

I go to encounter for the millionth time:
The role of revision in Joyce's exploration of identity

by

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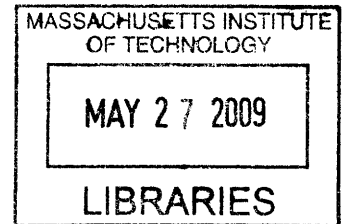
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INTRODUCTION

James Joyce is perhaps the most talked about and least read major writer in the English language. Virtually every modernist class and every book or article on Joyce eventually reaches a point where the professor or author admits this adverse truth. Joyce's dense prose demands a reader's unwavering attention and acuity; the complicated symbolism expects the reader to be perceptive (and oftentimes knowledgeable) enough to recognize connections and ideas which the author refuses explicitly to state. This inaccessibility is doubly unfortunate. It is unfortunate first because, as one of the towering figures in the modernist movement, Joyce made invaluable and innovative contributions to literature. Second, because Joyce's art meticulously draws from the experiences he had growing up in turn-of-the-century Ireland, it vividly evokes a country oppressed from without by imperialistic Great Britain and from within by strict religious conservatism, a nation wracked by bitter political division and tired from centuries of battling British rule. Trevor Williams writes in *Reading Joyce Politically* that a student once asked him why it was important for a modern world plagued by its own troubles of impoverished third-world countries to read Joyce: "We must study Joyce today, I said, because his life and work, originating from a colonialist context, address intimately the problems caused by unequal relationships, whether spiritual or material" (2). In Joyce's bildungsroman *A Portrait of the Artist as a Young Man* he explores the problem of competing identities in a colonized, oppressed culture; the book's message, however, only fully emerges once we examine not just the words Joyce uses for his story but also the order in which they come in—that is, the novel's structure.

When looking at *Portrait's* structure, the fifth and final chapter of the book seems, upon first reading, unnecessary. Edward Garnett, the literary advisor for the publishing firm

Duckworth and Company, to whom Joyce first submitted his novel, advised the publishing firm to decline the manuscript, noting that “at the end of the book there is a complete falling to bits; the pieces of writing and the thoughts are all in pieces and they fall like damp, ineffective rockets” (Joyce 320). In the century of Joyce criticism which has followed Garnett’s review, countless critics have speculated why Joyce did not end his novel with the climactic close of Chapter IV, at which point Stephen stands at the edge of the shore, looks out over the waves, and discovers his calling to be an artist; they have come to vastly different conclusions. Harry Levin sees the fifth chapter as “the discursive chronicle of Stephen’s rebellion” in which Joyce painstakingly develops what Stephen’s approach to art will be once he leaves Ireland (22). Conversely Hugh Kenner interprets the chapter as one in which Joyce clearly removes his support from Stephen and demonstrates that his protagonist is incapable of becoming a true artist. Kenner believes “it is quite plain from the final chapter of the *Portrait* that we are not to accept the mode of Stephen’s ‘freedom’ as the ‘message’ of the book...The dark intensity of the first four chapters is moving enough, but our impulse on being confronted with the final edition of Stephen Dedalus is to laugh” (59). My goal in this work is to explore the purpose of Chapter V and discover how it fits into the structure of the novel as a whole.

Joyce separated Chapter V into four distinct sections, delineating each section with a line of asterisks. I will be referring to each of the segments as Section 1, 2, 3, and 4, respectively. Section 1 opens as Stephen finishes drinking tea at home and prepares to leave for class at his university; the section concludes at the end of Stephen’s discussion with Lynch, during which he expounds upon his aesthetic theory. Section 2 begins with Stephen having just awoken from a dream and ends with the villanelle he has composed piece by piece throughout the section typed out in full. The start of Section 3 finds Stephen standing on the library steps: he is watching a

flock of birds flying above him, romantically trying to read his future in the patterns of their flight. The section follows Stephen's conversation with Cranly about his decision to leave the Catholic Church and finishes with Stephen's declaration that he is willing to accept complete isolation from his community—which he defines as home, fatherland, and church—in order to express himself as freely as he can and create true art. Section 4 comprises a series of journal entries, the first of which is a description of Stephen's talk with Cranly the day before and the last of which is a prayer to the pagan Dedalus to support Stephen as he leaves Ireland and follows his calling to become an artist.

Each of Chapters I, II, III, and IV of the novel spans a different developmental period in Stephen's youth, and from these developmental periods certain themes emerge. For example, in Chapter I the reader sees Stephen in very early childhood and when he begins to start school at Clongowes College. Stephen spends this chapter trying to figure out—through trial and error—what behaviors are expected in different situations: “Was it right to kiss his mother or wrong to kiss his mother?” (15); should he never “peach on a fellow” (9) even if that fellow had, like Wells, pushed him into the slimy square ditch or, like the prefect of studies, pandied him unfairly for his broken glasses? Should he be “for Ireland and Parnell” (37) like his father and Mr. Casey, or should he follow the Catholic priests and Dante and consider Parnell “a traitor to his country!...A traitor, an adulterer!” (39)? We see Stephen subconsciously molding himself to the unspoken rules set down by his family, by his schoolmates, by the Jesuit authority in his school, and by the English authority over his colonized nation. The theme which dominates Chapter I is the sculpting of Stephen's identity under those influences. Each of the other chapters also has a central theme specific to it: In Chapter II, Joyce describes Stephen's awakening sexuality; Chapter III illustrates Stephen's relationship and attitudes towards Catholicism, and in Chapter

IV Stephen makes his decision not to be a Catholic priest but to become an artist, a “priest of the eternal imagination” (221).

What is striking about Chapter V’s structure is that each of the first three of its sections involves the theme which dominates the correspondingly numbered chapter. For example, Section 1 of Chapter V shows Stephen briefly at home with his family, then at university talking with his friends. As he was in Chapter I, Stephen is surrounded on all sides by the pressures and expectations of his family, friends, and the political environment in which he lives. Similarly, in Sections 2 and 3 of Chapter V, Stephen encounters the same issues he met in Chapters II and III respectively. In one sense, Section IV also re-engages the material of its matching chapter—that is, Stephen’s decision to become an artist—but it does so by running through the themes of Ch I, II, and III once again, this time through Stephen’s new artistic perspective.

I believe Joyce structured Chapter V with a specific intention in mind: he wanted to show that, in order to become a mature artist, one has to continually re-process and re-analyze all the influences and events in one’s life. His book shows Stephen internalizing the ideology of his culture throughout his childhood in Chapters I, II, and III; then presents Stephen making the decision to rebel against his culture and become an artist in Chapter IV. The climax of artistic fervor which concludes Chapter IV is not the end however, because Joyce believed that one’s culture penetrates deeply into one’s self and permeates one’s whole way of viewing the world. In Sections 1, 2, and 3 of Chapter V Joyce forces Stephen to re-examine the many identities he has inherited throughout his development—familial, national, and religious. In these early sections of Chapter V Stephen seems to feel he needs to cast off these culturally defined identities in order to create a new identity as an artist, but Joyce constantly undermines Stephen’s attempts to do so by showing that a behavior Stephen acquired in an earlier chapter remains a part of him in the

corresponding section of Chapter V. Finally, in very succinct journal entries, Stephen spends the fourth and last section of Chapter V running through his many layers of identity one more time. Eventually he realizes in Section 4 that a truly artistic perspective is one in which he no longer struggles against the identities imposed on him. Instead Stephen begins to understand the importance of coming to a kind of detached truce with those ingrained parts of himself so that he can draw from the experiences which created them to make his art. In the pages that follow I defend the idea that the relationship between each of the chapters of the book and its matching section in Chapter V follows the arrangement I have proposed, and I explore what this revisionist structure of *Portrait* demonstrates about Joyce's beliefs regarding the best way to handle unequal power relationships such as those present in colonialism and the Irish Catholic Church of his day.

CHAPTER 1

Trying to fly by the nets

In the matching set of Chapter I and Section 1 of Chapter V, Joyce explores the extent to which Stephen has internalized his culture's ideology. Joyce was aware that one's culture has many different faces, and he took care to emphasize this fact by including in this set various examples of groups which each exert an influence over Stephen and help mold his developing self. Chapter I shows Stephen interacting with these subsets of culture—family, friends, school authority, and British authority—as he struggles to define the world around him and to determine his place in that world. As Stephen encounters the various manifestations of his culture in Chapter I, Joyce demonstrates how Stephen embraces those influences without critically considering them and even without being aware that he is doing so. In Section 1 of Chapter V, Stephen has just decided at the end of the previous chapter to become an artist, and now in this section Joyce shows the reader that those pillars of social mores which Stephen embraced in Chapter 1 have become nets which tie him down. Analyzing Chapter I and Section 1 side by side reveals how Stephen's attitude has changed and exposes Joyce's own exploration of how capable Stephen is to escape the cultural nets which restrain him.

Chapter I and Section 1 both begin with Stephen at home surrounded by his family, and then follow Stephen as he makes the transition from home to school; in Chapter I he begins school at Clongowes, and in Section 1 he goes to class at Dublin University. By placing Stephen's experiences within his family so prominently, Joyce demonstrates that Stephen's family is the first cultural influence he encounters, and the one with the deepest effects on his

developing self. In particular, Joyce looks at Stephen's relationship with his mother at both phases in his life, and demonstrates how she has changed from a source of comfort and safety for Stephen to one more cultural burden which holds him down.

