary venture in writing an autobiographical novel, Joyce used his short stories, such as "Araby," to work in his own historical background for settings and characters, seen also in "The Sisters." Moreover, the narrator is a close parallel to Joyce himself. When Joyce was a young child, he was an avid reader and had read "the paperbacked books left by the priest." In the short story, the narrator mentions finding books that were also left by a priest; he states, "Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*" (*D* 19). Thus, after learning about several elements of Joyce's own past in relation to his narrator's setting, readers can easily infer that the narrator is perhaps another trial at self-projection within Joyce's literary fiction.

Of course, Joyce's ability to weave autobiographical elements with his fictional devices is very significant in his development as a writer. Having already established the autobiographical material within "Araby," the short story reflects the concept of childhood and simony. In this story, the narrator has a crush on a young girl and vows to buy her a trinket from the *Araby* (the bazaar in the short story) in order to woo her. Unlike the previous short story, this tale has a ghost-like religious figure—the deceased priest, whose spirit manifests itself within the narrator. This predicament happens after the narrator tires of his books and becomes infatuated with a neighboring girl, who is known only as "Mangan's sister." This infatuation is shown when he narrates, "Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side" (*D* 20). Like the perverted man from "An Encounter," this narrator focuses on the soft hair of the young girl. Moreover, the image of the girl brings prayers and chants to the young boy's lips, as if he was the absent priest praying to the Virgin Mary. This chanting also parallels the old man's monotonous voice as he tries to conjure his personal Madonna: "Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand" (*D* 20). These similarities between the boy's actions and the old man's monologue from "An Encounter" create a visual connection to the Virgin Mary. Yet the Catholic teachings of sexual attraction and interaction are adamantly instilled in this boy's mind. He knows that his lust for the virginal girl cannot be committed, but he is blinded by his so-called love for her. Henke agrees:

> He would like to bed down with Mangan's sister, but is forbidden even to contemplate the satisfactions of erotic contact with a figure as inaccessible as the Virgin Mary. Spiritual obsession has obscured the emotional urgency of his quest and damned the course of sexual drives rendered futile by the prohibitions of contemporary Catholic mores. (*Politics of Desire* 21)

Despite the Catholic teachings, the young narrator futilely attempts to win over the young, symbolic Virgin Mary's affections. He desperately clings to his erotic desires instead of following his "contemporary Catholic mores." For example, he narrates, "All of my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O* *love! O love!* many times" (*D* 20). Of course, the boy only sees Mangan's sister as Stephen envisions Alexander Dumas's Mercedes in *Portrait*; they envisage these females as potential sexual escapes from their boring Irish lives. He travels a thin line that separates romantic notions of escape and the brutal world of reality and its rigorous control (Magalaner and Klein 78).

Thus, in order to achieve this erotic escape, the young boy follows traditional elements of courtship. After Mangan's sister says that she would love to go to the *Araby* but cannot attend due to a religious retreat, the narrator decides to go to this unknown place by himself and seek a trinket for his living Mercedes. The boy's aunt and uncle consent to this excursion, and although the uncle is late in returning home to give the narrator a florin, the boy rushes to the bazaar even though it could possibly be closed. He states, "I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. [...] Nearly all the stalls were closed and the greater part of the hall was in darkness" (*D* 23). The boy's blind lust and quest for a trinket drives him to the bazaar before it closes. Although it is near to closing time, he proceeds to the stalls that are still open. He observes, "I recognized a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open" (*D* 23). As the boy attempts to buy Mangan's sister a trinket, he is reminded of the quietness found within a church. Magalaner and Klein also believe that the *Araby* "suggests the church and is its symbol" (79). Thus, his timid walk through the darkness of this church-like bazaar implies the boy's own spiritual journey toward obtaining his own chalice, which is symbolized by the trinket. For a visual illustration and analysis, Henke states, "He had imagined himself a heroic priest of love, secretly bearing his chalice of devotion through a venal, commercialized world" (*Politics of Desire* 21). Through his use of symbolism, Joyce makes the young narrator come face-to-face with a choice between his sexual desires that will come at a price and his religious integrity that will enforce rigorous sexual control.

Before the young boy experiences his epiphany, he overhears a lady flirting with two English gentlemen, but the readers only receive a short snippet of dialogue. This gnomonic conversation makes the narrator, and the readers, feel like an outsider who has an uninteresting presence: "I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real" (*D* 24). Yet this interaction between the sales lady and the narrator parallels the relationship between him and Mangan's sister. He is always staring at her from afar from the railings, and his "interest in her wares" is physically and emotionally demanding for the young boy within his development. The short story only portrays one serious conversation between the two children, but the boy is blindly infatuated with her. Thus, before the boy commits simony by purchasing a trinket from a church-like locale to satisfy his mortal, sinful, and lustful needs, he experiences an epiphany: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (*D* 24). With this epiphany, the boy understands that if he had not walked away from the trinket, he would have succumbed to demands imposed upon him by society's definition of courtship—gifts equate love. He also realizes that he cannot remain faithful to the Catholic teachings and obtain his priestly "chalice." Like the flirtatious Englishmen, he is also driven by his sexual desires and is unable to make a commitment to chastity. In agreement, Henke states:

> As the lights go out in Araby, the narrator, "blinded" by infatuation, sees himself clearly for the first time and is shocked by the realization that he, too, is one of the vulgar. Try as he might, he cannot detach himself from the human comedy of sexual experience, and he chafes at the powerful illusions perpetuated through culturally inscribed romantic myths. [...] Only at the end of the story does he begin to acknowledge, in a moment of epiphany, repressed torrents of sexual desire swirling beneath artificial cultural codes. (*Politics of Desire* 21)

The internal battle between "sexual desire" and "cultural codes" is really an on-going war within Joyce's characters—not only in *Dubliners* but also in *Portrait.* Joyce creates a subtle tension that involves both cultural and religious simony as well as gnomonic forces to compel his characters to perceive the harsh picture of reality as a life full of paralytic beliefs in the power of society and the Church. Magalaner and Klein believe that, "[a]gain, Joyce seems to be saying, the quest for the father, for the Church, has been thwarted by reality" (79). Yet the narrator is still bound to Mother Ireland's control—unless he chooses self-exile like Stephen does in *Portrait.* As each short story within the childhood section of *Dubliners* progresses, Joyce slowly workshops his leitmotif of "simony" while interweaving it with autobiographical elements and the non-visual use of the epiphany, all of which are apparent within this last story, "Araby."

The Stagnation of "Paralysis" from Adolescence to Maturity

Whether at the age of adolescence or maturity, the Irish people, for the most part, neither sought nor desired a "love life" because it was a relatively unknown concept during the nineteenth century. Typically, men chose to marry when they entered their forties, and the selected brides were younger by at least ten years. Florence L. Walzl, author of "*Dubliners*: Women in Irish Society," agrees when she states:

> There is agreement among social commentators that the economic pressures that prevented marriage at normal ages, combined with the stringent views of the puritanical Irish Church on the moral depravity of sex except for procreative purposes in marriage, led to great male tensions. (45)

Indeed, most women were taught to associate the sexual act with immorality unless it was to produce a child in order to fulfill their duty to religion and society, and many men turned to "pleasures outside of the home" (Walzl 45). As displayed in *Portrait*, many Irishmen preferred to frequent the prostitutes of Nighttown or hang out with other men at pubs instead of being bound by the chains of marriage (Walzl 45). Sometimes, the men would become very abusive alcoholics due to these "great male tensions," causing the women to experience revolting, unfulfilling marriages.

Growing up in an impoverished home with an alcoholic father and a religious mother, Joyce understood these stereotypical ideas of marriage in Ireland, and thus, he applied them to his short stories. He believed that it was a partial root of paralysis for his countrymen and women. In fact, he presents two contrasting stories that serve as case studies reflecting the female and male perspectives of matrimony. The first short story, "Eveline," is from the adolescence section of *Dubliners*, and this story has a female perspective that is drawn to religious and domestic duty, not self-fulfillment and happiness. In contrast, "A Little Cloud" has a male narrator who is married, and his perspective portrays the stifling limitations of marriage. In a sense, the narrator's mindset about marriage reflects that of Stephen from *Portrait* as well as Joyce's own personal beliefs, meaning "that the survival of the artist depends inevitably upon his escape from the constrictive conditions of bourgeois society, including bonds to women and family" (Walzl 31). While the male seeks flight from his "constrictive conditions," the female is bound to a stagnant repetition of repeating her mother's footsteps (Walzl 47-48).

"Eveline" is a prime example of a female character who has a chance to flee Ireland for a potential life of matrimonial bliss. Instead, she chooses a life that repeats her mother's life choices, and she also assumes the role of her deceased mother (Henke, "Irish Virgins and Phallic Mothers" 9). In the beginning, she does not realize that she will remain paralyzed within her Irish settings. Instead, the narrator claims, "She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence" (*D* 26). Without a wife and sexual gratification, Eveline's father is more than likely turning to alcohol, causing him to react with violence. Eveline never feared her father's wrath because she was a girl, but since she has replaced her mother's position, she is in danger of taking over "her mother's battered servitude" (Henke, *Politics of Desire* 22). Refusing to fall victim to this mother-daughter pattern, Eveline decides to escape by eloping with Frank to Buenos Ayres: "Escape! She must escape! Frank would save her. He would give her life, perhaps love, too" (*D* 28).

Familiar with elopement, Joyce and Nora Barnacle had to sneak away to Trieste to be together. Nora was able to flee from any concept to Irish duty or religion, and she chose to board the ship from the North Wall secretly while Joyce said his farewells to his family. Unlike Nora, Eveline finds herself paralyzed at the North Wall: "She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty" (*D* 28). As a well trained Irish adolescent female, Eveline turns to religion as a means of guidance instead of following her heart. Moreover, Henke states, "Eveline reverts to a simple rhetoric of docility and obedience echoing the Virgin Mary's response at the Annunciation: 'Be it done unto me according to thy word'" (*Politics of Desire* 22). It is very obvious that Eveline's rhetoric reflects obedience; she is asking God for guidance, and by the end of the story, she chooses to follow her Virgin Mother Mary's words and return to her obedient servitude to her father and family as a surrogate mother and wife.

Eveline's inability to choose happiness over "her duty" implies that she is too conditioned to fly free from the nets of Mother Church or Mother Ireland. Like Joyce's, and even Stephen's, own mother, Eveline cannot see beyond religion. She cannot release the railing to see a continental life, thus she will be a contributing figure who instills the same narrow-minded repetition to her daughters, creating a cyclical effect that restrains any progress for Irish society. Therefore, Eveline's character is a workshop version of the female characters present in both *Stephen Hero* and *Portrait*, because she embodies the most debilitating form of paralysis that upholds duty over artistic freedom and chooses a surrogate marriage over free will.

The concept of choosing the artist's life versus the matrimonial union is one that Joyce himself had to learn how to balance. Although he chose to commit self-exile, he did, unlike his doppelganger Stephen, leave Ireland with a woman, Nora. Therefore, by the time he was writing "A Little Cloud," he fully comprehended the fine line an artist would have to walk while having a family. His son, Giorgio, was born on July 27, 1905, and almost a year later, "A Little Could" was completed on July 9, 1906 (Ellmann, *James Joyce* 204; 220). During the creation process of the short story, Joyce experienced newfound feelings of fatherhood as well as the increasing need to be a free artist. Therefore, it is necessary to see the autobiographical elements involved in "A Little Cloud." Brunsdale asserts:

> The domestic situation of 'A Little Cloud' might have been inspired by similar circumstances in Joyce's own life. In 1905 Joyce "was caught between his conception of himself as the fire-eating hero of a Byronic romance and another conception—more inchoate—of himself as the put-upon husband and, soon, the devoted father." (32)

Like Little Chandler, the main character of "A Little Cloud," Joyce felt the pressures of his home life while seeking and developing his artistry as a writer. Yet Joyce managed very well, despite financial troubles, to be an artist as well as a parent and husband. He, of course, did not make any life choices like the ones Little Chandler chose to make, which meant putting his family before his artistic dreams.

Since Little Chandler chose to forsake his freedom for marriage, he becomes paralyzed within his matrimonial state of mind and duty and forgets his passion for literary art. For example, at home, Little Chandler does not even feel free to express his love for poetry to his wife:

> He remembered the books of poetry upon his shelves at home. He had bought them in his bachelor days and many an evening, as he sat in the little room off the hall, he had been tempted to take one down from the bookshelf and read out something to his wife. But shyness had always held him back; and so the books had remained on their shelves. (*D* 53-54)

Little Chandler has lost his true identity and has followed the demands placed on him by society, disabling him to discuss his love for poetry with his wife. Like his life's ambitions, the books of poetry remain untouched on their shelves. Then, as the books and Little Chandler's dreams become forgotten in the dust of time, Little Chandler meets his friend Ignatius Gallaher, who is a free man that took flight from Ireland: "Ignatius Gallaher on the London Press! Who would have thought it possible eight years before?" (*D* 54). Ignatius is able to establish a career with the London Press and travel to places like Moulin Rouge in Paris while Little Chandler remains bound to his unhappy, stifling marriage. Since Ignatius is able to live the life Little Chandler could only dream of, Little Chandler becomes infatuated with his friend's achievements. In agreement, Henke states, "Chandler proves all the more fatuous in his sycophantic admiration of Ignatius Gallaher, an expatriate journalist who defines manly prowess and personal success largely in terms of drinking, smoking, and chasing loose women"—all of which a married man like Little Chandler can no longer do, at least in good Catholic conscience (*Politics of Desire 29-*30).

However, it is not Little Chandler's sexual nature that awakens with this admiration of Ignatius; it is his inner artist. As he reaches his destination, his thoughts turn to flight, and he contemplates his abilities to write poetry:

> There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin. [...] He wondered whether he could write a poem to express his idea. Perhaps Gallaher might be able to get it into some London paper for him. Could he write something original? He was not sure what idea he wished to express but the thought that a poetic moment had touched him took life within him like an infant hope. (*D* 55)

The mere thought of the presence of an individual who is free from the "ball and chain" adage stimulates a spiritual awakening inside Little Chandler. He now has "infant hope" of having a life that is beyond society's call to be a husband and a father, a life that is able to break the cycle of marriage and duty. Yet in order to achieve his artistic freedom, he knows that he must leave Dublin because the city is "nothing" but a trap because it is the location of his personal cage of his familial duty. As each thought builds upon the other, Little Chandler understands that flight is the only answer, making him analyze his abilities: "He tried to weigh his soul to see if it was a poet's soul" (*D* 55). This process of deciphering the artistic soul in terms of saving it by taking flight becomes a primary motif for Joyce, and it is very prevalent in *Portrait.* Stephen, unlike Little Chandler, must follow Ignatius's footsteps of flight in order to preserve his artistic soul. Thus, Little Chandler is a version of Stephen, a version that took the opposing, stifling path of Irish conditioning and servitude. Henke states that he has "created a domestic nest that turns out to be a prison, [and] he balks with envy at Gallaher's bachelor freedom" (*Politics of*

Desire 31). His home becomes his "prison," and he has no freedom at all, especially within his male perspective of his oppressive wife and wailing baby—all of which feed his envy of Ignatius's bachelorhood.

Unfortunately, Little Chandler's artistic fantasies remain at bay within his self-consuming mind, which is whirling with thoughts of potential *nom de plumes* and English criticisms. Henke agrees when she states that "despite his metaphorical mind and sporadic epiphanies, T. Malone Chandler will never be able to extricate himself from a murky rhetoric of romantic cliché because he lives in the clouds and lacks the unclouded eye necessary to interpret the seering realities of Irish indigence" (*Politics of Desire* 29). Little Chandler is already paralyzed in his marriage, and he is incapable of showing the brutal aspects of reality to his fellow countrymen. He is neither like William Butler Yeats nor Henrik Ibsen, meaning he does not have that "unclouded eye" for portraying the truth. Therefore, it is too late for Little Chandler to assume his artistic identity, and "it has *always* been too late for Chandler to escape the paralysis of Ireland" (Henke, *Politics of Desire* 31). He is bound to his domestic responsibilities to both his wife and child: "He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life" (*D* 64).

As the child's wailing rings in his ears, Little Chandler is affronted by his wife as she rushes through the door to console her son and accuses him of making the child cry: "'What have you done to him?' she cried, glaring into his face" (*D* 64). For Little Chandler's wife, Annie, the son assumes all of her focus, love, and dedication, and her husband is only the recipient of detestation. According to Henke, Little Chandler feels displaced because he is no longer treated as a child by his wife. She states, "Childlike and helpless, he agrees to play the role of son-husband to a tyrannical spouse who offers him both domestic security and tacit emotional bondage" (Henke, *Politics of Desire* 31). With the birth of his son, he has neither "domestic security" nor "emotional bondage." His feelings of resentment build, making him more envious of Ignatius's ability to take flight from Ireland. Henke states that the root of this resentment is found within the presence of the newborn son because he "has clearly usurped its father's place in Annie's heart" (*Politics of Desire* 31). This substitution of son for husband is very obvious in the names of the characters as well. For example, the husband's name is Little Chandler; although he is a grown man, his name implies inadequacy and smallness. In contrast, Annie calls their son her "little man," her "little mannie" (*D* 64). The son is, of course, a newborn, and he is nowhere close to the development of being a man. Yet he receives a higher title because, to Annie, he is more of a loving, endearing man to her than her husband is. The child is also a way for the mother to exercise her own control because he is a little man version of herself; hence, he has the nickname "little mannie"— "man" plus "Annie" suggests the development of a transference of the female identity unto an impressionable young male. Thus, when she transfers her own identity, she is also conveying her own affections upon the baby and herself. She does not receive any affectionate behavior from Little Chandler, and she feels compelled to fill this void only through this maternal act of transference. In agreement, Henke states, "Bound to an impotent, ineffectual dreamer, Annie must transfer her affections to the 'little mannie' who has obviously usurped Chandler's place in her heart" ("Irish Virgins and Phallic Mothers" 9). When Little Chandler realizes his displacement, he feels remorse, not for Annie or his son but for himself. He feels ashamed about his choices that have led him to his current paralysis, and this shame is deeply rooted because it is too late for him to do anything about it.

With Little Chandler's acceptance of his paralytic life, Joyce establishes an antithesis for his literary counterpart, Stephen Dedalus, and his future path in *Portrait.* Stephen will attempt to fly beyond the implied restraints of his society and Church, but he will only find his flight delayed. Moreover, the construction of "A Little Cloud" depicts the primary motif for Joyce's autobiographical novel: escape the nets of marriage, duty, and religion. Although Little Chandler is unable to take flight, this story, as well as "Eveline," is very significant for Joyce's development as a writer. For example, Brunsdale states, "'A Little Cloud' marks the culmination of Joyce's long struggle to come to terms with the memories of the past he faced in *Dubliners*, the religious, social, political, artistic failures that Dublin's paralyzing atmosphere produced" (36). In both short stories, Joyce workshops this leitmotif of "paralysis" and how Dublin within its social and religious standards influenced the characters' paralyses, whether they were male or female. Moreover, Brunsdale sees this artistic growth as a means of creating a window for lengthier trials in establishing these problems of "paralysis" and "simony," and this trial can be found within the novella which serves as the concluding chapter of *Dubliners* (Brunsdale 36).

The Awakening of Joyce's Style within "The Dead"

After considering the previous short stories, many critics can see the growth of Joyce's literary development. In the final story of the collection, "The Dead," Joyce brings several literary techniques to life, ranging from his three key words found in "The Sisters" to developing relatable characters and constructing subtle epiphanies that demonstrate the strength of human psyches. Brunsdale agrees when she states:

> Just as "A Little Cloud" marks the pivot point of *Dubliners*, "The Dead" is the fulcrum of all Joyce's early work, balancing his *epicleti*, harsh judgments he passed on Ireland and the Irish, against the epiphanies with which he was beginning to transmute painful raw experience into art. (36)

Not only does Joyce balance his *epicleti*, or epiphanies, with his personal views of his Irish settings in regards to "paralysis" and "simony," but he also incorporates the "gnomon" with his subtle dialogue, making "The Dead" a transitional story from the short story to novella, a story that is too long to be a short story but too short to be a novel. Yet the development of these three leitmotifs is not as important as the growth of Joyce's characters and epiphanies from minute sketches into three-dimensional representations, which is a very significant expansion in his literary style, one that must be conquered before he can attempt to construct an intricate novel.

The main character, Gabriel, is very much like a young but married Stephen Dedalus (*Portrait*), and his epiphany has the undertones of Stephen's epiphany. In fact, many critics parallel Stephen's life to Joyce's own life, but Henke sees Gabriel as Joyce's path not taken. She states:

> Gabriel Conroy is, at least in part, a figure of the kind of Irish pedant Joyce might have become had he remained in his native country. A writer of book reviews and after-dinner speeches, Gabriel prides himself on his continental perspective and feels a bit ashamed of the Galway wife his mother once described as "country cute." (Henke, *Politics of Desire* 42)

Joyce himself had a "continental perspective," which was his driving force not to succumb to the Nationalist movement, and he also had a Galway "wife," Nora Barnacle. Like the fictional character Gabriel, Joyce also wrote book reviews for the *Daily Express*, which is the very same paper that publishes Gabriel's writing. Just as Miss Ivors goads Gabriel about his source of employment, Joyce also experienced such goading on his Sunday visits with the Sheehy household (Ellmann, "'The Dead': A Cold Coming" 93). In contrast to his semi-representative fictional character, Joyce did not remain in Ireland, but Bulson agrees with Henke when he states, "Gabriel represents what Joyce might have become had he stayed in Ireland" (45). Since Gabriel is the Ireland-bound version of Joyce and a parallel to Joyce's literary counterpart Stephen, Joyce naturally develops this character into someone who is both paralyzed by his surroundings and disrespected as an intellect.

Joyce's longest *Dubliners* story concerns the interactions of a group of people during an annual party for the Epiphany feast, where Gabriel feels trapped by his aunt's requests, Miss Ivors's arms, and his own marriage. Throughout the entire celebration, Gabriel's elderly aunts always look to him for help. Gabriel is informed about Freddy's condition and is asked to check on Freddy's composure because he is the stereotypical "family drunk." The elderly aunts worry about Freddy's level of intoxication because they do not want to have their annual celebration ruined; they pride themselves on their success in throwing this party every year. These aunts count on their nephew, creating a familial demand for upholding his societal duties. For example, to Mrs. Conroy, Aunt Kate says, "It's such a relief that Gabriel is here. I always feel easier in my mind when he's here..." (*D* 143). Although Aunt Kate is relieved by Gabriel's presence and assistance, Gabriel does not feel the same. Instead, he sees these requests as disturbances, especially since he is trying to concentrate on his dinner-time speech, his artistic moment.

