

THE ERA OF MODERNISM AND JAMES JOYCE'S

"A PORTRAIT OF THE ARTIST AS A YOUNG MAN"



Literature

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Abstract

This research paper is going to elaborate the elements of Modernism as one of the most distinguished and important period of Literature. The key elements of this Era will be highlighted through James Joyce's Portrait. Modernism surely made a new approach to English Literature with a completely new writing style, motifs, aspects, symbols, and access to scenes, using new elements that will encourage and influence future writers. In "A Portrait of the Artist as a Young Man", is portrayed the innovative use of stream of consciousness, a technique throughout which is described the thought and the stream of consciousness since it vividly contains the elements of Modernism. The new style of writing that characterizes Modernist writers is highly impressive and contains innovative elements that were not used by authors from other periods in Literature. This style transcribes the inner world of the actors, rather than describing sexiness or the external outlook of the character. The novel "A Portrait of the Artist as a Young Man," vividly contains a great amount of these elements, away from the traditional styles and methods. In this study are highlighted and analyzed the main elements of Modernism, used in almost every part of the novel. The research methods being used throughout this paper are: comparative method, narrative method, qualitative and quantitative method.

1. Introduction

English literature has a very long and outstanding history of its creation, beginning with the epic poem Beowulf, which dates back from between the 8th to the 11th centuries, the most fabulous work in Old English. English literature starts its way to an extraordinary journey of great arts of all kind and great artists including writers from England, Scotland, Wales and Ireland too. The plead of entire centuries elevated literature in literary dignity and quality and reformed its form and substance.

As many historical or cultural movements, English literature has also experienced a pilgrimage through different literary periods, each of them leaving tremendous traces on every layer of it and making it as perfect as it is today. The magnificent stream of written papers starting with the Old English or Anglo-Saxon period (600-1200), Middle English (1200-1500), The English Renaissance (1500-1660), The Restoration (1660-1700), The Eighteenth Century (1700-1800), Romanticism (1785-1830), Victorian Period (1830-1901), Modern Period (1901-1960) and Postmodern Period since 1960 up until now elegantly shifted from one age to the other. All these eras are representing unique but diverse values.

¹ This paper was presented on the 5th International Multidisciplinary Scientific Conference (IMSC-2022) held by The Association-Institute for English Language and American Studies, Tetovo, North Macedonia.

The target of this research paper is Modernism one among all these periods, which is different and impressing referring to its realistic techniques leaving behind the illusions of Romantic Era representing literary works that are perfect in the sense of new creation and new style of expression.

Modernist literature as a movement is distinctive from Romanticism, Victorian trends in literature, and Realism, it is marked by its determined desire to break away from all previous forms and conventions. It reflects the lack of order seen in a growing urban society, celebrates passion over reason, and questions traditional, religious and social standards of moralities.

James Joyce as one of the great representatives among Modernist writers offers to his public a completely wonderful experience with his stories both dark and impressing, rising and falling surely as his own life experience was.

2. Modernism as key period in English Literature

Modernism is an artistic movement that also embraces literary genre which is more popular in dominating literary scene. This literary realm, it is basically responsible for some great literature produced roughly between the end of World War I and the beginning of World War II.

Modernism is a new mainstream which rejected the already exploited forms of artsuch as in literature, music, and architecture, religious beliefs, philosophy, social organization of human kind, and activities of daily life were becoming outdated in the new economic, social, and political environment of an emerging fully revolutionized world.

A notable characteristic of Modernism is self-consciousness and subconscious of character's mood, experimental nature, fragmentation, multiple narrative points, moving from one point of narration to another, which often led to experiments with form, along with the use of monologue techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc. Modernism explicitly rejected the ideology of realism and makes use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody.