Section 1 of Chapter V begins with Stephen sitting at the kitchen table at home, drinking tea and looking through the many pawn-tickets his family has acquired in the struggle to remain financially solvent. The Dedalus family now lives in Drumcondra, just north of Dublin, and their financial situation is much different than it was when Stephen played with Eileen Vance in Chapter 1. Stephen feels a sense of helplessness at his family's progressive degradation, a sensation which surfaces as he looks down into the jar which holds drippings. The drippings have been scooped out "like a boghole and the pool under it brought back to his memory the dark turfcoloured water of the bath in Clongowes" (174). The image of dark, turfcoloured water directly connects this situation in Section 1 with one in Chapter I when Stephen became ill and the prefect walked him from the boys' dormitory to the infirmary; along the way they passed the baths and Stephen "remembered with a vague fear the warm turfcoloured bogwater" (22). The bathwater has come to represent the helplessness and powerlessness that Stephen suffered when Wells pushed him into the square ditch (an action which is not depicted in the book but referred to multiple times, and is presumably the reason Stephen has become ill). Twice Stephen uses images of his mother to drive out of his mind the memory of the slimy water which had "covered his whole body" (14). The recollection of the traumatic experience first comes into his mind while he is playing (or rather, avoiding play) in the schoolyard and Stephen immediately switches from the image of a rat jumping into the slimy ditch-water to an image of his mother "sitting at the fire with Dante waiting for Brigid to bring in the tea. She had her feet on the fender and her jewelily slippers were so hot and they had such a lovely warm smell!" (10). When he is in

the playroom Stephen again thinks of the boy Wells who had pushed him into the ditch and remembers the slimy ditch and the rat which had “jump[ed] plop into the scum” (14). Again he forces his mind away from the “not nice” images of dirtiness and, thinking instead about his mother, he wonders whether it was wrong or right to kiss her. In this way, Stephen is able to place his “nice” mother—or at least thoughts about her—between him and experiences which are “not nice.”

Stephen’s recollection of the Clongowes bathwater as he looks at the grease jar and the pawntickets in a box “speckled with lousemarks” (174) indicates his present sense of powerlessness. He is unable to halt his family’s descent into the dirty and depressing crowded suburbs of Dublin just as he was powerless to stop Wells from shouldering him into the slime of the ditch. Here it is again his mother who pushes back the dirty world around him, this time by physically washing his face and neck. However, now her intervention does not provide the relief that it did in Chapter I: when he leaves the house, Stephen still feels insecure with his family’s poverty and thinks “his father’s whistle, his mother’s mutterings...were to him so many voices offending and threatening to humble the pride of his youth” (175).

When Joyce transitions Stephen from family to school in both Chapter I and Section 1 of Chapter V, the first influence he shows is that of Stephen’s peers—the other Clongowes schoolboys—on both his behavior and his thoughts. Both segments of the novel contain many interactions between Stephen and his friends, but I will examine only one, which, I believe, most effectively illustrates the profound and lasting effect that Stephen’s peers have upon his sense of identity. This interaction focuses upon Stephen’s attitude towards sexuality.

In Chapter I this formative moment occurs after Stephen returns from Christmas break when his schoolmates discuss what punishments will be doled out to a group of older boys who

were caught smuggling in the square. In *Joyce Annotated*, Gifford defines smuggling: “to toy amorously in secret” and explains that in this context it refers “to the practice of schoolboy homosexuality,” and the square is the school urinal (151). Stephen is still very young at this point in the book and, although Joyce does not explicitly confirm this, it is possible that this incident is the first time he has encountered sexuality. The mysterious way in which Stephen’s friend Athy tells the group of boys what the crime was—and the silence of the boys after he says it—alarms Stephen: “Stephen looked at the faces of the fellows but they were all looking across the playground. He wanted to ask somebody about it. What did that mean about the smuggling in the square? Why did the five fellows out of the higher line run away for that?” (42). Stephen is also confused about why the boys were smuggling in the square, because he knows the square is where you went when “you wanted to do something,” that is, relieve yourself. He wonders about it and remembers that he has seen funny drawings and jokes scribbled on the walls there:

Perhaps that was why they were there because it was a place where some fellows wrote things for cod. But all the same it was queer what Athy had said and the way he said it. It was not a cod because they had run away. He looked with the others in silence across the playground and began to feel afraid. (43)

The scene is brief but it clearly marks a moment when Stephen begins to form the idea that sexuality—a concept he doesn’t fully understand yet—should be treated with silence, embarrassment (because none of the boys will look at each other), and even fear. Joyce takes care to show that when Athy first mentions that the older boys were caught smuggling, Stephen has no qualms about hearing the news. Stephen is merely curious about what smuggling is and wants to ask someone, but when he reflects on the way Athy said it and also processes the other

boys' reactions to hearing it, he becomes uneasy. Here his peers have functioned as manifestations of a culture which teaches that sexuality is a dangerous and taboo subject.

The forbidden nature of sexuality arises in Section 1 of Chapter V when Stephen remembers a story his friend Davin has told him earlier: "—A thing happened to myself, Stevie, last autumn, coming on winter, and I never told it to a living soul and you are the first person now I ever told it to" (181). Davin describes walking home one night from a hurling match, walking home over ten miles because "there was a mass meeting that same day over in Castletownroche and all the cars in the country were there" (182), when he stopped at a cottage to ask for a glass of water. A woman met him at the door. After he had finished drinking the water, she told him her husband was in Queenstown for the night (a seaport town on the coast at least seventy miles from the village of Ballyhoura where her cottage was; Gifford 232). The woman took Davin's hand and invited him to stay the night with her, "Come in and stay the night here. You've no call to be frightened. There's no-one in it but ourselves..." (183). Davin refused and walked on, but he told Stephen that at the first bend in the road he looked back and she was still standing in the doorway.

Davin has treated sexuality in the manner his culture dictates. He refused the woman's invitation and he never told anyone, except Stephen, about the incident. The older Stephen in Section 1 of Chapter V recognizes a need behind the woman's words which goes beyond the physical actions involved in sexuality. "There's no-one in it but ourselves..." she says to Davin; 'in it' could literally mean in her house, but Gifford also mentions that 'in it' is a literal translation of the Gaelic word 'ann' which means 'in existence' (Gifford 232). Stephen seems to employ the latter meaning when he interprets the woman's words as an invitation to Davin to escape their culture's taboo attitude towards sexuality for one night, to live as if the two of them

were the only two people on earth and were free to make any decisions they wanted, for just one night. In her invitation, Stephen recognizes, "...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" (183).

Although this event occurs to Davin, and the reader only receives Stephen's reflections on it, in an earlier draft of *Portrait*, called *Stephen Hero*, Stephen makes an offer to Emma similar to that of the Ballyhoura woman. In *Stephen Hero* he acts on the desire to live "active, unafraid and unashamed" (194) by stopping Emma Clery in the street to ask if she will spend the night with him. He asks her "to live one night together, Emma, and then to say goodbye in the morning and never to see each other again!" (198). Emma is as shocked and insulted by his proposition as any well-bred Victorian woman should have been. Like Davin she only sees the sexual invitation; she doesn't understand that far more than a gratification of physical needs (which Stephen can and has fulfilled by visiting Dublin's red light district), this invitation is a call to live independently and freely, to "refuse[] to be incorporated within the dominant ideology" if only for one night (Williams 97).

Joyce changed the scene of sexual offering in *Portrait* to be one where Stephen experiences the situation secondhand so that, as in Chapter I, Stephen is exposed to the reaction one of his peers had upon encountering a form of sexuality which didn't conform to their culture's expectations. In Section 1 of Chapter V Stephen's interpretation of Davin's story shows that he has less burdened views of sexuality than is culturally normal, and retains those views even when confronted by his peers' views. Joyce does, however, suggest that Stephen does not act against the pressure of his peers with total ease. For example, he is hurt when Davin tells him that hearing about his sexual exploits made him ill:

—I'm a simple person, said Davin. You know that. When you told me that night in Harcourt Street those things about your private life, honest to God, Stevie, I was not able to eat my dinner. I was quite bad. I was awake a long time that night. Why did you tell me those things?

—Thanks, said Stephen. You mean I am a monster. (202-203)

When a country is colonized, one is affected not only by one's own culture but also by the culture of the conqueror. Instead of a quick scene to make his point the way he did in the sexuality example, Joyce takes all of Chapter I to develop an analogy for the influence of England upon Stephen's upbringing. In Chapter I Stephen is oblivious to the weight of English tradition upon him, but in Section 1 of Chapter V, it only takes one word for Stephen to be acutely aware of the burden of the colonized.

In Chapter I Stephen's consciousness is represented by the image of a bowl filling with water; this symbol appears in the fourth scene of the chapter after Stephen has returned to school from the Christmas holiday. Football is over, cricket is starting, and the sound of the cricket bats accompanies the representation of Stephen's forming consciousness, "...from here and there came the sounds of the cricketbats through the soft grey air. They said: pick, pack, pock, puck: like drops of water in a fountain slowly falling in the brimming bowl" (41). Cricket began as a sport of the British Empire, and eventually migrated to the colonies. In *Reading Joyce Politically*, Williams suggests that "the sound of cricket bats, heard repeatedly throughout the chapter" ties together all the ideological influences which are shaping Stephen's growing self in Chapter I:

One of the less offensive legacies of British colonialism, some would argue, was the introduction of the game of cricket to a bemused world...Like the division of the school into the “houses” of Lancaster and York, the sound of Irish boys playing cricket is hardly worthy of comment, certainly not a subject to be politicized. Precisely. The sound of the cricket bats is absorbed, like all the other impressions in the chapter, as part of the landscape, as a natural God-given (and ideological) fact of Irish life. The presence of cricket in a Jesuit school in Ireland ought to be as much worthy of comment as it would be in Sinclair Lewis’s middle America (105).