Like Stephen, Gabriel is an intellectual character, and he is very narcissistic about two things. One is his skill at critical thinking, and the other is his ability to use language effectively. For example, while at the party, Gabriel is anxious about his dinner-time speech. The narrator informs readers about Gabriel's thoughts:

> He was undecided about the lines of from Robert Browning for he feared they would be above the heads of his hearers. Some quotation that they would recognize from Shakespeare or from the Melodies would be better. [...] He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think he was airing his superior education. (*D* 141)

Gabriel's thoughts are not about whether the "hearers" would enjoy his speech; instead, he worries about his quotations. Would the people understand Browning? Of course, Gabriel's intellectual narcissism assumes that his "hearers" cannot understand the poetry because he has "superior education." Despite his intellectual superiority, Gabriel must push aside his worries and focus on the tasks that his aunts give him. He cannot expand his intellect or flourish his language for the dinner-time speech because his mind is occupied by the duties of carving the meat and interacting with guests. Thus, his mind is creatively stifled by his surroundings.

Even though the aunts have him dutifully watching Freddy's behavior, carving the meat, and delivering the speech, Gabriel feels bound by social customs to partake in a dance with Miss Ivors, a guest who is a Nationalist. Miss Ivors is described as "a frank-mannered talkative young lady, with a freckled face and prominent brown eyes. She did not wear a low-cut bodice and the large brooch which was fixed in the front of her collar bore on it an Irish device" (*D* 147). This character has depth because Joyce modeled her after Kathleen Sheehy, who was a daughter of David Sheehy. She, like Miss Ivors, wore "that austere bodice and sported the same patriotic pin" (Ellmann, "'The Dead': A Cold Coming" 93). Moreover, this patriotic character does not disappear from Joyce's works. She is also a lot like Emma Clery in *Portrait*, a young, proud Irish woman who does not hesitate for a second to disrespect people with anti-Irish sentiments. For example, Miss Ivors says, "O, innocent Amy! I have found out that you write for *The Daily Express*. Now aren't you ashamed of yourself? [...] Well, I'm ashamed of you. To say you'd write for a rag like that. I didn't think you were a West Briton" (*D* 147-148). Just as Emma Clery goads Stephen about the Gaelic League, Miss Ivors disregards Gabriel's profession and calls him a "West Briton." Of course, *The Daily Express* is a pro-British newspaper, and Gabriel does write book reviews for it. Yet he is perplexed by this accusation; Gabriel "did not know how to meet her charge. He wanted to say that literature was above politics" (*D* 148). Although this parallel to Joyce's biography is true, it contrasts Joyce and Stephen's developed views of Ireland; thus Gabriel's character is not as well-developed because he can neither comprehend his beliefs nor state them aloud.

Gabriel, a "workshop character" for Joyce, acquires a stronger understanding of both his Irish heritage and his own identity through the conversation with Miss Ivors. The conversation transitions into a discussion about a cycling tour throughout Ireland, even though Gabriel typically participates in this tour in France, Belgium, or Germany. Miss Ivors informs him that he should do his cycling tour in his homeland. Gabriel defends himself by saying, "Well, it's partly to keep in touch with the languages and partly for a change" (*D* 149). Unfortunately for Gabriel, his response provokes Miss Ivors's sense of nationalism. She asks, "And haven't you your own language to keep in touch with—Irish?" (*D*149). Like Emma Clery asks of Stephen, Miss Ivors wants Gabriel to be in touch with his Irish heritage, especially the Irish language. Through this conversation, Gabriel begins to understand his own sentiments in regards to his own nation. For example, Gabriel says, "Well, if it comes to that, you know, Irish is not my language" (*D* 149). Miss Ivors, of course, becomes heated with passion about defending her native land, and she tells Gabriel that he knows "nothing" of his "own people" or his "own country" (*D* 149). Finally, Gabriel begins to reach his own understanding of wanting to cycle in other countries but not in Ireland. He informs Miss Ivors, "O, to tell you the truth, I'm sick of my own country, sick of it!" (*D* 149). When Miss Ivors demands to know why, Gabriel still cannot answer her question because he is slowly looking inward to find his own opinions. Again, he is not as well-developed as Stephen is in *Portrait*, but, at least, he does find his own voice within this situation.

Yet Miss Ivors does challenge Gabriel's intellectual understanding of his own sentiments, and, thus, she becomes a figure who must be put in her place as both an inferior by gender and intellect. In agreement, Henke states, "Habitually condescending toward women, he dares not 'risk a grandiose phrase' with the annoying Molly Ivors, but challenges her nonetheless with the incendiary remark that 'I'm sick of my own country, sick of it!'" (*Politics of Desire* 43). Gabriel chooses to battle out his own understanding of his place within his own nation during this discussion with Miss Ivors, and as he begins to comprehend himself, she whispers in his ear a horrific insult: "West Briton." Ironically, he does not physically react to her degrading remark. A party is not an appropriate place to act passionately, or pettily, about personal beliefs, but it is a place where everyone lives on the surface—the surface of enjoyment and emotions, not intelligence and convictions. Feeling self-defensive and insecure, Gabriel is upset about the confrontation, especially since his identity, or ego, is on trial. For example, the third-person narrator states Gabriel's thoughts, "But she had no right to call him a West Briton before people, even in a joke. She had tried to make him ridiculous before people, heckling him and staring at him with her rabbit's eyes" (*D* 150). In front of an audience, Gabriel's ego is wounded, and he must reject Miss Ivors's intelligence and gender by questioning her ability to judge appropriate conversational topics and transforming her from a woman to a rabbit. Henke also asserts that "Gabriel dismisses his opponent as a childish female whose audacious demeanor has so unsexed her that she seems to belong to a third, unnamable gender. In his mind, the rabid patriot is rhetorically transformed into a heckling rabbit hopping about in irrational frenzy" (*Politics of Desire* 43). Although Stephen tends to associate the women who affect him with "bats," a symbolic implication for prostitute, Gabriel, in turn, transforms his own female opponent into a non-human, degrading figure—"a heckling rabbit."

Gabriel is also paralyzed within his marriage to Gretta. Though, at first, Gretta is a two-dimensional character, she develops another dimensional perspective when Gabriel has his epiphany. Thus, at the beginning, the communication between the couple is mainly above the surface. Just through short, gnomonic snippets of dialogue, readers know that Gretta is like any other typical female; she takes "three mortal hours to dress herself," and she makes fun of her husband's sense of style, mainly his love for goloshes (*D* 141). The couple's interaction appears to be like any other couple's. In fact, many unsuspecting readers do not expect Gabriel's epiphany to be spawned by his wife due to her two-dimensional characteristics in the beginning of this story. Yet it is the presence of Gretta at the top of the staircase at the end of the party as well as the background music of "The Lass of Aughrim," a Celtic song that Nora had taught Joyce, that prompts the beginning of Gabriel's epiphany (Brunsdale 44). For example, "He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something" (*D* 165). Like the bird-girl Joyce later uses for Stephen, Gretta is a prompting figure for Gabriel's intellectual flight, but he does not take flight to be an artist—no, he takes flight to be a better man, a better husband.

As previously noted, Gabriel and Gretta's relationship is all above the surface. There is no inclination that the couple is bound by a secret or an underlying factor, yet Gretta's character becomes more mysterious to Gabriel, reminding him of their secret life together. For example, the narrator states:

> Like the tender fires of stars moments of their life together, that no one knew of or would ever know of, broke upon and illumined his memory.

> He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy. (*D* 168)

As for what the true extent of "their secret life" was, readers can only speculate through a small snippet of a memory, illustrating Joyce's development of his "gnomon" technique. In agreement, Henke states, "Romantically idealizing Gretta's presence, Gabriel constructs an image of her as an exotic mistress whose mysterious demeanor harbors promises of ecstatic flight" (*Politics of Desire* 45). Gabriel does parallel the image of "an exotic mistress" with his memory of "their secret life." When this parallel is contrasted, the stagnation of Gabriel's marriage is proverbially shaken loose from his self-centered, paralytic state of mind.

This reminder of their past life of "ecstasy" serves as part one of Gabriel's epiphany. He realizes that their marriage has dissolved from passionate to dull. Moreover, he becomes conscious of the following: "For the years, he felt, had not quenched his soul or hers. Their children, his writing, her household cares had not quenched all their souls' tender fire" (*D* 168). With retrospection, he acknowledges that he has not been the once-grand lover and husband he first was. He has not been keeper and protector of his wife's heart and passion. Henke interprets this first part as the following: "Bourgeois marriage has meant a fall from paradisal union with the beloved, whose erstwhile desirability acts as a spur to the recrudescence of urgent, if insatiable, erotic need" (*Politics of Desire* 45). In fact, the narrator states, "He longed to cry to her from his soul, to crush her body against his, to overmaster her" (*D* 171). Although his marriage has fallen from "paradisal union," Gabriel's erotic lust for his wife is spurred by her presence at the top of the staircase. He wants to "crush her body against his" in order to satisfy his "erotic need." Yet he will not "overmaster her" because he cannot compare to another, perhaps better, man, which leads to the second part of his epiphany.

To this point, Gretta has been very quiet, reserved, and contemplative. Gabriel misreads this behavior as the proof for the first part of his epiphany—the love and passion are gone. He says to her, "Tell me what it is, Gretta, I think I know what is the matter. Do I know?" (*D* 172). He implores her to tell him what she *thinks* is wrong, meaning their marriage. On the contrary, Gretta tells him that she was thinking about the song—a tune she had heard once in the distant past. With this memory, she breaks down into tears, and Gabriel is perplexed. He does not know the secrets beneath his wife's surface. At his prompting, she tells him of a boy who once loved her. In fact, this boy, Michael Furey, was so much in love with her that he died showing her his love and devotion. In the freezing cold weather, this "delicate" boy went to go see her the night before she left town, and he died shortly after she was gone. Gretta is reminded of this past love from the song she hears at the party. Gabriel realizes that he is not Gretta's grand love. In fact, he had let the love die instead of dying for her love. As a result, the second part of the epiphany is the following: "His soul had approached that region where dwell the vast hosts of the dead" (*D* 176). In essence, Gabriel believes that he is a failure as both a lover and a husband because he has never known a love like the one Gretta expresses; he thus comprehends, perhaps, that his soul is dead to that kind of emotion.

The biographical undercurrents of this story help make the epiphany so powerful because Joyce modeled the scene from a tale his wife had once told him. Michael Furey is really a boy from Galway named Michael "Sonny" Bodkin, and he used to court Nora.

Then, after contracting tuberculosis, he was restricted to his bed chamber, but he disregarded these restrictions when he heard that Nora was leaving for Dublin. On a rainy night, Bodkin slipped out of his house to sing a song to Nora as his farewell to her, his last love. Shortly after moving to Dublin, Nora heard the news of Bodkin's death, and she never forgot the young boy from her hometown (Ellmann, "'The Dead': A Cold Coming" 90). Of course, when Joyce first started dating Nora, he wanted to learn everything about her, and she had told him this story. Like Gabriel in "The Dead," Joyce was upset to hear how another man had loved her, and "he did not much like to know that her heart was still moved, even in pity, by the recollection of the boy who had loved her" (Ellmann, "'The Dead': A Cold Coming" 91). Joyce's jealousy of Bodkin parallels Gabriel's towards Michael Furey. Neither man can truly identify with the sacrificial behavior of oneself for a woman, thus both men lack passion for people but not art. In a deeper, subconscious sense, both Joyce and Gabriel most likely correlate their wives with the restraints of Mother Ireland, even though Nora left Ireland with Joyce.

Thus, this subconscious association allows Gabriel to see his soul as "dead," especially to Ireland and his own people. After the second epiphany, he reflects on his Irish sentiments. When conversing with Miss Ivors, Gabriel was unsure about his views of Ireland and her people, but Miss Ivors forces Gabriel to truly understand his own "sickness" for his country and race. After the two epiphanies, Gabriel develops into a character who understands what he must do, which is to reject Ireland and the Nationalists. For example, the narrator states, "The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland" (*D* 176). Therefore, the blanketing of the "snow" all over Ireland symbolizes a cold paralysis that Gabriel inflicts upon himself as he perceives his isolated life within his Irish society, which keeps him frozen within his familial duties and dull marriage. Therefore, he must reject Ireland so that he is no longer paralyzed and can transform into the better man he needs to be. So, he must journey westward, in the opposite direction of his British oppressors, beyond the Irish snow to truly be alive and loving to both his relatives and wife. Like Stephen and Joyce, Gabriel must take flight from his societal and familial restraints in order to live a passionate life.

Of course, Bulson says it best when he states, "As with all of Joyce's endings, we can only guess what the morning after will bring" (47). Within this respect, readers and critics can only surmise what will happen to Gabriel, Gretta, and their relatives. Yet they can acknowledge the fact that Gabriel becomes a better developed character, especially in his understanding of his wife and his own beliefs. He has no comprehension of his identity other than his self-inflicted paralysis. Although he is trapped in his Irish life, he is still able to have an epiphany, which leads him to understand that he is not capable of two things: leaving Ireland and giving love. Throughout this short story, Joyce also does a magnificent job in developing Gretta's character while leaving much to the imagination for the readers with his use of "gnomonic" details. This development of the characters and epiphanies is essential to Joyce's writing, and the addition of his biographical information contributed to his stylistic growth as well as using a timeline that subtly reflects his leitmotif of "simony." With his last story, Joyce was able to modify his techniques as well as weave them together in order to provide insight into his creation of his doppelganger Stephen in *Stephen Hero*. "The Dead" and *Dubliners* as a whole are integral illustrations of Joyce's writing process, and with the development of each story, readers and critics alike can see Joyce paving his literary path to becoming the “Father” of Modernism.

Chapter Three:

Joyce Checks-In for His Boarding Pass: The Development of *Stephen Hero* into *A Portrait of the Artist*

Anticipating a potential flight as a literary artist, Joyce created four leitmotifs in his collection of short stories. In *Dubliners* (1914), he focused on Dublin as the center for its inhabitants' physical, mental, and emotional paralyses. Both the Irish nation and its church are responsible for imposing spiritual and domestic limitations, and, moreover, these institutions provoke their followers to commit simony, causing another reason for paralysis. Yet Joyce does not present these concepts to his readers like a kindergarten teacher; instead, he used a gnomon as an inspiration to creating short, sparse dialogue that maintained ambiguous innuendos about specific events or actions. Joyce's readers do not really know the extent of the characters' dilemmas until they each experience an epiphany, a sudden realization about the restraining nets flung upon them. As he developed these literary techniques in his short stories, Joyce workshopped his ideas for his first novel as well.

Before entertaining the idea of an autobiographical novel, Joyce wrote an essay entitled "A Portrait of the Artist," which was about an Ibsen-inspired Irishman who sought to discover himself while rebelling against Catholicism. Joyce submitted his essay to the publication *Dana*, but it was rejected (Burgess 48). Even though the essay was discarded, Joyce decided to transform the essay into the first manuscript for his autobiographical novel *Stephen Hero.* The writing process for this manuscript began before (or at least around) the creation and publication of his short stories, but most Joyce critics believe that he began constructing it in 1904. Of course, there is a little discrepancy about the year. Sylvia Beach, Joyce's editor for *Ulysses*, believed that he began writing it in 1903 (Spencer 7-8). In contrast to Miss Beach's notes, Theodore Spencer, a *Stephen Hero* scholar and editor, states, "The discrepancy between the different dates may be reconciled, I believe, by remembering that when Joyce left Ireland he took with him 'notes' for his book" (9). As noted his biography, Joyce left Ireland for the first time in 1902 for Paris, France, adding more confusion to the manuscript's conception date, but "notes" do not denote him actually writing the manuscript. Regardless of the year, it is evident that Joyce was working on his first novel slightly before the creation of his short stories, because, as Eric Bulson states, "Joyce wrote the fifteen stories that make up *Dubliners* between 1904 and 1907" (35). Yet, when considering its current state, the gestation period for *Stephen Hero* becomes comparably insignificant when we consider its subsequent destruction.

True to Joyce's destructive nature, he threw the majority of the manuscript into a fire, and only 383 pages survived (Spencer 9). Luckily for Joyce scholars and critics alike, the salvaged material echoes the last ninety-three pages of *A Portrait of the Artist as a Young Man* (1916). Therefore, the remaining manuscript of *Stephen Hero* can be analyzed as a workshop version of *Portrait.* The critic Joseph Prescott agrees, "In both versions Stephen is the same poor, arrogant, and solitary young man" (21). Due to the destruction of the manuscript, readers of *Stephen Hero* are only able to see the main character, Stephen Daedalus, as a young man, not the boy as also seen in *Portrait.* Of course, the title change from the essay to this manuscript was very significant to the creation of Stephen. According to Richard Ellmann, Joyce entitled it *Stephen Hero* because he was inspired by "the ballad of 'Turpin Hero,'" a song about the audacious, persecuted English highwayman Dick Turpin, and he also believed that the novel should have "its own self-consciousness, as if to rouse and then to override the idea that there were no heroes any more" (Ellmann, *The Consciousness of Joyce* 15). Thus, Joyce's presentation of Stephen as the "poor, arrogant, and solitary young man" parallels this idea of the absent hero. Furthermore, the establishment of Stephen Daedalus as the main character creates the foundation for the manuscript to have "its own self-consciousness," or perhaps Joyce's own consciousness. Spencer concurs, "It [*Stephen Hero*] does not give us a picture of the 'small boy,' but it gives us a very vivid and coherent picture of the 'youth' who is called Stephen Daedalus, but who, in his appearance, his actions and his thought, is so evidently James Joyce" (10). Yet Joyce does not achieve this goal because he had conflicting interests in his main character and his purpose. The line between fiction and reality blurred when he created a literary counterpart, rather than an independent character or novel.

Furthermore, Joyce had already publicly established a personal connection to the name "Stephen Daedalus," which was his pseudonym for the first publication of his short story "The Sisters." In order for him to fully develop the consciousness of his first novel, Joyce created Stephen Daedalus in an identifiably strong, realistic manner as his literary doppelganger. In agreement, Joyce's brother, Stanislaus Joyce, states in his autobiography, *My Brother's Keeper*:

> When a year later his own first stories were published, he yielded to a suggestion (not mine) and used a pseudonym, 'Stephen Daedalus', but then bitterly regretted the self-concealment. [...] He had taken the name from the central figure in the novel *Stephen Hero*, which he had already begun to write. Against the name I had protested in vain; but it was, perhaps, his use of the name as a pseudonym that decided him finally on its adoption. He wished to make up for a momentary weakness; in fact in order to further to identify himself with his hero, he announced his intention of appending to the end of the novel the signature, *Stephanus Daedalus Pinxit.* (244)

Joyce attributed several personal characteristics to his main character, making it hard to separate their identities. Therefore, understanding his history can allow both readers and critics to comprehend the significance behind the development of Stephen Daedalus. In contrast, Anthony Burgess states, "Readers of the Joyce in the West are sometimes no more sophisticated: they are more concerned with the biography of *A Portrait* than with the art, and they welcome *Stephen Hero* as a source of elucidation and gap-filling" (58-59). He and many other critics believe that Joyce's literary works should be able to stand on their own. Unfortunately, Burgess does not fully comprehend the development of Joyce's artistic techniques. Joyce crafted a stylistic paradox with his ability to interweave autobiographical elements within his characters and plot, generating his signature style for the rest of his publications. John Paul Riquelme, author of "*Stephen Hero*, *Dubliners*, and *A Portrait of the Artist as a Young Man*: Styles of Realism and Fantasy," states, "Since Joyce is writing fiction and not pure autobiography, it is important not to identify the real author in any absolute way with the young artist character; nevertheless, the texts frequently encourage us to consider the alignment" (104). No matter how readers and critics attempt to differentiate the author from the character, the style and development of Joyce's literature do "encourage us to consider the alignment" of Joyce and his doppelganger.

This establishment of Stephen as Joyce's literary counterpart leads us to the next significant aspect of *Stephen Hero*: the development of Joyce's literary style, aesthetic theory, and female characters. Spencer concurs, "It not only gives us a wonderfully convincing transcript of life, it throws light on Joyce's whole development as an artist by showing us more clearly than we have been able to see before what the beginning of that development was like" (10). With each literary construction, Joyce grew in his artistry, but even by the end of *Portrait*, he was still a young, developing artist. At least with *Stephen Hero*, he wrote in a very naturalistic manner, and it reads as if it were a diary of daily events within Stephen's, or Joyce's, life. Riquelme states that "[w]e can see some of Joyce's strategies and perspectives emerging in the early fiction by noting differences between the episodic fragments of *Stephen Hero*, the starkly realistic stories of *Dubliners*, and the discontinuous narrative and flamboyant narration of *A Portrait*" ("Styles of Realism" 108). In order for Joyce to have created his modernist narrative, he had to have a strong grasp on his characters's development as well as portray Stephen's comprehension of significant theologies. *Stephen Hero*, despite Burgess's contempt, is a significant literary work because it does fill in the gaps found within *Portrait*. While the manuscript is very similar yet starkly different from *Portrait*, the similarities demonstrate the main concepts that Joyce wanted to achieve as an established literary artist. Yet the differences express evidentiary proof of his ability to workshop and "clean up" his plans for his own development as a writer.

Joyce's Flight Itinerary: Presenting His Literary Style

As found in *Dubliners*, Joyce was very much like other writers; he knew that the ability to write well stemmed from his capability to write about what he knew best: himself, his family, and his friends. The development of his literary style parallels Stanislaus's account about the beginning concept for *Stephen Hero*; he recounts:

> In Dublin when he [Joyce] set to work on the first draft of the novel, the idea he had in mind was that a man's character, like his body, develops from an embryo with constant traits. The accentuation of these traits, their reactions to hereditary influences and environment, were the main psychological lines he intended to follow, and, in fact, the purpose of the novel as originally planned. (Stanislaus Joyce 17)

Sustaining this concept about a man's embryonic development, Joyce himself develops his writing with each literary construction, and beginning with his essay "The Portrait of an Artist," his literary embryo, he embarks on his long journey to creating a self-conscious, independent literary being. As an artist, he wanted to give birth to this being and portray its physical growth and intellectual development within an Irish environment as a means to exploit paralysis. *Stephen Hero* is the figurative embryonic egg that harnesses the genetic structure and forms the comprehensive *Portrait* of Stephen, who is literarily exposed as he develops from childhood to adolescence. Yet Joyce's gestation process became long-term due to his umbilical cord attachment, causing "the psychological lines he intended to follow" to remain connected to Stephen (his literary baby) until his last work, *Finnegans Wake* (1939).

The initial commitment to *Stephen Hero* shows the birth of this theoretical literary embryo, creating the symbiotic relationship between Joyce and Stephen Daedalus. Of course, Joyce did not develop it any further until he finished his collection of short stories. Like its first three stories, *Dubliners* represents the childhood of Joyce's literary development; he established the presence of his doppelganger with "The Sisters," and then he turned his literary attention to the psychological development, or lack of it, with each of his main characters. Yet his characters are not fully fleshed out into a three-dimensional perspective, and his plots, for the most part, are simple and short. However, with each short story, he did learn how to create lengthier storylines as well as the intricate interactions amongst his characters, portraying the pubescent growth in his literary style. While in this puberty stage, Joyce wrote the final story of *Dubliners*, "The Dead," and it illustrates Joyce's improvement in developing his characters as well as his literary techniques, such as the use of the epiphany.

