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*A Psychoanalytical Perspective on the Use of Stream of Consciousness  
in the Work of James Joyce:  
A Portrait of the Artist as a Young Man*

*Dissertation Submitted to the Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master in Language and Culture*

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**Dedication**

To my family, friends and teachers.

To SHINee.

### **Acknowledgments**

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## **Abstract**

James Joyce's novel *A Portrait of the Artist as a Young Man* is narrated through the extensive use of stream of consciousness, and it focuses on the journey of Stephen Dedalus from childhood to adulthood. While living in a world torn apart by political, religious and social chaos, yet, the protagonist follows a life quest to find his own identity as an artist. His identity and existence as an individual and as an artist is at every point reshaped through his journey. The problem arises with the idea that James Joyce did not use the technique of stream of consciousness only to portray the thoughts, ideas and feelings of his character, but he also implicitly embedded the psychoanalytic concepts throughout his novel. The study focuses on a psychoanalytic reading of Stephen's character by implementing Erik Erikson's psychosocial stages of personality and identity, in addition to a set of psychoanalytic concepts provided by Sigmund and Anna Freud to understand about the inner disorders and their defense mechanisms. After reading the primary source closely, the case study of Stephen was analyzed, and a detailed discussion and interpretations are provided in the field work section. By using psychoanalysis as a perspective, examining the behavior, identity and psychological development of Stephen were possible; all of them are indicated and discussed while using Freud's and Erikson's concepts.

*Key words: James Joyce, A Portrait of the Artist as a Young Man, Stream of Consciousness, Psychoanalysis, Identity.*

## Résumé

Le roman de James Joyce *Un portrait de l'artiste en tant que jeune homme* est raconté par l'usage étendu du courant de conscience. Le protagoniste poursuit une quête de vie pour trouver sa propre identité en tant qu'artiste. Cependant, son identité et son existence en tant qu'individu et en tant qu'artiste sont continuellement remodelées à travers son voyage. Le problème surgit avec l'idée que James Joyce n'utilisait pas la technique du flux de la conscience uniquement pour décrire les pensées, les idées et les sentiments de son personnage, mais impliquait aussi implicitement les concepts de la psychanalyse tout au long de son roman. L'étude porte sur une lecture psychanalytique du caractère de Stephen en mettant en œuvre les états psychosociaux de personnalité et d'identité d'Erik Erikson, en plus d'un ensemble de concepts psychanalytiques fournis par Sigmund et Anna Freud pour comprendre les troubles internes et leurs mécanismes de défense. En lisant attentivement la source primaire, le contenu du roman (l'étude de cas de Stephen) été analysé, et donc une discussion détaillée et des interprétations sont fournies dans la section pratique. En utilisant les concepts de Freud et ceux d'Erikson (la psychanalyse comme perspective), la recherche du comportement, de l'identité et du développement psychologique de Stephen était possible.

*Mots clés: James Joyce, Portrait de l'artiste en tant que jeune homme, courant de conscience, psychanalyse, identité.*

## ملخص

روى جيمس جويس حكاية "صورة للفنان كرجل شاب" من خلال استخدامه لتيار الوعي وتركز على حياة ستيفن ديدالوس من الطفولة إلى البلوغ. بطل الرواية يسعى جاهدا للعثور على هويته الخاصة كفنان حيث يتم إعادة تشكيل هويته ووجوده كفرد وكفنان من خلال رحلته. المشكلة تكمن في فكرة أن جيمس جويس لم يستخدم تقنية تيار الوعي فقط لتصوير أفكاره ومشاعره شخصيته، لكنه أيضًا ضمّنًا إستعمل مفاهيم التحليل النفسي طوال روايته. تهدف الدراسة على تحليل نفسية ستيفن استنادا على مراحل إريك إريكسون النفسية والاجتماعية للشخصية والهوية بالإضافة إلى مجموعة من مفاهيم التحليل النفسي المقدمة من سيغموند وأنا فرويد لفهم الاضطرابات الداخلية وآليات الدفاع الخاصة بها. بعد قراءة المصدر الأساسي عن كيب؛ تم تحليل محتوى الرواية، حالة ستيفن وتم توفير مناقشة مفصلة وتفسيرات في القسم العملي. باستخدام التحليل النفسي كمنظور، كان البحث عن سلوك ستيفن وهويته وتطويره النفسي ممكنًا؛ يتم التعبير عن كل منهما ومناقشتها أثناء استخدام مفاهيم إريك إريكسون و الفرويدية.

الكلمات المفتاحية: جيمس جويس، صورة للفنان كرجل شاب، تيار الوعي، التحليل النفسي النفسي، القضايا، الهوية.

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**General**  
**Introduction**

## **General Introduction**

### **Background to the Study**

Literature, as a never-ending equation of incredible movements, compositions and art has witnessed many changes over time; these changes made many literary periods collapse just so new ones could replace them. In fact, this is exactly what happened after the end of Queen Victoria's reign, marking a symbolic break from the preceding century, which paved the way for the emergence of a new literary movement, known as 'Modernism'.

After the First World War, some modern writers started to question the reasons that paved the way to the war. As a result, religion, politics and society were the main motives. The periods that preceded the modern phase were restricted by idealized moral values, such as the social, economic and religious issues, in addition to the intellectual issues. Problems surrounding the Industrial Revolution and class tensions were also of a great impact, as well as the early feminist movement, the need for political and social reform. Unfortunately, these latter were not sufficient to the world, for the reason that everything was turning chaotic. As a reaction to this, modernist writers started to reject the previous norms and tried to express and deliver, through their writings, the disillusionment of humanity after the First World War, so they dealt with general issues of the time. Accordingly, they elaborated innovative techniques and a new form to address with trustfulness all the issues.

Modernism in this regard, highlighted the rejection of the idealized moral, cultural and social values. Thus, modernist writers broke through these values, and emphasized on the autonomy and individuality of one's existence. This literary movement produced writers like James Joyce and Virginia Woolf, who were able to go beyond the limitations of the realist novel; to defend their aim, they created a style of writing characterized by alternative narrative forms, stylistic novelty, fragmentation, and perspectives. For example, the stream of consciousness is much excessively used by these writers. Yet, the modernist writers were also

fascinated by the psychoanalysis of Sigmund Freud, who was interested in human psychology and the inner life.

James Joyce, for a focus, used the stream of consciousness to depict the flow of thoughts and feelings in the mind of his characters, like in *A Portrait of the Artist as a Young Man* and *Ulysses*. Joyce was fascinated and influenced by the works of Sigmund Freud, thus he employed psychoanalytical ideas that were for an instance, portrayed in one of his characters, Stephen Dedalus, who appears in the previously mentioned novels.

### **Statement of the Problem**

James Joyce was known for his unique style of writing, and many critics criticized how he expressed his thoughts, ideas and feelings as a writer. Joyce used language in a very distinct way to convey what is happening in the mind of his characters, and the same thing can be said for his readers. He wanted to take these latter into their minds in order to show them how thinking actually sound like; neither organized nor logic.

The thoughts, ideas and feelings of his characters are a way to portray the greatness of everyday life; thus, he used the stream of consciousness. A techniques that was largely used by modernist writers, particularly by James Joyce, who preferred to write about individuality rather than society by using the interior monologue and the stream of consciousness as techniques. Joyce was concerned with the individual reality, not the external one (society), he then developed his ideas and used them in his work: *A Portrait of the Artist as a Young Man*, then *Ulysses*.

This research attempts to explain and demonstrate how James Joyce was influenced by Sigmund Freud's Psychoanalysis and how he used it to his account; how he used it implicitly via the technique of stream of consciousness, and that by constructing and presenting the psychic development of his main character, Stephen Dedalus.

## **Research Questions**

- a. How can the protagonist's behavior (Stephen Dedalus) be explained in terms of psychoanalytic concepts?
- b. What kind of psychoanalytic stages can be applied to analyze the psychological development of Stephen?
- c. How does Stephen Dedalus search his identity through his interactions with the societal surroundings of the novel?

## **Scope and Significance of the Study**

This research is a selective investigation into James Joyce's use of stream of consciousness in his work *A Portrait of the Artist as a Young Man*, and how can the critical theory of psychoanalysis be applied to analyze this work. Thus, extract the hidden concepts, ideas and symbols used by the novelist, by relying on different sources and the works of psychoanalysts (Freud and Erikson) to achieve the needed observations and results. Additionally, this research endeavors to give new insights for studying the aforementioned novel, focusing on the case of Stephen Dedalus, his psychological development and core issues (internal conflicts).

## **Purpose of the Study**

The purpose of this study is to determine how to explore James Joyce's work *A Portrait of The Artist as A Young Man*, away from how he intelligently used language and the stream of consciousness to narrate the different phases of his story. But the aim is to highlight his real intentions for using the technique of stream of consciousness. This study includes a psychoanalytical perspective for the use of stream of consciousness in the aforementioned novel, and that by selecting a range of different psychoanalytical concepts for the meant application.

Works from different psychoanalysts, such as the most influential figure in the world of psychoanalysis Sigmund Freud, are employed in observing and discovering the numerous parts of writings where the stream of consciousness is used. Figures such as Erik Erikson, Anna Freud's works are of an important contribution to the study. Away from the structure of the language and its beauty, the study looks into the behavioral and psychological areas that are linked to the protagonist, Stephen Dedalus.

Since the modernist movement emphasizes on the internal individuality, and does not care about the societal surroundings. However, this study also aims to give importance to the external reality of the world Stephen lives in.

### **Review of Literature**

Modernism as a literary movement particularly influenced James Joyce's writing, *A Portrait of the Artist as a Young Man* reflects many of its ideals (Simion 58). Simion adds that, the most relevant examples of modernist techniques in *A Portrait of the Artist as a Young Man* are the 'künstlerroman plot' which means the 'artist's novel', which refers to a narrative story about how an artist grows to be maturity. In addition to the stream of consciousness, interior monologue, universal themes, and unique language. In this novel, Joyce's style is free flowing, following Stephen's unrestrained conscious thoughts (Simion 59); by using the interior monologue and the stream of consciousness, Joyce gave more importance to the individual, Stephen Dedalus by detaching the society from the surroundings of the story.

To Simion, the stream of consciousness technique consists in rendering the inner life of the characters in a continuous flow of thoughts, impressions, feelings and fantasies, sometimes independently from the chronological order of events, thus Joyce does not intervene in rearranging this flow of consciousness in a logical, coherent way.

According to John Blades, the opening pages of the novel contain confused fragments of memory and childhood impressions, yet their focus quickly sharpens through the

consciousness of a very young Stephen Dedalus, son of a prosperous family living near Dublin (Blades 58), for instance:

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

His father told him that story: his father looked at him through a glass: he had a hairy face. (Joyce 7)

In the first chapter of the novel, readers are directly exposed to Stephen's consciousness, and after that, gradually— the whole is unveiled to us through that single aperture. The narrative prose follows and reflects the stages of Stephen's intellectual development, whether imitating the childlike simplicity of his earliest memories or the thrilling awareness of his artistic awakening (Hamid and Jassim 6). The novel is a third-person narrative, and the dialogue is minimal. The style of the novel evolves throughout all its five chapters to describe Stephen's life from the time he was a child to his young adulthood when he decides to leave Ireland. (Simion 60). In each chapter, the complexity of language gradually increases in all these stages of evolution, also there are events which arouse sensations and emotions, memorable phases of the mind, which can be compared with what “Stephen Hero” calls epiphanies or 'spiritual manifestations. (Wales 57)

Furthermore, as viewed by Karl Ove Knausgaard, he stated that, in *A Portrait of the Artist as a Young Man*, Joyce ventures inside that part of one's identity for which no language yet exists, probing into the space between what belongs to the individual alone and what is everyone's altogether, exploring the shifts of mind, the currents of one's moods and feelings as they flow blindly this way and that, and mapping the unarticulated, more or less salient presence of the soul, that part of one's inner being that rises when they are enthused and falls

when they are afraid or despairing. He then added that; *Portrait* is about Stephen Dedalus's soul, and that his conquest of what belongs to the individual alone is only his. (Knausgaard)

## **Methodology**

This research is qualitative, and the adopted design is a content analysis one; this design helps in examining the phenomenon of psychoanalysis in Joyce's *A Portrait of The Artist as a Young Man* as it is, and in rich details; this can be accomplished by narrative descriptions and interpretations; taking Stephen Dedalus as a case study.

Joyce's *A Portrait of The Artist as a Young Man* is the primary source for this research, and in order to examine the case of Stephen Dedalus the novel was closely and critically read. This helped in selecting the appropriate passages for analysis, questioning and interpretations. By doing so, applying Freud's and Erikson's concepts of Psychoanalysis was possible, and it resulted in understanding the development of Stephen's character.