Stephen notices the sounds of the cricket bats while he is in the schoolyard listening to the gossip about the higher line boys caught smuggling in the square. Stephen’s school friends complain that now school discipline has become stricter and they think it unfair that they should be punished for what the older fellows did. Some boys claim they won’t be returning next year if such treatment continues, but when Fleming suggests that they start a rebellion, “...all the fellows were silent. The air was very silent and you could hear the cricketbats but more slowly than before: pick, pock” (44). The sound of the cricketbats surfaces for a third time at the end of their conversation when Athy starts joking about the floggings the older boys are going to receive, “...the fellows laughed; but [Stephen] felt that they were a little afraid. In the silence of the soft grey air he heard the cricketbats from here and from there: pock.” Joyce has first shown the sounds of the cricketbats infiltrating Stephen’s consciousness. He next displays them dominating the silence when the boys refrain from rebellion, and the third time, when Athy jokes

about the pending flogging, the sounds are connected to the boys' fear of punishment. This sequence moves from internalization of an ideology, to (possible) rebellion against it, and finally to eventual punishment for those who behave counter to it. By weaving the cricketbat sounds, unnoticed, into the boys' conversation, Joyce demonstrates that "the construction and internalization of ideology," is easily over-looked but constantly present in a repressed society (Williams 105).

When Stephen is unfairly punished by Father Dolan, his fellow schoolboys tell him he should report to the rector what the prefect of studies has done. Stephen is afraid and debates the issue with himself all through dinner. He knows that, although the other fellows had decided he should see the rector, "...they would not go themselves. They had forgotten all about it" (54). This decision is doubly hard for Stephen because not only will he have to go alone, but also Stephen's father has instructed him "never to peach on a fellow" (9). Despite these two deterrents, Stephen goes to the rector, alone, and the priest promises to speak to Father Dolan about the issue. After Stephen returns to the schoolyard in triumph, the chapter ends with the sounds of the cricketbats, "...pick, pack, pock, puck: like drops of water in a brimming bowl" (59). Stephen's rebellion has been subtly undermined by the suggestion that, even as he acts independently in one area of his life, other influences are still present, quiet and unnoticed, filling up the "bowl" of his developing consciousness.

In Section 1 of Chapter V, what represents the omni-present influence of England upon Stephen is language itself. As Harry Levin observes in his analysis of Joyce's prose style, Joyce believed that "you gain power over a thing by naming it; you become master of a situation by putting it into words" (406). In Section 1 Joyce explores the anxiety which arrives when the words available for you to use to describe a situation are not your own. The most dramatic

example occurs when Stephen is talking with the dean of studies before his physics class. The dean does not recognize the word ‘tundish’ which Stephen uses to describe the funnel through which one pours oil into a lamp. The dean assumes it must be an Irish word. Stephen realizes he knows English better than the English priest and this recognition nevertheless reminds him that, ironically, English, is not his language. He remembers the poetic reflections he had as he walked along the Liffey that morning and it occurs to him that “the man to whom he was speaking was a countryman of Ben Jonson” (189). All the literature which he has called upon throughout the section belongs to the English priest and his native country more than it can ever belong to Stephen, because Stephen himself processes that literature through the medium of the priest’s language and not his own. Williams describes this moment as one which makes Stephen “intensely aware of his subservient linguistic and social status” (3).

The symbol from Chapter I of Stephen’s consciousness as a bowl being filled appears also in Section 1 of Chapter V when Stephen is thinking about ancient Rome: “...he had tried to peer into the social life of the city of cities through the words *implere ollam denariorum*” (179). Gifford translates this as, “to fill the earthenware jar with denarii (originally Roman silver coins, subsequently pennies)” (Gifford 228). The picture of a jar being filled up is Joyce’s way of indicating that, although Stephen recognizes at this point in the novel that he is a product of his culture, he is still unaware of the extent to which he has been filled up by the oppressive influences around him. The metaphor of identity as a container into which many things are poured shows up once again in Section 1 when Stephen recalls Epictetus’ belief that the soul “is very like a bucketful of water” (187).

In a further example of colonial influence and the subsequent anxiety of the oppressed, Joyce places an episode in Section 1 which strongly evokes a thematically similar situation

Stephen experienced in Chapter I, when Stephen was one of the top students at Clongowes. In math competitions run by Father Arnall, Stephen, decorated with a white badge, was the head of the York team and Jack Lawton with a red rose was the head of Lancaster. Father Arnall, armed with the Jesuit belief that “competition provided motivation for learning” (Gifford 138), modeled the math competition after the Wars of the Roses, the thirty years of civil war that took place in England from 1455-1485 between the royal houses of Lancaster and York. Henry II of England had begun the systematic colonization of Ireland in 1171, so Ireland had been combating English oppression for 300 years when the Wars of the Roses started. Faced with supporting one house or the other leading clans in Ireland chose to back York, and when the Lancastrians finally emerged victorious, Henry VII made sure to tighten England’s hold over Ireland as retribution for supporting the losing side. Even if York had won, however, Ireland wouldn’t have changed its position as a colonial country subservient to England, so even though Ireland had the choice to back either side they wished, the choice was effectually irrelevant.

In the schoolboys’ version of the Wars of the Roses, Jack Lawton wins the first round of sums. Father Arnall declares, “Bravo, Lancaster! The red rose wins. Come on now, York! Forge ahead!” (12). At Father Arnall’s words Stephen feels his face go red in embarrassment but then as he proceeds to work on the next sum his attitude changes:

Then all his eagerness passed away and he felt his face quite cool.

He thought his face must be white because it felt so cool. He could not get the answer out for the sum but it did not matter. White roses and red roses: those were beautiful colors to think of...But you could not have a green rose. But perhaps somewhere in the world you could (12).

As it did in the Wars of the Roses, the choice between a red rose winning or a white rose winning does not matter much in the end. Stephen recognizes this; the green rose in his daydream represents an independent self-governing Ireland, as well as an independent self-governing Stephen. At this point, Stephen does not know whether a green rose is possible or how one would even go about trying to get one, but his very imagining of it prefigures his quest for it later in the book (and through all of *Ulysses*).

In Section 1 of Chapter V there is a similar moment when Stephen walks between the statue of Thomas Moore on his right and Trinity College on his left on his way to class. He looks at the imposing structure of the university founded by Elizabeth I to spread the influence of the Reformation in Ireland (Gifford, 53) and feels that the building is “pull[ing] his mind downward” bound in “the fetters of the reformed conscience” (180). As he pictures himself struggling to escape those fetters, his gaze swings back to the statue of Thomas Moore and his anxiety fades. He thinks to himself that “the droll statue of the national poet of Ireland” is at least conscious of its debasement:

...though sloth of the body and of the soul crept over it like unseen
vermin, over the shuffling feet and up the folds of the cloak and
around the servile head, it seemed humbly conscious of its
indignity. It was a Firbolg in the borrowed cloak of a Milesian
(180).

In Irish mythology, the Firbolgs were the third race to inhabit Ireland, sometime around the fourth century B.C.E. They have been described as having, “all manner of vices and defects: they are busybodies, treacherous, avaricious, unmusical, quarrelsome” (Arbois de Jubainville 72). After the Firbolgs the race of heroes inhabited Ireland, which in turn was conquered by the

Milesians, “the sons of Mileadh of Spain, ideal free spirits and artists”, who are the ancestors of the Irish people (Gifford 16). Moore was born from a wealthy Irish family, moved to England at the age of 19, and thereafter wrote about Ireland’s woes from afar, while being active in London society and catering to the influential and the wealthy. By calling Moore “a Firbolg in the borrowed cloak of a Milesian,” Stephen implies that Moore was not a true artist but rather an avaricious impostor who objectified Ireland’s colonial destitution by turning it into wistful poetry for her conquerors. In his book *Joyce Annotated*, Gifford argues that, to an Irish intellectual, Moore’s poetry was “not vital Irish rebellion but sentimental complaints acceptable to English ears” (Gifford 229).

With Trinity College on his left and the statue of Thomas Moore on his right, Stephen is not only aware of the two choices they represent, but also understands (as he did in Chapter I) that neither of those choices will really make a difference. Trinity College is a route for the submissive colonial, a symbol of blind acceptance to English learning (and its state religion). The imposing building represents all the ideological weight which will remain on Stephen’s shoulders if he remains in Ireland. On the other hand, if he leaves Ireland only to create the kind of poetry produced by the “national poet of Ireland,” Stephen knows he will have accepted the influence of England in an even more debasing way by having to cater to it.

In most of the instances already examined, Stephen is more aware in Section 1 of the influences which press on him than he was in Chapter I. This observation is important because it shows Stephen making progress towards defining his identity on his own terms, free of the nets which culture had wrapped around him in restraint. One very interesting example in the text, however, presents Stephen as more aware of the constraints of his Jesuit education in Chapter I than in Section 1 of Chapter V.

The situation in Chapter I which shows Stephen being aware of the constraints the Jesuits have placed on him occurs when Stephen is at evening prayers in the Clongowes chapel. His mind wanders to the village of Clane outside in the dark, and he remembers the village women of Clane who would stand at the doors of their cottages when the Clongowes boys went by in cars on school trips. At evening prayers Stephen pictures a woman standing at her doorway in the village and he imagines spending the night in that cottage:

It would be lovely to sleep for one night in that cottage before the fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants, air and rain and turf and corduroy. But, O, the road there between the trees was dark! You would be lost in the dark. It made him afraid to think how it was (18).

Gabriel Conroy experiences this sensation in “The Dead” when his mind wanders away from the Christmas party and he daydreams about the snow-covered world outside the window. For both Gabriel and Stephen, the world outside in the dark represents an escape from their rigidly defined roles in life. At this point in his development, Stephen’s idea of escape is a home-like environment which is warm and safe (an environment he will come to find restrictive in Section 1), but the fact that he pictures himself outside of the chapel is evidence that he is aware, even if only in a limited way, of the narrow confines of his education. Stephen feels a pull toward that escape even as he “heard the voice of the prefect of the chapel saying the last prayer. He prayed it too against the dark outside under the trees” (18).