Many critiques define Modernism as a socially progressive stream of thought that stimulates the power of human beings to create, construct and reshape their habitat with the strength of practical experimentation, scientific knowledge, or technology. From this perspective, Modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was 'holding back' progress, and replacing it with new ways of reaching the same destination.²

² <http://en.wikipedia.org/wiki/Modernism> (accessed on 15.09.2015)

Modernist writers proclaimed a new form, a new way of looking at life, and a new way of accessing to Epistemology on written form. Entire sciences intended a strong break with tradition, and bend on absolute realism including new reactions towards, religion, exact sciences, politics, logical positivism and social norms.

The craftsmen of the pen were inspired by the experience of loss and despair, the individual and inner strength and the ultimate truth of living. The consequences of World War I influenced modern writers to seek the real meaning of life and made them turn within themselves to exploit the answers of their reality.

Individualism is a major tool in modern writing. It is focused more on the individual rather than on the society. Modernists were fascinated by the individualist's manner of getting adapted to the changing world overcoming different obstacles and difficulties in life.

Experimentation is also an important point in Modern writing. Writers broke free of old forms and techniques of writing. Poets abandoned traditional schemes and wrote in free verse. Each of them created their own original styles.

- Symbolism as a literary tool was used by Modernist writers to carry different meanings, leading to a new imaginative and figurative way of expressing their ideas and characters. Their use was considered an innovation in literature.

Modern writers believed in the absolute truth of relativity and the absolute awareness of reality. They focused on the unconscious which was the main source of their motivation, neglecting the religious traumatic ways of thinking. The inner power and beliefs were the most important in Modern writing since they mirrored human capacity of conquering life itself³.

Joyce is one of the greatest representatives of English Modern Literature and his literary works are perhaps the most studied and admired of all modern classics. His love of language made him experiment with a special form of writing, using mythology, literature, history, symbols and various narrative forms. He created a unique language of invented words, puns and allusions.

Joyce's intellectualism and creativity gave historical contributions to English literature.

"I declare to god, if I hear that name Joyce one more time I will surely froth at the gob." — **Flann O'Brien**

"James Joyce — an essentially private man who wished his total indifference to public notice to be universally recognized." — **Tom Stoppard**

"He single-handedly killed the 19th century." — **T.S.Eliot, after reading Ulysses**⁴

³ Deane Seamus, *Short story of literature*, University Press Cambridge, Cambridge 1995

⁴ *25 Writers, Artists and Critics on James Joyce*, Emily Temple, London, Jun 16 1986

“In this life our sorrows are either not very long or not very great because nature either overcomes them by habits or puts an end to them by sinking under their weight. But in hell the torments cannot be overcome by habit, for while they are of terrible intensity they are at the same time of continual variety, each pain, so to speak, taking fire from another and re-endowing that which has enkindled it with a still fiercer flame.”⁵

3. Publishing Capacity

Although Joyce left colonial or neo-colonial Ireland permanently in 1904, Ireland was the central subject of his mature writing. His collection of short stories, *Dubliners* was meant to reveal the ‘paralysis’ of Irish society, and each of the fifteen stories deals with different aspects of Dublin life, following a structural progression from childhood, adulthood and public life which has been politically charged act⁶. It was also in 1914 that Joyce began his second novel, *Ulysses*, a novel that begins with Stephen Dedalus’s return to Ireland after the departure for Paris that closes *Portrait*⁷.

Joyce’s formal insight, erudition and a razor style and narrative innovations, have led many critics to read his works in terms of an early-twentieth-century movement in Western art and in literature that has come to be known as modernism. Characterized by an experimental and self-reflexive approach to form and language, modernist literature is often thought as anti-realist, distinguished by a loss of any belief that a stable ‘real’ world can be unproblematically depicted in representational the Island traumatic history.

In many ways *Portrait* stands on the cusp between naturalism and the formal experimentation of the later works.

His writing breaks with strict conventions of novelistic realism in favour of a more impressionistic rendering of the significant events in the protagonist’s development. It is perhaps fitting that *A Portrait of the Artist as a Young Man*- a novel whose organizing principle, according to Richard Ellmann, is the best ‘gestation of a soul’-should itself have had a long and slow gestation period.⁸ Joyce was unique in rooting his works in his own urban, Catholic background and experiences.