## **Structure of the Research**

The present research encompasses a general introduction, two main chapters, and a general conclusion.

The general introduction covers the background of the research, the statement of the problem, the research questions, the aims of the study, the methodology, in addition to the significance of the study, its scope and limitations.

The first chapter is 'Literary Background' of the research. It includes an introductory biography of James Joyce, his early life, reasons that pushed him to write and his role as a writer of his time. Also, this chapter includes a thorough explanation of modernism as a literary movement, its characteristics and the different literary techniques used in that period, as well as the notion of stream of consciousness as a new style, its history, users and with some quotes from different literary works, and the same thing with psychoanalysis, but with extra focus.

The second chapter is about the 'Field Work' of the research. In this chapter, the research questions that were previously mentioned are discussed. Each question is presented in an independent section, and of course, James Joyce's *A Portrait of the Artist as a Young Man* is the novel of interest. Furthermore, it focuses on the analysis of the selected passages meant for the study, and that relying on close reading and the use the psychoanalytic approach to interpret the meaning of the thoughts.

Finally, the research's general conclusion presents an overview of the findings along with the observed comments.

## **Chapter One**

### **Theoretical Framework and Literary background**

## **Introduction**

During the 20th century, literary modernists wanted to start, as Richard Weston called it: a “tradition of the new,” and among these modernists, there is T.S. Eliot, Ezra Pound in composing poetry; James Joyce, Virginia Woolf, William Faulkner, and Ernest Hemingway in writing novels; Bertholt Brecht in scripting dramas, and Pablo Picasso and Duchamp as artists. The literary Modernism emerged as a worldwide reaction of changes in the cultural, political, and artistic sensibilities that occurred in the years before, during, and after the First and Second World War.

As a result, modernists struggled to find new means to create art that reflected those changes, for writing novels, writers invented their own new techniques and style. They started to play with time and order, in addition to the use of perspectives, point of views, and form. The ramification of these changes; novels started to be narrated while using fragmented plots that were not basic (clear beginnings, middles, and ends). Also, linear narratives and the chronology of events was no longer of much importance, stories started to be confusing and filled with implemented symbols, angsts confessionals, and the use of stream of consciousness was very known then.

This movement gives importance to the inner self of the individual, one’s place and significance, rather than the social collectivity, away from religion, culture, and restricted life. Modernism thus was founded on major ideas of great scholars such as Sigmund Freud, a psychologist who pioneered psychoanalysis and revolutionized the way people perceived the brain; Charles Darwin, a naturalist who observed and presented a theory of human evolution and natural selection; Karl Max and Friedrich Nietzsche, who respectively analyzed class inequalities, and proclaimed that God was dead.

## **Biography— J a m e s J o y c e**

James Joyce was born James Augustine Aloysius Joyce in Rathgar, Dublin on 2 February 1882. He was the eldest son of John Stanislaus Joyce and Mary Jane Murray. Joyce's father was one of the most important influences upon his son's life. His personality, sayings and dispositions are diffused throughout Joyce's work, whether thinly disguised as Simon Dedalus in *A Portrait of the Artist as a Young Man* and *Ulysses* or as one of the disembodied voices that compose the text of *Finnegans Wake*.

Joyce's father was reckless while managing his financial income, and this led him constantly to live beyond his means; he subsisted on a combination of low-income jobs, borrowed money, collected small rents eked out from his inherited properties and sold others. While always on the lookout for his creditors, children arrived in rapid succession; John Joyce fathered ten children, as they grew, so did the family debts (Spinks 3). One after another, all of John's properties were mortgaged, and the family settled into a joyless pattern of episodic removal to smaller and ever-poorer homes.

James, the eldest child, was born into these circumstances. In 1888, at the age of six, he entered the Clongowes Wood College. This latter provided him with a rigorous Jesuitical education, he benefited considerably from the intellectual order, and clarity of its teaching. It was here that Joyce gained his first grounding in Latin, theology and the classics; it was also at Clongowes that he first demonstrated his independent nature. In 1893, James Joyce was able to continue his Jesuitical education at Belvedere College after the school fees were generously waived to permit his admittance. (Spinks 4)

Joyce's admission to his new school was the happy outcome of a chance encounter between his father and Father John Conmee, prefect of studies at Belvedere and former rector of Clongowes; this latter was moved to make arrangements for the boy in recognition of his precocious academic ability, and also because his father was not able to pay for his studies.

Joyce repaid Conmee's kindness with a period of diligent academic study, winning scholarly prizes for his Intermediate Examinations in 1894 and 1895. His six years at Belvedere were notable for several striking developments in his personality and attitudes; the fourteen years old, Joyce thus embarked upon his sexual life, and this experience coincided with the loss of his religious belief.

At the age of 16, in 1888, Joyce began to read for a Bachelor of Arts degree at University College, Dublin. Over the next four years, he took interest in a broad spectrum of subjects including Latin, French, English, Italian, Philosophy and Logic. He graduated in 1902 with a degree in modern languages; Joyce's literary reading was both eclectic in its range, and modern in its taste. He was interested in figures such as the medieval poet Dante Alighieri; the contemporary Italian poet, novelist and dramatist Gabriele D'Annunzio; the stylistic radicalism of the novelist Gustave Flaubert; the French symbolist poets; the scandalous naturalism of Emile Zola; and the plays of Ibsen and his successor Gerhart Hauptmann. (Spinks 5)

At the same time, In *James Joyce: A Critical Guide* Lee Spinks, who is a literary critic added that Joyce developed an interest towards the aesthetic theory and philosophy. He was influenced by the works of Aristotle, Thomas Aquinas and Giordano Bruno, and soon— they began to exert a profound influence upon his imagination. Joyce's reading of Aristotle, he linked with the idea of tragic emotion, the cathartic effects of pity and terror. Joyce's university years marked the beginnings of his literary apprenticeship, and friendships he made would later form the background for some of his novelistic characters. Yet, Joyce felt that he had exhausted everything university could offer him.

Joyce was also influenced by the revolutionary shifts in style and sensibility that came to be grouped beneath the generic label of 'literary modernism'. Two writers who came to prominence in the second half of the nineteenth century had a particular impact upon the

formation of his style and world view: Gustave Flaubert and Henrik Ibsen. Flaubert's influence may be detected in Joyce's use of free indirect style, a mode of narrative presentation that uses the formal structure of third-person narrative prose while retaining the characteristic inflections of a first person voice. This technique enabled Joyce to switch swiftly between different points of view; it was one of the techniques he utilized to create an ironic distance between the impersonal authorial voice and the perceptions of his characters. (Spinks 16)

Joyce's attitude to his circumstances was one of restlessness and frustration. He found Dublin society parochial and constricting and the literary revival nostalgic and backward looking and his life seemed uncertain and obscure. To further with his literary abilities, Joyce believed he needed to free himself from these encumbrances and conduct his own experiment in living and thinking. It was with these ideals in mind that Joyce left Dublin for Paris in the autumn of 1902 to undertake the first brief stage of his literary exile. His primary reason for removing to Paris was to enter medical school, but he was not serious about becoming a doctor. However, the young twenty old Joyce had a collection of poems in manuscript and was determined to transform himself into a writer.

For Joyce, life in Paris provided him with the opportunity to transcend the limitations of provincial Irish society, and then he began to fashion himself as an artist. Joyce took extravagant delight in exploring his new city, and experiencing first-hand one of the great themes of twentieth-century literature: the imaginative drama of the cultural outsider adrift in the modern metropolis. Joyce's stay in France gave him the time and space to refine his aesthetic ideas and prolong his experimentation with narrative form. However, his time in France was not without difficulty, he often wrote for journals and taught languages, but it was not enough to sustain his basic needs. During Easter 1903, he received a telegram "Mother

Dying Come Home Father”, which labeled the end of his attempted at literary exile. (Spinks 18-9)

Joyce went back home, he was overwhelmed by the death of his mother. His mother letters had helped sustain him during those first difficult months in Paris. Joyce spent three months in a sustained and melancholy dissolution, he was twenty-one, and started to drink regularly and to excess (Gorman 111). Those times were spent in the reckless pursuit of pleasure, but they eventually provided much of the material for the nightmarish ‘Circe’ episode of *Ulysses*. This process was hastened in January 1904 when he heard that a new literary journal called Dana was looking for submissions. Sensing an opportunity, he quickly composed a short autobiographical story, which, at his brother Stanislaus’ suggestion, he called ‘*A Portrait of the Artist*’. (Ellmann 144)

In this short narrative fragment, Joyce suddenly began to fashion a style that combined subtle modulations of narrative perspective with a renewed attention to the interior drama of consciousness. By using free indirect style to imbue the narrative with traces of his protagonist’s sensibility and point of view, he began to grope his way towards the technical innovations of *A Portrait of the Artist as a Young Man* (Spinks 21). These innovations were rather too much for the editors of Dana to countenance, and Joyce’s story was politely, but firmly, rejected. He was not to be so easily dissuaded, after he had developed a narrative style that enabled him to lay hold upon, without expressing an overt attitude towards, his literary subject.

It would, however, according to Spinks— be many years before Joyce could earn a living by writing; he had now to turn his mind to the mundane business of finding paid employment. He found it in the early spring of 1904 when he was appointed to a teaching position at the Clifton School in Dalkey. Teaching bored Joyce, although he appears to have been popular enough with his students, but he later drew upon the experience, and in

particular upon the markedly pro-British sympathies of its Ulster-Scot headmaster Francis Irwin, for the ‘Nestor’ section of *Ulysses*. It was at this time that Joyce’s emotional life underwent a profound and decisive transformation when he met Nora Barnacle, the woman who was to become his wife and the mainstay of the last forty years of his life.

From Paris, Joyce and Nora traveled quickly on to Zurich, where Joyce planned to assume his promised position teaching position. Teaching once again bored Joyce, but it was sufficiently intellectually manageable to allow his creative energy for the major works upon which he was soon to embark. Joyce initially continued to work upon the manuscript of *Stephen Hero*, but dissatisfied with the style of the novel led the project to stall. From 1904 to 1917, Joyce settled started to rethink about rethink about the style and structure of *Stephen Hero*, and he gradually developed an aesthetic sensibility throughout five long sections; this structure eventually formed the basis of *Portrait*. (Spinks 24-7)

The year of 1914 was the most significant year of Joyce’s life, two letters that he received at the end of 1913, the first was from Grant Richards, asking to consider *Dubliners* one more time; the second was from Ezra Pound, the American poet, critic and cultural provocateur, asking if Joyce had any work he might submit to a new literary magazine called the *Egoist* (Spinks 29). Joyce accepted the invitation, and quickly dispatched to Pound the first part of *Portrait*. Spinks then added: Pound was immediately impressed by the quality and originality of Joyce’s prose and commended it to the *Egoist*; the magazine began to serialize the novel in February 1914.

The appearance of *Portrait* in print recalled Joyce to the fact that he had yet to complete the novel; the serialization of *Portrait* in the *Egoist* considerably sharpened Joyce’s profile within British literary culture and made the publication of *Dubliners* a more attractive commercial proposition. Five months later, on 15 June, *Dubliners* finally appeared, the outbreak of First World War proved in one way rather fortuitous for Joyce; where the

serialization of *Portrait* was abruptly suspended, giving him time to complete the novel's last two parts. *Portrait* was eventually completed in the first months of 1915, by which time Joyce was already at work upon *Ulysses* and beginning to write *Exiles*.

### **Joyce's Literary Movement, Works and Themes**

Throughout out his life, Joyce was assuredly one of the most distinguished writers of his generation, and of the literary movement he followed, modernism— during the twentieth century passion for experiment in literary form reached its climax, Joyce is mostly known for his novels, though he wrote poetry, plays, and essays, he is also noted for his experimental use of language in such works, for the sole reason that he was able to speak around seventeen foreign languages. This gave him the authority to create and use technical innovations in the art of the novel, including an extensive use of interior monologue; the use of a complex network of symbolic parallels drawn from the mythology, history, literature. This gave him the ability to create a unique language of invented words, puns, and allusions.

During his career, Joyce suffered from the rejections of many publishers, censors suppression, attacks by critics, and above all— misunderstanding by readers. Yet, his most notable literary works are: *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916), *Exiles* (1918), *Ulysses* (1922), *Pomes Penyeach* (1927), *Finnegans Wake* (1939). *The Dubliners* is a collection of 15 short stories of prose and the only collection of his short stories published during his lifetime (Lawler). They were written to depict a naturalistic view of the Irish middle class life living in and around Dublin in the early years of the 20th century. Joyce wrote them when Irish nationalism was at its peak, and a search for a national identity and purpose was raging, when Ireland was jolted by various converging ideas and influences.