In Section 1 Stephen’s citations of many authors demonstrates that he has indeed become a product of his Jesuit education. His many references create a veneer of learning which he

himself undercuts by admitting, “the lore which he was believed to pass his days brooding upon so that it had rapt him from the companionships of youth was only a garner of slender sentences...” (176). His acknowledgement reflects the practice at the time of providing students with textbooks in which small selections from many authors’ works were included. This exercise had a tendency to “suggest that thought was aphorism” (Gifford 10), a claim which Stephen unconsciously confirms with his references to certain authors’ phrases throughout this section, as the phrases he uses are often pulled out of context.

An example occurs on Stephen’s walk through the city on his way to class, when he quotes what he has learned about Latin verse: “*Contrahit orator, variant in carmine vates*” (179). The notes in the back of The Viking Critical Library edition of *A Portrait of the Artist as a Young Man* gloss this phrase as “The orator condenses, the poet-seers amplify in their verse” (523), but in *Joyce Annotated* Gifford explains that the phrase means the above only when it is pulled out of context. In the *Prosodia* Latin text from which it comes, the phrase is actually part of a longer sentence, “*Si mutam liquidamque simul praebeat brevis una, contrahit orator, variant in carmine vates*”—which is merely a guideline for scansion (a Latinist’s way of re-creating how a classical poem or prose piece sounded to its ancient audience). In context, the line means, “If a syllable that is both mute and liquid precedes a short syllable, it is short in prose but long or short in verse” (228). Missing the first half of the sentence completely changes the meaning of the phrase and, by doing so, Stephen proves to the reader that his knowledge of the world is indeed comprised of small fragments of information, proof that he is indelibly a product of his Jesuit education. Although he remarks to Davin later in the section that, “This race and this country and this life produced me,” he is not aware of how deeply those influences have penetrated. They

have shaped not only what he thinks about, but far more insidiously, how he thinks and how he stores any new knowledge he acquires (203).

Joyce portrays Stephen having almost no knowledge of the influences which are shaping him in Chapter I and a limited, although much more developed, awareness of them in Section 1 of Chapter V. Although Stephen seems to have made only partial progress in his quest to create an independent identity for himself, Joyce does give Stephen a moment of victory, in both Chapter I and Section 1 of Chapter 5, where he clearly ignores his cultural programming and follows his own course. The Chapter I version of this is the already-discussed episode of Stephen going to the rector to report the Prefect of Studies's unfair behavior towards him. Many critics argue that the defining moment of rebellion in Section 1 of Chapter V is the 'tundish' scene but I think that Stephen's refusal to sign McCann's peace petition equates more closely, and is a stronger example of Stephen making an un-influenced independent choice.

Stephen's rebellion in Chapter I was a protest against an unfair situation, a protest which he engaged in alone. In Section 1 of Chapter V, although his fellow student MacAlister labels Stephen's refusal to sign the peace petition as "intellectual crankery," Stephen's refusal is actually another protest against an unfair situation. MacCann claims the peace petition will achieve:

...general disarmament, arbitration in cases of international disputes...the new gospel of life which would make it the business of the community to secure as cheaply as possible the greatest possible happiness of the greatest possible number (196).

Stephen feels that to sign the petition is to validate the current situation of the world, and of Ireland in particular. Ireland's situation in the year 1904 was abject: England still maintained

nine barracks of English soldiers in Dublin who, “as a show of force, continued to parade in the streets past Union Jacks flying high” (Pierce 36). England also had an armory equipped for 80,000 soldiers in Dublin Castle, which it occupied as its headquarters, and it controlled a network of informers who were called the Dublin Metropolitan Police. In addition to these colonial threats, turn of the century Dublin had one of the highest infant mortality rates in Europe. These deaths were often the result of overcrowded tenement housing; large sections of the tenements still lacked amenities like electricity and running water (Pierce 35-36). When Davin asks him why he did not sign the petition, Stephen expresses his anger that the Irish will band together to support world peace but will not stay united long enough to achieve independence from Britain:

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...Ireland is the old sow that eats her farrow. (203)

Before collaborating to support world peace, Stephen believes Irish citizens should focus on collaborating to achieve justice and freedom for their own country. Stephen is the only student among his university friends who refuses to sign the petition, just as at Clongowes he was the only one to go to the rector. After his refusal to sign, MacCann ridicules Stephen: “—Minor poets, I suppose, are above such trivial questions as the question of universal peace” (197). The derision Stephen receives from the other students, and the fact that no student refuses to sign the petition but him, marks this as an independent decision, and shows that Joyce had hope that Stephen had the ability to mediate the effect of certain influences in his life.

CHAPTER 2

Lure of the fallen seraphim

When the second section of Chapter V begins, Stephen is lying in bed somewhere between sleep and wakefulness. He describes the state as “that windless hour of dawn when madness wakes and strange plants open to the light and the moth flies forth silently” (217). A dream he had while sleeping has left him with “a tremulous morning knowledge, a morning inspiration” and he fears waking fully because it might fade. Despite the shortness of this section—it is only 7 pages to the 42 pages of the first section—its complicated structure provides a depth which allows the major issues with which Stephen dealt in Chapter II to be addressed.

The most prominent dilemmas Stephen encounters in Chapter II are shame over his newly discovered sexual feelings, the complications those feelings create in his relationships with women, and the loss of control over his own body which they also cause. Early in Chapter II Stephen describes the walks he takes with his father and granduncle every Sunday as well as his fascination with the book *The Count of Monte Cristo* which he reads in the evenings. He becomes fascinated with the character of Mercedes from the story and when their Sunday walks take them “on the road that led to the mountains,” they pass by “a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived” (62-63). Stephen fantasizes about embarking on “a long train of adventures” like the hero Dantes and finally returning to Mercedes after many years and refusing her with the famous line “—Madam, I never eat muscatel grapes”.

When school begins again for the other boys in the town with which he usually plays, Stephen begins going on long walks by himself through Blackrock. He still romanticizes about an idealized love with the beautiful Mercedes, but now “a strange unrest [has] crept into his blood” (64). He feels estranged from the boys who want to play games all the time when he spends his time imagining a meeting with his love, but now his imaginary meeting has evolved from a moment of refusal into his first sexual experience:

He did not want to play. He wanted to meet in the real world
the unsubstantial image which his soul so constantly
beheld... They would be alone, surrounded by darkness and
silence: and in that moment of supreme tenderness he would be
transfigured. He would fade into something impalpable under
her eyes and then in a moment, he would be transfigured.
Weakness and timidity and inexperience would fall from him
in that magic moment (65).

When the Dedalus family moves from Blackrock to Dublin, Stephen continues his wanderings, this time through the busy streets of the city: “A vague dissatisfaction grew up within him as he looked on the quays and on the river and on the lowering skies and yet he continued to wander up and down day after day as if he really sought someone that eluded him” (66). The unreal vision of Mercedes transforms into the real flesh-and-blood E—C— after he and she go home from a children’s party at Harold’s Cross on the same tram. During the ride they talk together, he on the upper step and she on the lower, and he feels that she would let him kiss her if he tried, but he doesn’t. Instead he writes a poem the next day in

which two lovers meet under the moon and “the kiss, which had been withheld by one, was given by both” (71).

For Gifford, the description of E—C— during their tram ride together is the evidence that she has displaced Mercedes in Stephen’s affections. Stephen describes E—C— tapping her feet “blithely on the glassy road” and wearing a “fine dress and sash and long black stockings” (69) which Gifford connects to a passage from *The Count of Monte Cristo* when Mercedes “tapped the earth with her pliant and well-formed foot, so as to display the pure and full shape of her well-turned leg in its red cotton stocking” (Gifford 162). When E—C— comes to see him in the Whitsuntide play, the description of Stephen looking for her afterwards also strongly evokes the terminology used to describe his searches for Mercedes when he was younger: “He mounted the steps from the garden in haste, eager that some prey should not elude him” (86). However, she has already left and he misses her: E—C— has proven as elusive as the imaginary Mercedes.

Stephen feels ashamed of the new desires he is experiencing. Earlier in the chapter this “fever” and “strange unrest” had isolated him from his peers: “The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from the others” (64-65). By the time of the play, Stephen’s feelings have grown so “monstrous” (92) that he feels cut off even from his family. When he wins money for an essay he writes in school, Stephen spends his winnings on lavish gifts for his family, buying them Vienna chocolates and tickets to the theater. He tries to overcome the feelings within him by drawing his family closer around him but is ultimately unsuccessful:

He had tried to build a breakwater of order and elegance against the sordid tide of life...to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the water had flowed over his barriers: their tides began once more to jostle fiercely...He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that divided him from mother and brother and sister (98).

Eventually the “wasting fires of lust” (99) overcome him and he seeks release in the arms of a prostitute.

Stephen’s attitude towards his desires in Section 2 of Chapter V appears to be deeply different from what it had been in Chapter II. The dreams of “dark orgiastic riot” which he had described variously as monstrous, savage, shameful, and humiliating are now labeled ecstasy, “An enchantment of the heart!” (217). The dream he is awaking from in Chapter V seems to be about a woman, because Stephen describes “That rose and ardent light [as] her strange willful heart, strange that no man had known or would know, willful from the beginning of the world: and lured by that ardent roselike glow the choirs of the seraphim were falling from heaven” (217). One (heretical) version of why Satan and his companion angels fell was that they lusted after Eve (Gifford 262). That version, in combination with the statement that she has been willful “from the beginning of the world” could mean that to Stephen this woman represents Eve. Stephen’s “Eve”, or first woman, was Mercedes and the description of this Eve as having a “roselike glow” seems to call back to the rose-covered

cottage in Chapter II and to confirm that she is some kind of Eve/Mercedes figure who represents Stephen's idea of romance when he was very young.