In the *Portrait* only those most essential elements relating to the development of Stephen Dedalus (protagonist of the novel) remain in the revised text, so that characterization of other figures in the novel becomes less a matter of representing them as actual individuals and more a matter of showing how encounters with them relate to Stephen himself.

⁴ A passage taken from *A Portrait of the Artist as a Young Man*, James Joyce

⁶ http://www.bookfinder.com/author/seamus-deane/?src=google-bh-author1&gclid=CjwKEAiAkb-zBRC2upezwuyguQ4SJADZG08v0A6gFVdPGmUvYvVGUQBt9RHnpHYGpwWJk7mF-1yNxoCMBbw_wcB (accessed on 15.12.2015)

⁷ *Ulysses* was published in England in 1912 but was not published in the U.S until 1934, after the court ruled that the novel was not pornographic.

⁸ Richard Ellmann, *James Joyce*, Oxford University Press, Oxford 1959

4. A Portrait of the Artist as Young Man *Etignotasanimumdimitit in artes*⁹

A Portrait of the Artist as a Young Man stands as Joyce's only published work preceded by an epigraph.

This passage records the response of Daedalus, when he and his son are told that they are not allowed to leave the island. Daedalus in turn produced wax wings that allowed him and Icarus to soar away but also led to his sons' death when the young man flew too close to the sun and the wax melted. The epigraph interprets freedom and imagination, inviting all readers to open their minds to new way of seeing¹⁰.

This epigraph traces wonderfully the narrative movement of each chapter, which ends on a high note only to be brought low by the depressing image or scene that introduces the next chapters.

The "he" is the mythic character Dedalus, who made wings to escape from a maze called the labyrinth.

Dedalus is symbolic of man's ability to transcend worldly problems by his own creativity. In that way he is a symbol of an artist.

4.1 Review of the first chapter

*"Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nic little boy named baby tuckoo..."*¹¹

This is the part where Stephen's father, Simon Dedalus, tells his young son an old-fashioned children's story.

The first chapter reveals Stephen's earliest childhood memories, his experiences as a schoolboy and his first challenges with sensitive Irish politics. It can be realized a set of responses to the stimulations of the external world and links unconnected thoughts and images, and at the very same page of this chapter, he constantly jumps from one thought to another. Young Stephen seems a bit confused about where he belongs, and he draws notes to reassure his beginning and order.

⁹ *Etignotasanimumdimitit in artes* "Latin: 'and he applies his mind to unknown arts...'"

The passage, from a description of Daedalus's creation of wings for himself and his son Icarus, in Ovid's *Metamorphosis*...and changes the laws of nature.

The *Metamorphoses* is a series of linked verse narratives on the theme of transformation in Greek and Roman mythology.

¹⁰ A. Nicholas Fargnoli and Michael Patrick Gillespie- *Joyce/ A literary Reference to his life and work* Croom Helm, London 1985

¹¹ *A Portrait of the Artist as a Young Man*-James Joyce/Wordsworth Classics , London ,2001

"Stephen Dedalu, Class of Elements, Clongowes Wood College, Sallins, County Kildare, Ireland, Europe, The world, the Universe.

The novel is more than just an autobiography, however, as Joyce is not merely recounting elements of his own boyhood, but also meditating on what it means to be a young man growing up in a confusing modern world. His confusion represents the overall confusion of the new world of modernism.

At the beginning of the novel, we meet Stephen at the moment when he experiences his first essential awareness of the world around him. He is "baby tuckoo," the center of the universe, the one to who stories are told and songs are sung¹².

Stephen's sensitive reactions prove that he is different in many ways. He feels guilty without really understanding why later in life he will suffer other confusing moments like this.

Stephen, whose name means the name of the first Christian martyr, suffers by being ridiculed all the time because of his unusual name. He is maltreated by his classmates, his feelings of loneliness increase and he sees himself helpless in a threatening maze at Clongowes; where his new life has begun.