For *A Portrait of the Artist a Young Man*, Joyce pictured himself in his main character; Stephen Dedalus, and this is why the novel is known as a semi-autobiographical one. It is also one example of the earlier English literature, where there is an extensive use of stream of

consciousness. As claimed by Richard Ellman, the biographer of James Joyce, he said that Joyce, by writing such a novel, he wanted to turn his life into fiction. Two years later, his only and unique play was presented to the audience, *Exiles*. It gets its origins from the final novella in Joyce's story collection *Dubliners*, thus it was inspired from, *The Dead*. It tells the story of a love triangle between a writer, his wife and the writer's friend— once again, as stated by Ciaran Lawler; this play contains once again, many autobiographical elements in Joyce's own life, including Rowan's complicated relationships with his expatriate friends in Italy and his disdain for Dublin. (Lawler)

*Ulysses*, this novel has been regarded, since its publication as a key work of the modernist literature and one of the greatest novels ever written (Lawler). Joyce was inspired by Homer's *Odyssey*, and it chronicles the story of a day in the life of the main character, June 16, 1904, it contains eighteen episodes, and they depict the protagonist's appointment and encounters during his journey in Dublin. Surprisingly enough, as stated by Declan Kiberd, in *Ulysses*, modernism's most sociable masterpiece; "Before Joyce, no writer of fiction had so foregrounded the process of thinking" (Kiberd), for the fact that Joyce was able to exceed the norms, where he used a perfected stream-of-consciousness technique, eerie but careful language structuring, and highly experimental prose, which was full of puns, parodies, and allusions. As well as its rich characterizations and broad humor, this is why many people from all over the world are drawn to its complexities, subtlety and unique. (Lawler)

Joyce was mostly known for his prose, but this didn't stop him from writing poetry, *Pomes Penyeach* is a collection of thirteen poems, they express much intensity, directness, and economy of language, and they were written over a twenty-year period in Dublin, Ireland, Trieste, Italy, Zurich, Switzerland, and Paris, France— and this made him an international poet. Joyce poems are at once more concrete in their imagery and impressionistic in their feeling. Joyce always tried to make complex language patterns, plots and in his saying, he emphasized:

I've put so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and what's the only way of insuring one's immortality.

This quote can simply explain Joyce's latest works; *Finnegans Wake*— for it constructs a whole idea over this novel, it took the novelist seventeen years to complete it, in Paris. Ciaran Lawler mentioned that, this narrative work was immense, and extraordinarily difficult to comprehend (Lawler), and he added that it was published two years before the author's death. *Finnegans Wake* is viewed as a very challenging work ever written in the English language. This work takes on themes such as history, family and society, triangular desire and redemption. Ed Smiley, commented, adding; history, death versus life, conscious versus unconscious, humor, among others (Smiley). The work contains innovative language, and Joyce had the joy to use over forty languages and a variety of popular and arcane references. Although the book faced many interpretations of scholars, critics and readers always find it complex to understand, and this is why this work is regarded to be still in “progress”.

In his works, Joyce tackled many themes such as; exile, for he spent most of his adult life abroad, choosing voluntary exile over living in Ireland. Psychology; because he was involved in various aspects of modern culture, and he was interested in Freud's psychoanalysis. Catholicism and religion; Joyce was educated by the Jesuits, and this has often been displayed his literary and philosophical works, he links this with the themes of guilt and sin, and they are used in all his works. As a modernist, he used themes of that period, he used myths and symbolism in his writings and it helped in creating the complex forms he wanted. He also used autobiographies, aesthetic philosophies, transitions, and epiphanies— through using different style of writings, for instance: stream of consciousness, interior monologue, realistic and naturalistic descriptions and passages, dialogues among others.

## Modernism

In Europe, the twentieth century witnessed the development of a number of literary styles, which tried to overcome the limitations that the realistic method imposed on the artistic representations of the world (Šnircová 27). After the death of Queen Victoria in 1901, her era did not finish right away, because from 1890 a time of transition had begun and it lasted until about 1914, yet the second world war marked both an end and a new beginning in literature—were novelists and poets like Hardy, Kipling, and others, continued to write well into the twentieth century, and the ideas of Victorianism competed with those of the early modernists.

Away from Realism, the first noticeable shift came with the emergence of Modernism, a movement that acquired a firm position in the world of art (Šnircová 27). Literary modernism achieved its peak in the period between 1910-30, when Anglo-American authors as T.S. Elliot, Ezra Pound, Gertrude Stein, Henry James, James Joyce, and Virginia Woolf introduced a series of important stylistic developments and experimental techniques which opened a wider range of possibilities in the artistic representation of human perceptions of reality. Novelists such as Virginia Woolf introduced a series of important stylistic developments and experimental techniques which opened a wider range of possibilities in the artistic representation of human perceptions of reality.

As stated by Carter and McRae, in their work *The Routledge History of Literature in English*:

Modernism is one of the key words of the first part of the century. Among its influences were the psychological works of Sigmund Freud and the anthropological writings of Sir James Frazer, author of *The Golden Bough* (1890–1915), Modernism is essentially post-Darwinian: it is a search to explain humankind's place in the modern world, where religion, social stability and ethics are all called into question. (Carter and McRae 349-50)

In other words, the traditional ways of writings started to lose their place for the new patterns, the workings of the unconscious mind become an important subject, and all traditional forms begin to lose their place and order. What went out was narrative, description, rational exposition, leaving place for the stream of consciousness, images in poetry, the use of universal myth, and a sense of fragmentation both of individuality and of such concepts as space and time. (Carter and McRae 350)

In literature, modernism is characterized by a feeling of loss of any centering, stabilizing factor in life, a break with tradition, and a reaction against established society, religion, and political views, in addition to the fact that; there is no such thing as absolute truth but all things are relative. Modernist writers say world is created in the act of perceiving it; which means the world is what we say it is, and for Hooti and Omrani, in “*A Modernist Study*”, they stated that modernist writings lay emphasis on the dominant techniques and approaches that were predominant in that period ( Hooti and Omrani 252). Modernist literature attempted to move from the bonds of Realist literature to introduce concepts such as disjointed timelines, for modernism was distinguished by an emancipatory metanarrative.

Modernist literature can be viewed largely in terms of its formal, stylistic and semantic movement, it examines subject matters that traditionally lack interest, and it often features pessimism, a direct rejection of the optimism apparent in Victorian literature in favor of portraying dysfunctional individuals within a predominantly urban and fragmented society. As mentioned before, modernist literature moves away from realism into abstractions, and writers sought complexity in their works, a fact that pushed most of the readers to be more, or educate themselves in order to comprehend the content of the language. Works thus, used aesthetics of language and self-consciousness, because modernism was all about questioning the nature of being which led to privileging irony.

For instance, modern novels the reality of the mind is exposed, so writers such as Virginia Woolf and James Joyce use ‘stream of consciousness’ technique, a narrative style which attempts to reproduce the random thought patterns of the human mind, affected by external stimuli and mental association. This narrative technique tends to ignore the conventions of punctuation and mechanics, much as they do not figure in one’s thoughts— the modern period has been a period of significant development in the fields of science, politics, warfare, and technology, among others. It is also known as the age of discovery and globalization. During the early 20th century, modernist art, politics, science and culture had come to dominate not only Western Europe and North America, but also almost every civilized area on the globe, leading to globalization. The modern era is closely associated with the development of various principles such as individualism, capitalism, urbanization and a belief in the positive progress.

The modern period produced many writers, poets and dramatists, furthermore, it also introduced new faces; among them psychologists who gave importance psychological theories, and their advocates are Sigmund Freud and Carl Jung (psychoanalytic theories), Karl Marx (Historical-cultural theories), Fredric Nietzsche (Philosophical theories), and Charles Darwin (Evolutionary theories).

### **Stream of Consciousness**

The stream of consciousness is usually associated with the modernist movement, modern novelists and short story writers such as James Joyce, Virginia Woolf, Dorothy Richards, and William Faulkner among others. It is known as a style of writing that uses a method of narration that describes happenings in the flow of thoughts in the minds of the characters. The term of consciousness was first credited to the American psychologist William James, and it was used in the late nineteenth, and early twentieth centuries by psychologists to describe the personal awareness of one’s mental processes.

William James in his work, *The Principles of Psychology*— as claimed by Kitti Tóth, describes the nature of mental life, seeing things from within one’s mind. James thought of the mind as an always-changing continuous flow, which cannot be divided up by bits; he supported the idea that temporal separation can only distort the flow of mind by saying that: “Consciousness, then, does not appear to itself chopped up in bits. Such words as ‘chain’ or ‘train’ do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A ‘river’ or a ‘stream’ is the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life.” (James 217)

James had his own views about consciousness, he then equates it with mental activities, regions of the spirit, self or ego functions, feelings or thoughts and something that does not exist (Pope and Singer), with these notions, James used several different definitions of consciousness, and as a philosopher, he was aware of these differences and used the meaning that he needed to make his point in a specific context. As stated by Kenneth S. Pope and Jerome L. Singer, in *The Flow of Human Experience*; the stream of consciousness is that flow of perceptions, purposeful thoughts, fragmentary images, distant recollections, bodily sensations, emotions, plans, wishes, and impossible fantasies; it is also concerned with people’s life experience, personal life, from its beginning to its end. (Pope and Singer 1-2)

In his book, *The Principles of Psychology*, the psychologist James William explains the consciousness by its major characteristics; he describes mind as an always private and individual affair that thoughts belong to a person and are always in a flux, always changing, and this is why he says that thoughts have five characteristics:

- 1) Every thought tends to be part of a personal consciousness.
- 2) Within each personal consciousness thought is always changing.
- 3) Within each personal consciousness thought is sensibly continuous.
- 4) It always appears to deal with objects independent of itself.

5) It is interested in some parts of these objects to the exclusion of others, and welcomes or rejects - *chooses* from among them, in a word - all the while. (James 204-05)

He claims that only objects can reoccur, but no thoughts or ideas can be exactly the same twice, it is impossible. Therefore, he sees consciousness as a constantly flowing stream, which is always liable to change (Brooks). In other words, Stream of consciousness, from a psychological perspective, describes metaphorically the phenomenon—the continuous and contiguous flow of sensations, impressions, images, memories and thought experienced by each person, at all levels of consciousness, and which is generally associated with each person’s subjectivity, or sense of self.

Robert Hurley (1998) shows that, as a literary term; stream of thought, or stream of consciousness was first used in the late 19<sup>th</sup> century, and it is “employed to evince subjective as well as objective reality. It reveals the character's feelings, thoughts, and actions, often following an associative rather than a logical sequence, without commentary by the author. Widely used in narrative fiction, the technique was perhaps brought to its highest point of development in early twentieth century novels where stream of consciousness plays an important role” (Hurely 19), which means this technique brings the true reality of one’s thoughts, feelings, ideas without being distorted or modified.

William James’s brother, Henry— was one the earliest novelist whose work reflects his theories. The books Henry James published after the appearance of his brother's *The Principles of Psychology* (1890) seem to turn upon the issues related to consciousness. In novels like *What Maisie Knew* (1897) and *The Golden Bowl* (1904), readers have to ask themselves how the narrators' perspectives account for what they see. Modernist writers such as James Joyce, Virginia Woolf, William Faulkner and Dorothy Richardson; paved the way, and developed the use of stream of consciousness. As far as the development of the English novel in the 20th century was concerned, John J. Richetti states that some novelists attempted

in their distinctive works to capture the total flow of their characters' consciousness, rather than limit themselves to rational thoughts.

To represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level. Amongst these works was James Joyce's *A Portrait of The Artist as a Young Man* (1916). Richetti adds that, the novelists of the early and mid-20th century had contributed greatly to modern literature by abandoning traditional narrative style and pioneering the use of stream of consciousness and in regards to this idea Walter Allen explains in his essay in *The English Novel* in 1924, the phrase Stream of consciousness was taken over first, by May Sinclair, in 1918 reviewing Dorothy Richardson's novels, especially *Pilgrimage* in 1915. Many writers started adopting this technique in the following years to denote the new method of rendering consciousness itself as it follows from moment to moment, a method used with varying degrees of intensity by Dorothy Richardson, Joyce and Virginia Woolf, though never by Lawrence. (Hamid and Jassim )

The term 'stream of consciousness' has become common in literary criticism and has a certain intuitive appeal, since it helps to identify in a rather general way what was that writers were aiming to achieve in their fiction (Hamid and Jassim 12). From James Joyce's *A Portrait of the Artist as a Young Man*, the use of stream of consciousness is widely used; for example:

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

Andrew Spacey said that '*The Principles of Psychology*' proved to be a groundbreaking book and opened the door to a new interior mental world, and he added

stating that not everyone can write using the stream of consciousness, to him (Spacey), for the reason that it does not have an agreed-on pattern. Robert Hurley explained in his book, *Stream of Consciousness in The Modern Novel* (1998), that stream of consciousness is a technique that records the thoughts and feelings of a character without giving a lot of regards to logical argument or narrative sequence, in any case, the writers attempt by the stream of consciousness to reflect all the forces, whether external or internal and it leads to influencing the psychology of a character at a single moment.