When he returned to his first draft of his novel, Joyce's literary style demonstrated a growth from puberty to adolescence, and the manuscript reveals this literary development further by following a *Bildungsroman* style, a coming-of-age tale. In fact, Burgess agrees when he states, "Joyce was quick to observe that his theme deserved to be developed on the scale of a full-length novel, and so he conceived a *Bildungsroman* of some 300,000 words. Thus *Stephen Hero* was born" (48). Although we do not have access to the completed manuscript, it is safe to estimate that Joyce's manuscript was at least 1500 pages (*Letters III* 117-118). Therefore, the close parallel of Stephen's

University years in *Stephen Hero* with *Portrait* makes it very probable that *Stephen Hero* was also stylistically similar to *Portrait*'s *Bildungsroman.* Since Joyce wanted to portray Stephen's psychological development, he had to incorporate necessary and effective environmental factors, which were inspired by his own family and friends. By interweaving autobiographical elements, Joyce constructs a realistic representation of a young child coming of age into his adolescence within an Irish setting. These literary methods persuade readers to accept the development of both Joyce's literary style and that of his literary counterpart.

According to Spencer, *Stephen Hero* "portrays many characters and incidents which the published version leaves out, and it describes the growth of Stephen's mind in a far more direct and less elliptical form than that with which we are familiar" (10). In order to show Stephen's development within his environment, Joyce uses elaborate dialogue and extensive details. Stephen is able to have lengthy conversations with his friends and family, but the details are not always specifically geared toward Stephen's character. Unlike *Portrait*, the dialogue in the manuscript does not solely define Stephen's perspective; instead, Joyce uses second and third person perspectives to establish backgrounds for each character. Moreover, Stephen becomes the archetypal adolescent who exhibits self-doubt through his verbosity. This uncertain, self-examining Stephen matures throughout the process of *Stephen Hero* as well as in Joyce's mind, and Joyce presents as much in the final account of *Portrait.* He uses a polished version of his gnomonic, silent technique, as found in *Dubliners*, for his dialogue in *Portrait.* Yet Stephen's maturity is not reached by the end of *Portrait*, and it remains in progress throughout the subsequent novel *Ulysses* (1922) as well. However, Joyce's use of interactive dialogue appropriately defines the characters, contrasting the elusive style of *Portrait* while providing readers with integral, characterized information (Riquelme, "Styles of Realism" 113-114).

For example, one critic, James Farrell, states, "*Stephen Hero* shows Stephen as less set off from others than he is in the *Portrait.* For instance, there is more give-and-take in the discussions between Stephen and Cranly,[3] a close friend of Stephen's, and the latter is more "independently characterized" (191). In fact, readers learn a great deal about Cranly in this manuscript. He nicknames Stephen "Nero," loves to sing, and detests medical students (*SH* 136). Moreover, in the scene where Cranly discusses Stephen's objection to taking the Eucharist, Cranly formulates opinions in detailed responses that portray his own sentiments; for instance, he says to Stephen, "You mother will suffer very much. You say you do not believe. The Host for you is a piece of ordinary bread. Would you not eat a piece of ordinary bread to avoid causing your mother pain? (*SH* 138). At first, Cranly tries to persuade Stephen to take the Eucharist for his mother's sake. He replaces the stigma of transubstantiation with that of ordinary association, meaning the bread is not the body of Christ but simply bread. Thus, his character can be perceived as considerate and compassionate because he does not want Stephen's mother to suffer for Stephen's choices. Hoping to dissuade Stephen from refusing the Eucharist, Cranly continues this discussion even though Stephen's responses make him feel uncomfortable. For example, after Stephen accuses Cranly of agreeing with his anti-Church notion, Cranly replies, "The Church allows the individual conscience to have great...in fact, if you believe...believe, that is, said Cranly stamping each heavy foot on the words, honestly and truly..." (*SH* 143). The stamping of heavy feet implies that

---

[3] Cranly is based on Joyce's close friend, John Francis Byrne.

Cranly is becoming increasingly uneasy about the topic of Stephen renouncing the Church and refusing the Eucharist despite his dying mother's wishes, but his attempts are futile. Stephen exclaims, "Enough! You need not defend me. I will take the odds as they are" (*SH* 143). Stephen cannot be compelled to divert from his artistic path, even if it is to assuage his mother's worries. These pieces of dialogue suggest that Stephen and Cranly are on close terms with one another; they feel free to express their opinions despite all objections.

However, this relationship between the two young men appears subtly within the pages of *Portrait*. Readers do not know anything about Cranly's background, and, moreover, they only see him as a proverbial chalkboard for Stephen to figure out his own opinions about his personal dilemma. Thus, the style in *Portrait* takes on a Socratic methodology whenever Stephen discusses anything significant with another character. Also, the perspective is active and represents Stephen's desires to use only "silence, exile, and cunning" (*P* 269) to get what he wants. Cranly's voice is significantly muted in *Portrait*; he merely asks questions that prompt Stephen's thinking process forward. When Stephen asks Cranly questions, Cranly remains silent like the muted character he is. For example, Stephen asks Cranly, "Of whom are you speaking?" (*P* 269). Cranly chooses not to respond, leaving his once active thoughts in *Stephen Hero*, and his newfound silence demonstrates his purpose in *Portrait*, which is, as Spencer argues, merely being a facet "in Stephen's landscape which need[s] no further identification beyond [his] name and [his] way of speaking" (12).

Although he creates the supporting characters to exhibit silence and to exist subtly in *Portrait*, Joyce's development of Stephen's mind in *Stephen Hero* further demonstrates his ability to interweave autobiographical information with his literary techniques, not only for the development of supporting characters but also for Stephen's figurative growth. In agreement, Stanislaus states:

> As the other characters are often blends of real persons fused in the mould of the imagination, so for the character of Stephen in both drafts of the novel he has followed his own development closely, been his own model, and chosen to use many incidents from his own experience, but he has transformed and invented many others. (17)

In Chapter Two's analysis of *Dubliners*, the autobiographical elements are identifiable in the characters and settings, yet the intimate details of Joyce's personal experiences do not fully come to light until he explores them in this manuscript. For instance, a significant autobiographical detail is the relationship between Stephen and his brother Maurice, who is a character that is omitted in *Portrait*. In *Stephen Hero*, the brothers have intense discussions when they take long walks; they even discuss Stephen's conversation with Cranly about the rejection of the Eucharist:

> Luckily Maurice was enjoying his holidays and though Stephen spent a great deal of his time roaming through the slums of the city while Maurice was out on the Bull the two brothers often met and discoursed. Stephen reported his long conversation with Cranly of which Maurice made full notes. (*SH* 144)

Stanislaus's autobiography makes it evident that he did keep copious notes about Joyce, as Maurice is portrayed doing here. In fact, he had a diary that Joyce openly read and criticized, and in the extensive biography on Joyce, Ellmann verifies that "James read them [diary entries], labeled them 'Bile Beans,' and remembered them mockingly" (*James Joyce* 133). Stanislaus admired Joyce and "trailed him worshipfully" (Ellmann, *James Joyce* 44). In Joyce's life, Stanislaus was a very significant, supporting person who would partake in these lengthy walks with his brother. Yet Joyce believed that Stephen needed to be without Maurice in *Portrait*, and, even Burgess, who believes that *Stephen Hero* should not be used as a "gloss," agrees: "Maurice has almost entirely disappeared in *A Portrait*; in *Stephen Hero* he is, as was Stanislaus in real life, a partner in dialect" (59). The change from including Maurice to eliminating him depicts Joyce's stylistic growth and his experimentation of creating intricate plots. Ellmann believes that it was an artistic decision to discard the character because Joyce was "feeling that his hero must be entirely alone" (*James Joyce* 149), which is also a notion that Cranly shares with Stephen in *Portrait.*

Ironically, Stephen is never alone because Joyce is always present in his opinions and experiences, a literary tactic that sustains their symbiotic relationship. For example, the Norwegian dramatist who most affected Joyce as a scholar and writer is the same person who drastically affects Stephen, too—Henrik Ibsen. For example, the third-person narrator of *Stephen Hero* states:

> But it was not only this excellence which captivated him: it was not that which he greeted gladly with an entire joyful spiritual salutation. It was the very spirit of Ibsen himself that was discerned moving behind the impersonal manner of the artist: [Ibsen with his profound self-approval, Ibsen with his haughty, disillusioned courage, Ibsen with his minute and

> wilful (*sic*) energy.] a mind of sincere and boylike bravery, of disillusioned pride, of minute and wilful energy.[4] (*SH* 41)

Starkly contrasting Stephen, Ibsen is an artist who does not suffer from self-doubt and is not disillusioned by his surroundings; he is a realist. Joyce was also profoundly influenced by Ibsen. As noted in the first chapter, he even had an article, "Ibsen's New Drama," published in the *Fortnightly Review*; it was inspired by Ibsen's drama *When We Dead Awaken* (Ellmann, *James Joyce* 74). Stephen's captivation with Ibsen's spirit echoes Joyce's own sentiments. Prescott agrees, "Here is the author not merely reporting a fact regarding his character but also, by his strident emphasis, announcing his own position" (23). By incorporating these autobiographical details about his experience with Ibsen, Joyce's voice overpowers Stephen's; more importantly, it emphasizes the connection between author and character. Basically, he used Stephen as a figurative puppet and voice box for his own theories and dreams. Yet Joyce's voice is slightly more muted in his transformation of the manuscript into *Portrait*, but his opinions and experiences are not omitted in it. Prescott, however, states, "The change from *Stephen Hero* to *Portrait* mirrors the progression from the novel of the overt and partisan manager to that of the invisible and impersonal director" (25). Despite Prescott's assertion, the renovation did not destroy the symbiotic relationship between Stephen and Joyce. Stephen is still a character who is implicitly modeled after Joyce's personal experiences in a multitude of areas, ranging from scholastic to family life.

Of course, Stephen is not only affected by Joyce's private life in his character development, but he is also influenced by Joyce's love of the Greek myth of Daedalus and Icarus. Daedalus, a talented and ingenious man, imprisoned a Minotaur in the middle of his complex labyrinth on the island of Crete at the request of King Minos. Humans were sent into the labyrinth as a means to feed the Minotaur, but one human, Theseus, defeated the Minotaur and found his way out of the labyrinth with Daedalus's assistance. Daedalus gave thread to Ariadne, who told Theseus to use it as his means of escape. King Minos was furious with Daedalus and ordered him to be confined with his son, Icarus, in the labyrinth of his own making. Knowing that his own escape would be difficult, Daedalus created wings for himself and his son, but he warned Icarus to not fly too close to the sun or else the adhesive wax would melt. When the father and son took flight, Icarus became too excited by his ability to fly, and he flew too close to the sun, causing his fall into the sea where he drowned. Knowing that neither Daedalus nor Icarus was Greek god, it is an amazing artistic feat to create functional wings, and this myth is very significant to other intellectual artists, such as Joyce. Therefore, this mythical influence suggests Joyce's stylistic development in his application of symbolism to his novel's "hero"—Stephen Daedalus.

---

[4] According to Theodore Spencer, "The changed wording is written in pencil in the margin, perhaps at a later date than that of the MS" (41n).

Joyce, at first, did not peruse symbolism subtly in his manuscript. The best evidence for this claim is the fact that the main character's last name reflects the intelligent father Daedalus. Burgess states that Stephen's last name creates a "particular symbolism [that] sticks out like a sore thumb" (49). Joyce's choice of using a non-Irish last name in *Stephen Hero* implies that he wanted Stephen to also embody the great creator's ability to construct, perhaps, a literary labyrinth, but we cannot see if the young hero achieves this in the manuscript due to the missing pages. Furthermore, the symbolism suggests Joyce's and Stephen's needs to take flight from the land that binds them, whether it is through artistic creation or self-exile. Nevertheless, the significance of flight is implied throughout the manuscript, and this concept is not lost in the transformation to *Portrait*.

In order to manage his blatant symbolism, Joyce changed the spelling of Stephen's last name to "Dedalus." Ellmann believes that "Joyce now dropped the *a* from the diphthong in Daedalus, to diminish a little its ostentatious Hellenism, and to make it more compatible with local patronymics. It remained an extremely odd name for an Irishman" (*The Consciousness of Joyce* 15). Despite this eccentricity, Joyce continued to use it for symbolic purposes, and he did so through Stephen's thoughts and visions about flight as well as his last entry in the diary section of *Portrait*: "*27 April*: Old father, old artificer, stand me now and ever in good stead" (274). This last diary entry creates a new interpretation of the Daedalus-Icarus myth. Instead of being the embodiment of Daedalus as implied in *Stephen Hero*, Stephen looks to Daedalus as Icarus does, suggesting that Stephen is not the artist but a young man attempting the task. Hence, Stephen refers to Daedalus as his "old father, old artificer." Ellmann also interprets *Portrait* as a novel that depicts Stephen as Icarus: "Another possible hitch was that Stephen, as son of [Simon] Dedalus, might be taken for Icarus, who flies so badly and has no future" (*The Consciousness of Joyce* 18). Stephen, as an artist, has no future because he is still bound to his land, but, like Icarus, he does attempt to become one. More importantly, Joyce's use of symbolism improves from the manuscript to the published version, revealing his development in his literary skills but not necessarily Stephen's achievement in literary flight.

Throughout *Stephen Hero*, readers and critics can see that Joyce's compositional skills improve drastically from preemptive novel to the transformed version. The manuscript is written like a diary: life set into ink by documenting every thought, interaction, and conversation. The manuscript has numerous vivid details and informative dialogue. Although Joyce critics such as Burgess believe that *Stephen Hero* should not be used as a glossary to *Portrait*, Joyce's literary growth in using effective techniques forces all readers to seek answers which can only be found in the manuscript. *Stephen Hero* portrays Joyce's ability to develop his artistic style by creating complex characters, interweaving autobiographical details, and incorporating mythical symbolisms—all of which allow readers to find solutions to the gnomic presentation of *Portrait*. Moreover, Joyce's facility to workshop his manuscript into publishable material was vital to his growth as a writer. Burgess states that "[w]e can see why Joyce abandoned his original scheme: it had too little shape to it, there was too much concern with recording life warm, as it was lived" (48). *Portrait*'s literary style displays a stronger development with the changes of character appearances, interactive dialogues, and amplified symbolisms. Yet, despite this stylistic growth in *Stephen Hero*, Joyce was not mature in his artistry, and he had a long journey in front of him before he could achieve his goals of creating a self-conscious novel as a labyrinth of literary ingenuity.

Luggage Left Behind: The Development of Joyce's Aesthetic Theory

After developing his literary techniques and style, Joyce was able to echo his personal theory on art through Stephen's voice. When Joyce was at University College, he delivered a paper entitled "Drama and Life," a scholastic exploration of aesthetic art, especially drama, superseding everything else. The paper depicted him as an evolving scholar and theoretician or at least a potential artist. Yet, to Ellmann, "His defense of contemporary materials, his interest in Wagnerian myth, his aversion to conventions, and his insistence that the laws of life are the same always and everywhere, show him to be ready to fuse real people with mythical ones" (*James Joyce* 73). Before he entertained the idea of writing autobiographical fiction, Joyce defied the majority of the traditional conventions set by the Jesuits. In fact, Father Delany initially refused to allow him to present the paper to the Literary and Historical Society because of his unconventionality. Joyce, however, persuaded Father Delany with his scholastic knowledge; he supported his claims by using Thomas Aquinas's aesthetic theory. In *Stephen Hero*, Stephen delivers the same paper in the same calm manner as Joyce. The significance of Joyce's paper is that it serves as the foundation for the creation of Stephen's aesthetic theory that he presents to Cranly in *Stephen Hero* and later to Lynch in *Portrait* (Ellmann, *James Joyce* 71-73).

Of course, Joyce's paper was not the only forum that he used to develop his aesthetic theory. Between the years of 1903 and 1904, he explored various thoughts and academic philosophies on the subject in his notebooks (Goldberg 64-65). Thus, when it came to creating his manuscript, he chose to outline the theory in it, attempting to revise and clarify his thoughts. The presence of the in-progress theory draws many Joyce critics and scholars to read *Stephen Hero* because the presentation varies from the finalized version in *Portrait* (Spencer 14). Even though Joyce wanted to clarify his aesthetic theory in *Portrait*, his guiding principles about it remain a little unclear, or at least convoluted, within it. S. L. Goldberg, author of "Art and Life: The Aesthetic of the *Portrait*," asserts, "No one could claim that the theory is always clear even when it is most explicit, and what Joyce has written about aesthetics in various places is still so scrappy that we can call it a full aesthetic theory only with a generous courtesy" (65). Regardless of its "scrappy" qualities, the theory is very important in evaluating whether or not Joyce and Stephen truly ascend to being an artist.

Although some critics believe that the theory should not apply to Joyce's works, the significance of the aesthetic theory's development allows us to argue that neither Joyce nor Stephen is capable of taking flight as an artist. Before making such an argument, we must compare and contrast the two versions of the theory. First, in *Stephen Hero*, Stephen has a conversation with his crush, Emma Clery, and after their encounter, he is inspired to write a few verses for the "Villanelle of the Temptress" (*SH* 211), prompting him to formulate his own theory for art. Stephen discusses his theory with Cranly by beginning with three terms from Thomas Aquinas: "The three things requisite for beauty are, integrity, a wholeness, symmetry and radiance" (*SH* 212). These three terms serve as three parts to Stephen's theory. The first part is the "integrity," meaning a person must intellectually apprehend a beautiful object as simply an object. According to Cordell D. K. Yee's article, "The Aesthetics of Stephen's Aesthetic," "The experience of beauty, however, is not merely an immediate sensuous response or bodily reaction but an intellectual process: according to Stephen, as well as Aquinas, one does not truly apprehend beauty without intellection" (78). Indeed, Stephen does tell Cranly that the object of beauty can only be perceived by separating "it away from everything else [of the universe]: and then you perceive that it is one integral thing, that is *a* thing. You recognize its integrity" (*SH* 212). Once the mind comprehends the "wholeness" of the object, the next part is to consider the object itself. The brain "in part, in relation to itself and to other objects, examines the balance of its parts, contemplates the form of the object, traverses every cranny of the structure" (*SH* 212). This process is also referred to as *consonantia*, allowing the mind to understand the "symmetry" of the object. The third part is known as *claritas* or "radiance" of the object. Stephen tells Cranly that he at first did not comprehend Aquinas's use of the term, but he believes that he has solved the dilemma. He believes that the answer to *claritas* is from the *quidditas*. In the object, *quidditas* is the "soul, its whatness, [that] leaps to us from the vestment of its appearance" (*SH* 213). Furthermore, Stephen blatantly states this relationship; he says, "*Claritas* is *quidditas*" (*SH* 213). Yet he takes this theory one step further by introducing a new term—"epiphany."

According to Stephen, once the object achieves *quidditas*, "the object achieves its epiphany" (*SH* 213). Of course, we are familiar with this term because Joyce used it as a literary technique to disrupt "paralysis" in *Dubliners*. The narrator defines an "epiphany" as "a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (*SH* 211). The inclusion of the epiphany implies that Stephen (and Joyce) wants the artist to be like a spiritual priest who can only create art through a process that stimulates a cathartic effect for its audience. Of course, Stephen does not go any further into fully developing his theory in *Stephen Hero*; he is, more or less, putting his ideas on paper through his doppelganger as a means of workshopping this concept. More importantly, Goldberg states, "The theory therefore offers a convenient starting-point for critical discussion of the art; yet even while it does so, it offers peculiar difficulties of its own" (64). The main difficulty is acknowledging the significance of the aesthetic theory's inclusion of the term "epiphany," since it was ironically omitted when the manuscript was transformed into *Portrait.*

In *Portrait*, Stephen's role as a theorist parallels the concept of a god to its creation. He believes that "[t]he artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*P* 233). Yet before he attempts to take flight as an artist, he must redefine his aesthetic theory, and he begins this theoretical process by defining the term "art" as "the human disposition of sensible or intelligible matter for an esthetic end" (*P* 224). After defining art, he turns his focus to the concept of "beauty" in a conversation with Lynch, not Cranly as seen in *Stephen Hero.* Instead of delving directly into the three terms found within Aquinas's *Summa Theologia*: *integritas*, *consonantia*, and *claritas*, Stephen discusses the significance of the word "*visa*" from the Latin phrase of Aquinas's philosophy that Lynch recites: "'*Pulcra sunt quœ visa placent*'" (*P* 225). He tells Lynch that the term creates a new avenue for interpretation of art because it includes all avenues, and then he elaborates, "This word, though it is vague, is clear enough to keep away good and evil which excite desire and loathing. It means certainly a stasis and not a kinesis" (*P* 225). Then, Stephen continues to discuss his aesthetic theory by stating the three parts, or terms, as he did in *Stephen Hero.* On this point, the aesthetic theory is very similar in both versions, implying that the aesthetic end can only be apprehended through intellection. Stephen, however, does not discuss or acknowledge the concept of the "epiphany" as the result of this theoretical process. As Goldberg states, "Yet, as Joyce himself must have recognized, the problem is still there: the seriousness of art does not really depend on it is *subject-matter*" (78). Instead of using the epiphany as a potential resolution, Stephen and Joyce take a different approach to it.

Stephen finds his solution with the "stasis" inspiration from Aquinas's word "*visa*." He tells Lynch:

> The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart. (*P* 231)

Unlike the concept of a revelatory moment stimulated through either vision or speech, the term "stasis" refers to another kind of awakening. Stephen believes that emotional or physical sensations are merely kinetic in terms of artistic beauty, but the feelings of pity or terror awaken the "enchantment of the heart." For example, Stephen says, "It awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty" (*P* 223). Therefore, the aesthetic theory has grown from its original conception, from solely focusing on Thomas Aquinas to expanding it to Aristotle's *Poetics*. This growth and inclusion is important because "[t]he connection made by

Stephen between pleasure and arrest helps to justify the claim by Aristotle that the pity and terror aroused by tragedy result in pleasure" (Yee 73). Like Joyce's "Drama and Life" paper, this version of the aesthetic theory promotes the art of drama over everything else.

Yet this theory still has flaws, and these kinks have not been fully worked out with the transformation. After reading *Stephen Hero* and *Portrait*, the most common motif deals with the concept of morality and immorality, especially in its relation to Mother Church, but the aesthetic theory leaves out this principal influence. In fact, Goldberg states, "In the *Portrait*, however, he [Stephen] is caught in a fallacy he does not perceive," because he "makes no distinction between moral values and the values of morality, presumably because he cannot see any; he is, as we realize, too much in revolt against his society, too much concerned with his individual destiny" (70). Indeed, Stephen is in dire need to take flight from his restraints, but his aesthetic theory does not free him to his individual destiny. He continues to face an uphill battle in his understanding of moral values. Joyce, of course, saw his error and attempted to present a newer version of the aesthetic theory in *Ulysses* by reintroducing the epiphany.