The first chapter focuses on the rapid changes of Stephen's emotional and psychological changes due to some specific events; that make him change his view towards life. Now he feeds cynicism, doubts and disappointment in himself, starting to lose his innocence.¹³

Probably religion is one of the most influential points that play with Stephen's mind from the beginning. Faith has many times betrayed his, causing him doubts and insecurities, fear and disappointment which later will bring him to another spiritual path.¹⁴

4.2 Review of the second chapter

*"he that will not bear the churcha let him be to theea as the heathen and the publicana"*¹⁵

The second chapter is concentrated on Stephen's ending childhood and the beginning of his years as a young man.

As any other adolescent, Stephen undergoes different phases of mood swings. This stage of his life is very difficult to him because of his sensitive nature .He exaggerates everything that goes on

¹²Zimbaro, Valerie Pursel. *CliffsNotes on A Portrait of the Artist as a Young Man*. 10 Sep 2014

¹³Kiberg, Declan, *Inventing Ireland*, Jonathan Cape, London 1955

¹⁴Booth, Wayne, *James Joyce*, New York 1990

¹⁵Mathew 18:17. In 1898 Joyce performed such an impersonation of the rector during a school play (Ellmann, *James Joyce*)

in his life, being very isolated, indifferent, and very curious about life¹⁶. His father; Simon is his only role model, who seems to be pathetic and miserable drunk causing Stephen a very big disappointment and humiliation.

Stephen's only escape from these harsh new surroundings is in wandering Dublin's streets and immersing himself in romantic reveries and fantasies. He is fascinated by his new freedom and the strange wildness of the city, but he is confused by his new and sudden arousals of sexual desire. The surging of sexual lust disturbs him because it seemingly conflicts with his chaste ideal of romantic love. He attempts to re-create a satisfactory solution in his verse-inspired daydream of the elusive Emma Clery, but fails. Stephen is a sexually maturing adolescent — confused, unhappy, and torn with strong feeling of restless alienation.¹⁷ All these things turn Stephen to a mature yet doubtful and unsatisfied young man, always in search of the meaningful parts of life.

4.3 Review of the third chapter

*Quasi cedrusexaltata sum in Libanon et quasi cupresus in monteSion.*¹⁸

In the third chapter, Stephen has committed the sin of lust, called as the Seven Deadly Sins, for which he is aware and grieves for it. He gets obsessed with his sin, and this causes him many doubts and questions about religion and conscience. The guilty Stephen feels and unhappy for what he has been doing and tries to find conciliation in religion again.

Clearly, this challenge of purity is difficult for a sixteen-year-old boy who enjoys sex and seeks out prostitutes as often as he can afford to do so; ironically, Stephen is viewed by the priests and the other boys as one of the "elder boys," a boy whose model behavior should be emulated by the younger boys. Throughout the first sermon, Stephen feels as though his spiritual life is passing before him, and, here, Joyce graphically records the details of Stephen's vivid imagination pertaining to his death and judgment. Stephen feels particularly agonized by Father Arnall's description of a lost soul because Stephen believes that he is already a lost soul. He believes that the sermon is delivered specifically to him, that he is being specifically warned about his sins: "Every word for him!"¹⁹

*"Remember only thy last things and thou shall not sin for ever"*²⁰

Stephen urges for confession, lost in agony and spiritual pain, becomes obsessed with a need to confess and begin a dedicated reparation of his life." During the past three days, Stephen has

¹⁶ Deane Seamus, *Short story of literature*, University Press Cambridge, Cambridge, 1995

¹⁷ Zimbaro, Valerie Pursel. *Cliffs Notes on A Portrait of the Artist as a Young Man*. 10 Sep 2013

¹⁸ Ecclesiasticus 24:13-15, 'I was exalted like a cedar in Libanon, and as a cypress tree upon the mountains of Hermon. I was exalted like a palm tree in En-gaddi, and as a rose plant in Jericho, as a fair olive tree in a pleasant field, and grew up as a plane tree by the water. I gave a sweet smell like cinnamon and aspalathus, and I yielded a pleasant odour like the best myrrh...'