He added:

It presents directly the thoughts and feelings of a character as they occur. In other words, it presents directly the uninterrupted flow of a character's thoughts, impressions, and feelings, without the conventional devices of dialogue and description. (Hurely)

The Stream of consciousness writing comes in a variety of stylistic forms, most importantly a narrated stream of consciousness and quoted stream of consciousness known as; interior monologue. Narrated 'stream of consciousness' is most often composed of a variety of sentence types including psycho-narration, which means; the narrative report of characters' psychological states, and free indirect style. Interior monologue is the direct quotation of character's silent speech, though not necessarily marked with speech marks. The term 'Stream of consciousness is often used as a synonym of interior monologue, but they can also be distinguished, in two ways; psychologically and literarily. In a psychological sense, stream of consciousness is the subject-matter, while interior monologue is the technique for presenting it". (Baldick 212)

The interior monologue always presents a character's thoughts 'directly', without the apparent intervention of a summarizing and selecting narrator, it does not necessarily mingle them with the impressions and perceptions, nor does it necessarily violate the norms of grammar, syntax, and logic; but the stream of consciousness

technique also does one or both of these things (Hamid and Jassim ). Writers of the modern period used many methods and devices alongside with the stream of consciousness, they were meant to be complementary; they used the internal analysis, sensory impression, free association, psych-narration, free indirect discourse, among others.

Contentful thought that seems wholly transparent is an extreme case; often our thinking consists of images of various sorts, fragments of sub-vocal inner speech. Understanding-experience comes in many forms. It should also be noted that ‘thought’ here should be interpreted quite generally, to include the way in which our beliefs, hopes, fears and intentions manifest themselves in our stream of consciousness. (Dainton 13-4)

Therefore, to emphasize on the idea of stream of consciousness, Barry Dainton who is a professor of philosophy argued that people’s thinking is constituted of an infinite range of images of different sorts, and understanding these fragmented conscious and unconscious thoughts, ideas, feelings, hopes, and other aspects of the human mind, build up the stream of consciousness.

### **Psychoanalysis**

The concept of psychoanalysis was first introduced by the very known Sigmund Freud, the famous Austrian psychoanalyst who published a series of works that turned to be very successful, and among them; his: *The Interpretation of Dreams* (1900), and *Beyond the Pleasure Principle* (1920). During his time, psychological disturbances and mental disorders were thought incurable, but things started to change when psychology was recognized as a field of study, and by then, Freud presented his new concept of psychoanalysis. As stated in his ‘Introduction to Psychoanalysis’, Freud said that psychoanalysis is a method of treating nervous patients medically (Freud, A General Introduction to Psychoanalysis 9), his theories about the unconscious definitely changed the way people thought about the mind.

To understand more, Adam Phillips stated:

On the one hand, psychoanalysis is practical in the sense that there is an attempt to solve a problem, or to cure somebody, or

at least to address their suffering. But the other thing that psychoanalysis does is that the project is to enable somebody to speak. It is the attempt to create the conditions in which somebody can speak themselves as fully as possible.

Nowadays, Freud's theory of the psyche is referred to as classical psychoanalysis, according to him, his ideas evolved over a long period, and when revised, they changed and developed (Tyson 11-2). Lois Tyson added that, as pointed out by Freud, his thinking was speculative, and he hoped that other psychoanalysts would continue to develop and even correct certain of his ideas. Freud was convinced that, when people try to explain their behavior to either themselves or to others through conscious mental activity, they never, or even rarely give a true account of their motivation; not because they are deliberately lying, but human beings are deceivers of others; and more adept at self-deception, thus rationalization of true conduct is therefore disguising the real reasons. (McLeod)

To understand more about this, Freud elaborated a topographical model of the psyche, he described the features of the mind's structure and its function, so he used the analogy of an iceberg to present the three levels of the mind; conscious, preconscious, unconscious, and they comprise the human soul. The conscious is a small part of the iceberg, and accordingly it reflects a small amount of conscious awareness that the human experiences; this part deals with those thoughts of immediate focus of attention. In 'A General Introduction to Psychoanalysis' (1924); Freud stated that the preconscious is the ordinary part of the memory; it consists of all the memories, and all the stored knowledge of human experience that can be retrieved from memory (McLeod), up the conscious.

The unconscious now, is the largest part of the iceberg (mind), and as claimed by Freud this part is restricted and not directly accessible to awareness, consequently hidden. This part of the mind comprises mental processes that are inaccessible to consciousness, for example: urges, feelings and ideas that are linked to anxiety, conflict and pain, yet they can sometimes influence judgments, feelings, and even behavior. These unconscious feelings and

thoughts still exist somewhere in the mind, and according to Freud— “they are there, exerting influence on our actions and our conscious awareness” (McLeod). In 1923, Freud developed a new structural model for the psyche and he then applied the three aforementioned layers of the mind to his structure of the personality (psyche), comprising the entities of: id, ego, and superego.

Freud named these entities by “the psychic apparatus”; the id is the irrational and emotional part of the mind and depending on the according to the pleasure principle, it gratifies basic instincts (Freud), he added that the id holds type of biological drives, the first one is called ‘Eros’ and the second one is ‘Thanatos’, respectively, life and death instincts. The Ego on the other hand is the rational part of the mind, it tries to meet the desires of the ‘id’ in a manner that is socially acceptable in the world, this part recognizes that all people have needs and wants too, and that being selfish is not always good in life.

Finally, the superego is the moral side of the psyche, while the ‘ego’ develops during infancy the super ego develops during childhood, and it has the role to distinguish judgments about what is right and wrong (Tyson), as a result; the superego operates on the morality principle and helps to control the id's impulses, especially those which society forbids. For Freud, this part consists of two systems: the conscience one, and it holds the power to punish or to reward the ego through causing feelings of guilt, or proudness, while the— the ideal self is an imaginary picture of how one ought to be with themselves and how to treat others as well, it also represents career aspirations, and how to behavior as a member of society.

All these things happen at the level of unconsciousness, and even though the superego works to balance between the demands of the id and ego, yet the psychic apparatus can act wrongly and it will result in inner conflicts that can be too heavy for the conscious part to bear, so that defense mechanisms would act up to push it down it into the unconscious part of the mind (McLeod). Defenses are the processes by which the contents of our unconscious are

kept in the unconscious (Tyson 15), in other words, they are psychological strategies that are used to protect a person from unacceptable thoughts or feelings, and it is done unconsciously. Freud elaborated a number of ego-defenses in his works, and over time other many psychoanalysts have also added further types of ego defenses, among them; his daughter Anna who developed these ideas and elaborated on them.

These ego defenses are moral and natural, and they are used to keep the repressed things, repressed. Defenses include a selective perception where the person, selective memory, denial, avoidance, displacement, projection, regression, and sublimation, condensation among others. Freud assured that there are some psychological experiences that can function as defenses and they are fear of intimacy, of abandonment, of betrayal, and there is also the feeling of low self-esteem, the insecure or unstable sense of self, and at last the Oedipal fixation (Tyson 15-8). If these defense mechanisms are used all the time, and if they get out of proportion, they can result in what Freud called; neuroses, and as a reaction one can suffer from after effects such as anxiety, phobias, obsessions, or hysteria.

Carl Jung, Jacques Lacan, Anna Freud, Erik Erikson and others are known as the pioneers of psychoanalysis, for example Carl Jung was a supporter of Freud because both of them the shared interest in the unconscious mind, yet he criticized Freud's theory of the Oedipus complex and infantile sexuality, what brought a conflict between the two psychoanalysts, and after that Carl started to develop his own theory of psychoanalysis (McLeod). Different thinkers presented significant contributions in psychoanalysis, although their ideas, principles and theories clashed and overlapped one another, yet this is what shaped the field of psychoanalysis, and made it flourish.

## **Conclusion**

Literature witnessed various changes over time; it also witnessed the collapse of literary periods for the account of new ones. The modern period for instance gave birth to new

beliefs, ideologies, writers, languages, and particular style of writings. The modernist writers were very enthusiastic and interested in the use of stream of consciousness; a way to depict the often-unspoken stream of thoughts flowing through the character's active mind. This innovative technique built the basic layers for the use of psychoanalytic theory, its concepts and critics, a theory that was first presented by Sigmund Freud, and eventually influenced many artists.

**Chapter Two**  
**Fieldwork and Analysis**

## Introduction

Mutually with other modernist writers, James Joyce is regarded as an influential figure; he was able to settle down with the rapidly changing world and literature. From one side, he constantly explored the use of language and its resources in all his writings, in addition to the fact that he played a significant role in promoting the fictional technique of twentieth-century authors, going from traditional realists to experimental post-modernists. From the other side, Joyce questioned religion, social order and capitalism; these were the bullets that pushed modernist writers to develop thoughts of breaking away from tradition, the desire to pursue one's individual quest in the universe. (Simion 57)

In Joyce's novel *A Portrait of the Artist as a Young Man*, the characteristics of modernism are deeply embedded and according to writer Simion; the modernist techniques in the novel are: stream of consciousness, interior monologue, the *kunsterroman* plot, individual view, the focus on the individual and not the external reality, universal themes and of course, a very unique use of language. In the modernist movement of literature, the literary style of stream of consciousness was very liked and used by authors, yet, during the first part of the 20<sup>th</sup> century, the influence of psychology appeared; in other words, the branch of psychoanalysis has played a great role in innovating the narrative technique of the stream of consciousness.

Psychoanalysis have thus been able to captivate the attention of the artistic world, it tackled insights and matters that were ignored by the previous periods, and it gave credits to the inner reality of the individual. Consequently— as Ezra Pound said: "Make it new!" has become the motto of modernism and with it; the psychoanalytical criticism gave extra way and guidance for the readers to study and interpret works of literature, even if the style of the modernist writers differs from an author to another.

## **The case study of Stephen Dedalus**

James Joyce's novel *A Portrait of the Artist as a Young Man* is divided into five chapters; through which the life of Stephen Dedalus is pictured from childhood, to adolescence, to manhood. In their work; The Use of Stream of Consciousness in Joyce's *A Portrait of the Artist as a Young Man*, Hamid and Jassim as literary critics argued that Joyce follows his protagonist Stephen Dedalus as he grows into manhood, for this purpose he used the stream of consciousness technique to show that Stephen's environment is just Stephen's environment, and Stephen's thoughts are just Stephen's thoughts.

They then added:

The illusion of watching the workings of Stephen's mind is often generated by showing how circumstances in the external action evoke mental processes, how specific elements trigger mental images, how impressions from the outer world are absorbed by his consciousness and how external 'reality' is transmuted by his private vision. (15-6)

## **Erik Erikson's Psychosocial Stages of Personality**

Throughout the novel, the identity, mental growth and existence of Stephen as an individual and as an artist are continuously reshaped. To understand more about this, Erik Erikson; who was a developmental psychologist and psychoanalyst, suggested a psychoanalytic theory of psychosocial development incorporating eight stages; from childhood to adulthood (McLeod). As claimed by Erikson, during each stage, one would experience a psychosocial crisis, which could have a positive or negative outcome for personality development.

Erikson's ideas were influenced by Freud; this latter was an id psychologist, while Erikson was an ego psychologist and his theory of psychosocial gives extra emphasis on the adolescent period, because it is considered as a crucial stage for developing a person's identity (McLeod). To Erikson, and according to his theory, McLeod said: If one completes successfully each stage, this would result in developing a healthy personality and the

acquisition of basic virtues, which the ego can use to resolve subsequent crises. In case of failure, if one is not able to overcome a stage or so, this would result in significant problems to complete the remaining stages and therefore, one would develop an unhealthy personality and sense of self.

In the psychosocial theory, the stages upon which the personality develops are known as the epigenetic principle; they are of a predetermined order, and they build upon each previous stage. By taking into consideration the available psychoanalytical stages, the development of Stephen Dedalus can be made. It was apparent that the three first stages lack presence in the novel, yet mentioning them is important.

The first stage of psychosocial crisis is ‘Trust Versus Mistrust,’ and during this stage, the children (around one year and a half) are not certain about their surroundings, or about the world in which they live, so to deal with these emotions of uncertainty, the infant would look towards their primary caregiver for stability and consistency of care (McLeod). Importantly, if the infant receives consistent and reliable care, they will get a sense of trust and by developing this sense, the infant will succeed in overcoming this stage and would achieve the virtue of hope, however, if they fail to acquire the virtue of hope, this will lead to the development of fear and mistrust.