Joyce fails to concoct a valid aesthetic theory in both *Stephen Hero* and *Portrait*, but he has incorporated more depth into Stephen's character by having him contemplate one. In both the manuscript and the novel, Stephen asserts his scholastic knowledge in order for him to understand his own sentiments about his artistic nature. Yet the theory is not fully sound, and it needs to develop, which it will as Stephen intellectually matures. More importantly, the placement of this discussion with Lynch about the aesthetic theory is very significant to portraying the overall flaw in the theory, restraining Stephen as a theorist and Joyce as an artist. According to Yee, "If the theory is deficient, the practice must be, too. A sound artistic practice, after all, should be grounded in a sound understanding of art" (68). In *Portrait,* Stephen attempts to create aesthetic art with his villanelle after his discussion about his theory. Since his theory is unsound, his villanelle is also invalid. Moreover, the villanelle is inspired by a visionary epiphany, which is a concept that was omitted in the theory's final version. Yee states, "Some would argue that Joyce's deletion of the term from *A Portrait* indicates ironic intent—that Stephen's theory is now deficient" (78). Joyce's theoretical and literary development is still a progressive process. Neither he nor Stephen is without hope of achieving artistic flight, but it will not occur with the assistance of this aesthetic theory. Yee agrees when he states, "Stephen's ability to conceive a theory is thus an indication of his increasing maturity as an artist, a sign that he has found his vocation" (77). Of course, Stephen is on his correct vocational path, but that does not necessarily denote that he has grounded his abilities to be a godlike creator. The overall significance of his aesthetic theory is that it contains all of his personal baggage—all of his nets—from which he wants to take flight, but he must endure more development before assuming the prestigious title of theorist or artist.

Security Check-Point: Stephen's Female Dilemma

In *Portrait,* the most prevalent motif is Stephen's desire to take flight from "nationality, language, and religion" (*P* 220). These three proverbial "nets" are representations of Stephen's limitations; they inhibit him from flying free and going forth to join his artistic artificer. As noted in the first subsection, Joyce used *Stephen Hero* as a workshop to develop his literary style, and for Joyce, the most important development was his use of symbolism; he had a compulsion to symbolize Stephen Daedalus with the mythical Daedalus. Yet Joyce's admiration for Daedalus did not surpass his fear of women, especially those who inhibit creativity. Thus, the incorporation of women and their symbolic purposes are integral to Stephen and Joyce's delay of flight. There is a mother that represents each net that is flung upon Stephen, and he has a pressing need to reject all three of them—Mother Ireland, Mother Church, and Mother Dedalus. Yet these mothering figures are not solidified in their representation in *Stephen Hero*; however, Joyce did explore the significance, interaction, and symbolism of two specific females: Stephen's mother, Mary Daedalus, and his crush, Emma Clery.

According to critic Bonnie Kime Scott, "Even in his early novel *Stephen Hero*, Joyce uses the shortcomings and preoccupations of his primary observer to show how these distort Stephen's experience of the world and of women" (57). The closest woman to Stephen is his mother, Mary Daedalus, and her presence in the manuscript is more prevalent than it is in *Portrait*. In fact, her development is very strong, especially her voice and emotions. Yet the narrator provides a stereotypical presentation of her; she is the loyal, religious Irish woman who can cook, clean, and care for her husband and children. Of course, this is a skewed perception by the "primary observer." When Stephen is constructing his literary paper, she is eager to hear about it and ask questions. Stephen's "shortcomings and preoccupations" with his aesthetic theory and personal revolt make him think that his mother is only worried about whether he is being licentious or not; he does not consider that she might want to learn more in order to better herself intellectually. For example, the narrator states:

> His mother who had never suspected probably that "beauty" could be anything more than a convention of the drawingroom or a natural antecedent to marriage and married life was surprised to see the extraordinary honour which her son conferred upon it. Beauty, to the mind of such a woman, was often a synonym for licentious ways and probably for this reason she was relieved to find that the excesses of this new worship were supervised by a recognized saintly authority. (*SH* 84)

Stephen's perception implies misogyny because he automatically stereotypes his mother as being a good Catholic, Irish woman. She is not generally interested in his paper, according to Stephen, because she is only acting like the "saintly authority" exploring the dangers of both his rhetoric and his philosophy.

The narrator's allusion to religious authority implies a disregard for the Catholic control of the Irish people, especially the women. The Church is Stephen's personal nemesis, and it is an institution that dictates morality and immorality; it does not promote freedom of thought and expression. In agreement, Scott elaborates, "Specifically, he objects to the church's control over women—his sister's pious, purposeless life and his mother's allegiance, which even impels her to report her son's deeds to her confessor" (71). Although Stephen despises the control the Church has over his mother and sister, he is not their liberator; on the contrary, he finds them as a symbol for Catholic power and control. He believes that only they can individually free themselves, and in order for him to be free, he must reject the women who represent the Catholic Church and Irish duty (Scott 70). Farrell agrees with this assertion; he states, "To Stephen, Mrs. Daedalus is a living proof that the Church is a plague, denying people the privileges of life. Church and mother are thus linked together in his revolt. And in *Stephen Hero* he shows more anger than he does in the *Portrait*" (194). Indeed, Stephen's resentment of both his mother and the Church is only significant in *Stephen Hero* because it provides more background information to Stephen's artistic desires and desperate need to reject them both in *Portrait.*

Moreover, Joyce incorporates autobiographical elements in the creation of Mary Daedalus, and these details help readers understand Stephen's fear about suffering from "Irish paralysis." In *Portrait*, readers do not know anything significant about Mrs. Daedalus, but, in *Stephen Hero*, they can see her individuality through her conversations with Stephen, especially the discussion about taking the Eucharist on Easter. This scene is full of elaborate, detailed dialogue between the pious mother and the rebel son. The dialogue is effective to the point that some critics such as Spencer believe that it is a transcription of an actual conversation between Joyce and his mother (Spencer 11). Despite his dying mother's requests, Joyce's refusal caused his mother, like Stephen's, to fear that her son had lost his Catholic faith. Of course, his falling out with the religious practice was a long, dwindling process, but it did commence with his rejection of his Easter duty. According to Stanislaus, "My mother blamed Jim for my blunt refusal to go to confession or Communion, but she was wrong, for in point of time, at least, I refused first" (105-106).Whether Stanislaus refused to partake in the Communion first or not, Joyce still experienced this conversation of rejecting the Eucharist, which plays a major role in *Portrait.* When Stephen refuses to partake in his Easter duty, he is symbolically rejecting Mother Church through his dismissal of Mrs. Daedalus's request. She represents religious oppression and "paralysis" for his artistic desires. The symbolic purpose of this scene is lost in the manuscript because readers become too enthralled in Mrs. Daedalus's emotions; she is angry, frustrated, and disappointed:

> —I never thought I would see the day when a child of mine would lose the faith. God knows I didn't. I did my best for you to keep you in the right way.
>
> Mrs. Daedalus began to cry. (*SH* 135)

Through this conversation, the development of Mrs. Daedalus appears to be real—her tears, frustration, disappointment. Yet *Portrait* does not depict this individuality; instead, it portrays this scene as a distant memory in a conversation between Stephen and Cranly, and this form of presentation eases the sting of rejection against Mrs. Daedalus. Therefore, this manuscript is integral because readers can see Stephen's process of correlating mother with church and his need for rejecting them both as if it all were a vivid picture. As Spencer states, "In the present version the door is open, and everything is made as visible as possible" (12).

In agreement with Spencer, we can see how *Stephen Hero* serves as a guide to *Portrait*'s ambiguous conversations and interactions between characters. Farrell believes that "*Portrait* presents, as it were, the conclusions finally drawn from the period of searchings, probings, and agonies set down in *Stephen Hero*" (196). The relationship between Stephen's mother and Catholicism is only one area that he searches and probes, but, of course, he is a young man whose heart is heavy with lust. Therefore, Stephen also explores potential avenues with his crush, Emma Clery. This young lady not only has stronger, more apparent characteristics, but she also has her full name in *Stephen Hero.* In the published novel, her identity is stripped and is only known as E—C—. Readers do not fully comprehend how deep Stephen's lust and desire runs for Emma Clery, and she is a symbolic representation of all three mothers, a transcendent figure. Thus, Stephen must learn to reject her, which is much easier for him to do in *Portrait* than it is in the manuscript. In *Stephen Hero,* he is too full of self-doubt to fully understand his artistic compulsions to reject these figures. Spencer elaborates on this point when he states, "He has more weaknesses and does more foolish things (such as his pursuit of Emma) than are entirely consistent with the self-possession of his later portrait" (13). Readers do not know how or why Emma provokes Stephen in *Portrait,* and they must turn to *Stephen Hero* to fully understand her character and symbolic representation.

In both texts, Stephen is driven by physical, not intellectual, attraction to Emma Clery,[5] presenting a problem for his relationship with his religion. Lust, one of the deadly sins, is restricted by the rigorous controls of Catholicism, and Stephen feels guilty in his sexual attraction to the young Irish lady. She, of course, is a representation of Mother Church and is considered to have her religious virtue known as chastity, which is seen in *Stephen Hero.* For example, Stephen has a conversation with his friend Madden about Irish women; Stephen begins by saying:

> —The Irish are noted for at least one virtue all the world over.
>
> —Oho! I know what's coming now!
>
> —But it's a fact—they are chaste.
>
> —To be sure. (*SH* 55)

To Stephen's disappointment, Emma Clery is the stereotypical Irish woman; she is chaste and cannot break from her religious duty to satisfy Stephen's lustful desires. Thus, she symbolizes Mother Mary and her virtuous behavior. To elaborate, Scott states, "The church has taught Stephen to idealize and love (even sensually) a female image, a '<<weaker and more engaging vessel>>' [*SH* 112], the Virgin Mary. This is a habit that he readily transfers to earthly women, including Emma" (71). Stephen's symbolic transformation of Emma into Mother Mary portrays the significance of the ambiguous female character that is presented in *Portrait.* Readers can only see this relationship with clarity through the several interactions between Stephen and Emma.

---

[5] Emma Clery is also another example of Joyce's ability to interweave autobiographical elements in creating his strong characters within *Stephen Hero*. She is inspired by Mary Sheehy, who "was the only girl who had ever aroused any emotional interest in him [Joyce]" (Stanislaus Joyce 152).

In another perspective, Emma also symbolizes Stephen's mother. Readers can only apprehend Emma's individuality by reading the manuscript. In agreement, Scott states, "In order to capture the 'whatness' of Emma that Stephen seems to have missed, we must turn to her fuller representation in *Stephen Hero* and to the Dublin background from which she was created" (58). In keeping her virtuous nature, she is aware of her place in society as a young woman. Emma is like Stephen's mother because she participates in Irish society as a respectful lady. For example, she attends the same gatherings at the Daniels as Stephen does. When they meet for the first time, Stephen addresses her as a lady should be addressed:

> Stephen therefore spoke very formally and always addressed her as 'Miss Clery.' She seemed on her part to include him in the <<general scheme of her nationalising charm: and when he helped her into her jacket she allowed his hands to rest for a moment against the warm flesh of her shoulders. >> (*SH* 47)

The reference to her as "Miss Clery" and the acknowledgment of her "nationalising charm" portray Emma as fulfilling her Irish duty. She is a charming young lady, and

Stephen understands that, even though she attends college, she still wants to find potential suitors for marriage. In agreement, Scott states, "It was still the accepted pattern for a young woman to attend a convent school for a few years, learning some Latin and French, music, dancing, and needlework, and then to retire to marriage and motherhood. This was the pattern followed by Stephen's ladylike mother" (59). Emma's desires for marriage and motherhood represent a paralytic net that would inhibit Stephen's flight, and her virtuous nature eliminates an unsavory thought of Stephen's fulfilling his sexual desires with her.

Despite her national and religious characteristics, Stephen continues to seek out his virginal crush. Emma can fully be seen as a transcendent figure in *Stephen Hero*, and her representation for Mother Ireland coincides with her other symbolic characteristics. She is a strong proponent for Irish nationalism and the Gaelic League. Scott states that "[n]ationalism, which often could not be separated from literary activity during the Irish Literary Revival, was perhaps the most popular interest to which young women devoted themselves" (63). Thus, in order for Stephen to impress Emma, he also partakes in the nationalist movement:

> So it was decided that Stephen was to begin a course of lessons in Irish. He bought the O'Growney's primers published by the Gaelic League but refused either to pay a subscription to the League or to wear the badge in his buttonhole. He had found out what he had desired, namely, the class in which Miss Clery was. (*SH* 56)

In *Portrait*, there is an allusion to Stephen's participation in the Gaelic League, but as seen in the above quote, *Stephen Hero* actually depicts Stephen's participation, allowing readers to fully grasp Stephen's sexual attraction to E—C—. Of course, we see that the participation in the Gaelic League is considered to be a net of paralysis because it forces the Irish nation to be narrow-minded, not continental, in their perspectives. In order for Stephen to prevail as an artist, he must fly beyond the restraints of the Irish language and conventions. Therefore, the relationship between the two can be seen as problematic, and Scott elaborates, "The situation is further complicated by the fact that, like Emma, Stephen is also attempting to transform social conventions" (64). Emma wants to maintain her national language and values while Stephen wants to revolt against everything Irish and Catholic. Therefore, Stephen will feel compelled to reject her symbolic value as Mother Ireland in order for him to succeed in his artistic revolution.

Although Emma Clery represents all three mothers that Stephen wants to reject, she also becomes a theoretical figure for Joyce. As the creator, Joyce understands that Stephen must dismiss his nets before taking his artistic flight, and in order for him to reject these women, he must demean their presence. In *Portrait*, Stephen does this by symbolizing the three mothers with the nineteenth-century slang term "bat," meaning prostitute (Teal 72). In *Stephen Hero*, Joyce does not introduce this term; instead, the narrator ascribes Emma as "the most deceptive and cowardly of marsupials" (*SH* 210). Although a bat is a mammal but not a marsupial, the correlation of the female to an animal is very significant to Stephen's process of degrading the restraining mothers. Yet the change in the animal portrays Joyce's stylistic development in his use of symbolisms. The bat is a more appropriate degradation of the female's character because she, especially a nineteenth-century Irish woman, upholds chastity, duty, and language; for

Joyce, having the women demeaned to prostitutes created a potential path, or storyline, to achieving Stephen's artistic flight.

After considering the symbolic significance of both Stephen's mother and Emma Clery, readers can understand the minute allusions to both women in *Portrait*. Moreover, readers can better comprehend the skewed, resentful behavior of Stephen toward these women, or technically all women, in the published novel because "Joyce typically filters their identities through the biased point of view of one of his male characters" (Scott 57). Before Joyce represented these women in *Portrait* as surface characters, he created them initially as strong individuals in *Stephen Hero*. He workshopped their identities in order for him to portray them as the damning usurpers they symbolize in *Portrait*. Therefore, the presence of *Stephen Hero* is extremely integral to comprehending the subtle allusions found in the autobiographical novel.

Chapter Four:

Joyce and Stephen Prepare for Flight in *A Portrait of the Artist*

It is no surprise that it took Joyce ten years to be satisfied with his first published novel. As we have seen in previous chapters, he had to grow and develop not only as a person with insight but also as a writer with technique. Again and again, Joyce used his personal background to establish the relatable and realistic framework of his characters. With *Dubliners* (1914) and *Stephen Hero* (1904-1906) behind him, Joyce went to new blank pages to work, tamper, destroy, or sustain specific literary moments and techniques, trying to perfect his vision of life in Ireland. He sought ways to answer the conundrum of escaping the Irish paralysis without committing simony. He explored characters that perpetuated this indelible need to escape from the restraints of isolated naivety. Thus, with *A Portrait of the Artist as a Young Man* (1916), Joyce created a journey for his readers to visualize and comprehend the confines of nation, language, and religion—a notion upon which many critics have already expounded.

Although many scholars have focused on the issues of "flight" in *Portrait* by examining the significance of structure, motif, and symbolism, this analysis goes beyond these criticisms by focusing on the "bat" symbolism inhibiting artistic flight for both Joyce and his doppelganger Stephen Dedalus. Many Joyce critics believe that Stephen and Joyce achieve "flight" from their Irish restraints with this autobiographical fiction, and, at first glance, they would appear to be correct. With a second glance, Hugh

Kenner's analysis about Joyce's use of ironic details becomes more realistic and applicable to the novel. In order to show Joyce and Stephen's ironic delay of flight, we must first look at the "nets" they must flee, which are represented by three mothering figures: Mother Ireland, Mother Church, and Mother Dedalus. Stephen first introduces these "nets" to his Irish nationalist friend, Davin: "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" (*P* 220). He must reject these "women" because "their sensuous figures haunt the developing consciousness of Stephen [...] and provide a foil against which he defines himself as both man and artist" (Henke *Politics of Desire* 50). Each "woman" represents one of the three "nets" that he must "fly by" in order to be an artist.

As Stephen develops from child to adolescent, the women he knows begin to assimilate his (or Joyce's) environmental surroundings. In the novel, the first noticeable mothering image is Mother Ireland. She is the ground on which he walks and learns; she is the mother who has endured the pain and suffering of her Irish people for centuries. As we found in *Dubliners*, Mother Ireland has given birth to an everlasting paralysis from which Stephen must escape, but as Kenner writes, "Dubliner after Dubliner suffers panic, thinks to escape, and accepts paralysis" ("The Cubist *Portrait*" 110). Moreover, as the ultimate betrayer of her Irish children, she is a national emblem of deceit and disloyalty. She is responsible for Stephen's hindering heritage, language, and religion, which are all controlled by the latter. Although Mother Ireland entraps and paralyzes her nation, Mother Church controls them within their paralytic state.

In Stephen's eyes, Mother Church is correlated with the Virgin Mary; they are both the symbolic figures that portray the incapacitating restraints of religion. The most restrictive limitation that she provides is that against sexuality: abstinence. Therefore, she presents Stephen with two opposing obstacles that he must face: maintaining his piety to the Catholic doctrine or submitting to his innate sexual desires. The rigidity of Mother Church does not allow Stephen freedom with her constant religious control of the flesh. Throughout the novel, Stephen struggles with this concept, but it is one that he must face and reject in order to achieve artistic flight. Since *Portrait* is indeed a part of the *Bildungsroman* tradition, Stephen's physical, mental, and emotional development reflects this evolving fear of women as well as his desire for their flesh. At first, he turns to Mother Church to protect himself from venereal sin, but his unyielding lustful needs cannot be assuaged with prayers to Mother Mary. Of course, this inhibiting fear of sin stems from a deeper problem than his religious ailments, and Mother Dedalus is at the root of it all.

Mother Dedalus, the provider of Stephen's flesh and blood, is responsible for restricting her son's artistic desires, but she is quite unaware of her debilitating characteristics. In fact, Sigmund Freud would use psychoanalysis to diagnose Stephen's internal "net" as his Oedipal complex. Mary Dedalus is the woman who is the constantly transforming into the other females he encounters throughout the novel, and she embodies everything that is wrong with these women. Also, she represents the Irish language and Catholic religion, but when Stephen begins to encounter his sexual desires, he ironically seeks out surrogate mothers. His mother is a recurrent, frustrating interference in his inner journey. Feminist critic Suzette Henke explains, "In a process of psychological transference, he symbolically equates the mother or a mother-surrogate with the enemy that frustrates his desires and threatens to engulf his newly-acquired sense of self" (*Politics of Desire* 83). He transfers the image of his mother onto several other women: the prostitute, the mother with a glass of milk, and Emma. According to Freud, "We call the mother the first *love*-object. We speak of 'love' when we lay the accent upon the mental side of sexual impulses and disregard, or wish to forget for a moment, the demands of the fundamental physical or 'sensual' side of the impulses" (289). Since Stephen cannot escape his neurotic impulses, he must attempt to conquer the superior mothering image responsible for his sexual desires.

Of course, the examination of the mothering image is one that has been discussed for several years, and many Joyce scholars believe that Stephen escapes his three oppressing mothers. Yet this analysis will prove otherwise. These three female figures perpetuate Stephen's struggle with his erotic desires and stand as a blockade against his artistic freedom. In order to symbolize their damning presence, Joyce uses "bat" references for the mothers, but he incorporates Stephen's horrific, Oedipal shame as it is transferred upon Mother Dedalus. The term "bat" has various meanings. Laurie Teal and Elaine Unkeless state that the term "'bat' is a nineteenth century slang word for prostitution" (Teal 72). On the other hand, Eugene Waith believes that the "bat" symbolism implies the darkness of Stephen's sinful misdeeds as well as his association with the provocative female figures (260), and Patrick Parrinder says that "[t]he batlike soul is an image of much more than merely sexual promise; indeed it is as it were abstracted from sex" (121). Nevertheless, Stephen relates this need of flesh with a negative connotation by associating the symbolic mothers with bats, and this association only *prepares* him for his artistic flight. He feels like he must demean these mothers by correlating them with salacious women. After turning them into sexual objects, he attempts to conquer them with art because he wants to control their influences upon his psyche. Once these mothers are conquered, he can take flight from these women in order to assume his destined role, or more aptly, his namesake, as the artist.

By analyzing this complex symbolism, we can see Joyce's growth as a writer. He has come a long way from the first manuscript of *Stephen Hero* and his short stories in *Dubliners*. Yet the subject material continues to surround Joyce's Irish sentiments throughout his development as a writer. He focuses on the male need to be free from women, whether they are real or symbolic. Joyce attempts to use Stephen as his literary vehicle to live a non-paralytic life away from Dublin. Unfortunately, neither author nor doppelganger achieves artistic flight with this autobiographical novel. They remain oppressed by the women in their lives. For Joyce, he chose to escape Mother Ireland and Mother Church, but he left Ireland with Nora Barnacle, which inhibited his freedom through the confines of matrimonial and familial duty. As he revealed with Little Chandler in "A Little Cloud," he also felt artistically stifled by his marriage and sexually displaced by his children. Stephen does not achieve flight because he cannot completely fulfill his declaration to "fly by the nets;" he cannot objectify his encumbering mothers despite his unrelenting attempts and Joyce's authorial assistance in drastically condensing the presence of both Mary Dedalus and Emma Clery from their lengthier development in *Stephen Hero*. This strategy is not enough to prompt Stephen into full artistic flight, and if Stephen cannot take flight, neither can Joyce—all of which will be further discussed in chapter five.

Mother Ireland: The Cunning, Bat-like Betrayer

Stephen prepares for his artistic path throughout *Portrait*, but before he assumes his role as a poet, he must reject two women, who symbolize Mother Ireland. These two women are Emma Clery (or E—C—) and Davin's pregnant woman, and their representation as bats shows how Mother Ireland usurps Stephen's artistic creativity and freedom. He must counteract these women in order to be a free artist, and the only way for him to thwart the female usurpers is to corrupt their wily powers and transform them into his aesthetic creations.