Eve/Mercedes transforms into Emma (E—C— from Chapter II) when the “lumps of knotted flock under his head remind[] him of the lumps of knotted horsehair in the sofa of her parlour” (219) and he remembers visiting her family's house and singing to her. He recalls the conversation they had while dancing at the carnival ball:

—You are a great stranger now [Emma said]

—Yes. I was born to be a monk.

—I am afraid you are a heretic.

—Are you much afraid? (219)

Remembering that she had called him a heretic, just as the Belvedere boys did when he was younger, in addition to the fact that the idea of a monk reminds him of the priest she had flirted with earlier, makes Stephen angry as he lies in bed, and he feels his image of Emma breaking into pieces. In each of the scattered fragments he sees an image of a woman he has met or felt desire for in his life, “...the flower-girl in the ragged dress with damp coarse hair...the kitchengirl in the next house who sang...a girl he had glanced at, attracted to her small ripe mouth as she passed out of Jacob's biscuit factory” (220). Eve/Mercedes has become Emma who has become all women.

Stephen is now able to face a major obstacle between him and his idea of true art. He believes that true art is that which is static, that only improper art excites kinetic emotions. Lust is kinetic because it is merely a reflex of the body. It is clear from Stephen's positive description of his dream that he no longer feels ashamed of his desires; in this area of his life he has shed his culture's influence and can now examine sexuality from the perspective of

his art. Even though Stephen is not ashamed of his sexuality anymore he realizes that, since its nature conflicts with his definition of true art, his desires will never be a source of inspiration for him. Emma cannot be his muse.

Stephen starts to make his decision by turning away from the “common noises, hoarse voices, sleepy prayers” of the waking world and facing the wall next to his bed. He stares “at the great overblown scarlet flowers of the tattered wallpaper. He tried to warm his perishing joy in their scarlet glow, imagining a roseway from where he lay upwards to heaven... Weary! Weary! He too was weary of ardent ways” (222). The roseway to heaven is again reminiscent of Mercedes’s rose-covered cottage at the foot of the Dublin Mountains in Chapter II; the tatters of red flowers on the wallpaper indicate the fading of his attachment not just to his childhood fantasy of her but to his desire for Emma as well. The “scarlet glow” of the flowers on the wallpaper does not provide the “warmth”, or inspiration, he needs.

Wrapping himself in his blankets, Stephen relives the tram ride with Emma after the children’s party at Harold’s Cross and ends the memory thinking, “Let be! Let be!” (222). He acknowledges her “innocence” and wonders whether her soul had ever been conscious of how much he worshiped her, “While his soul had passed from ecstasy to languor where had she been? Might it be, in the mysterious ways of spiritual life, that her soul at those same moments had been conscious of his homage? It might be” (223).

Immediately after these thoughts Stephen begins to feel desirous again and this time he turns to a vision he calls his temptress, “A glow of desire kindled again his soul and fired and fulfilled all his body. Conscious of his desire she was waking from odorous sleep, the temptress of his villanelle” (223). This vision can’t be one of Emma; rather it is an imaginary woman he has created in his imagination—his worship of her can be completely static since

she represents nothing in the physical world. His shift from kinetic ecstasy to static languor also demonstrates his move into true art.

Just as Dantes in *The Count of Monte Cristo* doesn't end up with Mercedes at the end of the novel but instead sails off into the sunset with the exotic Greek princess Haidee (and Joyce has already connected the East with exoticism in his book *Dubliners*), so Stephen moves from Emma to the exotic vision of his temptress. Chapter II ended with Stephen in the arms of a prostitute, desperately trying to fulfill the physical need which he had been repressing; Section 2 of Chapter V concludes with Stephen "enfolded [in the] shining cloud" of his temptress, having successfully transferred his physical need into a tool for his art.

The other theme running through both Chapter II and the second section of Chapter V is related to sexuality—but to its creative function rather than its desire-fulfilling function. When he is riding home on the tram with E—C— Stephen suddenly is struck by the thought that this scene he and Emma are now acting out has happened before, he "knew that in some dim past, whether in life or in revery, he had heard their tale before. He saw her urge her vanities, her fine dress and sash and long black stockings, and knew that he had yielded to them a thousand times" (69). This sensation is repeated later in the chapter when Stephen is visiting his father's school in Cork; he sees the word "foetus" carved into one of the wooden desks, and is horrified:

It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His monstrous reveries came thronging into his memory...The letters cut in the stained wood of the desk stared upon him, mocking his bodily weakness and futile enthusiasms

and making him loathe himself for his own mad and filthy orgies (90-91).

Stephen is upset because the carving confirms that other people have experienced the same desires which he is currently struggling against; now his shame is not only monstrous but also common. The word “foetus” expands this realization to include both the unoriginality of lust and the mundane repetition inherent in the creation of life itself. In Chapter V Stephen expresses his dissatisfaction with the relentless replication of creation from one generation to the next with the line “Are you not weary of ardent ways?” in his villanelle (217). Rather than the monotony of physical creation, Stephen has decided to be a “priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life”—he will produce artistic creation instead.

CHAPTER 3

Leaving the house of prayer and prudence

In the words of Father Arnall during the Jesuit retreat Stephen attends while a student at Belvedere College in Chapter III, he intends to put before the boys, “some thoughts concerning the four last things...death, judgment, hell, and heaven” (109-110). However his lurid description of the horrors of hell ends up being the main theme which dominates both the sermon and Stephen’s imagination throughout Chapter III. Passages where Stephen wrestles with his conscience and recalls his furtive mortal sins are interspersed with long paragraphs from Father Arnall’s lecture, which vividly describes the many varied tortures and pains the soul endures in hell. The chapter culminates as Stephen confesses his sins and, with renewed purity, receives communion with the other Belvedere boys. He exults that he has managed to cast off the actions of the past and return to a life of innocence: “Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would wake. The past was past” (146).

Section 3 of Chapter V begins with Stephen standing on the library steps watching the flight of a flock of birds and reflecting on the mythical man whose name he shares and how that man, like the birds, managed to free himself from his constrained world through flight. Stephen has begun thinking about leaving Ireland and the birds give him an opportunity to reconsider once again what exile will mean. Thoughts of birds, Daedalus, and possible exile are at the front of his mind, but from one small line tucked into the multiple paragraphs which describe the birds’ cries, the reader can tell that the bulk of Stephen’s thoughts are revolving around a topic far more immediate—his argument with his mother over his decision to leave the Church:

The inhuman clamour soothed his ears in which his mother's sobs and reproaches murmured insistently and the dark frail quivering bodies wheeling and fluttering and swerving round an airy temple of the tenuous sky soothed his eyes which still saw the image of his mother's face (224).

Much exterior action occurs in the third section of Chapter V, but Stephen's break with the Church (and his subsequent argument with his mother) is the theme which runs through Stephen's mind the whole time, until finally Stephen has his discussion with Cranly during which he attempts to explain his reasons for abandoning Catholicism. The way Stephen handles his crisis with the Catholic religion shows this section to be a re-working of the third chapter, in which the kinds of feelings Stephen experiences about being separated from the Church are emphasized. His concerns this time around are much different from the fears which terrified him in Chapter III as he sat through Father Arnall's meditations "concerning the four last things" (109).

As Stephen stands at the top of the library steps watching the circling birds he feels fear of the unknown move "in the heart of his weariness" (225). He decides the birds must be swallows, the kinds of birds which are "ever going and coming, building ever an unlasting home under the eaves of men's houses and ever leaving the homes they had built to wander." The thought of swallows leaving their nests reminds him of a line from Yeats's play *The Countess Cathleen*, when the dying Cathleen says goodbye to her nurse Oona and her poet-friend Aleel after she sells her soul to the Devil to pay for her tenants' debts (Gifford 268). Stephen wonders to himself whether the vision of the flying birds is a "symbol of departure or of loneliness?" (226). These weary and lonely thoughts mirror Stephen's feelings at the beginning of Chapter III when he

imagines a “vast cycle of starry life [bearing] his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward” (103). This music makes him recall “the words of Shelley’s fragment upon the moon wandering companionless, pale for weariness”(103). In Chapter III Stephen’s weariness of the isolation and loneliness which he perceives to have been caused by his state of mortal sin drives him to seek forgiveness and to recommit himself to Catholicism. In the third section of Chapter V, though, Joyce highlights Stephen’s emerging sense of self by having him contemplate self-imposed exile—and the isolation which would accompany it—as he stares up at the birds overhead. However, Joyce also includes the phrase “heart of weariness” to describe Stephen’s emotions at this point, a phrase which suggests that the loneliness he feels still weighs heavily upon him. By connecting images of the Countess Cathleen departing after selling her soul to Satan with romantic phrases describing the weight of loneliness upon Stephen’s heart, Joyce emphasizes the terrible isolation experienced by exile. The images suggest a pain of separation which is not lessened by the fact that the exile is self-imposed—as was the case for Countess Cathleen (if we consider voluntary death as exiling oneself from life), Stephen, and Joyce himself.

In addition to loneliness, Stephen also grapples with various manifestations of fear in both Chapter III and Section 3 of Chapter V. He describes his fear in Chapter V as a “fear of the unknown..., of the hawklike man whose name he bore soaring out of his captivity on osierwoven wings, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on his narrow ibis head the cusped moon” (225). Stephen’s references to “the unknown” and to the image of Daedalus flying away from captivity reveal his worries about leaving Ireland and Catholicism, his fear of what he will encounter once he departs both his country and the “house of prayer and prudence into which he had been born and the order of life out of which he had come” (225).

Stephen experiences these fears in the face of uncertain and intangible threats, literally in the face of the unknown outside the safety of his well-defined surroundings.