¹⁹ Zimbaro, Valerie Pursel. *CliffsNotes on A Portrait of the Artist as a Young Man*. 10 Sep 2014

²⁰ Word taken, *My dear little brother in Christ*, from the book of Ecclesiastes, seventh chapter, fortieth verse. 'The four last things, according to the Catholic Church, are death, judgment, hell and heaven.

suffered terribly as he emotionally conjured up the burning torments of Hell. He has undergone physical anguish, as well as spiritual and imaginative Hell; his has been a journey that parallels the period of testing common to most mythical heroes.

The mythical hero's descent into Hell is detailed in Dante's *Inferno*, and Daedalus, Stephen's mythical namesake, disobeyed orders from the powerful King Minos and was cast into the labyrinth of his own design, imprisoned with the monstrous Minotaur. Similarly, Stephen, through his disobedience to God's will, has been cast into a loathsome hell of his own imagination, where he suffers restriction and is threatened by beasts within his soul.

Stephen's repentance and humility are closely paralleled with the biblical story of the disobedient Jonah, who was confined in the belly of a whale. After three days and a humble repentance, Jonah was cast out of the whale. This duration of three days also carries the symbolic significance of the three days during which Christ descended into the depths of Hell and returned with the keys of Hell and Death; thus he atoned for man's sins and became his Redeemer.

Stephen's three-day retreat enables him to imaginatively experience Hell, repent his sins, and fly free from damnation, through sincere and contrite confession.²¹

As the chapter comes to the end Stephen is investing to create a new start, free from the back stage of his past experiences, completely different and beautiful.

4.4 Review of the fourth chapter

The hero of the artist after the confession in the basin of purity turns to a complete different person from what he had been. He devotes all his free time to prayer and meditation and becomes a slave to the rituals of the Catholic Church. However, in this chapter Joyce looks back on his own youth and uses Stephen to mock his religious revival.

Again in the end of the chapter Stephen is found to have changed his life philosophy, turning his back to the restrictions and imprisonment of his body and soul; and decides that his life should begin again from the start, focusing in his studies at the university.

He is thirsty for knowledge, art and the new world that is hidden behind these things. He hears voices calling him to freedom and power.

This moment of heightened emotion and artistic spirituality marks the climax of the novel, and Joyce provides Stephen with an accompanying epiphany. His description of a young woman standing in the sea is difficult for most readers to comprehend initially, but a careful examination of the imagery reveals the incredible impact of this experience on Stephen.

²¹ Zimbaro, Valerie Pursel. *CliffsNotes on A Portrait of the Artist as a Young Man*. 10 Sep 2013

This scene is best understood if one views it as two separate scenes first, we realize that the girl is both an object of worship and an object of desire; second, the girl is a vehicle which compels the latent artist in Stephen to come forth. These two views overlay one another and effect Stephen's transition from adolescence into manhood.

The girl is a magnitude of the ideal female. Unlike the women whom Stephen has previously desired, this one accepts his worshipful desire and invites him to express his natural reaction of wonder. She encourages him by moving "her foot hither and thither," and, ultimately, she kindles Stephen's artistic nature by returning his gaze with the approval of the "faint flame on her cheek." In Stephen's cry, "Heavenly God," he proclaims the "advent" of his life's purpose. He has discovered that he can see with the eyes of a man and, simultaneously, with the eyes of an artist. Afterward, he sleeps, waiting the dawn of a new day and the dawn of his new life as a young artist.²²

4.5 Review of the fifth chapter

*"Contrahit orator, variant in carmine vates"*²³

The fifth final chapter is the longest one. The writer described all manners and means and how everything influenced and shaped Stephen's life, his family, country and religion, the long journey towards his last point of his life as an artist where he finally enjoyed himself.