In order for Stephen to achieve this aesthetic goal, he has to meet his "desire for order and stability" and needs to find an environment that embodies those desires as well (Buttigieg 75). Stephen's perspective does not view Ireland as a land or nation that stands for "order and stability." Therefore, he must take flight from Mother Ireland in order to obtain a sense of stability. As noted earlier, Stephen says, "You talk to me of nationality, language, religion. I shall try to fly by those nets" (*P* 220). With Mother Ireland, Stephen's aesthetic goal is to counteract her nationalistic restraints "nets." As Joyce's doppelganger, he does not want to be the spawn of Mother Ireland because he will be defined as an artist through his politics, language, or religion—all of which have ironically defined Joyce himself as a writer.

If Stephen were to become an artist based solely on his imbedded nationalistic ideals, then he would be another spokesperson for Ireland. As the critic Joseph Buttigieg states, "To put it in other terms, Stephen's aestheticism is a refuge from nothingness. [...]

If, like his peers, Stephen were to take 'refuge in numbers,' he would lose his individuality, his uniqueness; he would become a number, a nothing" (72). Stephen does not want to be a "number" in the crowd. He wants to be an undefined individual who is free to pursue beauty within the artistic realm. Yet "beauty" restricts him to bodily—not aesthetic—desires, which is why he must reject Mother Ireland and her representatives. In agreement, Buttigieg says, "He still wants to be rid of his earthliness, to soar freely away from the desires and loathings of his body, to transcend temporality and enjoy the stasis of aesthetic contemplation" (77). Stephen states in his aesthetic theory that the kinetic feelings of desire and loathing inhibit creativity, but he was born into a kinetic, unstable country that desires nationality and loathes the British oppressors. In order for him to "soar freely," he must dismiss his "earthliness," meaning Mother Ireland's "net." Nevertheless, his passion and lust are consistently provoked throughout *Portrait* as the female representatives of Mother Ireland entice his sexual nature instead of evoking the pity or terror that defines his aesthetic goal for stasis.

Why would Stephen want to escape Mother Ireland? Why does she inhibit his aestheticism? For Stephen, Ireland is not a very conducive environment for his aspiring artistic nature. He lives in "an impoverished, unsettled family and a priest-ridden city," and furthermore, Ireland is a barrel of concerning issues such as those "morality, mutability and imperfection" (Buttigieg 74). For Stephen, he is restricted in his creativity by Mother Ireland, who is imperfect and mutated because the true Irish language is lost. Stephen says, "My ancestors threw off their language and took another [...]. 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?" (*P* 203). Stephen feels like he does not have a unique nationality because his forefathers lost their individuality when they "threw off their language and took another." If he does not have a true language, then it makes it hard for him to successfully construct an artistic creation. Moreover, it is quite ironic that he abhors the language brought by the English tyrants, but he also refuses to support the Gaelic League and its ambitions to restore the Ireland's Celtic language. He only attends the Irish classes to be near his virginal crush, Emma.

Ultimately, Stephen's creativity is stifled because the language is saturated with English influences, but during the late nineteenth-century, Irish nationalists commenced a revival of Celtic language and traditions, another problematic concept for Stephen. Influenced at birth by his father, Stephen is a devout Parnellite who remains infuriated by the betrayal of the Irish people against the "Uncrowned King." For example, Stephen has a conversation with his friend Davin about nationalism:

> No honourable and sincere man, said Stephen, has given up to you his life and his youth and his affections from the days of Tone to those of Parnell but you sold him to the enemy or failed him in need or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first. (*P* 220)

Stephen has already rejected the Irish language as well as its proponents, prompting people such as Davin to question their national roots. Yet Stephen embodies his father's strong passion for the wrongs done to Parnell. Stephen detests that Mother Ireland could betray someone who was so dear to her heart or that her children betrayed her by taking on the British English as their language. The literary critic Marian Eide believes that "Joyce dramatizes the loss of the Irish language as a loss to the nation and the national artist" (301). In Stephen's perspective, Mother Ireland's native tongue has been severed by a nation of paralytic betrayers, and Davin is a character that symbolizes this paralysis. He is "an Irish nationalist, first and foremost" as well as a "simple person" (*P* 218; 219). According to Stephen, Davin and his fellow Irish people have no chance of creating beautiful art because they have no true identity. Therefore, Stephen, a born Irishman, cannot assume his role as an artist since the language has been defiled and now lost, but he will still attempt to achieve flight.

Furthermore, Joyce uses the concept of repressed sexuality as a parallel to Ireland's artistic virginity. According to Eide, "The idea of a sexually inexperienced Irish artist concerns Joyce, and he counters this type through the variety of sexual encounters Stephen Dedalus experiences" (298). Since Stephen is sexually inexperienced as both a man and an artist, it is quite understandable why his interactions with the opposite sex inhibit his aesthetic creativity (Henke, *Politics of Desire* 144). In order for him to maintain his world of "order and stability," he must reject the women who sexually excite him. Therefore, Emma and the pregnant woman are not only sexually appealing, but they are also symbolic figures for Mother Ireland—another woman who disrupts his aesthetic world. Stephen, according to Aschkenasy, "equates women with the physical life, the chaotic, and even demonic, and for whom gaining mastery over the world and asserting his artistic nature mean rejecting the female and relegating her to an inferior sphere of being" (166). He fears women, instability, and binding "nets." Therefore, he correlates his fear of women with that of his heritage, trying to reject both in order to take his artistic flight by turning these women into "an inferior sphere of being." The term "bat" debases a woman in two ways: it not only creates the picture of a vile, disease-ridden mammal but also an image a disloyal, devious whore, and Stephen must conquer these cunning objects with his artistic creations. As Buttigieg states, "It might be adduced in Stephen's favor that he undergoes the pain of severing his ties with family and country in order to pursue his calling" (85). However, as he purges the chaos from his life, he does not escape his roots.

The first woman who represents Mother Ireland is Emma Clery, and she follows the typical pattern for young, middle class Irish women of the early twentieth century. She learns the necessary languages, arts, and handiworks that are associated with her duties in her future role as a wife and mother (Scott 57; 59). Yet she does take a particular interest in topics associated with Irish nationalism. According to Bonnie Kime Scott, "Nationalism, which often could not be separated from literary activity during the Irish Literary Revival, was perhaps the most popular interest to which young women devoted themselves" (63). As seen in *Stephen Hero*, Emma is an avid learner of Irish nationalism; she learns Gaelic and influences Stephen to do the same. In *Portrait*, however, Emma is turned into a mysterious figure that has a compressed, insignificant background, and she is reduced to her initials E—C—. At the request of his crush, Stephen attended a few Gaelic League classes, but this participation is only alluded to through a conversation between Davin and Stephen. Davin asks, "Why did you drop out of the league class after the first lesson?" (*P* 219). Stephen drops out of the class because of Emma. Stephen becomes jealous of her flirtations with Father Moran, and his sexual desire for her is too strong, despite his mental objections to her societal duty to marriage and motherhood, an obligation prescribed to her by Mother Ireland.

Despite his artistic path, Stephen's body succumbs to the physicality of Emma, prompting his physical desires and lust (Scott 65). For example, the omniscient narrator says, "The image of Emma appeared before him and, under her eyes, the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brutelike lust had torn and trampled upon her innocence!" (*P* 124). Since the image of Emma consistently provokes Stephen's sexual interest, Stephen defines her as a bat as he *prepares* for his flight and rejection of her as both a sexual and a national interest:

> He had told himself bitterly as he walked through the streets that she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest. (*P* 239-240)

Stephen associates Emma now as a "batlike soul" because she is responsible for disrupting his artistic world. Not only does she sexually excite him, but she also betrays him by being abnormally close to the priest. In agreement, Scott W. Klein says, "At the same time, E—C—'s flirtation with the priest becomes for Stephen not merely a source of personal pain but a metaphor for national betrayal, for they have met in an Irish language class" (1030). More importantly, Emma is a product of Mother Ireland; she is a betrayer of Stephen's lust and needs. She is a sexual tease like Miss Hill from the *Dubliners* short story "Eveline." She knows that she must fulfill her duty as an Irish woman, which is to be a chaste, potential bride as well as a mother to the future Irish race—"a figure of the womanhood of her country."

Furthermore, the significance of the bat image is that it is "a creature whose enigmatic flight and dark habitation makes it a symbol of mystery and cunning" (Henke, *Politics of Desire* 140). A woman is a mystery to Stephen because he is sexually inexperienced. Thus, as a siren uses her song, his batlike women use their echolocation to draw him toward experience. She subtly emits her cunning, seductive calls into the Irish society to find him, making him the victim of her hungry desires to fulfill her womanhood duties. Her erotic power is cunning because it usurps his strong will and creative desires by enticing his sexual craving and paralyzing his artistic longing. For example, after the image of Emma, he becomes jealous of the priest but cannot escape his sexual desire and feelings of shame and powerlessness: "When the agony of shame had passed from him he tried to raise his soul from its abject powerlessness" (*P* 124). In order for him to regain his aesthetic powers and dominate his sexual desires, he must reject Emma and all that she embodies. She inhibits his artistic nature because not even his soul can fly by her when it is powerlessly driven by his sexual needs. First and foremost, he is a slave to his lust, which is stimulated by a figure who represents Mother Ireland.

Emma, of course, is not the only figure who causes Stephen to deviate from his artistic path. In *Portrait*, Davin encounters a pregnant woman and recounts his story to Stephen. As Davin shares his tale, Stephen begins to turn the story into his own as he spurns the woman as a symbolic figure for Mother Ireland. Davin recounts:

> After a while a young woman opened the door and brought me out a big mug of milk. She was half undressed as if she was going to bed when I knocked and she had her hair hanging; and I thought by her figure and by something in the look of her eyes that she must be carrying a child. She

> kept me in talk a long while at the door and I thought it strange because her breast and her shoulders were bare. She asked me was I tired and would I like to stop the night there. She said that she was all alone in the house and that her husband had gone that morning to Queenstown with his sister to see her off. (*P* 197)

The pregnant woman is scantily clad and offering Davin a night in her bed. According to another Joyce critic, Nehama Aschkenasy, "If for Davin the woman stands for the paradoxical nature of femininity, for Stephen she stands for the race, the people, and the soil; in short, she is no less than Mother Ireland herself" (159). For Davin, it is quite perplexing as to why a married, pregnant woman would sexually proposition him. Stephen, however, understands her true purpose in attempting to lure Davin, and he equates her to the many other peasant women that he has met throughout Ireland, especially the ones found in Nighttown. She is a dangerous woman who is out to destroy Davin's simple innocence through her sexual promises of Oedipal fulfillment with her "big mug of milk" offering. She wants to nourish Davin's sexual yearnings by symbolically giving him a taste of her mothering breasts. More importantly, she is a product of Mother Ireland in the sense that she is a born betrayer who will give birth to future traitors. She propositions Davin while her husband is in Queenstown, perpetuating the cycle of betrayal while nourishing Oedipal sin.

Moreover, Stephen sees her pregnancy as the natural role for Irish women and their duty to mother the nation. Also, the pregnant woman tells Davin before he leaves, "*There's no one in it but ourselves...*" (*P* 198). This statement aids Stephen in his correlation of the woman as Mother Ireland because it reiterates the "nationalist slogan

Sinn Fein amhain (Ourselves alone), the motto of the Gaelic League and later the name of the national separatist movement" (Klein 1031). The pregnant woman's comment implies the betrayal of the Gaelic League and its purpose as well. Her actions and words portray the infiltration of the nationalistic ideals. At every socioeconomic level, women use sexual flirtation or even proposition to trick and betray men with no true Irish identity or language into a paralytic state of familial service and duty. These representatives of Mother Ireland stifle men's spirits for freedom. Even though Stephen was never propositioned by the pregnant woman, she is still defined by both her sexual and national character, forcing him to safeguard his aesthetic powers in order to take flight from her or any other peasant woman as Mother Ireland.

Before Stephen can fully reject the pregnant woman as an embodiment of Mother Ireland, he must first convert her to the "mysterious and cunning" figure of the bat. After hearing Davin's account, Stephen transforms the story into a tale of his own:

> The last words of Davin's story sang in his memory and the figure of the woman in the story stood forth, reflected in other figures of the peasant women whom he had seen standing in the doorways at Clane as the college cars drove by, as a type of her race and his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed. (*P* 198)

The pregnant woman is cunning and "without guile" because she does not only symbolize Mother Ireland; she also symbolizes the opening of her Irish home to a stranger or a symbolic "colonist" as Eide argues (306). This act is immoral and mutinous for the ultimate reason that it is an act of losing the true Irish identity and language. Since the pregnant woman promotes this loss, Stephen sees her as a parent who condemns his aesthetic hopes and dreams; she "might parent an altered Irish race" (Eide 304). He says, "Ireland is the old sow that eats her farrow" (*P* 220). Stephen parallels the pregnant woman's sexual propositions and her parentage of a new, revitalized Ireland with that of the vicious sow eating her own child. Stephen's analogy implies that Mother Ireland is a ravenous monster out to ruin her children through betrayal and deceit. Ultimately, the pregnant woman is the reason for the destruction of Ireland and her loss of the language. Stephen cannot prevail in his artist dreams without a language or an identity, both of which are lacking in Ireland and have made him who he is: "This race and this country and this life produced me, he said. I shall express myself as I am" (*P* 220).

Therefore, Stephen must reject the pregnant woman who represents Mother Ireland in order to become an artist. In fact, Eide says that he must "subvert the hackneyed view of Mother Ireland as the woman who welcomes the colonist into her homeland only to find she needs the poet to rescue her from her plight" (311-312). With her wily charms, the symbolic the pregnant woman must act like a damsel in distress, who calls for a hero to save her. Tricked by her batlike echolocation, Stephen feels vicariously compelled to be her hero with writing as his weapon of choice. By accepting this role as "the poet," he will *try* to redeem his country and the beauty of his nation through his poetics, but he forgets about Mother Ireland's treachery. Therefore, he must reject her in order to be the superhero, the savior of Ireland. The pregnant woman symbolizes the country as a vicious assailant, destroying its potential race, productivity, and creativity. In agreement, Aschkenasy states, "If women are treacherous and the land is a killer, then Stephen is justified in withdrawing into the rarefied realm of the self and cultivating his own artistic nature" (160). Therefore, it is acceptable for Stephen to reject his fears of women and the future of Ireland in order to be the artistic hero—the hero Ireland needs.

Unfortunately, Stephen's encounter with the two women who symbolize Mother Ireland does not prove that he takes flight as the artistic hero because he does not fully reject them. He has transformed them into inferior objects, but he does this as a part of his preparation for his artistic takeoff. He desperately desires to fly by Mother Ireland in order to be the poetic hero of the true Irish identity for his "kinsmen" who "are alone" and need to be saved from their mutinous, immoral loss of their youth and language. Yet Stephen even admits that he is a product of his Irish race and nation, and he has no opportunity to acquire a new language. He is surrounded by the Emma Clerys and the pregnant peasants who use their national duty and seductive charms to betray the natural freedom desired by men's spirits. Throughout *Portrait*, Stephen continues to be influenced by Mother Ireland as she transfers her betraying qualities upon his own mother, but she is not the only one who leaves an indelible mark upon Mother Dedalus—Mother Church does, too.

Mother Church: The Seducing, Bat-like Regulator

The significance of Mother Church is a concept that was very well known in the Joyce household. Like Stephen, Joyce himself was a product of his country, a natural Irishman by birth and a typical Catholic by race. As discussed in the first chapter, he grew up with the Jesuit teachings from Clongowes Wood College, Belvedere College, and University College. He was an active member of Our Blessed Lady's Sodality, and he knew a great deal about the rigidity of the Catholic doctrine, especially within the confines of sexual experience. As a developing boy, he grappled with the sexual desires he experienced while attempting to cling to the Catholic order of self-control and chastity, and this battle did not end well, as we see with Stephen. Like his literary counterpart, Joyce chose to follow his lustful needs over submitting to Mother Church's illogical notions of abstinence, and the process to this decision is revealed throughout his autobiographical novel.

When he is a young boy, Stephen has his first encounter with Mother Church through her first symbolic representative: Eileen. Although he is young to the Catholic doctrine, he does learn to quickly associate Eileen with the characteristics of Mother Mary. Although a Protestant, Eileen, too, is a product of her race, and she is being groomed to become a chaste, dutiful lady. Dante, Stephen's governess, does not like for him to play with the little girl "because Eileen was a protestant and when she was young she knew children that used to play with protestants and the protestants used to make fun of the litany of the Blessed Virgin. *Tower of Ivory*, they used to say, *House of Gold!*" (*P* 35). Through his first educator, he learns that Eileen is like the Blessed Virgin, and with his childhood innocence, he assumes that the *Tower of Ivory* is Eileen's long white hands (a recycled allusion from the short story "An Encounter"). The long, ivory hands are symbolic of the Virgin Mary's white hands, which are seen either in prayer or holding the infant Jesus. Therefore, the Virgin Mary's hands imply both innocence and purity of both religious and sexual experiences.

Ironically, Dante chastises Stephen for hanging out with the innocent young girl because of her own religious background, causing Stephen to feel confused about Eileen's transgressions. Her hands suggest the merit of the words from the litany of the Blessed Virgin. As the symbolic figure for Mother Church, she is a virginal young girl who is beyond a doubt pure, chaste, and undefiled. Yet Eileen proves to be a young seductress in the making, a traitor to the image of Mother Mary. For example, with her "long thin cool white hands," she "put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was. She had said that pockets were funny things to have: and then all of a sudden she had broken away and had run laughing down the sloping curve of the path" (*P* 43). The virginal hands of Eileen become defiled as she slips her hand into his pocket, and her chaste spirit of Mother Mary becomes tainted as she seductively refers to the pockets as "funny things to have," implying a suggestive reference to Stephen's manhood. If Eileen is referencing his penis, then that would explain why she runs away laughing because she knows that her actions are unbefitting of her symbolic image. She is developing into a wily seductress, a trickster of virginal innocence with devious hands.

Moreover, this moment is Stephen's first experience of sexual intrigue that is associated with chastisement, stimulating a mortification and confusion about his sexual desires within the rigid control of Mother Church. After the encounter with Eileen, Stephen develops a negative, anti-social relationship with women, mainly because he becomes enrolled in an all-boy school. According to Philip Slater:

> The separation of the sexes leads to a conflict of identity in the boy children, to unconscious fear of being feminine, which leads to 'protest

> masculinity,' exaggeration of the difference between men and women, antagonism against and fear of women, male solidarity, and hence to isolation of women and very young children. (416)

Stephen has an already conflicted identity due to Mother Ireland's loss of language, but Mother Church's controls of the flesh and misrepresentation of virginal images create a bigger conflict in the young man. Thus, he begins to construct imaginary interludes with Mercedes from Alexander Dumas's *The Count of Monte Cristo*: "He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue" (*P* 67). Not only does he rely on his imagination to stimulate his sexual desires, but he also resolves his feelings by walking alone down quiet avenues, commencing a long journey to his first sexual experience. Before he takes this next step, Stephen continues to separate himself from the women who excite him as well as isolate himself from young children. For instance, when he is at Harold's Cross, he is surrounded by children who "danced and romped noisily around," causing him to seek isolation: "withdrawn into a snug corner of the room he began to taste the joy of his loneliness" (*P* 71). Then, as the children's party disperses, he sees his virginal crush, E— C— (Emma Clery), and when he gazes at her, she signifies the memory of Eileen with her ivory hands within his pockets. Since Stephen's memory goes straight to a moment that implies his initial fear of women, Emma also becomes subject to scrutiny as well as a transcendent figure. She moves from being a representative of Mother Ireland to the symbolic image of Mother Church.

Before Stephen associates Emma with Mother Church, he develops and expands his fear of women with actual sexual experience. The daydreaming of holding and kissing Emma cannot satisfy his lustful needs; he slowly loses control of his desire and seeks a resolution: "He burned to appease the fierce longings of his heart before which everything else was idle and alien. He cared little that he was in mortal sin, that his life had grown to be a tissue of subterfuge and falsehood" (*P* 105). His sexual desires have surpassed Mother Church's regulation, and they are now the driving force of Stephen's experiences, compelling him "down the dark slimy street peering into the gloom of lanes and doorways, listening eagerly for any sound" (*P* 106). While roaming the dirty, salacious alleys of Nighttown, Stephen's sexual needs have transformed him into a "prowling beast. He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin" (*P* 106). Despite all of his Catholic teachings restricting sexual intercourse for the sole purpose of marital procreation, Stephen turns to a prostitute to satisfy his ravenous, unyielding lust for the feminine flesh. Once his mortal sin is committed, Stephen's Catholic guilt consumes him and prompts him to seek out absolution from Mother Church.

As Stephen experiences his sexual fantasies and encounters, his artistic nature attempts to take flight. He feels inspired to write poetic lines about E—C—, but he cannot compose anything artistic without comprehending the nature of his pubescent yearnings. Then, upon losing his virginity, he still cannot assume his artistic path because he must understand his sinful experiences and restrain himself from fulfilling them. A peacock symbolizes this reflection, but more importantly, it symbolically reflects his Catholic guilt. As Stephen tries to complete a math equation, he envisions the opening and closing of a peacock's tail feathers; he sees it as "his own soul going forth to experience, unfolding itself sin by sin" (*P* 110). The envisioning of the peacock's tail implies that Stephen feels guilty about his sinful transgressions. The tail feathers look like eyes, perhaps God's omnipotent eyes, which have witnessed all of the sins Stephen has committed. Yet he does not understand why he should feel guilty for fulfilling his natural, sexual needs. Thus, as Waith writes, Stephen's reflected sins have a double meaning: "The failure of Stephen's present way of life is foreshadowed, while at the same time sin is presented as the unfolding development" (258). In order to find his path as an artist, Stephen must undergo introspection to fully comprehend his purpose and how to achieve his goal. As he battles between his fleshy desires and religious order, he has a choice of joining a realm of gnomonic secrets of the Catholic priesthood, which would hinder his artistic nature, or he could continue to seek out Mother Church representations and corrupt them into the conniving seductresses they truly are through sexual intercourse.

The rigidity of Mother Church does not allow Stephen artistic freedom with her constant religious control of the flesh. He seeks religion, at first, as a way to avoid his fleshy desires, which are the spreading feathers of his experience. As a means to rise above his sins, he wants to confess to Mother Mary, but "the glories of Mary held his soul captive [...] symbolizing the agelong gradual growth of her cultus among men" (*P* 112). Since the Mother Mary entraps Stephen's desires, he cannot maintain his religious beliefs when he takes flight into the artistic world to join Daedalus. She is another factor limiting him to a controlled world full of regulations and restrictions, a world not open to artistic freedom. Moreover, Henke states that "[t]he Virgin becomes for him an object of courtly devotion whose holiness radiates a strange light that gives her frail flesh a translucent glow. [. . .] He worships the flesh of an icon that seems an object of both veneration and desire" (*Politics of Desire* 69). Not only is Mother Church regulating Stephen's actions, but Mother Mary has become an icon for sexual excitement, creating a paradox that Stephen cannot escape. He feels compelled to seek out the virginal representations of this icon to soothe his erotic desires, but then he becomes consumed with Catholic guilt once he has sexual intercourse. He cannot conquer this labyrinth of misguided feelings until he can control the mothering image of religion. Therefore, if he degrades these women to the symbolic "bat," then their virginal qualities will not only remain intact, but they will also become symbolic embodiments of a prostitute.