In contrast to fears of the intangible and unknown in the third section of Chapter V, Stephen's fears in Chapter III are physical reactions to the very corporeal horrors of hell's torments which Father Arnall describes in meticulous detail during the retreat. After the first day of the three-day retreat Stephen looks out the dining room window after dinner onto the dark streets of Dublin and thinks to himself that "this was the end; and a faint glimmer of fear began to pierce the fog of his mind" (111). This fear increases the next day as Father Arnall graphically illustrates the corruptions of death and the terrors of hell. Father Arnall's words are not directly relayed to the reader, but Stephen's reactions to them are:

The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony...He, he himself, his body to which he had yielded was dying. Into the grave with it! Nail it down into a wooden box, the corpse. Carry it out of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and be devoured by scuttling plumpbellied rats (112).

The image of the "scuttling plumpbellied rats" is particularly horrifying to Stephen because it reminds him of the traumatic experience of being shoved into the square ditch with the slimy rats in Chapter I. In Father Arnall's depiction, hell is "a strait and dark and foulsmelling prison"; the priest even specifies that hell's walls are "said to be four thousand miles thick" (119). Father

Arnall also explains how each of the five senses are tortured in hell: “the eyes with impenetrable utter darkness, the nose with noisome odours, the ears with yells and howls and execrations, the taste with...nameless suffocating filth, the touch with redhot goads and spikes” (122), but he clarifies that the worst physical pain in hell is fire. He describes the “strength and quality and boundlessness of this fire” so vividly that during the lunch break between the morning and afternoon sessions of the retreat, Stephen has terrifying visions of burning for eternity in a lake of fire: “A wave of fire swept through his body: the first. Again a wave. His brain began to glow. Another. His brain was simmering and bubbling within the cracking tenement of the skull” (125).

In Section 3 of Chapter V as Stephen reflects on the different fears which are moving through his heart while he looks up at the birds from the steps of the library, the last on his list is a fear of Thoth, the god of writers. In his essay “The Calling of Stephen Dedalus” Eugene M. Waith describes Thoth as a god who artistically represents Stephen’s view of himself as both observer and creator:

Stephen’s mental image of Thoth with a headdress suggesting a judge’s wig, the long beak of an ibis, and writing on a tablet held at arm’s length closely resembles depictions of the god in the Book of the Dead at the ceremony of the weighing of the heart. There the deceased is assayed while Thoth, an observer slightly removed, stands ready to add this last judgment to his record of good and evil. Thoth was the scribe of the gods, but he was also much more: he was the god of wisdom, the inventor of speech and letters and, somewhat like the divine

logos, the one at whose word everything was created.

Stephen's "god of writers" is a potent symbol, emblematic in a number of ways of Stephen himself, the artist as a young man, observing, recording, creating (115).

Waith's proposal to view Thoth, the "inventor of speech and letters and...the one at whose word everything was created" as an analogy for Stephen the budding young artist is appealing.

However, it is Thoth's participation in the final judgment of a person's heart which is the more relevant detail worth observing here because it is this aspect of Thoth which Stephen actually references when he recognizes that the thought of the god makes him "think of a bottlenosed judge in a wig, putting commas into a document which he held at arm's length and he knew that he would not have remembered the god's name but that it was like an Irish oath" (225).

Stephen's image of Thoth is that of a judge. This judge image evokes Father Arnall's depiction of the last judgment in Chapter III, an evocation which is strengthened by Gifford's explanation of the Irish oath to which Stephen is referring: "The original expression is *thaus* [Thoth] *ag Dhee* (given here phonetically), meaning *God knows*: but as this is too solemn or profane for most people, they changed it to *thaus ag fee*, i.e., *the deer knows*; and this may be uttered by anyone," (268).

Stephen's thoughts about Thoth show that he is reflecting on the final judgment, an interpretation which is supported both by his portrayal of Thoth as a judge as well as his connection of Thoth to the Irish oath which originally meant *God knows*. Stephen is conflating Christian and pagan images of the final judgment by associating the one Christian God who will preside at both the particular and general judgments (the God who knows) with the ancient pagan

judge who weighs hearts of the deceased in front of Osiris, god of the dead in Egyptian mythology. This interpretation is further reinforced in the following paragraph when Stephen recalls the Countess's farewell in Yeats's play: a goodbye the dying Countess says to her friends as she approaches her last judgment.

After contemplating the patterns of the birds' flight Stephen continues up the steps and into the library where he meets his friends Cranly and Dixon. In this section Cranly becomes a composite representation of both Father Arnall during the retreat in Chapter III and the Church Street Chapel priest, Stephen's confessor at the end of that chapter. Earlier in Chapter III Stephen has already described Cranly as a "priest who heard confessions of those whom he had not the power to absolve" (178). Now in the third section of Chapter V he recalls his earlier image of Cranly as confessor as he walks up to the pair in the library, "[Cranly] leaned back in his chair, inclining his ear like that of a confessor to the face of the medical student who was reading to him a problem from the chess page of a journal" (226).

During his walk with Stephen in the latter half of the third section of Chapter V, Cranly provides Stephen with reasons why he should return to the Church, just as Father Arnall's sermon during the retreat in Chapter III also laid out reasons for the Belvedere boys to either remain faithful or come back to the faith if they had already "had the unutterable misfortune to lose God's holy grace and to fall into grievous sin" (110). Father Arnall in Chapter III and Cranly in the third section of Chapter V both strive to illustrate the terror of judgment and damnation as well as the horrors of hell to Stephen, and although the strategies of each often differ, there are enough similarities present for the reader to recognize that Joyce was intentionally comparing the two, to show the evolution of Stephen's understanding of his own religion and beliefs.

Father Arnall's version of piety—and the incentive he provides for leading a pious life—is dominated by the fear of punishment. He describes the Day of Judgment as one when the stars of heaven will fall, “upon the earth like the figs cast by the figtree which the wind has shaken” (113). Father Arnall explains that on the last day Jesus, “no longer the lowly Lamb of God, no longer the meek Jesus of Nazareth, no longer the Man of Sorrows, no longer the Good Shepherd” but now “God Omnipotent, God Everlasting...Supreme Judge,” will welcome the just into the Kingdom of Heaven, but the unjust will be turned away with the words, “*Depart from me, ye cursed, into everlasting fire which was prepared for the devil and his angels*” (114). Father Arnall repeats this “awful sentence of rejection” (124) a second time during the retreat when he is describing the physical torments of hell. Stephen leaves from that segment of the lecture with the terrifying sensation that he is “plunging headlong through space,” a description of Satan's fall which Gifford recognizes as a reference to Milton's *Paradise Lost* (Gifford 196).

Later in Chapter III as Stephen searches the back streets of Dublin for a chapel where he can privately and anonymously confess, his imagination combines the images of falling stars and falling souls to create a conception of damnation heavily influenced by Milton:

A wasting breath of humiliation blew bleakly over his soul to think how he had fallen...the wind blew over him and passed on to the myriads and myriads of other souls on whom God's favour shone now more and now less, stars now brighter and now dimmer, sustained and failing. And the glimmering souls passed away, sustained and failing, merged in a moving breath. One soul was lost; a tiny soul: his. It flickered once and went out, forgotten, lost. The end: black cold void waste (140-141).

In this way Chapter III successfully links the images of falling figs, falling stars, falling souls, the certain fall of Lucifer, and the possible fall of Stephen. This succession of linked images ensures that, when Cranly throws his fig into the gutter in the third section of Chapter V, the reader is able to recognize the threat of a final judgment whose outcome will be damnation for Stephen if he does not change his ways (as he did in Chapter III):

Cranly examined the fig by the light of a lamp under which he halted. Then he smelt it with both nostrils, bit a tiny piece, spat it out and threw the fig rudely into the gutter. Addressing it as it lay, he said:

Depart from me, ye cursed, into everlasting fire!

Taking Stephen's arm, he went on again and said:

—Do you not fear that those words may be spoken to you on the day of judgment? (240).

As Kenner has pointed out, Father Arnall's sermon is "childishly grotesque beneath its sweeping eloquence; and the hairsplitting catalogue of pains...is cast in a brainlessly analytic mode that effectively prevents any corresponding Heaven from possessing any reality at all" (55). In Chapter III Stephen accepts this elaborate description of condemnation with its paltry view of heaven, and he obsesses about all the torments in hell that await him as payment for his mortal sins. In Section 3 of Chapter V, however, Stephen counters Cranly's question about whether he fears to hear words of rejection on Judgment Day by pointing out that the Church's alternative to hell is not much more appealing, "—What is offered me on the other hand? Stephen asked. An

eternity of bliss in the company of the dean of studies?" (240). A heaven of very little substance is offered to believers, and Stephen has reached the point in his emotional and artistic maturity where he realizes that neither choice offered by his faith is appealing: he would rather opt out altogether than be forced to pick either spiritual destination. He explains this decision to Cranly by stating "I neither believe in it nor disbelieve in it" (239).

Father Arnall details not just the physical torments of hell but also the spiritual ones which torture lost souls for eternity: he defines the pains of conscience, of extension, of intensity, even the pain of eternity itself, but specifies that "of all these spiritual pains by far the greatest is the pain of loss, so great in fact, that in itself it is a torment greater than all the others" (128). In Chapter III Stephen is compelled to confess and to return to the Catholic community merely by fear of the physical threat of hell, but by the third section of Chapter V he is not afraid to accept even the pain of loss, the greatest pain hell can provide. The gravity of the pain of loss described by Father Arnall is equal to the "pain for a mother to be parted from her child, for a man to be exiled from hearth and home, for friend to be sundered from friend" (128). By Section 3, Stephen is prepared to endure those very three losses. His argument with his mother is the first severing; his decision to exile himself is the second; and the main action of this section—his last intimate conversation with Cranly and the subsequent end to their friendship—is the final parting which completes the full three-pronged pain of loss. Stephen tells Cranly he is afraid of many things: "dogs, horses, firearms, the sea, thunderstorms, machinery, the country roads at night" (243) but that he is not afraid "to be alone...or to leave whatever I have to leave. And I am not afraid to make a mistake, a lifelong mistake and perhaps as long as eternity too" (247).