In the novel, this stage can be briefly found in the first pages; where the role of the parents, tutor and uncle are portrayed. The father, Simon Dedalus opens the novel by telling his son a story, narrating:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo... (Joyce 7)

Simon was acting in a way that anyone would expect from a parent, he was obviously entertaining his baby son, and using baby talk. The father first started by creating an imaginary story for his son, because the “nicens little boy named baby tuckoo” is referring to

Stephen, and this gives a clear idea of the young personality of Stephen, he was a nice happy child. Just after the father started singing for him. His mother, Mary Dedalus; as caregiver, was portrayed doing maternal acts, such as:

When you wet the bed, first, it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell. (Joyce 7)

The mother, as stereotyped by the Irish society, was diligently cared for her baby son, cleaning after him without complaining; even though the action of wetting the bed was of frequent occurrence, she was coping with it, as any mother. In addition to the fact, this happening was something normal among young children. In addition, the mind of Stephen is slightly presented when the mother is mentioned, he feels that his mother smells nicer than his father does, projecting the idea that Stephen was more attached to his mother than his father and this gives the idea that the mother is good while the father is not. This stage gives importance to the relation with the mother. After this, his mother plays the piano and as a reaction to this, he danced while singing baby like words, while his uncle Charles and nanny Dante clapped cheerfully. Signs that as a family, all members were looking after the baby Stephen, as he was seeking care from them, he trusted them as superior authorities, thus, he exposed physical sensations about his family and home.

The second stage is about ‘Autonomy Versus Shame and Doubt,’ here, children are between the age of eighteen months and three years old, these latter start to assert their independence, and to Erikson, parents should let their children explore the limits of their abilities, support and encourage them, in an environment which is tolerant of failure, this will complete this stage and will lead to the virtue of will. However, if the parents criticize, control their children, and do not give them the chance to assert themselves, with time, they will lack self-esteem and turn overly dependent.

Similarly, this stage is briefly tackled; the autonomy of Stephen who is no longer a baby is first shown when he interacts with Dante:

Dante gave him a cachou every time he brought her a  
piece of tissue paper. (Joyce 7)

Dante rewards the simplistic doing of Stephen by giving him a cachou, which is a pastille, used to sweeten the breath, a gift that a young three old boy would immensely appreciate. By acting so, Dante accepts the fact that Stephen can think and act on his own. Thus, she is supporting, and encouraging the individuality and his emerging abilities. Nevertheless, soon enough, his autonomy is put under pressure when he talks about marrying Eileen in the future, when they would be both grown up. Stephen's mother makes him apology for his sayings because Dante does not like the idea. He was going to marry Eileen.

He hid under the table. His mother said:

-O, Stephen will apologize.

Dante said:

-O, if not, the eagles will come and pull out his eyes.

Pull out his eyes,

Apologize,

Apologize,

Pull out his eyes.

Apologize,

Pull out his eyes,

Pull out his eyes,

Apologize. (Joyce 8)

Both his mother and tutor questioned Stephen's individual thinking; Eileen was a young girl of a protestant origin, and Dante, who was deeply catholic found his infantile wishes rude and belittling. Stephen's mother did not take his side, but instead she urged him to apologize as if he said something wrong, and she let Dante scold him saying terrifying things, as a result, he hid shamefully under the table

afraid of his punishment. Stephen's talk was criticized, and his mother and tutor were trying to control the outcome of his life, which planted doubt in him.

These two figures did not let Stephen express himself freely, but they limited him by objecting strongly to his idea, and he was even threatened by Dante that his eyes would be pulled off, if he did not apologize. He was pushed to do things, even though he did not comprehend the whole situation, the Dedalus family and Vances family were acquaintances, so it was only natural for their kids to meddle and play together, and since Stephen and Eileen were of the same age, he felt only close to her. The response he received affected deeply his view of female characters, since he lost his will and determination.

The third stage is concerned with 'Initiative Versus Guilt,' and it starts from the age of three to age five. Here, children are more assertive about themselves, because these are mostly the lively, rapid-developing years of a child's life (McLeod). This stage explores the children's interpersonal skills with other peers through initiating activities, such as planning activities or games with others, where they can develop a sense of initiative and feel secure in their ability to lead others and make decisions. However, if they are restricted by criticism or control; children may feel like a nuisance to others and will, therefore, remain followers, lacking in self-initiative. Thus, they feel guilty.

According to Erikson, during this stage children try to take initiatives, and start to ask many questions, which parents, will often try to stop in order to protect them. Yet, the children would try to overstep their parents' mark with forcefulness, leading often to their punishment. If the questions of the children are labeled as trivial, this can lower their knowledge growth, and it would result in feeling guilt and for "being a nuisance". If children feel too much guilt, this can make them shy and slow to interact with others and may hinder

their creativity. Nevertheless, some guilt is necessary so the children can learn self-control or have a conscience, and clearing this stage will lead to the virtue of purpose. (McLeod)

This stage is about being an assertive child with interpersonal skills with other peers; it is also about being outgoing and initiative. Stephen however, does not fit with these words, as a preschooler, he was very awkward as a student, and because his frail physical condition, he was more of a nuisance rather than a helper, and he acknowledged this himself.

The wide playgrounds were swarming with boys. [...] He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then. He felt his body small and weak amid the throng of the players and his eyes were weak and watery. Rody Kickham was not like that: he would be captain of the third line all the fellows said. (Joyce 8)

Stephen was with his peers on the playgrounds, while the others were being active when playing football; he on the other hand was trying to escape the guidance of the prefects and kept himself isolated. He faked his athletic movements, to give the impression he was training but, Stephen knew his body was not for this kind of activities, he was not providing any necessary help, which causes him to feel guilty and marginalized, then labeled himself as small, weak, and with bad eyesight in comparison with Rody Kickham; a fellow he appreciated.

Here, Stephen was restricted by self-criticism, jealousy and control; then he is directly set as a follower who lacks self-initiative, in contrast to Rody who is to be the captain of the third line. Stephen does not take any decision or courage to change his actual thinking and state, rather than that, he accepted this reality.

When the story forwards, Stephen was in a class where the Father Arnall wrote a hard sum on the board and then asked who would win 'York' or 'Lancaster', and then he urged his students to start solving the problem.

Stephen tried his best, but the sum was too hard and he felt confused. The little silk badge with the white rose on it that was pinned on the breast of his jacket began to flutter. He was no good at sums, but he tried his best so that York might not lose. [...] Then Jack Lawton cracked his fingers and Father Arnall looked at his copybook and said:

- Right. Bravo Lancaster! The red rose wins.  
Come on now, York! Forge ahead! (Joyce 12)

This passage proves that even though Stephen was not specifically outgoing in-group athletics, he was yet good in group studying and quizzes. However, the sum given by the Father was too hard for him to solve; the 'little silk badge with the white rose', which was pinned to his jacket, was fluttering representing his determination and competence. Stephen knew he was no good at the class of elements, but this fact did not have any impact on his resolve to do his best, he did not quit as he did in sports. He did not wish for his group of York to lose, and he was being initiative and conscience of the whole situation.

However, Stephen's group lost to Jack Lawton's; a classmate who was pretty much his rival, the holder of a red rose badge. As Lawton went to claim his group prize, Stephen could not take his eyes from the red rose that was pinned his classmate's jacket.

The little silk badge with the red rose on it looked very rich because he had a blue sailor top on. Stephen felt his own face red too, thinking of all the bets about who would get first place in elements, Jack Lawton or he. Some weeks Jack Lawton got the card for first and some weeks he got the card for first.  
(Joyce 13)

Stephen was feeling overwhelmed by his loss, to the addition that he felt as if he let his group down. His fellow students used to bet on him to get the first place in classes, and the same goes to Jack Lawton; by now, Stephen experienced both gain and failure, so he feels secure in his ability to lead others and make decisions. In this phase, Stephen was not a follower but a leader; he is neither criticized nor controlled by his peers, teachers or parents; however, he got a purpose of proving himself.

The fourth stage deals with 'Industry Versus Inferiority,' this period takes place from the age of five to twelve. Erikson claimed that; during this phase children are able to do things like reading, writing and composing on their own. Here, a child's friend, or peer group will become a major source of the child's self-esteem, where this latter feels the need to win approval by demonstrating specific competencies that are valued by society and begin to develop a sense of pride in their accomplishments. (McLeod)

He then added:

If children are encouraged and reinforced for their initiative, they begin to feel industrious and feel confident in their ability to achieve goals. If this initiative is not encouraged, if it is restricted by parents or teacher, then the child begins to feel inferior, doubting his own abilities and therefore may not reach his or her potential. (McLeod)

Accordingly, If the children cannot develop the skill they feel society is demanding; then it is highly possible they may develop a sense of inferiority. Once again, a certain degree of failure is needed so that the child can develop a sense of modesty. Completing this stage leads to the virtue of competence.

At this stage Stephen tries to figure out his place in the world, he wonders about the limits of the universe and why he was a part of it, and what his role is.

He turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was.

*Stephen Dedalus  
Class of Elements  
Clongowes Wood College  
Sallins County  
Kildare  
Ireland  
Europe  
The World  
The Universe (Joyce 17)*

This proves that Stephen, who was still young, does not understand the essential things about the society he lives in. Even in his school, he was often the subject of cruelty,

isolation and injustice. He did not feel belonging, neither with his peers or within the Jesuit boarding school, and with the paradoxical upbringing he received from his parents, he does not know how to deal with every situation. Yet, even though he was still a child, he exposed a certain degree of curiosity about people and things. Eventually, his continuous observations and sensitivities will cause him to realize that his destiny is to create, to become an artist and to define his artistic soul. (Zimbaro)

He then receives encouragements and guidance from his friend who wrote something back to him; Fleming tries to position Stephen's identity somewhere and he portrays a voice that does not want from the protagonist to stray from the beliefs of their religion, and to stay true to their country; Ireland.

That was in his writing: and Fleming one night for a cod had written on the opposite page:

*Stephen Dedalus is my name,  
Ireland is my nation.  
Clongowes is my dwellingplace  
And heaven my expectation. (Joyce 17)*

Stephen read the verses backwards but then they were not poetry, then he read the flyleaf from the bottom to the top till he came to his own name, he was not moved or enlightened, but he started to dwell more. He questioned the start and the end of the universe and what goes beyond it, even if he claims that only god knows, however, he questions the presence of God as well. This is pretty much the outcome he received from his religious classes, but for a child his age; these types of questions are unexpected.

The story forwards when Stephen gets wrongly punished by one of the Jesuits at school. At that time, Stephen was bullied and he broke his glasses, and without them, he could not write his lessons; though Father Arnall who is responsible for his class excused him. Yet, Father Dolan did not want to understand that and accused Stephen of being a schemer, and was punished. After class, Stephen's classmates take his side and agree on the fact that, the

prefect of studies did him wrong and he was encouraged to complain to the rector. After much hesitation, he goes and sees the rector and tells about the deeds of Father Dolan. The rector reassures Stephen that he would deal with the prefect of studies, so he would never do him wrong.

By then, Stephen was excused to go back and from there, he meets a situation that made him belong to the group of his peers. In their stead, Stephen went and talked about how Father Dolan was treating the students and of course, and it takes courage to do so. Once with his classmates, they closed round him in a ring, pushing one against another to hear, urging and asking him things.

-Tell us! Tell us!  
-What did he say?  
-Did you go in?  
-What did he say?  
-Tell us! Tell us! (Joyce 66)

He told them about the discussion he had with the rector, he felt happy, free and proud. Meeting their deepest expectations, all the peers flung their caps spinning up into the air and cheered up repeatedly; to them he was a competent fellow. Stephen was now a figure to look up to.

They made a cradle of their locked hands, hoisted him up among them, and carried him along until he struggled to get free. And when he had escaped from them they broke away in all directions, flinging their caps again into the air and whistling as they went spinning up and crying:  
- Hurroo! (Joyce 66)

His school represents an educational society and being a significant part of it is important. Stephen was never a very outgoing individual, he does not meddle with students that are rebellious or active, and he does not cause problems and does not go against his teachers. However, being accepted and cheered on by his peers made him ink about his

accomplishment, he felt self-esteem. Thus, he received approval by demonstrating specific competencies that are valued by society (peers) and begin to develop a sense of pride. He realizes that if he is to obtain justice, he must relinquish personal weakness, fly in the face of both custom and tradition, and be willing to stand alone and confront the dark, unknown forces of the world.

The fifth stage studies the notions of 'Identity Versus Role Confusion,' this period occurs during the years of adolescence; from the age of twelve to eighteen, when the adolescents begin to search for a sense of self and personal identity, through an intense exploration of personal values, beliefs, goals, future, careers, relationships and a society where they can fit in (McLeod). During this stage, the adolescents reexamine their identity and try to find out exactly who they are; and Erikson suggests that two identities are involved: the sexual and the occupational. What happens in this period is that the adolescents start to acquaint with and accept the changes about their body, sense of self and mind, in addition to the fact that they question their appropriate sex role.