Stephen underwent numerous obstacles in his journey; he fought, lost and won, and finally arrived where he belonged. He freed himself from his family, country and religion; everything that stopped his dreams and his future as an artist.

"In order to further examine Stephen's ideas about art and the nature of the artist, Joyce creates a scene between Stephen and Lynch, using Lynch as a sounding board against which Stephen can enunciate his philosophy of aesthetics. The device is wooden and Stephen's pontificating sometimes seems ponderously dense, but clearly Stephen is as insistent about these aesthetic concepts as Father Arnall was about his concepts of sin and hell; the two scenes create a powerful contrapuntal balance within the last half of the novel.

However, on the day before Stephen's departure, his mother expresses her hope that his emotional development will eventually parallel his artistic idealism. She hopes that Stephen learns about matters of the heart 'in particular, that human affection eventually becomes as important to Stephen as his ability to appreciate art.

²² Zimbaro, Valerie Pursel. *CliffsNotes on A Portrait of the Artist as a Young Man*. 10 Sep 2014

²³ The orator summarizes; the poet-prophets transform in their verses. This is from Prosodia and in context forms part of a rule for scansion.

At the end, Stephen acknowledges her wish, as well as the possibilities that life has in store for him as he invokes his great patron's spirit to assist him on his path.²⁴

*Old father, old artificer*²⁵

The ending of *Portrait* remains open, considered in terms of the conversations of the realist novel, it seems not much of an ending at all. In *Ulysses* is discovered the return of Stephen to Ireland, frustrated in his attempts to escape the nets of home, church and nation.

However, the open ending of the novel seems the most appropriate conclusion to a work whose primary concern is to trace the development of the mind and conscience of the artist. Ultimately, the end result of Stephen's development is less important than the documenting of the arduous journey to the point of being ready to encounter life.²⁶

5. Findings

This novel reveals as its focus the spiritual and emotional development of the artist. *Portrait* details the development and growing of Stephen Dedalus from his first moments of childhood consciousness of the world around him, to the moment when he is ready to leave Ireland, to pursue his calling as an artist, with Stephen's fitful journey towards maturity rendered not only in terms of plot and basic description, but also through subtle changes in the narrative and stylistic techniques embodied by Joyce.

The first chapter is composed of Stephen's earliest childhood memories, his experiences as a schoolboy at Colongowes Wood College and his first encounters with the world of Irish politics.

The chapter largely represents Stephen's responses to the sensory stimulations of the external world and is characterized by a loose associational of the external style that links seemingly unconnected thoughts and images.

It is the language that Stephen begins to understand the relationship to others and throughout the novel language is for Stephen the primary mode of negotiating and shaping the world around him and finding his own place within it.²⁷

If Chapter I on Stephen's efforts to situate himself in relation to his surroundings and to others, in Chapter II he begins both to impose his vision on to the world around him, in order to shape his environment, and to intellectualize his experiences.²⁸

²⁴ Zimbaro, Valerie Pursel. *CliffsNotes on A Portrait of the Artist as a Young Man*. 10 Sep 2014.

²⁵ Reference to the mythical Daedalus.

²⁶ Dr. Jaqueline Delander "A Portrait of the Artist as a Young Man" London, 2001.

²⁷ Deane, Seamus *A short history of Irish Literature*, London, 1985.

²⁸ Parrinder, Patrick, *James Joyce*, New York, 1990

Artist's attempts to use literature to understand the world become for Stephen a characteristic way of approaching life, and by Chapter V many of his experiences are filtered almost entirely through his reading. At the beginning of the fifth Chapter, Stephen is confronted with the sordid physical realities of life in Dedalus's home, and in response he takes refuge in literature.²⁹

In the course of the novel, Stephen's efforts on steering a path between everyday existence and a vision of life that is beyond worldly or material concerns, take a variety of forms, such as the strict observances of Chapter IV, the poetic attempts of Chapters II and V and the rigid aesthetic theories expressed in Chapter V.³⁰

These are however endeavors that begins in earnest in Chapter II, with his family's social and economic decline.