Although Stephen still has a long way to go in his development into a full mature artist, Waith believes that his behavior in this section of Chapter V reveals his "almost

superhuman courage to face the world alone, and a profound conviction that the artist is quasi-divine...reminding the reader, more by symbol than by statement, of the meaning and consequences of the choice” to become an artist (115-123). Gordon also views Section 3 as giving “the picture of a soul that is being damned for time and eternity caught in the act of foreseeing and foreknowing its damnation” and sees Stephen’s sin as “the same as Lucifer’s; he has said what Lucifer said: “I will not serve.” ” (140-143). Stephen identifies his own mortal sin in Chapter III as lust but, as Mitzi Brunsdale observes in *JAMES JOYCE: A Study of the Short Fiction*: “Stephen’s sin is not lust, a relatively less reprehensible sin of the flesh, but as the same intellectual pride that brought down Milton’s Lucifer, a figure considered heroic by romantic authors like Byron, even if quintessentially evil” (74). Brunsdale offers as evidence the transformation of Stephen’s math exercises at the opening of Chapter III into “a widening tail, eyed and starred like a peacock’s” (103); according to Gifford the peacock spreading its tail is a traditional symbol of pride (179). Evidence more overt lies in Stephen’s own recognition in Chapter III that “a certain pride, a certain awe, withheld him from offering to God even one prayer at night...his pride in his own sin” (104). Stephen’s assertion in the third section of Chapter V that he “will not serve” (239) even more emphatically links him and his sin to Lucifer and his fall, a fall caused by the infamous declaration *non serviam*—a statement Father Arnall calls the “instant of rebellious pride of the intellect” (133).

In addition to covering the category of sin, Section 3 of Chapter V also ends with a confession, just as Chapter III did:

Look here, Cranly... You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe

whether it call itself my home, my fatherland, or my church:
and I will try to express myself in some mode or life or art as
freely as I can and as wholly as I can, using for my defence the
only arms I allow myself to use—silence, exile, and cunning
(246-247).

Here Stephen confesses to Cranly, but this time—unlike his experience in Chapter III—he participates in confession without any desire for repentance or intention to change his direction. Stephen will not reconsider his decision, even though Cranly presents him with a much more human Catholicism than Father Arnall proposed during the Belvedere school retreat. Where Father Arnall drew a picture of an unswervingly just god who could not overlook one small sin, not “a single venial sin, a lie, an angry look, a moment of willful sloth” even if doing so would end all the suffering in the world (133), Cranly paints an image for Stephen of a Church in which other followers have doubts too: “There are many good believers who think as you do. Would that surprise you? The church is not the stone building nor even the clergy and their dogmas. It is the whole mass of those born into it” (245).

After Stephen answers Cranly’s reminder that other people have doubts by stating that he has no wish to overcome his doubts, Cranly changes tactics and tries to convince Stephen to perform his Easter duty and remain in the Church—even if he disbelieves in its teachings—in order to fulfill his mother’s wishes: “Do as she wishes you to do. What is it for you? You disbelieve in it. It is a form: nothing else. And you will set her mind at rest” (241). Stephen brushes off Cranly’s remonstrations about the value of a mother’s love by glibly calling up instances of religious men who refused to touch their mothers, at which point Cranly again changes tactics and asks Stephen if the idea ever occurred to him “that Jesus was not what he

pretended to be” (242). He pushes even further: “Did the idea ever occur to you that [Jesus] was himself a conscious hypocrite, what he called the Jews of his time, a white sepulcher? Or, to put it more plainly, that he was a blackguard?”. Pressed by Cranly, Stephen admits that he finds the questions shocking; he is forced to acknowledge that he is not as indifferent to Catholicism as he has professed to be:

—And is that why you will not communicate...because you are not sure of that too, because you feel that the host too may be the body and blood of the son of God and not a wafer of bread? And because you fear that it may be?
 —Yes, Stephen said quietly. I feel that and I also fear it (243).

Cranly’s point does far more than simply prove that Stephen’s “mind is supersaturated with the religion in which [he says he disbelieves]” (240). Both Stephen’s inability to commit the sacrilege of a false communion to please his mother and his shock at the thought that Jesus might have been a fraud prove that Stephen is indeed as brave as Waith would like to view him. Stephen’s bravery lies in the fact that he is making the choice to give up his religion and his God while some amount of belief, in the hellfire punishments promised to unbelievers remains ingrained in his consciousness. He is giving up his mother, his country, and his friend—accepting the full pain of hellish loss—in order to become an independent, mature artist. This goal may seem personally driven, and it certainly is to an extent, but Stephen also truly believes himself to be embarking on a mission to save the Irish people from the uncreative stupor into which colonialism had catapulted them.

Joyce's attitude towards Stephen has been analyzed ad infinitum. Many critics have used his unflinching portrayal of Stephen in Chapter V as an idealistic and pretentious young man to support the claim that Joyce uses the end of his novel to discredit his protagonist. Section 1 of Chapter V—with Stephen's long monologues about aesthetics—seems to support this analysis; Section 2 could be argued either way (heavily depending on whether a reader thinks Stephen's villanelle is a work of art or not), but Section 3 is substantial evidence that Joyce had more faith—and empathy for—Stephen than many critics have since concluded. The evidence lies at the very end of Section 3, after Stephen professes to Cranly his decision to leave Ireland. Cranly repeats that Stephen faces the possibility of being very alone on this quest:

—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.

—I will take the risk, said Stephen (247).

The weaving together of the themes of departure and loneliness at the conclusion of this section refers back to the line from Yeats' play which Stephen recalled at the start of the section, when Countess Cathleen says farewell to her nurse Oona and poet-friend Aleel. The Countess has sold her soul to the devil to save her people from starvation and goes to her death believing she is headed for damnation. But, as Gifford explains in his commentary, instead of bringing the Countess "to the hell stipulated in her bargain, [death] actually carries her to heaven, as the Angel sees and explains to Aleel at the play's end: "The Light of Lights / Looks always on the motive, not the deed, / The Shadow of Shadows on the deed alone" (268). The evocation of this scene at the end of Section 3 of Chapter V shows both Joyce's compassion for Stephen's motive

in his mission to liberate Ireland by his art and by his own self-liberated example, and also demonstrates Stephen's self-sacrificing courage in taking on the hell with which Father Arnall inculcated him in Chapter III.

CHAPTER 4

Soulfree and fancyfree

The first, second, and third sections of the fifth chapter of *A Portrait of the Artist as a Young Man* re-trace the influences Stephen has struggled against during his development into a young man in Chapters I, II, and III, respectively. The fourth and final section of the fifth chapter, however, does not repeat the material from the fourth chapter. Instead the fourth section is another layer of review in which Stephen once again considers the forces which have shaped his present self. Working in this section to achieve ultimate concentration in his prose by eliminating every unnecessary word, Joyce crystallizes Stephen's internal struggles in short, at times almost cryptic, journal entries. These journal entries cycle through the material which has been re-cycled through already in sections 1, 2, and 3 of Chapter V, giving the reader one last opportunity to see how far Stephen has come in his struggle against the constraining influences of his childhood and early adolescence: to observe which issues Stephen has finally resolved and which issues will continue to burden him as he departs Ireland.

The journal entries begin on March 20th, the day Stephen talks with Cranly about the argument with his mother and his decision to leave the Church. That afternoon Emma ignores Stephen on the library steps but nods across him to Cranly. In the entry he writes the next night, March 21st, Stephen prepares to relinquish his attachment to Emma along with his religion when he writes, "Free. Soulfree and fancyfree. Let the dead bury the dead. Ay. And let the dead marry the dead" (248). Stephen feels he has become soulfree by escaping the fetters of his religion and fancyfree by renouncing his desire (or fancy) for Emma. This entry shows a reappearance of the

liberty “to discover the mode of life or of art whereby your spirit could express itself in unfettered freedom” (246) which was described in the third section of Chapter V when Stephen decided to leave the Church, and it also replays the resignation intimated by the “Let be! Let be!” (222) in the second section, when Stephen recalled his childhood with Emma and decided to let her go and transfer his desire to an artistic muse instead.

Just as Cranly in the third section immediately undermines Stephen’s sense of freedom by exclaiming “—Freedom!...But you are not free enough yet to commit a sacrilege” (246) and just as Stephen’s search to find the right phrase to express his feelings for Emma in the third section—“The images he had summoned gave him no pleasure. They were secret and enflaming but her image was not entangled by them. That was not the way to think of her. It was not even the way in which he thought of her. Could his mind then not trust itself?” (233)—demonstrates that he has not relinquished his feelings for Emma as concretely as he had planned in the second section, Stephen’s renewed intentions in the fourth section are once again quickly threatened by the entries following March 21st. He still has not let go of Emma; in his entries on March 23rd and March 24th he worries that he has not seen her in awhile and fears she may be ill: “23 *March*: Have not seen her since that night. Unwell?...24 *March*: ...She is not out yet. Am I alarmed?” (248-249). These fears are excessive considering that Stephen saw Emma on March 20th—only 4 days previously.

There is also evidence that his mind is still “supersaturated” (240) with Catholicism when he writes in his March 24th entry that he had an argument his mother about the Virgin Mary, had an argument with his Italian professor about the heretic Giordano Nolan, and reflected that it was the Italians who invented “what Cranly the other night called our religion. A quartet of them, soldiers of the ninetyseventh infantry regiment, sat at the foot of the cross and tossed up dice for

the overcoat of the crucified” (249). Stephen has said that he neither believes nor disbelieves in Catholicism—that he is, in effect, indifferent to its existence—yet the religion continues to dominate his thoughts and many of his conversations.