According to Henke, "Figuratively, it is Stephen's ambition throughout the novel to 'deflower' the Blessed Virgin of Catholicism and to supplant the adored Italian Madonna with a profane surrogate—a voluptuous Irish muse rooted in the joys of sensuous reality" (*Politics of Desire* 59). The only way Stephen can carry out this figurative plan to "deflower" Mother Mary is to find other women who symbolize her, mainly one particular woman—Emma Clery. In part III of *Portrait*, Stephen's Catholic guilt from his mortal sin with the prostitute overpowers him mentally. For example, the narrator states, "The image of Emma appeared before him and, under her eyes, the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brutelike lust had torn and trampled upon her innocence!" (*P* 124). Stephen's sexual thoughts and needs have usurped his artistic powers; he can only compose lewd images that defile the symbolic Mother Mary. His artistic powerlessness forces him into a submissive role in relation to Mother Church: "God and the Blessed Virgin were too far from him: God was too great and stern and the Blessed Virgin too pure and holy. But he imagined that he stood near Emma in a wide land and, humbly and in tears, bent and kissed the elbow of her sleeve" (*P* 124-125). Emma, as Mother Mary, is a respectable, chaste woman who has reserved herself so that she can fulfill her Catholic duty to marry and procreate. Her virginity allows her to be seen as "too pure and holy" for "brutelike" treatment of Stephen's sexually-amped imagination. Yet within this perspective Stephen has no hopes of rejecting Mother Mary or shaming her into a submissive role. He will continue to struggle to achieve his artistic flight because he can no less maintain his respect for her virginity than control his needs to "deflower" her. In fact, Teal states, "Stephen's 'penis' threatens his authority as a poet as well, prompting him to adopt (or adapt) an aesthetic theory to regulate the body and paralyze its desire in a manner remarkably similar to that of the church" (67). Ultimately, it is he who is bound by the religious net and is paralyzed by his pubescent development.

However, Stephen can transcend his sexual paralysis and attempt to conquer the Blessed Virgin when he experiences a moment of jealousy reignites his fear of women and their seductive powers. As discussed in the previous section about Mother Ireland, Stephen is envious of a priest, Father Moran, and his interactions with Emma. We learn about this jealousy through a conversation between Stephen and Davin:

> —Come with me now to the office of arms and I will show you the tree of my family, said Stephen.
>
> —Then be one of us, said Davin. Why don't you learn Irish? Why did you drop out of the league class after the first lesson?
>
> —You know one reason why, answered Stephen.
>
> Davin tossed his head and laughed.

> —O, come now, he said. Is it on account of that certain young lady and Father Moran? But that's all in your mind, Stevie. They were only talking and laughing. (*P* 219)

Shifting to Emma as Mother Church, we understand that Stephen's attraction to her is the result of his desire to penetrate her chaste, pure spirit. Yet he becomes jealous when he sees her "talking and laughing" with Father Moran, provoking his insecurity and causing him to spurn Mother Ireland. Stephen also interprets the interaction between Virgin and priest as "simony," a relationship involving the exchange of her seductive adoration for the priest's confessional ears. Therefore, her flirtatious ways have created an opening for Stephen to disgrace her image and refer to her as a "bat":

> He had told himself bitterly as he walked through the streets that she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest. (*P* 240)

Like the interaction with Eileen, Emma's flirtations with Father Moran are a seductive means of usurping his priestly powers. According to Henke, "She prostitutes herself before the priest of Catholicism and, confessing her sins in darkness and secrecy, indulges in a titillating ritual of spiritual self-revelation" (*Politics of Desire* 80). Thus, Stephen's degradation of her virginal image by changing it into the seducing temptress, or prostitute, is relevant to understanding how the religious teachings of chastity restrict but triggers his need for sexual freedom. Emma as Mother Church betrays her devout follower, the priest. As she embodies the priest's vow of chastity, she also tempts him into mortal sin; she is an "Eve in a nun's habit" (Henke, *Politics of Desire* 61).

As the witness to this seductive scene of simony, Stephen's fear of women grows to encompass bitterness, and these feelings create an artistic demand for him to reject Mother Church so that he can fly by her restrictive controls and beyond his desires for the female flesh. As a two-fold representative for Mother Ireland and Mother Church, Emma further reflects how the enticing use of chastity ensnares Irish men within the paralytic nets of matrimony. Moreover, Stephen uses the "bat" reference to fulfill his desires for the female flesh because the women are no longer pure; they can be figuratively ravished by his imagination. He believes that he is in control of the women and his desires, so he attempts to create a new religion with his aesthetic art by degrading the innocence and purity of the Blessed Virgin's symbolic representation. He wants to be the god, or hero, who awakens the Irish from the usurping mothers of Ireland and the Church. Joyce himself believed "that the soul is awakened to spiritual life by sinning—his interpretation of the Fall, and one of the main themes of *A Portrait of the Artist*—and a lingering belief in the innocence of girlhood" (Stanislaus Joyce 154). In order for Stephen to fulfill Joyce's desires of being a spiritual awakener, he must first understand the significance of his sinful nature and then attempt to fully reject Mother Church and all of her representatives. Lastly, he cannot achieve flight if he continues to submit to his sexual desires, which are stimulated and controlled by his inescapable need for the women who inhibit him.

Mother Dedalus: The Transferring, Batlike Mother

Stephen is born into a society and religion that inhibit his ability to acquire individuality. Instead, Mother Ireland and Mother Church want to mold him into a dutiful, chaste man whose only goal is to promote the life of Ireland through nationality and religion, or, in his perspective, continue the paralytic cycle of matrimony and family. Yet Stephen wants to fly beyond his stifling environment; thus, as he "begins to distinguish between ego and environment, between self and other, [he] suddenly becomes aware of a dangerous threat to the struggle for individuation" (Henke, *Politics of Desire* 52). The "dangerous threat" to Stephen's environment is his own mother, Mary Dedalus. As we have previously discussed, Freud states that the mother is the first love object, but more importantly, Nancy Chodorow expands this Oedipal notion:

> [T]he preoedipal mother, simply as a result of her omnipotence and activity, causes a 'narcissistic wound' [...]. This narcissistic wound creates hostility to the mother in the child. Children [...] will maintain a fearsome unconscious maternal image as a result of projecting upon it the hostility derived from their own feelings of impotence. (122)

Since Stephen is trying to develop his new artistic sense of self, then it is understandable that he must reject his own mother in order to obtain his identity. He feels bound to her by his Oedipal complex, especially since her image is transferred onto other females in *Portrait.* According to Henke, "In a process of transference, the developing ego symbolically equates the mother or mother-surrogate with the enemy that frustrates libidinal desire and threatens to engulf a newly acquired and fragile sense of self" (*Politics of Desire* 52). True to the *Bildungsroman* tradition, Stephen is a child who matures into a young man, and his journey portrays the initiation and interaction of the development of his pubescent, libidinal needs.

Stephen's mother becomes a recurrent, frustrating source of interference in his inner journey. He transfers the image of his mother onto two other women: the prostitute and Emma Clery. These women perpetuate Stephen's struggle with his erotic desires and stand as a blockade against his artistic freedom. For instance, Mary Dedalus is an embodiment of the two other mothers. She is a devout Catholic who constantly fears for her son's afterlife, which can be better seen in the manuscript *Stephen Hero*. This fear is very evident in their lengthy discussions about Stephen's Easter duty. Upon his refusal, she says, "I knew no good would come of your going to that place. You are ruining yourself body and soul. Now your faith is gone!" (*SH* 135). Mary Dedalus feels distraught that her son's soul is in peril because of his need to reject Mother Church, yet she continues to try and assuage him to take Communion. Of course, this dialogue is turned into a gnomonic allusion within a conversation between Stephen and Cranly. By maintaining and sharing her strict perspective on Catholicism, she also displays her fulfillment as Mother Ireland. She is a dutiful wife who has given birth to several children, contributing her part to the growth of the Irish race.

Since Mary Dedalus is responsible for Stephen's Oedipal complex, she thus becomes the significant obstacle that resides within the two other mothers. Mother Dedalus embodies characteristics of both Mother Ireland and Mother Church, meaning that Stephen cannot reject the mothers of his nation and religion without eliminating his own mother first. According to Freud, Stephen experiences his initial sexual desires when he is an infant; Freud states that "[t]he infant's first sexual excitations appear in connection with the other functions important for life" (274). The initiating stimulation for pleasure begins with breastfeeding from the mother. Hence, it is important to note the "moocow" in the introduction to *Portrait.* This "moocow" is significant because it implies that milk is necessary for nourishment. Like the pregnant woman's desire to nourish Davin with her "mug of milk," Stephen wants to experience his own nourishment with the milk from his mother's breasts, initiating his first sexual excitation. After the "moocow," Stephen experiences another infantile excitement and sexual stimulation: enuresis. According to Freud:

> What is most clearly discernible in regard to the taking of nourishment is to some extent repeated with the process of excretion. We conclude that infants experience pleasure in the evacuation of urine and the contents of the bowels, and that they very soon endeavour to contrive these actions so that the accompanying excitation of the membranes in these erotogenic zones may secure the maximum possible gratification. (276)

In *Portrait,* Stephen wets the bed, and the narrator comments on how "first it is warm then it gets cold. His mother put on the oilsheet" (3). The focus on the temperature of the urine depicts its evacuation as an infantile, contrived thrill to get his mother to participate in his excitement. She is the person who puts the oilsheet down for her son, creating the basis for the manifestation of his Oedipal complex. In agreement, psychoanalyst Otto Fenichel states, "Like masturbation, enuresis may fulfill the role of an efferent function for various sexual wishes. At the height of the development of the Oedipus complex it is first and foremost a discharge instrument of the Oedipus impulses" (233). Thus, as

Stephen matures, his sexual desires will grow as they are psychologically transferred to the other women he will encounter.

To whom he psychologically transfers his "mother" to incite sexual lust, Stephen's first woman is the prostitute, who "is an ambivalent figure of masculine aggression and feminine protection. She demands erotic surrender, yet shelters her adolescent charge in a tender, maternal embrace" (Henke, *Politics of Desire* 91). This woman has a strong will and sexual appeal that coaxes the young Stephen into her open arms and bedchamber. As she welcomes him into her maternal embrace, "[h]er round arms held him firmly to her and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak" (*P* 107). This specific moment allows Stephen to feel as if his Oedipal dreams are coming true. He is reduced to an infantile state again as he weeps in her breasts, which are a reminder of his infantile nourishment and the beginnings of his sexual desires. Then, as she embraces him, he is reminded of the warmth from enuresis, his first sexual excitement; he feels "warm" and excited near her breast. Moreover, she treats him as a surrogate-mother by tousling his hair and playfully calling him a rascal. Despite his regressed state, he cannot commence the sexual relationship due to his fear of committing incest (Freud 296).

However, the surrogate-mother usurps his control of the situation by bending down to kiss him instead of waiting for him to kiss her as she initially requested. With the kiss, his fears are assuaged, but her actions are not the primary reason for his submission. In fact, his surroundings create the protective barrier that allows him to enjoy the stimulated pleasure of sexual excitement. For example, the room is a reflection of the womb and all it provides: protection, comfort, and warmth. Stephen observes, "Her room was warm and lightsome" (*P* 107). Therefore, the combination of the warmth of the room along with the comfort and protection provided by her embrace provides him an atmosphere open for this transference. Stephen recalls, "He was in another world: he had awakened from a slumber of centuries" (*P* 107). This awakening is provoked by his first transformation by a woman. Unfortunately, this erotic reformation is quickly realized as a sin, a sin that claims his artistic freedom (Henke, *Politics of Desire* 90). Yet it is a sin that he seeks to recreate by associating this incident with the other women who are subjected to sharing similar qualities with his own mother.

Emma Clery is the second woman who assumes the image of his mother. Like Mary Dedalus, Emma is another transcendent figure who embodies both Mother Ireland and Mother Church. Symbolically, Emma can be inferred to be a younger version of Stephen's mother, allowing for an easy correlation that provokes this psychological transference of the actual mother onto the young virgin. Throughout the novel, Stephen attempts to reject her by correlating her to a "bat" in her representations as Mother Ireland, Mother Church, and Mother Dedalus. In hopes of experiencing that initial thrill of sexual gratification, Stephen transfers two conflicting yet corresponding images upon Emma by referring to her as a prostitute as well as his own mother. When he does this imaginary transference in his erotic fantasy, he stimulates himself through masturbation, recreating the "wet" feeling that he experienced with his enuresis at the beginning of his sexual development. In his mind, he believes that while he masturbates and creates poetry, he will conquer the mothering images altogether. Yet sexual gratification is a product of desire; thus, he cannot write an artistic poem if it is not inspired by either pity or terror, as defined by his aesthetic theory. Instead, it results in an ejaculation of sexual bliss and exhilaration from his lust for the mothers' flesh. He cannot ultimately escape his own mother's control with his futile attempt at writing while fantasizing.

Throughout *Portrait*, Stephen attempts to redefine the women who inhibit him from achieving his artistic flight. Although he succeeds in degrading them to the unsavory image of a prostitute, he does not fully reject all three women. In fact, there are three instances that prove otherwise, which are the encounter with the bird-girl, the composition of the villanelle, and the writing in a diary. In the following chapter, these instances will be further discussed to portray the reasons why the "bat" degradation of the mothering images is only a sign of preparation for flight, not flight in itself. In fact, Henke states, "In a tone of gentle mockery, Joyce makes clear to his audience that Stephen's fear of women and his contempt for sensuous life are among the many inhibitions that stifle this young man's creativity" (*Politics of Desire* 84). Indeed, Stephen experiences a delay in his quest to join the mythical realm of Daedalus and Thor because he cannot conquer his Oedipal complex; it is the driving force for his artistic creations and livelihood. He perpetually seeks ways to experience the first infantile experience of sexual excitement. As he encounters each mother image, he does not successfully diminish them into submissive, tainted roles; instead he recreates the loss of his virginity again and again as he refers to each woman as a prostitute, creating a sexually gratifying cycle of Oedipal manifestations.

Chapter Five:

Joyce and Stephen's Delayed Flight:

A Portrait and Its Would-Be Artists

James Joyce and his doppelganger, Stephen Dedalus, both have high ambitions for themselves; they want to fly by the nets that inhibit them from becoming artists. Hero and author believe that they must reject nationality, religion, and family in order for Stephen to join Daedalus and for Joyce to meet Thoth, the "scribe of the gods [... and] the god of wisdom" (Waith 256). Although they have their boarding passes for flight in hand, neither one of them will be able to meet his artistic goals, at least not with *A Portrait of the Artist as a Young Man* (1916). Stephen fails to reject the three mothers who symbolize the "nets," and Joyce fails to do two important things: sever the symbiotic relationship with his doppelganger and reject his Irish culture. Throughout the novel, neither character nor author can surpass Mother Ireland, Mother Church, and Mother Dedalus, despite their futile attempts.

In preparation for artistic flight, Stephen attempts to demean the three mothers with the symbolic "bat" image, which is an Irish slang term for prostitute (Teal 72). Although the mothers are successfully degraded by the prostitute correlation, they are ironically sustained by it, too. Whenever he uses the "bat" reference, Stephen continues to revel in his Oedipal complex as he relives his first sexual experience with the maternal prostitute. Moreover, he cannot achieve flight in this novel because, as we will see, he is further hindered by the stimulus of the bird-girl for his "artistic transformation." Several

Joyce critics believe that Stephen is successful in his transformation, but this notion is illogical because the vision of the wading bird-girl is actually a culmination of the three mothers who restrain his artistic desires. In agreement, Anthony Burgess states that she is "a fusion of female characters—Emma, Stephen's mother, the Virgin Mary, [...] Ireland herself—into a single figure, an *Ewig-weibliche* that has completed the task of bringing forth the artist's soul but whose demands for worship [...] must be resisted" (60). Although Stephen's artistic soul is brought forth, he cannot resist her and the three mothers' "demands for worship." He will indeed worship them by composing a villanelle for Emma Clery, a symbolic, transcendent figure for all three mothers, but this artistic creation fails Stephen's artistic soul because it produces kinetic feelings, preventing him from conquering the inhibiting mothers. Joyce, too, does not usurp the mothers' powers with the villanelle, especially since he had written the very same poem during his own youthful, puberty-driven days for the girl who was the muse for Emma's character. Moreover, the diary section of the novel proves that Stephen is both a character of cyclical paralysis as well as a character that is symbiotically attached to his creator, Joyce. Although the narrative structure shifts from third-person to first-person, Joyce's authorial tone is not only consistently present but also foreshadows their future together.

Beginning with the first publication of "The Sisters" in the *Irish Homestead*, Joyce established and perpetuated the use of his doppelganger to explore a path in life that he did not take. By creating this symbiotic relationship with Stephen, Joyce himself inhibits his own departure as an artist. His flight is delayed because his literary works depict his Irish sentiment, illustrating that his subconscious connection to Ireland dictated his subject matter in every publication. In agreement, Richard Ellmann states in his biography, "James Joyce chose rather to entangle himself and his works in it [the altogether net of nationality, religion, and family]" (*James Joyce* 11). Several characters are based on real people who were involved in Joyce's life. Also, he used locations from his past as the setting for his autobiographical novel. Yet his authorial display of his Irish sentiments hinders his own flight as an artist; therefore, he creates his literary counterpart so that he can vicariously achieve flight. It was stylistically necessary to utilize these autobiographical elements in his fiction because it allowed him to sustain his connection with Stephen. On the other hand, the realism behind the character and the plot also prevents Joyce from achieving flight because he no longer has his own identity, and, moreover, he compromised Stephen's identity by implementing past actions that obstructed his own literary flight. In order for Joyce to be a truly successful artist, he must sever the relationship with his doppelganger and establish his own identity, which he eventually did with his last publication, *Finnegans Wake* (1939).

Nevertheless, despite all of the critics' venerations about Stephen and Joyce achieving flight in and with *Portrait*, there are three particular scenes that prove otherwise. The bird-girl, the villanelle, and the diary are supporting evidence for the "underdog" argument that *Portrait* is an ironic tale of delayed flight. Of course, critics are correct in believing that the rejection of the mothers is integral to both Stephen and Joyce's artistic flight. When Stephen demeans the women with the "bat" symbolism, both hero and author obtain their boarding passes; yet, acquirement does not equal departure because they are both stuck at the proverbial airport by the end of *Portrait*.

The Bird-Girl: A Fusion of the Three Inhibiting Mothers

After considering Stephen's transference of his mother, the binding land, and the limitations of Catholicism, readers can better comprehend Stephen's need to take flight from these images. To prevail as an artist, he must leave behind the menial, everyday societal functions in order for his mind to soar freely between knowledge and imagination. Yet before Stephen can attempt to take his artistic flight, he experiences an epiphany, which is the next step of his preparation. Although women, thus far, have held for him the "batlike," usurping image, it is ironic to see a woman—the bird-girl—be the catalytic inspiration for Stephen's epiphany, and this irony is perpetuated in the knowledge that the bird-girl was described as a figure from Nighttown, the "red light district," in the earlier drafts of *Portrait* (Teal 74). This girl, who is not a "bat," is a figure, according to Susan Stanford Friedman, who could also "be a manifestation of 'the silencing of the mother, the erasure of her subjectivity, and the creation of the mother who exists for and in the discourse of the son who thereby takes his place in the symbolic order of the father'" (qtd. in Yee 69). After considering this assessment, we will see how the bird-girl allows him to silence his female constraints in order to open his mind to his destined purpose and conversion. However, this is ironic because she is the stimulus for this artistic transformation as well as a fusion of all three restraining mothers.

Before Stephen encounters the bird-girl, he meets with the director of Belvedere College, who discusses the vocation of priesthood with him, and he is asked by the director to be a pious servant to Mother Church. Stephen must choose between two potential career paths. Does he want to join the Catholic order, or does he want to soar with Daedalus as an artist. He must make a choice, and as he ponders his options, he walks along the beach, which is where he encounters the bird-girl. She silences Mother Church's request and inspires Stephen to follow his artistic path. At first, it appears that he does achieve artistic flight when he hears his friends calling his name from a distance. Upon hearing his name and thus connecting with his namesake mentor Daedalus, he takes on bird-like qualities, presenting only flight preparation. For example, Stephen experiences the following:

> His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. An instant of wild flight had delivered him and the cry of triumph which his lips withheld cleft his brain. (*P* 183-184)

As Stephen prepares to launch, his artistic form takes the shape of an eagle, a hawk—regal birds, the flying champions of his soul that take flight from worldly duties and social constraints. His "artistic spirit is symbolized by birds that wheel above the sensuous world and become emblems of a disembodied consciousness" (Henke, "Stephen Dedalus and Women" 97). The culmination of art within Stephen appears to disable his consciousness as his flight is prepared. He is alone and ready to soar wildly free; for instance, the omniscient narrator states, "He was alone. He was unheeded, happy and near to the wild heart of life" (*P* 185). Before he ascends as an artist, he sees a girl who "stood before him in midstream, alone and still, gazing out to the sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird" (*P*

185). Many readers and critics have referred to this girl as the "bird-girl." When Stephen sees her, his subconscious is reminded about his connection to his mother, causing his consciousness to return to its paralytic state.