Throughout *Portrait*, Stephen oscillates between embracing the sensual and the material aspects of life and retreating from them, and the rhythm of the novel itself follows his alternating indulgence and denial of the tides within him; tides of dissatisfaction with the world around him.

While such futile moves to impose order on to his life can be seen as tangible reactions to his family's humiliating change of fortune and to his seemingly uncontrollable sexual urges, they also represent a flight from the reality of experience that Stephen claims he wishes to encounter.

Art therefore becomes for Stephen a way of rewriting his experiences and anesthetic his encounters with women, who become in both poems the depersonalized products of Stephen's creative processes.³¹

Religion represents another mode of retreat for the world of sensual experience. After his experiences with the Dublin prostitutes at the close of Chapter II and the start of Chapter III; the sermons of this chapter have a profound effect on Stephen, prompting in him intense feelings of sin and guilt, and a desire for confession and redemption.

His actual embrace of sexual desire with the prostitutes is thus followed by a counter-movement into the spiritual realm, although the vision of hell represented in Father Arnall's powerful sermon is decidedly one of the senses, where the torture meted out the sinners is described in gruesome detail.³²

Much as he had responded to his desire for Emma Clery in Chapter II, with a poem that transfigured actual experience into something purely aesthetic, Stephen responds to these sermons and to his own guilt by conflating at various moments the figures of Virgin Mary, Emma Clery

²⁹ Kiberg, Declan, *Inventing Ireland*, Jonathan Cape, London 1955

³⁰ Reynolds, Mary "A Collection of Critical Essays" London, 1993.

³¹ Seed, David, "*James Joyce's Portrait*" London, 1992.

³² Kiberg, Declan, "Inventing Ireland", Jonathan Cape, London 1955.

and Dante Alighieri's Beatrice, in order to transform women from physical beings into angelic guides who can lead him towards spiritual renewal and intercede with God for his salvation.³³

While Chapter III closes with Stephen's sense of rebirth after confessing his sins, Chapter IV opens with a dry relation of the formal religious observances around which he has structured his life in the wake of his confession; as is consistent with the structural pattern of the novel as a whole, Stephen's moment of spiritual elation is thus followed by a fall back into earthly realities.

This rigorous schedule of devotion and prayer is predictably short-lived and ends with Stephen's realization that his acts of piety are intellectual and superficial, without substance or feelings.

This spiritual dryness comes to be representative of religion in general for Stephen and Roman Catholicism in particular is seen as life-denying force that instills in its adherents a fear and loathing of sensual experience.

Stephen rejects the prospect of a religious vocation for this reason. He was destined to learn his own wisdom apart from others or to learn the wisdom to others himself wandering among the snares of the world.

Chapter IV closes with Stephen's experience of the call of life to his soul that accompanies the revelation of his artistic vocation.

After the realization of his artistic calling, Chapter V; the longest chapter in the novel; represents Stephen's struggle to articulate the role of the artist and the nature of art to reject those duties that would prevent him from realizing his vocation. In wishing to escape from the demands made upon him by these institutions, Stephen again takes on the mantle of Lucifer in his declaration of *non serviam*.³⁴

Stephen's aesthetic theories synthesize a number of thematic strands at *Portrait*: for example, his belief in the need of exile in order to realize his artistic vocation and his sense of loneliness and difference emphasizes detachment and social isolation.³⁵

Stephen's movement toward realizing his destiny as an artist; of which the formulation of these aesthetic theories is a part signaled I the shift from the third to the first person narrative voice.³⁶

³³ Booth, Wayne "James Joyce", New York 1990.

³⁴ "I will not serve"

³⁵ Thomas, Connolly, *Joyce's Portrait* New York 1962

³⁶ Grant Redford, *The role of Structure in Joyce's Portrait* New York 1962