Clearing this stage leads to developing the virtue of fidelity, and it involves being able to commit one's self to others, and accepting others, even when there may be ideological differences. Thus, the adolescent venture in exploring the possibilities so that that can build their own identity based upon the outcome of their explorations. If one fails to form a sense of identity within a specific society, then this would lead to role confusion. When the adolescent face an identity crisis, they begin to experiment with different lifestyles, if their identity struggle is clear, parents should not pressure their children into an identity, because this will have an opposite effect, this will cause rebellion and unhappiness. (McLeod)

Adolescence is a conflicted time for Stephen and an extremely important one, over time he realized that he has changed completely; that his childhood seems like a dim memory.

The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseille, of sunny trellises, and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvelous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying:

-Madam, I never eat muscatel grapes. (Joyce 70)

Longing for adventure, Stephen is influenced by Alexandre Dumas's *The Count of Monte Cristo*, he is deeply engrossed in its adventure and romance. Stephen then imagines himself living through the adventures of the protagonist, culminating in his rejection of his old love, Mercedes (Zimbaro). Stephen is seeking his identity through the romantic novel he read, he dreams of adventures, changes, love and most importantly; his grown up self. Stephen experiences his first romantic fantasies; they are surely vague and very abstract. The adolescent Stephen feels ashamed of the financial state of his family, and he despises how his uncle and father dwell on old memories, giving importance and glory, ignoring the present

and to future. Thus, to release his adolescent moodiness, Stephen connects with the first time the magic of art, and is interested in romantic literature. (Borey)

Stephen does not yet find what he wants, or what he desires to do, and through the second chapter, he becomes more isolated and reserved, believing that he was too different from the people he encounters. This critical stage of Stephen's life tries to emphasize his isolation from others. Joyce intensifies the use of the stream of consciousness to cope with the intensity of Stephen's dreams and memories.

He was sitting in the midst of a children's party at Harold's Cross. His silent watchful manner had grown upon him and he took little part in the games. The children, wearing the spoils of their crackers, danced and romped noisily and, though he tried to share their merriment, he felt himself a gloomy figure amid the gay cocked hats and sunbonnets. (Joyce 77)

At times, during this children's party at Harold's Cross, Stephen often tries to act as the other guests; at one moment he enjoys the atmosphere, and then he retreats feeling more at ease with his lowliness. At this stage, he does not know what kind of role he should play, so he prefers to be the observer, and decides to enjoy himself separately. Stephen exhibits the restlessness and unpredictable mood swings of the typical adolescent, compounded by feelings of inferiority and, most of all, by persistent feelings of sexual urgency, he criticizes his own foolish impulses but finds himself unable to control them. At that party, Stephen was attracted to this 'E.C.' girl, throughout the story, he never revealed her true name, but he was yet to talk about his attraction.

They seemed to listen, he on the upper step and she on the lower. She came up to his step many times and went down to hers again between their phrases and once or twice stood close beside him for some moments on the upper step, forgetting to go down, and then went down. His heart danced upon her movements like a cork upon a tide. He heard what her eyes said to him from beneath their cowl and knew that in some dim past, whether in life or 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. Yet a voice within him spoke above the noise of his dancing heart, asking him would he take her gift to which he had only to stretch out his hand. And he remembered the day when he and Eileen had stood looking into the hotel grounds, watching the waiters running up a trail of bunting on the flagstaff and the fox terrier scampering to and fro on the sunny lawn and how, all of a sudden, she had broken out into a peal of laughter and had run down the sloping curve of the path. Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him. (Joyce 78)

Stephen and E. C. leave the party together and take the same tram home, and they b converse for the entire ride. Through the actions of the girl, Stephen is attracted to her black stockings and recalls Eileen Vance. He wonders whether E. C. wants him to touch her and kiss her, but he does nothing. At home, confusingly overwhelmed by a longing for romance, Stephen writes a love poem in his notebook, titling it "To E— C—" in imitation of Byron. However, Stephen is faithful to E.C because he does not share his poems with the readers, and the fact that he could not act upon his urges, is the fact that he remembered Eileen, a girl who appears in the beginning of the novel and he is scolded because as a toddler, he said he wanted to marry her. Subconsciously, as a grounded child, he sits alone, and become nervous and gloomy.

The sixth stage deals with principles of 'Intimacy Versus Isolation,' and it is about young adulthood that goes from the age of eighteen to forty. At this point, young adults start to share and seek more intimacy with others. We explore relationships to see if they can be in long-term commitments, and relationships outside of the family circle. However, if one avoids experiencing these intimacy experiences, if they fear commitments and serious relationships, this can lead in isolation and self-absorption (McLeod). Clearing this stage up would lead to the virtue of love, this can result in a happy life of relationships, care, sense of commitments and safety.

By the end of the second chapter, Stephen rebels against the Catholic values, thus, he enters a state of moral paralysis and confusion. Stephen wanders into a maze of thoughts, because being in the underworld of pleasure had awakened him from a slumber he was in. He was aware that the Catholic values do not accept adultery, for it is a deadly sin. However, Stephen was tormented by sexual urgency; he ends up having a sinful affair with a prostitute in Dublin. This experience marks the end of Stephen's innocence and the beginning of his search for life's deeper meanings.

As he stood silent in the middle of the room, she came over to him and embraced him gaily and gravely. Her round arms held him firmly to her and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak. She passed her tinkling hand through his hair, calling him a little rascal.

-Give me a kiss, she said.

His lips would not bend to kiss her. He wanted to be held firmly in her arms, to be caressed slowly, slowly, slowly. In her arms he felt that he had suddenly become strong and fearless and sure of himself. But his lips would not bend to kiss her. With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. It was too much for him.

He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips as though they were the vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour. (Joyce 114-5)

Stephen's first reaction was childlike, he was on the verge of tears because he felt joy and belief; a reaction that one would not expect from an adolescent who is about to have a sexual intercourse. Thinking about the Oedipus complex, Stephen desired to be held firmly and to be caressed slowly, as if he was his mother's child, and this is why he was reluctant at first. He was always interested in the opposite sex, but he was not able to show or demonstrate

it freely and that from a young age. However, marking a break with the Jesuits lifestyle, Stephen knew his behavior was sinful, but he acted oddly indifferent in regards to it.

However, during the annual spiritual retreat, Stephen hears three fire sermons on the torments of hell; he then undergoes a period of spiritual confusion and depression, he felt he strayed away from God and tried to repent, he felt alone.

Stephen, his tongue cleaving to his palate, bowed his head, praying with his heart.

— O my God! —  
— O my God! —  
— I am heartily sorry —  
— I am heartily sorry —  
— for having offended Thee —  
— for having offended Thee —  
— and I detest my sins —  
— and I detest my sins —  
— above every other evil —  
— above every other evil —  
— because they displease Thee, my God —  
— because they displease Thee, my God —  
— Who art so deserving —  
— Who art so deserving —  
— of all my love —  
— of all my love —  
— and I firmly purpose —  
— and I firmly purpose —  
— by Thy holy grace —  
— by Thy holy grace —  
— never more to offend Thee —  
— never more to offend Thee —  
— and to amend my life —  
— and to amend my life — (Joyce 154)

Praying for forgiveness, Stephen wishes to be on the good sides of god once again. Stephen's life keeps on changing, he is easily moved, and he changes repeatedly, seeking his identity through experiencing different situations. When going back to his religious self, he believes this is what is best for him, and soon he starts to regret his previous sins and blames himself for them. Isolated in his room, he wanted to be alone with his soul, to examine his conscience, to meet his sins face to face, to recall their times and manners and circumstances, to weep over them.

Every morning he hallowed himself anew in the presence of some holy image or mystery. His day began with a heroic offering of its every moment of thought or action for the intentions of the sovereign pontiff and with an early mass. The raw morning air whetted his resolute piety; and often as he knelt among the few worshippers at the side-altar, following with his interleaved prayer-book the murmur of the priest, he glanced up for an instant towards the vested figure standing in the gloom between the two candles, which were the old and the new testaments, and imagined that he was kneeling at mass in the catacombs. (Joyce 167)

In addition:

Every part of his day, divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy. His life seemed to have drawn near to eternity; every thought, word, and deed, every instance of consciousness could be made to revibrate radiantly in heaven; and at times his sense of such immediate repercussion was so lively that he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number but as a frail column of incense or as a slender flower. (Joyce 168)

Stephen's mind and soul are filled with determination to change from a sinner to a devoted young man, devoting himself daily to prayer and contemplation of Catholic doctrines. He returns to the church, forces different forms of unpleasantness on himself to punish each of his five senses. Stephen, having given to the carnal pleasure, is made to fear for his soul. He organized his week in such a way that he would not commit any sinful acts.

By Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost, Tuesday to the Guardian Angels, and Wednesday to Saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the Suffering Jesus, Saturday to the Blessed Virgin Mary. (Joyce 167)

Stephen's period of lust and frustration is short-lived, when admitting to himself the horror of all the sins he has committed, and is amazed that God has not stricken him dead

yet. He purifies his soul and by keeping himself away from the pleasure of the flesh, and gets closer to god, who he loves now. Soon enough, Stephen becomes a much respected young adult, and one day, one of the fathers asks him to think if he wants to become a priest.

The seventh and eighth stages of the psychosocial theory are about 'Generativity Versus Stagnation,' and 'Ego Integrity Versus Despair'. These last two stages are not included in the novel, for the reason that, by the end of the novel, Stephen is still a young man still in his early twenties.

Yet, they are to be briefly explained, so the stage of 'Generativity Versus Stagnation,' is about adulthood from the age of forty to sixty-five, here, adults will feel the need to create things that will outlast them, and that will benefit other people. If they complete it, this will make them feel useful, while failure results in shallow involvement in the world. The last stage 'Ego Integrity Versus Despair,' goes beyond the age of sixty-five and it involves reflecting on one's life. One can feel either satisfied or happy about their life or they can project a feeling of regret. This stage leads to developing wisdom, but failing it results in regret, bitterness, and despair. (McLeod)

### **The Freudian Concepts of Psychoanalysis**

To understand more about the unconscious mind of Stephen, some concepts that were presented by Freud and other pioneers of psychoanalysis can be used in studying the development of the protagonist. The unconscious part of the mind is restricted and not directly accessible to awareness, consequently hidden. This part of the mind comprises mental processes that are inaccessible to consciousness, for example: urges, feelings and ideas that are linked to anxiety, conflict and pain, yet they can sometimes influence judgments, feelings, and even behavior.

In 'The Interpretation of Dreams' book; Freud first introduced his concept of the Oedipal Oedipus complex, this term was used by him in his theory of psychosexual stages of

development to describe a child's feelings of desire towards their opposite-sex parent, in addition to jealousy and anger toward his or her same-sex parent (Cherry), and in psychoanalytic theory, the Oedipus complex gives reference to a child's desire for sexual involvement with the opposite sex parent, particularly a boy's attention to his mother.

Derived from the Greek myth, the legend of Oedipus is the one of a prince who suffers the fate of killing his father and marrying his own mother. In Joyce's novel *A Portrait of the Artist as a young Man*, Stephen's character shares similarities with Oedipus Rex's, still, he does not sexually feel as Oedipus; he does not seek any incest relationship with his mother, but feels emotionally the same as him. Going into maturity, the character of Stephen undergoes different type of changes, and eventually he develops internal conflicts, thus, Joyce displays the emotion that appears in Stephen's life through a dynamic setting.

His mother had a nicer smell than his father did. (Joyce 7)

From the beginning of the novel, Stephen seems to be more attentive to his mother; he praises his mother because she takes care of him, and about how she had a nicer smell than his father. Even though both parents were trying to entertain a baby Stephen, this latter was more reactive to his mother's actions when she played the piano for him to dance. This type of attentiveness is once again shown when Stephen is bullied; he thinks about how his mother was nice, and does not meddle with rough boys.

His mother had told him not to speak with the rough boys in the college. Nice mother! [...] And his father had given him two five-shilling pieces for pocket money. And his father had told him if he wanted anything to write home to him and, whatever he did, never to peach on a fellow. (Joyce 9)

Stephen seems to always to compare parents, and it portrays the fact that his upbringing was not stable. Stephen learns about piety from his mother, and takes on her deep guilt-ridden sense of duty, however, from his father he learns about the most superficial code of social conduct, advocating irresponsibility as a means of finding personal freedom. His

earliest morality, consists thus, of a paradoxical legacy; one parent tells him to confess and feel guilty, while the other tells him to lie and feel no guilt.