Unlike the regal birds that had sparked Stephen's "disembodied consciousness" for his artistic flight, this bird-girl prevents Stephen from joining Daedalus. His conscious is subconsciously active as he projects his Oedipal complex upon her. She becomes a manifestation of Mother Ireland, Mother Church, and Mother Dedalus. To begin with, Stephen's location is embedded with symbolic images that represent Mother Ireland. Before he experiences his "artistic transformation," he contemplates his comprehension of language. The narrator states that Stephen ponders:

> Did he then love the rhythmic rise and fall of words better than their associations of legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language many coloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose? (*P* 180-181)

Mother Ireland has given birth to a nation that does not have a sound identity or a true language. Stephen understands this notion because it is one of the pressing reasons why he must not join the Gaelic League as well as why he must reject Mother Ireland. Therefore, it is very ironic that he ponders the significance of language with its "legend and colour" because he is emotionally (or kinetically) connected to the surface, or physicality, of these words and not to their definitions and versatility. In the previous chapters of the novel, Stephen claims not to want to be a nationalist who revitalizes the Irish legends with the Celtic language. He says that he wants to fly by the Irish language because it is not continental. Then, when he ponders the backgrounds and languages of other European countries, he attributes this line of thinking as "being as weak of sight as he was shy of mind." He believes that he has been perhaps duped by his desires for a national identity that is not isolated. Ironically, he then parallels Europe with Mother Ireland when he says that Europe is "of strange tongues and volleyed and woodbegirt and citadelled and of entrenched and marshalled races" (*P* 181). This statement implies that other European nations are very similar to Mother Ireland because they have diverse languages that are not unified. Their languages have been penetrated as well by other nations the way the British forced their language upon the Irish. Also, these European nations have created a strong citadel around their races, sustaining a non-continental perspective that the Irish have as well. Therefore, Stephen's obsession with the language does not reflect the rhythmic sound, but it does depict his contemplation about the "legend" of his language. Although the narrator states that Stephen "drew less pleasure" from these Irish fables, his "inner world of individual emotions" forces him to identify language through its history and not its poetic capabilities. His search for a national identity and a true language cannot be found in other countries because his love for language is not associated with its "rhythmic rise and fall." Therefore, he, like Joyce, will always remain a solipsistic Irishman who associates his language with Celtic legends and Irish colors.

Moreover, as Stephen returns to consciousness and despite the bird-girl's stimulating purpose, Stephen correlates this hindering bird-girl with Mother Ireland herself. The narrator describes her in the following way: "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" (*P* 185). At first, readers can perceive the bird-girl to be an innocent creature that is "delicate" and "pure." Yet she is a daughter of Mother Ireland, who has symbolically entrapped her with "an emerald trail of seaweed"; the color "emerald" implies one of Ireland's national colors while the "seaweed" signifies the island. Therefore, when the seaweed serves as a sign, it is found on the bird-girl's leg, suggesting that the bird-girl's foundation is bound to Irish nationalism and her duty to sustain the future race. Like Emma Clery and Mother Dedalus, she is a product of her race. In agreement, Henke states:

> Like an Irish Circe, the nymph in *Portrait* has the potential to drag Stephen down into the emerald-green nets of Dublin paralysis. In sociological terms, this attractive young woman, approached and courted, might well threaten Stephen with the land of domestic entrapment associated with Irish Catholic marriage. (*Politics of Desire* 75)

Since Stephen is inspired by this bird-girl, he is inherently influenced and guided by his subconscious duty to Mother Ireland. He does not have to approach and court her to feel his Dublin paralysis. As he himself claims, "This race and this country and this life produced me" (*P* 220). Therefore, he cannot free himself for flight because the bird-girl is a physical reminder of his duty to Mother Ireland. Stephen's choice to be an artist is only made after his epiphany; he cannot become this artist because his decision is stimulated by a girl who is symbolically Mother Ireland. Therefore, he will remain psychologically bound to his nation, despite his futile attempts to reject her.

Not only is this bird-girl a representation of Mother Ireland, but she is also an embodiment of Mother Church. She is the image of his "profane virgin, a Beatrice who ushers him into paradisal happiness" (Henke, *Politics of Desire* 76). Like Eileen with her ivory hands, the bird-girl is described as the following: "Her thighs, fuller and softhued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down" (*P* 185). The adjective "ivory" recalls the symbolism of the Virgin Mary with her innocence. Although Joyce does not employ the use of hands in this symbolism, he goes further to draw attention to the thighs and her drawers, a region that stimulates sexual desire. The bird-girl's thighs and underwear are associated with ivory and white, suggesting purity and innocence. Therefore, the bird-girl is virginal like Eileen and Emma. She must embody Mother Church's requirements for sexual chastity in order for her to fulfill her societal and religious duty to enter marriage to perpetuate the Irish race and Catholic religion.

Marketing her virginity and herself for marriage, the bird-girl is very much like Emma, who is a "batlike" representation of all three mothers, especially since she uses her charms to become a seductive temptress. As we later find out in the novel, Emma is flirtatious with the priest, making her a betraying seductress who uses her virginity to attract and subsequently paralyze potential husbands. As the bird-girl stands in the water, she is also flirtatious as she is "gently stirring the water with her foot hither and thither" (*P* 186). The soft gentle movement of her foot in the water stirs Stephen's sexual desire for the bird-girl's virginity: "He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling" (*P* 186). Stephen wants to sexually corrupt the bird-girl. After his body becomes hot and aflame with sexual frustration and attraction, he attempts to conquer her image, which "had passed into his soul for ever and no word had broken the holy silence of his ecstasy" (*P* 186). Ironically, Stephen commits simony as he exchanges his soul for the erotic fantasy that is stimulated by the bird-girl's titillating movements, and this simonic act creates another restraint on his flight. Although he wants to dismiss the rigid, stringent controls on the flesh, the bird-girl will not commit to the act unless she is married before the eyes of God. He cannot reject Mother Church if he cannot have sexual intercourse with the bird-girl. Thus, his sexual desires remain unfulfilled, and he remains paralyzed because he has traded his artistic soul for the image of his "angel of mortal youth and beauty, an envoy from the fair courts of life" (*P* 186). The bird-girl as Mother Church is victorious as she usurps Stephen's artistic identity with her wily charms and virginity.

Thus, as we have previously discussed, Stephen cannot assume his artistic transformation because the so-called stimulant—the bird-girl—is a representative for Mother Ireland and Mother Church. Moreover, she is also a symbolic image of Mother Dedalus. According to Freud, the mother's breast is "the first *object* of sexual desire" (275). Therefore, Stephen is remembering his sexual attraction to his mother's breasts when he notices the bird-girl's breasts: "Her bosom was as a bird's soft and slight, slight and soft as the breast of some darkplumaged dove" (*P* 185-186). Subconsciously, Stephen projects his Oedipal complex upon the bird-girl. Although this girl has bird-like qualities, she also has a "slight and soft breast," not a feathery breast. Since the bosom is not described as "feathery," then it can be associated with a human's breast, or more importantly, his mother's breasts. Dating back to his infancy, he has been sexually attracted to his mother's bosom, and when the bird-girl turns into a representation of his mother, he subsequently feels engulfed with sexual lust. He wants to conquer his own mother's image by fulfilling his Oedipal desires, but his Catholic guilt about his incestuous feelings forces him away from the bird-girl.

Since the bird-girl symbolizes his mother on a subconscious level, Stephen resists his impulses and represses his urges by not allowing them to penetrate his consciousness. Therefore, according to Freud, "The door-keeper between the unconscious and the preconscious is nothing else than the *censorship* to which we found the form of the manifest dream subjected" (261). Once he represses his desires and feels calm again, he begins to fall asleep, creating a psychological limbo in which his dreamlike state meets his reality. During this limbo, he creates a correlation between mother and earth. He personifies earth with his mother's breasts and reproductive powers: "the earth beneath him, the earth that had borne him, had him to her breast" (*P* 187). Once he closes his eyes, his subconscious picks up on the cyclic paralysis that his Oedipal complex imposes upon his artistic dreams. The narrator states, "His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world" (*P* 187). Stephen's fears are paralyzed into a cyclic state, but his artistic dreams for flight are attempting to penetrate the figurative "earth and her watchers," or perhaps the three mothers, as his internal artistic sense of self tries to pull him out of his debilitating state of mind. Nevertheless, Stephen remains in his paralytic state as he awakens to a fallen evening, suggesting that he has not conquered his unconscious desires on a conscious level. Stephen remains under the control of his own mother as well as the other mothering images.

Since Stephen's consciousness was brought back by the presence of the bird-girl, he could only prepare for his artistic launch. The bird-girl's embodiment of all three mothers inhibited Stephen's flight. After this psychological interaction and stimulation, he realizes that he cannot join the Catholic order and be true to his new sense of self. Thus, he becomes somewhat "fledged" by this bird-girl experience because he chooses to follow the path to becoming an artist, despite his first failed attempt. Joyce himself was faced with the same dilemma at this time in his youth, and he, of course, also chose the route to becoming an artist (Ellmann, *James Joyce* 55). Since both Joyce and his literary counterpart choose the same future, they both experience a delay of flight because the bird-girl is an ironic, transcendent symbol for Mother Ireland, Mother Church, and Mother Dedalus. Despite his attempts to demean these mothers, Stephen uses an ironic figure as a catalyst for his artistic transformation. Yet he cannot truly evolve into his hawklike artistic role until he rejects them all. Since the bird-girl not only embodies the three restraining mothers but also serves as a sexually enticing figure, he does not reject them, but he does worship them through her: "and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness" (*P* 186). As she gazes back at him, she usurps his artistic powers without shame. Stephen's intense attraction to her allows the mothers' "nets" to restrain and entice his subconscious desires.

The Villanelle: Stephen's *Faux* Aesthetic Creation

After Stephen experiences his life-changing epiphany, he believes he has found his new, artistic sense of self with his "virgin womb of imagination" (*P* 236), meaning he has usurped and harnessed the governing mothers' procreative powers (Henke, *Politics of Desire* 77). His notions are faulty because it is ironic that he has not rejected the stimulus and her several parallels to the women he seeks to escape. Therefore, when Stephen chooses to compose the villanelle after his encounter with the bird-girl, he does not experience artistic freedom. By definition, a villanelle is a very confined type of poem that must follow a strict format and rhyme scheme, a nineteen-line poem containing five tercets followed by a quatrain. The rhyme scheme consists of two repeating lines and two refrains. Thus, there is no room within this poetic style to freely express his artistic sentiments. His imagination is stifled by the poem's regulations, which allow him no room to explore his artistic nature—it is essentially a paralyzed creation. Thus, Stephen's artistry is also paralyzed, inhibiting him from achieving his flight. As for Joyce, since he had written this poem around Stephen's literary age and has incorporated it into the novel, the villanelle prevents him from achieving flight, too.

Not only is the structure limiting to their artistic natures, but the content does not transform the usurping mothers into static objects, either. According to Stephen's aesthetic theory, art should not promote kinetic feelings. He says:

> The desire and loathing excited by improper esthetic means are really unesthetic emotions not only because they are kinetic in character but also because they are not more than physical. Our flesh shrinks from what it

> dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system. (*P* 223)

By his theory's standards, art should produce an aesthetic stasis by invoking either pity or terror. Ironically, the villanelle is inspired by a lustful, erotic fantasy of Emma Clery. Stephen believes that he has turned her, the transcendent figure for all three mothers, into a static object. Since he dreads his poetic stimulus because of her symbolic value, his flesh should shrink from her as the object of his poem. Ironically, his flesh does not shrink at all; instead, it is stimulated by the kinetic, contrasting emotions of both "desire and loathing." After experiencing an erotic dream of Emma, "his mind was waking slowly to a tremulous morning knowledge, a morning inspiration" (*P* 235). This so-called "morning inspiration" implies his pubescent erection that was stimulated by his dream. He desires her virginal flesh but also loathes her connection to Mother Ireland, Mother Church, and Mother Dedalus. Nevertheless, he composes his first artistic creation around his physical desires as he masturbates to his vision of Emma as his temptress.

Before composing the first stanza, Stephen must find "an authentic language which he can voice" in his villanelle (Parrinder 115). According to him, he has neither a true identity nor language. Thus, his mind turns to religious terms: "O! In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber" (*P* 236). With this proclamation, Stephen parallels himself to the Virgin Mary, a figure who represents Mother Church. He sees himself as an artistic virgin who is visited by Gabriel during the night, generating his newfound womb of artistic promise. This biblical allusion is not an example of Stephen flinging off the rigid "net" of religion; instead, it depicts him as a paralyzed being with no language of his own.

Furthermore, Stephen maintains his Catholic allusions throughout this scene. After he composes the first stanza, the narrator states, "The verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle" (*P* 236). Like the queer old josser from "An Encounter" and the young boy from "Araby," Stephen attempts to conjure his virginal image by assimilating himself into a priestly role, causing him to commit simony as he attempts to become "a priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (*P* 240). This "radiant body" is a reference to Emma's seductive, naked figure, which appears to him in his erotic vision. Thus, his villanelle does not serve his artistic goal to become a free artist because he is essentially embodying the Church and its language to create it.

Upon dissecting the poem, we can further see how Stephen's words mimic the Catholic language. In the first stanza, he speaks of the "fallen seraphim" that lure and enchant the innocent (*P* 236). To Stephen, these "seraphim" are the three mothers who use their virginity to seduce unsuspecting men. In the second stanza, they use their alluring eyes to inspire men to sin by experiencing sexual lust: "Your eyes have set man's heart ablaze/ And you have had your will of him" (*P* 236). With these two lines, Stephen admits that he is being controlled by Emma because, in his mind, she is responsible for igniting his lust. Her seductive eyes set his "heart ablaze," causing his lust to smolder and burn as he continues to enjoy his fantasy. For instance, in the third stanza, he says, "Above the flame the smoke of praise" (*P* 236). This line is an example of how he physically worships Emma as well as the three demanding mothers—just as he worshipped the bird-girl with his unwavering gaze. Despite his loathing for what they represent, Stephen's subconscious prompts him to worship these women with a borrowed language as he masturbates to their envisioned beauty. In fact, the next line implies the developing pressure for his sexual climax: "Goes up from ocean rim to rim" (*P* 236). The ocean is symbolic of his seminal fluid as it approaches the climactic brim from masturbation. Yet, by the end of this stanza, he struggles to maintain his fantasy, causing the composition process to come to a standstill. In fact, Martin Price states, "All of his distrust of her is reawakened by her attraction. She is timid, orthodox, given to flirting with the priests, who make her feel safe" (85). He remembers what she represents, but he does not want to lose his sexual momentum. Thus, he searches with one hand for a pencil and a piece of paper: "He stretched his arm wearily towards the foot of the bed, groping with his hand in the pockets of the coat that hung there. His fingers found a pencil and then a cigarette packet" (*P* 237). With his one free hand, he writes out the first three verses on a cigarette box. His choice of paper suggests that he is sexually frustrated by his staggering arousal, causing him to desire a figurative "cigarette" to calm his nerves. Once he writes his lines and frustrations on the packet, he begins to recapture and accelerate his sexual excitement again: "Having written them out he lay back on the lumpy pillow, murmuring them again" (*P* 237). Stephen revitalizes his priestly role as an artist as a means to achieve his climax, spurring a newer, more vivid erotic fantasy of Emma.

According to Bonnie Kime Scott, "He uses women just as he believes the priests do, thus falling into the church's own patriarchal scheme of male authority" (72). Stephen assumes that he has all of the "male authority" to transmute Emma's image into a static object, which, ironically, accelerates his sexual, kinetic desires for gratification. He resumes his composition of the villanelle by upholding the Catholic language as his own. For example, the first two lines of the fourth stanza read: "Our broken cries and mournful lays/ Rise in one eucharistic hymn" (*P* 240). Stephen's masturbation re-approaches his climax as he envisions the orgasmic, "broken cries" of ecstasy from the "mournful lays" with Emma. Of course, the term "mournful" reflects the figurative loss of Emma's virginity. This loss of her innocence is praiseworthy in Stephen's mind because, in his fantasy, she commits sin with him, causing him to celebrate with a "eucharistic hymn"—his priestly duty. The climax rises as the "sacrificing hands upraise" in the fifth stanza. Then, Stephen fulfills his masturbatory goals with his "chalice flowing to the brim," implying that his sexual peak is reached and ejected from his body. Coming down from his erotic fantasy, "a gradual warmth, a languorous weariness passed over him, descending along his spine from his closely cowled head. He felt it descend, and seeing himself as he lay, smiled. Soon he would sleep" (*P* 241). Although Stephen's body is physically wearied from his masturbation, he smiles and rejoices as he thinks that he has conquered the woman who represents all three mothers. However, it was the vision of Emma as well as his erotic, unyielding desires that aroused his phallus, inciting him to satisfy his kinetic feelings. He does not experience true pity or fear from his visions of her, despite his last effort to meet his aesthetic standards. After he has already enjoyed the "desiring and loathing" effects, the narrator states, "A sense of her innocence moved him almost to pity her" (*P* 241). The key word to cement this idea that Stephen never truly fulfills his own theory is the term "almost." He is not moved to pity. He is moved to worship her, to offer homage to her as the "the temptress of his villanelle" (*P* 242). The compositional process of this poem does not prompt his artistic flight; it hinders it. As

Henke states, "Joyce makes clear to his audience that Stephen's fear of women and contempt for sensuous life are among the many inhibitions that stifle his creativity" (*Politics of Desire* 102). Stephen attempts to spread his wings and fly by the "nets" that ground him, but how can he fly if the poem is a kinetic sensation of his sexual desires for all three mothers? It is simple: he cannot.

Moreover, the novel itself makes it clear that Joyce's creativity was stifled during his pubescent years, too. According to Stanislaus Joyce's autobiography, Joyce had written several poems while he was at Belvedere College. These poems were collected into two volumes: *Moods* and *Shine and Dark*, and, according to Stanislaus, "of these very early poems only five remain in a complete form, as far as I am aware: the poem he called 'The Villanelle of the Temptress', postdated in *A Portrait of the Artist*," is the poem Stephen uses as his "aesthetic creation" (85-86). Not only did Joyce reuse his adolescent poem, but he also used the cigarette box as a piece of paper to document a song. He was inspired by his own virginal crush, Mary Sheehy, who served as the inspiration for Stephen's Emma Clery. Thus, Joyce's villanelle was also contrived by a female figure who, like Emma, represented the three inhibiting mothers. In agreement, Stanislaus recounts:

> In the fifth and last chapter of *A Portrait of the Artist* in which my brother shows the artist (the young poet) in the throes of creation, he uses the cigarette-box incident for the 'Villanelle of the Temptress', which was written a few years before the supposed date of the chapter, his first departure from Dublin, and belonged to one or the other of the earlier collections. He also blends the figure of Mary Sheehy in the novel with an

> imaginary girl-child for whom Dedalus is supposed to have had a fleeting affection as a boy. (151)

As proven with this close-reading, Stephen's villanelle is a *faux* aesthetic creation, and if it is an example of how he does not achieve artistic flight, then it is also a valid illustration of how Joyce does not achieve his flight as well. Joyce chose to incorporate the poem when it was inspired by the similar "nets" that he sought to flee during his own lifetime, which is evident by his authorial voice that is present during the villanelle scene. After Stephen experiences his masturbatory bliss, the narrator states, "He had written verses for her again after ten years. Ten years before she had worn her shawl cowlwise about her head, sending sprays of her warm breath into the night air, tapping her foot upon the glassy road" (*P* 241). The pronoun "he" could refer to either Stephen or Joyce, but the reference to "ten years" is significant. It took ten years for Joyce to write *Portrait*, and his villanelle dates prior to the actual scene that includes it. Thus, the mentioning of "ten years" is an allusion to the poetic creation that he had written on the cigarette box immediately after he had walked Mary home one evening. The "night air" and "glassy road" are a part of his memory about his moment when he had worshipped his own virginal, "batlike" crush. When he reused the poem as Stephen's faulty composition, Joyce "had written verses for her again after ten years" (*P* 241).

These integral similarities that Joyce and Stephen share cement the bond between author and fictional doppelganger. They both explore and develop an aesthetic theory that later defines their so-called art as kinetic creations. Whether the object of the poem is Mary Sheehy or Emma Clery, either woman embodies the morals of her nation and religion. According to James Naremore, "One reason the poem is so poor is that it is dishonest to the emotions that led to its creation" (126). Indeed, Stephen is driven by sexual lust and subsequent masturbation to inspire his villanelle, while Joyce was stimulated by his intellectual and physical attraction toward Mary for his. Through this close-reading analysis, we find some critics's beliefs that the emotions involved in creating the poem should not affect the judgment of its artistic elements to be purely illogical. If Joyce and Stephen feel compelled by their artistic calling to define what art is or is not, then their own literary creations should be judged by this same standard as well. Stephen, as Joyce's literary counterpart, does not feel pity or terror—only desire and loathing. Therefore, both Joyce and Stephen fail to take artistic flight with the incorporation and creation of the villanelle.

The Diary: A Documentation of Delayed Flight

Although Stephen and Joyce do not fully achieve an artistic transformation with the bird-girl or their creative freedom with the villanelle, they do prepare themselves for the long journey toward taking flight from the three mothering nets. The evidence of this preparation is found in the final pages of *Portrait.* Joyce switches his literary technique from using an omniscient third person perspective to using a first person perspective in the form of a diary. This shift in narration leads many readers to assume that Stephen takes flight as an artist as he portrays his own, separate identity from Joyce's. The diary, however, is a fused compilation of authorial voice and character stagnation. Stephen's voice reflects his Irish paralysis, while Joyce's reflects his own journey in creating the novel. Moreover, the symbiotic relationship between Joyce and his fictional doppelganger is not severed with this diary as the ending to *Portrait.* Before they can experience any artistic evolution, they still have to reject Mother Ireland, Mother Church, and Mother Dedalus. Thus, by the end of the novel, neither Joyce nor Stephen fully develops into an artist to take flight from their figurative nets.

Before the narration change to the diary format, Stephen decides to reject Catholicism by refusing to take the Eucharist. This choice is a partial rejection of not only Mother Church but also Mother Dedalus, who fears the loss of her son's faith. Of course, this refusal is a developmental step toward achieving flight from two of the mothers, but it is not a moment that actually prompts his flight. After telling Cranly that he plans to deny his Easter duty, Cranly warns, "Alone, quite alone. You have no fear of that. And you know what that word means? Not only to be separate from all others but to have not even one friend" (*P* 269). Cranly attempts to provoke Stephen with his statements so that he will fully think about what his actions will entail. Stephen responds, "I will take the risk" (*P* 269). Stephen's response is quite ironic since he is never truly alone. He is a literary counterpart to Joyce, whose voice and past actions emerge from Stephen's remarks and sentiments. For example, Joyce also refused to take his Easter duty, despite the pleading requests from his mother to take it. Yet, like Stephen, he could not be persuaded, not even when she was on her deathbed weeping and vomiting. Although Joyce felt that he rejected the Church and his own mother with his dismissal, he never truly forgot those memories, which is evident through Stephen's recollection of the event in *Ulysses* (1922). By incorporating these intimate moments within his plot for Stephen to encounter, Joyce prevents his doppelganger from progressing from the preparatory stages to actual flight to assume a true artistic identity. Ultimately, their symbiotic relationship thwarts each other's creative freedom.