Stephen’s March 24th entry does more than just reflect his anxiety about religion and sexuality though; other issues which have arisen in the previous three sections show up in this journal entry. After wondering if he is alarmed over Emma’s continued absence, Stephen writes in his journal:

Blake wrote:

I wonder if William Bond will die

For assuredly he is very ill.

Alas, poor William!

I was once at a diorama in Rotunda. At the end were pictures of big nobbs. Among them William Ewart Gladstone, just then dead. Orchestra played *O, Willie, we have missed you.*

A race of clodhoppers! (249)

The first reference in the passage is to the poem “William Bond” by William Blake. Gifford provides a copy of the poem in entirety, of which the last eight lines are particularly useful:

I thought Love lived in the hot sunshine,

But O, he lives in the moony light!

I thought to find Love in the heat of day,

But sweet Love is the comforter of night.

Seek Love in the pity of others' woe,
 In the gentle relief of another's care,
 In the darkness of night and the winter's snow,
 In the naked and outcast, seek Love there!

Brunsdale interprets this reference to be one in which Stephen is still thinking about Emma, but he also notes that the last stanza closes upon “images of snow and death and exile” (99). Since the lines Stephen actually quote in the novel are the ones about William Bond’s potential death, Stephen is most likely shifting from wondering whether Emma is very ill to reflecting on the nature of death more than snow or exile—a reading which is strengthened by the allusion in the next line to Hamlet’s contemplation of mortality in the graveyard scene of “Hamlet”. Read together, these two quotations recall the abundance of quoting Stephen did in the first section of Chapter II and restate his intention to become an artist, which he explained to Lynch in that section, by “romantically joining his own artistic destiny to the greatest of English poets” (Brunsdale 99).

The William references continue to build as Stephen next remembers seeing a picture of William Ewart Gladstone after his death. Gladstone was “England’s recently (1898) dead prime minister who tepidly favored Irish Home Rule and whose first name recalls William of Orange, Ireland’s brutal conqueror at the Battle of the Boyne” (Brunsdale 99). Stephen has felt colonial anxiety throughout the novel, expressed most overtly in the *tundish* episode in the first section of Chapter V, in which he feels that his ability to be a true artist is hindered by the fact that he has no native access to a language in which to write which he can identify

as his own. Stephen feels confined by what he perceives to be Ireland's state of cultural powerlessness under the heavy weight of England's colonization, but he also fears the unknown which he will encounter once he leaves his homeland. This worry—and subtle acknowledgment that he will miss his family and his nation—is demonstrated by *O, Willie, we have missed you*, a song by the American songwriter Stephen Foster about a mother welcoming her long-lost son back home (Gifford 284, Brunsdale 99). Stephen's frustration with all the influences in his life which he has struggled to make sense of and to wrest control from throughout the whole novel culminates in his exclamation "A race of clodhoppers!".

The next night Stephen has a "troubled night of dreams" which he records in his journal (249). He dreams about a "long curving gallery. From the floor ascend pillars of dark vapours. It is peopled by the images of fabulous kings, set in stone." Later in his dream: "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" (249-250). The gallery of kings calls to mind the dark corridor in Clongowes lined with portraits "of the saints and great men of the order who [looked] down on him silently" as Stephen passed them on his way to speak with Father Arnall in Chapter 1 (55). The eerie figures emerging from the cave can be viewed as ghosts who—like the images of the past kings—represent a past which Stephen feels still haunts him by the role it had in molding the culture which raised him and now stifles him. Similarly, the cave figures could be interpreted as the many constraining influences which have shaped Stephen through his life and which he is determined to escape. The way the ghosts "[do] not seem to stand quite apart from another"

mirrors the way in which Stephen's thoughts of the influences in his life ran into one another in the last entry, as each "William" reference collided with the next one.

With all his anxieties rolled into one in his mind after this entry, Stephen is very aware that they all have contributed to shaping him. In his next entry, on March 30th, he quotes the character Lepidus from Shakespeare's play *Antony and Cleopatra*: "This mentality, Lepidus would say, is indeed bred out of your mud by the operation of your sun" (250). As he has attempted to do throughout Chapter V when he rebelled against the English priest and his language, against his native countrymen and their peace treaty, against his own body's desires for Emma, and finally against his mother and the religion which means so much to her, in this entry Stephen once again tries to throw off "this mentality" by thinking to himself "then into the Nile mud with it!" (250).

The following entry on April 1st is one of the shortest in the section but also, I think, one of the most important: "1 April: Disapprove of this last phrase". Because the entry is so cryptic it can be read multiple ways; the "phrase" to which Stephen is referring could be merely the term Nile mud which he coined in the last entry. However, I think Stephen is referring to the whole sentence about throwing his Irish Catholic colonial mentality into the mud. The fact that he has changed his mind about throwing it away is what makes this entry a key turning point in Stephen's developing maturity, arguably one of the most crucial moments in the book. The entry is the first time in his struggle to understand and wrest control from the ever-present influences in his life that Stephen acknowledges that perhaps those influences should not be cast aside completely. This moment is one Joyce has been propelling his character towards throughout the entire novel, through all the re-thinking and re-processing.

One could argue that the short April 1st entry is slim evidence on which to claim such an interpretation; however, the interpretation is strengthened by a journal entry two weeks later when Stephen writes:

14 *April*: John Alphonsus Mulrennan has just returned from the west of Ireland (European and Asiatic papers please copy). He told us he met an old man there in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English. Mulrennan spoke to him about universe and stars. Old man sat, listened, smoked, spat. Then said:

—Ah, there must be terrible queer creatures at the latter end of the world.

I fear him. I fear his redrimmed horny eyes. It is with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till...Till what? Till he yield to me? No. I mean him no harm (251-252).

The parenthetical “European and Asiatic papers take note” was written at the beginning of paid obituaries in Irish newspapers; it leads the reader at the beginning of the entry to believe someone has died, but by the end of the night Stephen has decided that neither he nor “the old man” need die at all. Gifford compares Stephen’s struggle with the old man to Jacob’s struggle with the angel in the book of Genesis, but he views the old man not as an angel but “the Irish peasant whom Yeats and others were urging upon young Irish

writers as the touchstone of folk wisdom and vision, the true source for poetic inspiration” (287). Brunsdale does not mention Genesis but instead sees this struggle as “similar to the initiation of an ancient Irish bard...Stephen realizes he can neither choke out his Irish consciousness, the raw material of his art, nor force it to yield to him” (100). Whatever the struggle may be modeled after, it follows the trajectory of Stephen’s gradually developing maturity: from Chapters I, II, and III, in which Stephen internalized the ideology of his culture, through sections 1, 2, and 3 of Chapter V, in which he rebelled fiercely against all the “nets” he felt tied him down, and eventually to the last section, in which he prepares to leave his homeland and finally realizes that what he has been struggling against is in reality a part of him and that in order to become a mature artist he must “mean [it] no harm”. Only when he has reached this milestone is he ready to leave Ireland and begin his life as a mature artist.

CONCLUSION

As demonstrated in the previous chapters' analyses, Chapter V, although it often seems weighty and superfluous to a reader encountering *Portrait* for the first time, plays a crucial role in the framework of the novel. In addition to the greater depth that it allows Stephen's development, the structure of *Portrait* gives insight into Joyce himself, and into his transition from a short story writer to a novelist. *Portrait* was Joyce's first full-fledged novel. It began as *Stephen Hero*, a massive manuscript more 1,000 pages long into which Joyce poured all his memories of growing up in Ireland, largely assisted by a book of epiphanies which he had observed and recorded over time. However, the huge manuscript was unwieldy and Joyce eventually became frustrated. After taking a break to finish *Dubliners* Joyce returned to the story and rewrote it as *A Portrait of the Artist as a Young Man*. Most of the original manuscript of *Stephen Hero* has been lost, but what remains of the story is a 253 page fragment which covers roughly the same content as the Chapter V of *Portrait*. When compared, *Portrait* seems bare and austere. In transitioning from one draft to the next, Joyce drastically cut out any details he felt were not crucial to describing Stephen's own development. The scene where Stephen's sister dies with Stephen and his mother sitting by the head of her bed, the painful discussions—and ultimately arguments—that Stephen has with his mother over religion, the miles of city blocks which Stephen and his younger brother Maurice traverse in their nightly walks around Dublin, are all lost in *Portrait*. The Stephen of *Stephen Hero* is shown running after Emma to tell her his affection for her, singing Irish lullabies at the bedside of his dying sister, and laughing so hard that “tears almost fell out of his eyes” at one of his brother's jokes (59). He is more empathetic and, on the whole, a more likable character in *Stephen Hero* than he is in *Portrait*. All the

characters in *Portrait* shrink to flat, two-dimensional representations of people and, although Stephen ends up highlighted by their diminishing, his character has also lost some vital aspect. He has become, in the words of Hugh Kenner, “indigestibly Byronic. Nothing is more obvious than his total lack of humor” (439).

The shift from *Stephen Hero* to *Portrait* is akin to the move from the first four chapters of *Portrait* to Chapter V, where Joyce compresses his content once again, and it is yet the same transition which moves the story from the earlier Sections 1, 2, and 3 of Chapter V to the terse journal entries of Section 4. In this way the structure of the novel describes the process of its creation, and marks the beginning of Joyce’s formal experimentation with the boundaries of language. Joyce, leading Modernist that he was, was trying to push language to its capacity, to see how much meaning he could convey in how few words. In the process of writing *Portrait*, he took the same subject matter, and pared it down again and again and again in a process of economizing language until all he had left were a series of snapshots, breathlessly short moments whose form resembles, interestingly, the snippets of epiphanies Joyce used for source material when writing *Stephen Hero*. I like to think that Joyce is intentionally moving around full circle in Section 4, arming Stephen with epiphanies that he can use as source material when he begins his first novel.

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