The first day in the hall of the castle when she had said goodbye she had put up her veil double to her nose to kiss him: and her nose and eyes were red. But he had pretended not to see that she was going to cry. She was a nice mother but she was not so nice when she cried. (Joyce 9)

Whenever a person cry, their facial expression change, and usually can look less attractive than normal. In this case, Stephen decides to look away from his crying mother, not because weeping made her look repulsive, but he knew it made her more emotional and irrational than ever, this is what made her not nice. Furthermore, he always claims that his mother was 'a nice mother' and he looks up to her in a very idealistic way, unconsciously he desires to always see her in high spirits and happy. Stephen gives the impression that a son should never see his mother's tears, for they can have a very deep impact on his character.

Things escalate when a group of the students question Stephen about him kissing his mother and here, Joyce displays a common trait that both Oedipus and Stephen has.

Then he went away from the door and Wells came over to Stephen and said:

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

Stephen answered:

- I do.

Wells turned to the other fellows and said:

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

The other fellows stopped their game and turned round, laughing. Stephen

blushed under their eyes and said:

-I do not.

Wells said:

-O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed.

They all laughed again. Stephen tried to laugh with them. He felt his whole body hot and confused in a moment. What was

the right answer to the question? He had given two and still Wells laughed. (Joyce 15)

Stephen says that he kisses his mother every night and consequently, his peers laugh at him. When he tries to refute his saying; about him kissing mother, the other kids still make fun of him. The young Stephen shows that he beholds feelings for his mother; this situation was made so to portray the trait by creating the internal conflict of which answer was right, Joyce made so Stephen exposes his love to his mother and the kisses represent it.

He still tried to think what the right answer was. Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? You put your face up like that to say good night and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they made a tiny little noise: kiss. Why did people do that with their two faces? (Joyce 16)

Stephen is not aware of his emotional feeling towards his mother, and starts however, to ponder about the meaning of love, and tries to connect the significance of his kisses to the love he has for his mother. Stephen's unconscious mind was more interested in the deepest details of the interaction between him and his mother, and the action of kissing. He describes his mother's soft lips that wetted his cheek while making tiny little noises making the kissing. It is understandable that the six years old, Stephen does not comprehend the complex relation that can bind him to the opposite sex, and only in maturing, he can get rid of the simplistic innocence he knows, that a kiss is just about joining two faces.

From a young age, Stephen was more dependent on his mother rather than on his father, this proves his close bond with his mother. Once away from her, he started to feel homesick and sick, he wishes to write a letter to make her notice his state. As his primary caregiver, Stephen prefers to turn first to his mother, his father however, requested that he

should write to him if he needed anything (Joyce 9), this proves that Stephen was rejecting his father as the dominant figure, and that by making his mother overstep her gender role.

*Dear Mother,  
I am sick. I want to go home. Please come and take me home. I am  
in the infirmary.*

*Your fond son,  
Stephen. (Joyce 26)*

Pleading for attention, Stephen wants from his mother to care for his upsetting state, he is calling for her love and dependence, and this can easily be related to the call of a lover in agony. For instance, he used only necessary sentences as if he knew about the outcome of such sayings, after all, he was his mother's son and her primary role was to handle his needs. However, in his closing greeting he says 'your fond son, Stephen.' as if he wants to look obedient and perfect in the eyes of his 'nice mother'.

Stephen's relation with his father, in the middle of the novel, had mixed feelings; he felt ashamed with how his family was becoming poorer due to his father ill maintenance of the family finances.

He listened without sympathy to his father's evocation of Cork and of scenes of his youth, a tale broken by sighs or draughts from his pocket flask whenever the image of some dead friend appeared in it or whenever the evoker remembered suddenly the purpose of his actual visit. Stephen heard but could feel no pity. [...] He knew, however, that his father's property was going to be sold by auction, and in the manner of his own dispossession, he felt the world give the lie rudely to his phantasy. (Joyce 98-9)

And:

Stephen walked on at his father's side, listening to stories he had heard before, hearing again the names of the scattered and dead revellers who had been the companions of his father's youth. And a faint sickness sighed in his heart. (Joyce 103)

As the book went along, these two figures are far from connecting; Stephen was disheartened with how his father cared more about, auctions, old memories and friends than

the state of his family or about managing appropriately their finances. Consequently, the family had to move several times from poor to even poorer houses, and his siblings were all growing in a very difficult environment. Stephen's father gives off the feeling of being internally deceased when he reminisces into his past; giving merit to his adventures and old circle of friends, he calls the 'gentleman' and that repeatedly. Stephen starts to feel humiliation because of his father's way of life, and eventually he despises him because of the man he became.

When the enamelled basin had been fitted into the well of the sink and the old washing glove flung on the side of it he allowed his mother to scrub his neck and root into the folds of his ears and into the interstices at the wings of his nose.

- Well, it's a poor case, she said, when a university student is so dirty that his mother has to wash him.

--But it gives you pleasure, said Stephen calmly.

An ear-splitting whistle was heard from upstairs and his mother thrust a damp overall into his hands, saying:

- Dry yourself and hurry out for the love of goodness. (Joyce 198)

Once again, the relationship between Stephen and his mother is undoubtedly close; she takes care of him and he is delighted by her actions, yet their time is stopped when his father sharply whistled signing them to be apart, and that it was time for Stephen to leave because his father was not fond of his presence. In this kind of situation, compared to Oedipus, was fated to kill his father; Stephen despised his father but was not in a position to go against him, because he was after all only an adolescent. The whistling of the father is a sign that his authority is absolute and everyone abides by it, only Stephen, who is somewhat rebellious and this is why he is the opposite of his father, he treats his mother well and in response, she protects him.

A second shrill whistle, prolonged angrily, brought one of the girls to the foot of the staircase.

- Yes, father?

- Is your lazy bitch of a brother gone out yet?

- Yes, father.
- Sure?
- Yes, father.
- Hm! (Joyce 198-9)

The struggle of the father and son continues to evolve; like before, there is a comparison between Stephen's interactions with both his mother and father. From one side it is harmonious; where his mother is the center of his attention while his father is a hideous character that does not directly communicate with his eldest son, but through intermediates and prefers to call him names instead of acknowledging him, as the mother does. However, Stephen is not shaken by such acts and he is viewed more as a liberated person, because he was starting to shape his individualistic identity.

The first conflict that appeared between Stephen and his mother was introduced in the last fifth chapter of the novel, and it was about religion and Stephen's new alienations.

- Cranly, I had an unpleasant quarrel this evening.
- With your people? Cranly asked.
- With my mother.
- About religion?
- Yes, Stephen answered.
- After a pause Cranly asked:
- What age is your mother?
- Not old, Stephen said. She wishes me to make my easter duty.
- And will you?
- I will not, Stephen said.
- Why not? Cranly said.
- I will not serve, answered Stephen. (Joyce 271-2)

His mother urged him to stop reading because it was changing him, and serving god was more fruitful. However, Stephen was different now, changing his mind was not easy for the people around him, yet, his mother is a sensitive character in his life, and going against her left him burdened. This is why he seeks guidance and advice from a friend named Cranly, who asks a series of questions that made Stephen rethinks the situation.

- Has your mother had a happy life? (Joyce 274)

Stephen remembers how his mother birthed more than ten children, how she cope with his father's disheartening temper and dominant character, however, whether the situation of the family was good or bad, Stephen's mother was always the pillar he could rely on. He was obviously confused, even when asked if he loved his mother, Stephen answers that he does not know.

- Your mother must have gone through a good deal of suffering, he said then. Would you not try to save her from suffering more even if...or would you?

- If I could, Stephen said, that would cost me very little.

-Then do so, Cranly said. 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.

He ceased and, as Stephen did not reply, remained silent. (Joyce 275)

Stephen was no longer interested in religion and this is why his mother was overwhelmed, and for the fact that it is no longer in his interest to take part in religious acts, he desires to stay true to himself, yet, after thinking the situation over with Cranely, his silence leaves the readers doubtful about what he will do next, however he did not say that doing what his mother wants just to make her feet at ease would not cost him anything. Stephen does not intend to deceive his mother, but his mother is a 'nice mother', thus she deserves a 'nice son', because he now has to pay for all the times, she cared for him. The mother and the son connect again, and Stephen relies on her while receiving her encouragement to pursue his personal quest; being an artist.

Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (Joyce 288)

By the end of the novel, Stephen is about to depart for another country, and his mother is the one preparing necessities, and even prays for his well-being. She is more accepting

about the way Stephen wants to live and the new routes he wants to take, for the fact he needs to understand more about the world, the people and the heart. Once again, Stephen finds approval and care from his nice mother until the end.

Both characters, Oedipus and Stephen share a number of similarities, first of all, Oedipus was sexually attracted to his mother, yet Stephen was emotionally attracted to his own. The first one killed his own father to marry his mother; however, Stephen denies his father and wins his mother's good will over. Oedipus blinded himself when he knew the truth of his tragic fate, but Stephen was blinded by his artistic quest and this is why he leaves his mother.

In Freud's therapy of psychoanalytic proposed a model of personality where the id, ego and superego are the constituents of one's mind. First, the id is the basic and primal part of one's personality; it seeks to fulfill all wants, needs, and impulses, however, it does not consider situations such as the social appropriateness or morality. Then, the ego is one aspect of the personality that deals with reality, which is considered as decision-making component, and it only works by reason. At last, the superego is a part of the personality, which involves internalizing morals and values that one acquires from their different surroundings. (Cherry)

However, when there are conflicting demands of the id and superego, the system of the ego works to balance between the needs of the human instincts and its idealistic and moral manners. From these conflicting demands, internal conflicts or anxieties erupt unconsciously and in order to overcome them, the ego creates what Freud called 'defenses' to defend the mind against anxieties caused by the id, superego and reality. The defense mechanisms are unconscious psychological responses that protect the mind (conscious) from any feelings, threats or unwanted thoughts that are difficult to deal with.

Thus, Sigmund and Anna Freud described a set of different defense mechanisms used by the ego to defend the conscious mind, and they will contribute in studying the case of

Stephen. For example, the Oedipal complex is an internal conflict and in order to pacify it, there is a defense known as 'Identification' that does the work. Identification is an ego defense (mental mechanism) through which one can make himself similar to someone else, or accommodate themselves to appeal. For this reason, from the Greek mythology; Joyce associated his protagonist Stephen Dedalus with the character of 'Daedalus' who was a skillful craftsman and artist, and this is why at the end of the novel, Stephen prays before the start of his voyage abroad: "Old father, old artificer, stand me now and ever in good stead." (Joyce 288), he prays for Daedalus to guide his artistic path. In contrast to his father who was portrayed as a nuisance, Stephen desires to achieve universal enlightenment and purpose.

Many defenses and core issues can be traced throughout the novel of *A portrait of the Artist as a Young Man*. The first of them is the defense mechanism of acceptance, if one is living with an undesirable circumstances or feelings, this defense deals with accepting situations that had been causing anxiety.

Could it be that he, Stephen Dedalus, had done those things? His conscience sighed in answer. Yes, he had done them, secretly, filthily, time after time, and, hardened in sinful impenitence, he had dared to wear the mask of holiness before the tabernacle itself while his soul within was a living mass of corruption. How came it that God had not struck him dead? The leprous company of his sins closed about him, breathing upon him, bending over him from all sides. (Joyce 156)

When Stephen lost reason against his sexual impulses, he engaged himself in an adulterous relation with a hustler, and eventually it felt addictive. Although he knew that his acts were wrong, he felt indifferent about it and thought:

"The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. He had sinned mortally not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment." (Joyce 117)

But once he assisted to the spiritual retreat, reminiscence started to catch up with his mind. Stephen was obviously denying his wrong deeds, but was able to acknowledge that he has behaved unreasonably towards his self and religion. As a result, he had to accept his new circumstances by repenting and depriving himself from any temptations, as well as, praying in a way to regain God's love.

The defense of denial, is an outright refusal to admit or recognize that something has occurred or is currently occurring (Cherry, Defense Mechanisms). This type of defense is used when someone is unable to face reality or admit an obvious truth, it also can avoid causing any damages to the ego. This mechanism can limit the anxieties or guilt of accepting one's unacceptable feelings or previous actions.

He strove to forget them in an act of prayer, huddling his limbs closer together and binding down his eyelids: but the senses of his soul would not be bound and, though his eyes were shut fast, he saw the places where he had sinned and, though his ears were tightly covered, he heard. He desired with all his will not to hear or see. He desired until his frame shook under the strain of his desire and until the senses of his soul closed. They closed for an instant and then opened. He saw. (Joyce 156)

After accepting his misdeeds, Stephen seeks to forget and deny all of them, they were now serious matters, and thus, he was no longer indifferent to the world around him and was suffering from their aftermath. Furthermore, remembering all the situations he once was in was inevitable. His consciousness was aware and accepted what he has done, while rejecting his sins, forgetting them was not an easy task; both his body and soul were suffering. Stephen's unforgivable sins are afterwards portrayed in the form of hideous creatures he sees in his dreams; they were evil, cruel and according to his dream, they were about to attack him before he woke up while crying: "help:" (Joyce 157), this is why his dream is a separate world that reflects the opposite reality he now wants to achieve.