Overlooking Joyce and Stephen's literary bond, many critics assert that they both achieve artistic flight when the narration changes to first person perspective with a series of diary entries, and these recordings directly follow Cranly's warning about going forth alone as a means to achieve true artistic freedom. On March 20, Stephen writes his first entry about his previous discussion with Cranly. At first, readers can see that he is asserting his individuality as a character, strengthening some arguments that Joyce achieves flight by creating a modernist technique within a *Bildungsroman* tradition. Michael Levenson argues that Joyce incorporates discontinued time throughout the novel until Stephen freezes a small fragment "to measure his development in a precise way and so to complete the pattern of the *Bildungsroman* which culminates in that break with the past and preparation for the future" (37). Although Levenson creates a strong argument, it is ironic that Joyce's implementation of the diary format is not an original concept but an inspiration from Ivan Turgenev's *Diary of a Superfluous Man.* According to Stanislaus's autobiography, he introduced the diary concept to Joyce through Turgenev's novel. Stanislaus recounts:

> I liked also original effects of the same kind, and drew his [Joyce's] attention to instances in Turgenev's *Diary of a Superfluous Man.* [...] The conclusion of the *Diary*, with the man's face drawn on the blank space at the foot of the last page, and the aimless scribbling by someone who had found and read the diary after the unfortunate Tchulkaturin's death, seemed to me a masterstroke in the expression of futility. Jim was interested; he said he would read it again. (167-168)

Stephen's own diary reflects his futile attempts to assume his artistic identity, and since he continues to be restrained by the mothering nets, he scribbles his fears down in it. Yet the concept of the diary is not an original notion on Joyce's artistic behalf—it is a declaration of inspiration from an aspiring writer to Turgenev, a developed artist. Therefore, Joyce does not yet achieve his artistic flight, but, at least, he becomes an "Apprentice of Modernism" with the publication of *Portrait.* He is still developing his literary techniques as he did with *Dubliners* and *Stephen Hero.* Moreover, Joyce's inspiration can even be pinpointed to the fact that both diaries begin on March 20 and are about the concluding weeks of their protagonists' lives—Tchulkaturin's actual life and Stephen's adolescent life (Levenson 41). Nevertheless, these similarities are another example of how Joyce's flight is delayed.

As for Stephen, the diary entries reinforce the argument that he is entrapped by his cyclical paralysis. He continues to react as a slave to the internal calls from his lustful desires. For instance, he writes on March 22, "In company with Lynch followed a sizable hospital nurse. Lynch's idea. Dislike it. Two lean hungry greyhounds walking after a heifer" (*P* 270). He sees a woman as the prey of his and Lynch's lustful hunger. Of course, he dislikes this act because it is another reminder that he cannot flee the control of his sexual desires for the seductive women of Ireland, but he also despises his actions because he still has a crush on Emma. On March 23, he writes, "Have not seen her since that night. Unwell? Sits at the fire perhaps with mamma's shawl on her shoulders" (*P* 270). The reference to "her" and "mamma's shawl" is presumably toward Emma. He desires her virginal flesh even after his futile attempt to turn her into a static object. She continues to control him with her mere presence as it drastically affects his sexual interest and vivid imagination. In the following day's entry, he expresses his anxiety about ever being allowed to see her again. He writes, "Went to the library. Tried to read three reviews. Useless. She is not out yet. Am I alarmed? About what? That she will never be out again" (*P* 271). These choppy sentences illustrate Stephen's cyclical paralysis. He seeks his temptress but tries to occupy his mind with literature, and then he dismisses her by questioning himself and declaring the endeavor "useless." Yet he returns to the beginning cause of his paralysis: the desire to see her again. He cannot fully escape her control over him; he can only document his desires and fears—the two elements of kinetic emotions.

Emma, however, is not the only woman who restricts Stephen's flight. In the same entry that he seeks Emma at the library, he also discusses a talk that he has with Mother Dedalus. He writes:

> Began a discussion with my mother. Subject: B. V. M.[6] Handicapped by my sex and youth. To escape held up relations between Jesus and Papa against those between Mary and her son. Said religion was not a lying-in hospital. Mother indulgent. Said I have a queer mind and have read too much. Not true. Have read little and understood less. Then she said I would come back to faith because I had a restless mind. This means to leave church by backdoor of sin and reenter through the skylight of repentance. Cannot repent. Told her so and asked for sixpence. Got threepence. (*P* 271)

---

[6] In the Penguin Classics edition of Joyce's *Portrait*, there is an endnote that defines B. V. M. as Blessed Virgin Mary.

Stephen upholds his denial of the Eucharist as a supposed rejection of Mother Church and the Blessed Virgin Mary. He understands that he must escape them in order to become an artist, but he admits that he is "handicapped" by his "sex and youth." Furthermore, he cannot escape his familial relations to religion due to their Irish foundation, and the pairing of "Mary and son" can either be a reference to the Blessed Virgin Mary and Jesus or to Mother Dedalus, whose first name is Mary, and her son, Stephen. The first reference applies to Stephen's biological nets of nation *and* religion, and he must reject his family in order to fly by those two nets. The latter reference brings back the concept of his Oedipal complex. He cannot escape his relations with his mother because she is his first love-object. He will not repent his sins for rejecting Mother Church or for having his incestuous feelings, but he does not fully reject any of the three mothers or the transcendent figure of Emma. Instead, he turns his worries from the conversation with his mother to Emma—a mother substitute.

Stephen's fears and desires are inescapable, and as he continues to dwell upon his thoughts of three governing mothers, his unconscious mind begins to manifest them in his dreams at night. According to Freud:

> For it is perfectly true that dreams can represent, and be themselves replaced by, all the modes of thought just enumerated: resolutions, warnings, reflections, preparations or attempts to solve some problem in regard to conduct, and so on. [...] You learn from interpretations of dreams that the unconscious thought-processes of mankind are occupied with such resolutions, preparations and reflections, out of which dreams are formed by means of the dream-work. (198-199)

Throughout *Portrait*, Stephen's mind is convoluted with artistic theories and desires, and these prevalent thoughts reappear to him when he dreams. He recounts in the entry on "*25 March, morning:* a troubled night of dreams. Want to get them off my chest" (*P* 272). His mind is obviously occupied with desires for resolutions to escape Mother Ireland, Mother Church, and Mother Dedalus as well as for preparations to take his own flight as an artist. On the previous day, he was distressed by his discussion with his mother and by the fears that he will never see Emma again—reflections of his Irish paralysis. Since we understand that he has been psychologically preoccupied with desires and fears, we can psychoanalyze the following portion of his dream to see these manifestations: "Strange figures advance from a cave. They are not as tall as men. One does not seem to stand quite apart from another. Their faces are phosphorescent, with darker streaks. They peer at me and their eyes seem to ask me something. They do not speak" (*P* 272). As discussed in the previous chapter, Stephen thought that reconceptualizing the women as "bats" would help him flee the nets that they symbolize. In his dream, he sees figures emerge from caves; they are the female "bats" he desires and loathes—the three mothers. We can also discern that these figures are referencing the mothers since they are noted to be "not as tall as men." Moreover, we have seen the close paralleling and connection from mother to mother and from mothers to Emma, which is illustrated by his dream because "one does not seem to stand quite apart from another." Finally, the focus on the figures' eyes draws parallels to these women because they all have alluring, seductive eyes that pique his sexual interest. Remember, according to the "bat" definition, all three mothers are temptresses, ladies of Nighttown who perpetuate his first sexual experience that manifested his Oedipal desires. Therefore, his dream does not offer a resolution or a preparation for his flight. He merely reflects on his paralysis within his unconscious as he does throughout each diary entry, misleading him to faulty resolutions for a hopeful flight.

After the dream, Stephen continues to document the cyclical acts that preoccupy his mind as well as paralyze him within his Irish setting. He persistently longs to see Emma again and revels in the few moments when he does see her, causing him to question himself and then yearn for her again. He also struggles with his family's wishes; for example, Stephen writes about how his father wants him to become a lawyer, a career that would signify his ultimate paralysis in defending and maintaining Mother Ireland and Mother Church's morals and laws. Next, he questions the language he uses. He cannot creatively write if he has no true language; he writes on April 11, "Read what I wrote last night. Vague words for a vague emotion" (*P* 274). According to Stephen's proclamation, language is one of the nets he must flee, but he cannot write when he has no language of his own. None of his literary creations will be valid works of art because they contain "vague words." He must discover his own language if he truly wants to fly by the net of Mother Ireland's tainted tongue. Nonetheless, the content of the diary circles back to his admiration for Emma, the symbolic figure for all three women. He cannot go forth alone as a free artist when he buries his desires and fears within his subconscious.

By the end of diary entries, Stephen proclaims that he is ready to go into exile in order to become an artist. On April 16, he writes, "Away! Away! The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations" (*P* 275). Stephen believes that his artistic fate lies within the boundaries of "distant nations," but those nations cannot supply him a new language. As previously discussed, they are protected by their own citadels of tradition and barriers of language. "The white arms of roads" only attract him by their symbolic innocence, but like the ivory hands of Eileen, they are capable of betraying the traveler who seeks them. Resembling the dark eyes of the figures from his dream, the tall ships have black arms that symbolize their allure to Stephen's artistic nature. He cannot find a safe path to achieve flight because he remains bound to so many images of the innocent yet seductive mothers. Stephen thus recreates his paralysis through substitutions in his diary entries. In fact, Levenson concurs and expands on this idea, arguing, "Thus a leading pattern in the novel is the *series*, which depends not on movement toward an end but on the recurrence of identities and similarities" (39).

After reading the entry on April 16, readers assume that Stephen will immediately leave Dublin, but he does not. He writes another entry ten days later, illustrating Levenson's notion of recurring identities:

> *26 April*: Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (*P* 275-276)

Some critics, like Irene Hendry, analyze this entry to mean that "the young man becomes an artist" (39). Yet he is not an independent artist. This entry illustrates Stephen's reversion to childhood as he relies on his mother to pack his clothes for his journey. It is *her* touch that leaves a lasting imprint on his preparation for his journey. He is not escaping her if she is packing his clothes. Moreover, he returns to use of the Catholic language as his own, whether he uses them with sarcasm or not. He still writes, "Amen" and "smithy of my soul." In order to reject Mother Church, Stephen must deny the Eucharist as well as the Catholic language, and his perpetual use of the religious terminology does not illustrate flight, only paralysis. Also, Stephen uses one particular word that emphasizes his cyclical paralysis. He says this journey forward is the "millionth" one that he will take. According to Levenson, "In one of its implications, [...] the diary seems to herald a sequence of endless repetitions in which Stephen, always on the point of freedom and therefore never free, will ceaselessly reenact past events and reexperience past emotions" (49). Stephen will reenact the experiences prompted by his sexual, Oedipal desires, and he will repeat the experiences that inhibit his flight. Thus, readers are not surprised to see a subsequent entry after two declarations of exile. With his last entry, he writes, "*27 April:* Old father, old artificer, stand me now and ever in good stead" (*P* 276). Stephen believes that he has developed enough within this novel to acquire his wings to join his mythic mentor Daedalus, but as we have seen, he can only obtain the wings of Icarus, if any.

Stephen's final diary entry does not mean he has achieved artistic flight. Instead, it illustrates that he is not Daedalus, the "old father," but the son, Icarus. Since he cannot fly by the three nets symbolized by the mothering images, he does not acquire the genius of Daedalus that will provide him a way out of his paralytic state. Instead, if he achieves any kind of flight, then he flies too close to the sun and scorches his artistic wings. Stephen has not fully prepared himself for the momentous task to take flight as Daedalus. He is still a young man who needs to develop into his maturity before attempting flight. Thus, his ultimate flight is delayed, and he will continue to grow with his appearance in the sequel: *Ulysses*. In agreement, F. L. Radford states, "By confirming Stephen's identity of Icarus, this seems to look forward to his sense of a pitiful return in *Ulysses*" (182). Since Stephen experiences his artistic fall as Icarus, his new creative sense of self becomes defeated and paralyzed by the failed attempt, and, furthermore, he finally understands pity and terror because he cannot escape Ireland. Thus, in *Ulysses*, he is still the same theoretical artist who has to fully develop his comprehension of his craft before joining Daedalus. *Stephen* cannot achieve flight until he rejects Mother Ireland, Mother Church, and Mother Dedalus as well as experience a separation from his creator.

Joyce, Stephen's creator, does not achieve flight with the final ending of *Portrait*, either. After Stephen's last entry, there are two locations followed by two dates: "Dublin 1904/ Trieste 1914." These dates are very significant to Joyce both as a man and writer. The first date marks the beginning of his second departure from Dublin. After his mother's death, he decided to leave "the centre of paralysis" again, but this time he committed self-exile with a woman—Nora Barnacle. He does not go forth on his artistic path alone, but he does leave with his own symbolic "net," a woman who is a product of her Irish heritage. Then, the second date marks the location and year that Joyce completed *Portrait*. As stated earlier, it took him ten years to complete the task. He chose to insert his own voice by making references to the ten-year writing process in two sections of the novel that are supposed to be in Stephen's voice: the villanelle (as previously discussed) and the diary. The presence of the two dates prevents Stephen from finding his own artistic identity. In fact, John Paul Riquelme agrees, "Stephen's decision to leave is necessarily connected for the reader to his act of keeping a journal, for the presentation of the journal signals Stephen's departure. But the keeping of the journal, which indicates the decision to write as well as leave, is glossed by the epigraph" ("The Preposterous Shape of Portraiture" 106). Many readers perceive the diary section as Stephen's assertion of individuality, causing them to believe that he acquires his artistic wings by the end of the novel. Yet the presence of Joyce's voice delays both his and his doppelganger's flight. He chose to perpetuate the symbiotic relationship by ending with the epigraph, and he sustained this connection until his final publication, *Finnegans Wake*, which is when he and Stephen finally achieve artistic flight as their figurative umbilical cord is severed.

Many readers assume that Joyce and Stephen become artists because the title, *A Portrait of the Artist as a Young Man*, simply implies it. There are several bird and bat motifs in *Portrait*, but it is ironic that no one achieves flight. Stephen must reject Mother Ireland, Mother Church, and Mother Dedalus in order to achieve flight because these women usurp his creativity and only inspire kinetic feelings of lust and loathing. He is ultimately bound to the yearnings of his loins, and his development in adolescence has not forged his true identity. He still has a lot of developing left to do in order to mature into an artist. As Joyce's literary alter-ego, he has another pressing desire to reject the three symbolic mothers because Joyce himself could not achieve the task in 1904. Joyce chose to leave Ireland with a woman who could have been, as Stephen describes, "a figure of the womanhood of her country" (*P* 239). Moreover, he centered his creative works on Mother Ireland herself; whether it truly was the center of paralysis or not, Joyce could not continentalize his subject matter any more than Stephen could turn the transcendent figure of Emma into a static object. Thus, neither author nor character achieves artistic flight, as seen in the analysis of the bird-girl, the villanelle, and the diary.

Joyce and his doppelganger are left in the Dublin port, awaiting another flight because theirs is delayed.

Bibliography

Aschkenasy, Nehama. "Davin's 'Strange Woman' and Her Biblical Prototypes." *Critical Essays on James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Philip Brady and James F. Carens. New York: G. K. Hall, 1998, 155-167. Print.

Brown, Richard. *Modern Novelists: James Joyce.* New York: St. Martin's P, 1992. Print.

Brunsdale, Mitzi M. *James Joyce: A Study of the Short Fiction.* Ed. Gordon Weaver. New York: Twayne Publishers, 1993. Print.

Bulson, Eric. *The Cambridge Introduction to James Joyce.* Cambridge: Cambridge UP, 2006. Print.

Burgess, Anthony. *Re Joyce.* New York: Norton, 1965. Print.

Buttigieg, Joseph A. "A Portrait of the Artist" *in Different Perspective.* Athens: Ohio UP, 1987. Print.

Eide, Marian. "The Woman of the Ballyhoura Hills: James Joyce and the Politics of Creativity." *James Joyce's "A Portrait of the Artist as a Young Man": A Casebook.* Ed. Mark A. Wollaeger. Oxford: Oxford UP, 2003. 297- 318. Print.

Ellmann, Richard. "The Backgrounds of 'The Dead.'" *Critical Essays on James Joyce.* Ed. Bernard Benstock. Boston: G. K. Hall, 1985. 90- 100. Print.

---. *The Consciousness of Joyce.* Toronto: Oxford UP, 1977. Print.

---. *James Joyce.* 1959. Oxford: Oxford UP, 1982. Print.

Farrell, James T. "Joyce's *A Portrait of the Artist.*" *James Joyce: Two Decades of Criticism.* 1948. Ed. Seon Givens. New York: Vanguard P, 1963. 175-197. Print.

Foster, Brett. "Biography of James Joyce." *Bloom's BioCritiques: James Joyce.* Ed.

Harold Bloom. Philadelphia: Chelsea House, 2003. 3-72. Print.

Freud, Sigmund. *A General Introduction to Psychoanalysis.* Trans. Joan Riviere. Garden City: Garden City Publishing Company, 1943. Print.

Goldberg, S. L. "Art and Life: The Aesthetic of the *Portrait.*" *Twentieth Century Interpretations of* "A Portrait of the Artist as a Young Man." Ed. William M. Schutte. Englewood Cliffs: Prentice-Hall, 1968. 64-84. Print.

Goldman, Arnold. *The Joyce Paradox: Form and Freedom in His Fiction.* Evanston: Northwestern UP, 1966.

Hendry, Irene. "Joyce's Epiphanies." *James Joyce: Two Decades of Criticism.* 1948. Ed. Seon Givens. New York: Vanguard P, 1963. 27-46. Print.

Henke, Suzette. "Irish Virgins and Phallic Mothers: Women in Joyce." *Joyce Centenary Offshoots: James Joyce 1882-1892.* Ed. Karl-Heinz Westarp. 7-16. Web. 28 Nov. 2010.

---. "Stephen Dedalus and Women: A Portrait of the Artist as a Young Misogynist." *Women in Joyce.* Ed. Suzette Henke and Elaine Unkeless. Chicago: U of Illinois P, 1982. 82-107. Print.

---. *James Joyce and the Politics of Desire.* New York: Routledge, 1990. Print.

Johnson, Jeri. Introduction. *Dubliners.* By James Joyce Ed. Jeri Johnson. Oxford: Oxford UP, 2000. Print.

Joyce, James. *Dubliners.* 1914. Ed. Jeri Johnson. Oxford: Oxford UP, 2000. Print.

---. *James Joyce's Letters to Sylvia Beach, 1921-1940.* Ed. Melissa Banta and Oscar A. Silverman. Bloomington: Indiana UP, 1987. Print.

---. *A Portrait of the Artist as a Young Man.* 1992. Ed. Seamus Deane. New

York: Penguin, 2003. Print.

---. *Stephen Hero*. 1944. Ed. Theodore Spencer, John J. Slocum and Herbert Cahoon. New York: New Directions Books, 1963. 23- 253. Print.

Joyce, Stanislaus. *My Brother's Keeper*. Ed. Richard Ellmann. New York: Viking P, 1958. Print.

Kenner, Hugh. "The Cubist *Portrait*." *Critical Essays on James Joyce*. Ed. Bernard Benstock. Boston: G. K. Hall, 1985. 101-110. Print.

Klein, Scott W. "National Histories, National Fictions: Joyce's 'A Portrait of the Artist as a Young Man' and Scott's 'The Bride of Lammermoor.'" *ELH* 65.4 (1998): 1017-1038. JSTOR. Web. 25 Nov. 2010.

Levenson, Michael. "Stephen's Diary: The Shape of Life." *Critical Essays on James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Philip Brady and James F. Carens. New York: G. K. Hall & Co., 1998. 36-51. Print.

Magalaner, Marvin, and Richard M. Kain. *Joyce: The Man, the Work, the Reputation*. New York: New York UP, 1956. Print.

Naremore, James. "Consciousness and Society in *A Portrait of the Artist*." *Approaches to Joyce's* "Portrait." Ed. Thomas F. Staley and Bernard Benstock. Pittsburgh: U of Pittsburgh P, 1976. 113- 134. Print.

O'Brien, Edna. *James Joyce*. New York: Penguin Group, 1999.

Parrinder, Patrick. "Joyce's *Portrait* and the Proof of the Oracle." *Modern Critical Interpretations: James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Harold Bloom. New York: Chelsea House, 1988. 109-146. Print.

Pound, Ezra. "*Dubliners* and Mr James Joyce." *Critical Essays on James Joyce*. Ed.

Bernard Benstock. Boston: G. K. Hall, 1985. 19-21. Print.

Prescott, Joseph. "*Stephen Hero.*" *Twentieth Century Interpretations of* "A Portrait of the Artist as a Young Man." Ed. William M. Schutte. Englewood Cliffs: Prentice-Hall, 1968. 21-25. Print.

Price, Martin. "The Beauty of Mortal Conditions: Joyce's *A Portrait of the Artist.*" *Modern Critical Interpretations: James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Harold Bloom. New York: Chelsea House, 1988. 77-86. Print.

Radford, F. L. "Daedalus and the Bird Girl: Classical Text and Celtic Subtext." *Critical Essays on James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Philip Brady and James F. Carens. New York: G. K. Hall & Co., 1998. 168-186. Print.

Riquelme, John Paul. "The Preposterous Shape of Portraiture: *A Portrait of the Artist as a Young Man.*" *Modern Critical Interpretations: James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Harold Bloom. New York: Chelsea House, 1988. 87-108. Print.

---."*Stephen Hero*, *Dubliners*, and *A Portrait of the Artist as a Young Man*: Styles of Realism and Fantasy." *The Cambridge Companion to James Joyce*. Ed. Derek Attridge. Cambridge: Cambridge UP, 1990. 103-130. Print.

Scott, Bonnie Kime. "Emma Clery in *Stephen Hero*: A Young Woman Walking Proudly through the Decayed City." *Women in Joyce*. Ed. Suzette Henke and Elaine Unkeless. Chicago: U of Illinois P, 1982. 57-81. Print.

Slater, Philip E. *The Glory of Hera: Greek Mythology and the Greek Family*. Boston: Beacon P, 1968. Print.

Spencer, Theodore. Introduction. *Stephen Hero.* By James Joyce. 1944. Ed. Theodore

Spencer, John J. Slocum, and Herbert Cahoon. New York: New Directions Books, 1963. 7-19. Print.

Staley, Thomas F. "A Beginning: Signification, Story, and Discourse in Joyce's 'The Sisters.'" *Critical Essays on James Joyce*. Ed. Bernard Benstock. Boston: G. K. Hall, 1985. 176-190. Print.

Sullivan, Kevin. *Joyce among the Jesuits*. New York: Columbia UP, 1957.

Teal, Laurie. "Batlike Souls and Penile Temptresses: Gender Inversions in *A Portrait of the Artist as a Young Man*." *Novel: The Forum on Fiction* 29.1 (1995): 63-78. *JSTOR*. Web. 5 March 2009.

Waith, Eugene M. "The Calling of Stephen Dedalus." *College English* 18.5 (1957): 256-261. JSTOR. Web. 5 March 2009.

Walzl, Florence L. "*Dubliners*: Women in Irish Society." *Women in Joyce*. Ed. Suzette Henke and Elaine Unkeless. Chicago: U of Illinois P, 1982. 31-56. Print.

Yee, Cordell D. K. "The Aesthetics of Stephen's Aesthetic." *Critical Essays on James Joyce's* "A Portrait of the Artist as a Young Man." Ed. Philip Brady and James F. Carens. New York: G. K. Hall & Co., 1998. 68-82. Print.