Another defense is the displacement mechanism; and it is triggered when one tries to repress their affection, fear or impulses that they feel towards another person, but instead, the psyche prevents the repressed feelings from being converted into actions; thus are they displaced towards a person, an animal, an event or an object with which it is acceptable to express such sentiments for. Stephen's affection and interest towards the opposite sex was present throughout the novel, however, he was not able to tell about the emotions he felt directly and openly, and had to convey it otherwise.

For the case of E. C and Emma, Stephen was deeply attracted to both of them emotionally and physically. He admired them from afar, yet he has shown his engrossment towards their beauty. However, he never came face to face with them to tell about his fondness, and as a result, he associated his feeling with an object that will not react to his confessions. In both cases, Stephen wrote letters and poems that he never revealed to the girls.

On the first line of the page appeared the title of the verses he was trying to write: To E-- C--. He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron. When he had written this title and drawn an ornamental line underneath he fell into a daydream and began to draw diagrams on the cover of the book. (Joyce 79)

Stephen was very smitten by Emma's features and he pictures her as an ideal type of femininity, even though he does not know her well. Even though, both of them have crossed path in real life, however, Emma used to ignore his presence, and his friends used to call her his 'beloved' one.

That rose and ardent light was her strange wilful heart, strange that no man had known or would know, wilful from before the beginning of the world; and lured by that ardent rose-like glow the choirs of the seraphim were falling from heaven.

*Are you not weary of ardent ways,  
Lure of the fallen seraphim?  
Tell no more of enchanted days.*

The verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle pass through

them. The rose-like glow sent forth its rays of rhyme; ways, days, blaze, praise, raise. Its rays burned up the world, consumed the hearts of men and angels: the rays from the rose that was her wilful heart.

*Your eyes have set man's heart ablaze  
And you have had your will of him.  
Are you not weary of ardent ways? (Joyce 247-8)*

From these verses, one can understand how much Stephen was enchanted by Emma's being; he displaces all his feelings either in his written or oral poetry. By doing so, he expresses his frustrations without receiving any negative consequences such as: rejection. This type of displacement takes place for a long period, and Stephen is always positioned in the middle of unrequited love.

Ten years from that wisdom of children to his folly. If he sent her the verses? They would be read out at breakfast amid the tapping of egg-shells. Folly indeed! Her brothers would laugh and try to wrest the page from each other with their strong hard fingers. The suave priest, her uncle, seated in his arm-chair, would hold the page at arm's length, read it smiling and approve of the literary form. No, no; that was folly. Even if he sent her the verses she would not show them to others. No, no; she could not. (Joyce 253)

Stephen's displaced fear of love is directed onto letters and poems, they provide him with the feeling of safety, and thus, it causes him anxiety. However, he does wonder about the reaction he could receive from Emma and her family, he thinks about the possibility of being shamed for his words of attachment, or praise his literary form. Both ways, Stephen concluded that such acts are not to happening anytime soon, he was only thinking about thin probabilities.

Joyce made that Stephen would idolize not only male figures, such as Aristotle and Aquinas who were great philosophers and influencers, but also females; such as the sacred figure of the Virgin Mary. Therefore, idealization is also a defense mechanism; it requires creating an ideal impression or image of a person, place or object by emphasizing their positive qualities and neglecting those that are negative.

The glories of Mary held his soul captive: spikenard and myrrh and frankincense, symbolizing her royal lineage, her emblems, the late-flowering plant and late-blossoming tree, symbolizing the age-long gradual growth of her cultus among men...

[...]His sin, which had covered him from the sight of God, had led him nearer to the refuge of sinners. Her eyes seemed to regard him with mild pity; her holiness, a strange light glowing faintly upon her frail flesh, did not humiliate the sinner who approached her. If ever he was impelled to cast sin from him and to repent the impulse that moved him was the wish to be her knight. If ever his soul, re-entering her dwelling shyly after the frenzy of his body's lust had spent itself, was turned towards her whose emblem is the morning star, bright and musical, telling of heaven and infusing peace, it was when her names were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss. (Joyce 100-1)

The sinful days of Stephen stopped when he attended a spiritual retreat, after feeling a great loss of faith, estrangement from God, and his growing fear of hell; he tries to repent and having the impression that the supreme being would not easily forgive him, Stephen seeks emotional refuge under the presence of the Virgin Mary. Stephen idealizes her image and emphasizes on her admirable qualities so he can make excuses for his unreligious acts.

As a sinner, Stephen finds the adequate and needed support when approaching the Virgin Mary; he even devoted every Saturday to get closer and closer to her flawlessness and faith in god. To him, she will not humiliate him for his misdeeds and eventually expressed her holiness as something enlightening, appeasing and strengthening; these are what he most needed to get back near his God. The Virgin Mary was a symbol of goodness to him, and following in her steps would only make him stay away from any temptations or sins.

Another defense that can be found in the novel is about isolation; and this latter is considered as one of the central themes in Stephen's life, from childhood to adulthood. The defense mechanism of isolation can lead anyone to separate their ideas and feelings from the rest of their thoughts, it also helps in distinguishing an emotion or impulse from others. If one

attempts to defend the ego from anxieties caused by a specific situation, event, person or son; they can reject the stimuli by isolating themselves in order to avoid any link of stressful and ambiguous situation. (31 Psychological Defense Mechanisms)

Throughout his life, others isolated Stephen due to his shy, frail and awkward character, but afterwards, when he became, he started to isolate himself, thinking that the people around him were strange; eventually he developed a set of mind that was not approved by everyone.

He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then. He felt his body small and weak amid the throng of the players and his eyes were weak and watery. (Joyce, *A Portrait of the Artist as a Young Man* 8)

This was the earliest type of isolation that Stephen experienced, in contrast to most boys of his school; his physical condition was not to his advantage and eventually his peers shunned him, and consequently isolated himself from being in any interaction circles. However, he did not seem very pleased by such rejection, and even expressed an internal identification and jealousy towards his classmate; Rody Kickham who was very known for his athletic competences, looked up to him, Stephen expressed that he was a nice person.

He closed the door and, walking swiftly to the bed, knelt beside it and covered his face with his hands. His hands were cold and damp and his limbs ached with chill. Bodily unrest and chill and weariness beset him, routing his thoughts. Why was he kneeling there like a child saying his evening prayers? To be alone with his soul, to examine his conscience, to meet his sins face to face, to recall their times and manners and circumstances, to weep over them. He could not weep. He could not summon them to his memory. He felt only an ache of soul and body, his whole being, memory, will, understanding, flesh, benumbed and weary. (Joyce 155)

Because of the religious retreat, Stephen rejects society and isolates himself in religious piety, he was overwhelmed by the priest's sermon of the horrors of hell and eternal

damnation and realizes his own sin; he felt as if every word of it was for him, against his sin, soul and secret, the whole wrath of God was aimed, this is why he decided to isolate himself with his soul to sort things out. Stephen's burden of guilt and shame and the confession that follows lead him to a life of religious piety, however, not so long after he rejects his religious beliefs after he was asked to join the Jesuit order. It is only then when he realizes that he cannot isolate himself from society through religion because he would rather participate in the world.

Once again, his isolation is marked when he refuses to sign a petition for the world peace, he was criticized by his friends, because he caused rebellion and rejection of authority. Thus, he was asked if he signed the petition:

Stephen shook his head.

- You're a terrible man, Stevie, said Davin, taking the short pipe from his mouth, always alone.

[...] - I can't understand you, said Davin. One time I hear you talk against English literature. Now you talk against the Irish informers. What with your name and your ideas - Are you Irish at all ? (Joyce 229-30)

Stephen was not a hardcore nationalist; he shows little interest in the Irish society for he finds it very restricting for the quest he wants to achieve. Stephen's friend tried to talk about the essential things that he should be aware and proud of; however, he does not seem to care for the ancestors that threw their lives for the freedom of Ireland, nor for their distorted language and ideals. Amidst the criticism, however, Stephen dissociates himself from his schoolmates and his environment by saying:

The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (Joyce 231)

Here, he gives his final point; Stephen isolates himself from his country and only cares for his artistic path, poetry, writings and art. He does not want to indulge himself in politics; he believes if he follows the norms and ideals of his country, he then will not be able to achieve his personal quest. Thus, Stephen will not serve the things he does not believe in, beat it his home, his fatherland or his church and he will just express himself in some mode of life or art as freely as he wants. (Knausgaard)

Another defense is the regression defense mechanism; this latter is triggered when someone returns to an earlier time in their life when they were not threatened with becoming negative self-concepts. As a result, they go back to thoughts, feelings, and behaviors of an earlier developmental stage in order to identify themselves as they used to back then. As an example, this part was taken from the third chapter of the novel, and during this time, Stephen was already an adolescent.

Stephen sat in the front bench of the chapel. Father Arnall sat at a table to the left of the altar. He wore about his shoulders a heavy cloak; his pale face was drawn and his voice broken with rheum. The figure of his old master, so strangely rearsen, brought back to Stephen's mind his life at Clongowes: the wide playgrounds, swarming with boys; the square ditch; the little cemetery off the main avenue of limes where he had dreamed of being buried; the firelight on the wall of the infirmary where he lay sick; the sorrowful face of Brother Michael. His soul, as these memories came back to him, became again a child's soul. (Joyce 123)

Stephen's mind goes back in time, to a period when he was still in the boarding school of Clongowes, he remembers the times when he was a young child of six years old, and feels overwhelmed by all his memories. Since regression occurs when a person reverts to the types of behavior that they exhibited at an earlier age, during the spiritual retreat, Stephen was more childlike, he was again discovered the meaning of religion and God. Because of his previous sins, he was dejected and stressed which evoked anxiety, so to escape his reality; he sought

comfort in his past that was more secure for him. He remembered times such as the wide playgrounds, swarming with boys, the square ditch and the little cemetery off the main avenue of limes where he had dreamed of being buried. To him, these were happy times, and they represent his lost innocence.

As explained before, Anxieties can be important experiences because they can reveal our core issues; however, they need defenses to be restricted. So, to understand more about the unconscious problems of Stephen, other defenses can be added to the analysis. The fear of 'Abandonment' 'Intimacy' can also function as defenses and if they occur frequently then they can be regarded as core issues.

From one hand, the fear abandonment is when a person feels or believes they are not cared for; that their friends and loved ones are going to desert them eventually and do not. There are two types of abandonment, one is physical abandonment and the other is emotional. (Tyson 16)

Now 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 are. Saint Thomas, the greatest doctor of the church, the angelic doctor, as he is called, says that the worst damnation consists in this, that the understanding of man is totally deprived of divine light and his affection obstinately turned away from the goodness of God. God, remember, is a being infinitely good, and therefore the loss of such a being must be a loss infinitely painful. In this life we have not a very clear idea of what such a loss must be, but the damned in hell, for their greater torment, have a full understanding of that which they have lost, and understand that they have lost it through their own sins and have lost it forever. At the very instant of death the bonds of the flesh are broken asunder and the soul at once flies towards God as towards the centre of her existence. Remember, my dear little boys, our souls long to be with God. We come from God, we live by God, we belong to God: we are His, inalienably His. God loves with a divine love every human soul, and every human soul lives in that love. How could it be otherwise? Every breath that we draw, every thought of our brain, every instant of life proceeds from God's

inexhaustible goodness. And if it be 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, O think what pain, what anguish it must be for the poor soul to be spurned from the presence of the supremely good and loving Creator Who has called that soul into existence from nothingness and sustained it in life and loved it with an immeasurable love. This, then, to be separated for ever from its greatest good, from God, and to feel the anguish of that separation, knowing full well that it is unchangeable: this is the greatest torment which the created soul is capable of bearing, *poena damni*, the pain of loss. (Joyce 145)

Stephen is not afraid of being abandoned by a person, rather than that; to him—, being abandoned by God is worse. He dwells on the fact that he has sinned against God, and as a result, he lost his chance to be in heaven after death, as well as his protection and love. The Priest preaches that God has created their souls into the existence from nothingness and sustained it in life and loved it with an immeasurable love, so how can anyone wish to depart from his grace. Later in the chapter, Stephen falls in agony and depression, he feels that his soul has wronged the Supreme Being and being deprived of his love and goodness is more painful than the flames of hell. Stephen is then mortified by the thought, thus he goes back to his room to be alone with his consciousness and soul to summon his sins to memory, and so he can reflect on what he did, confess and accept his faith.

On the other hand, the fear of intimacy is about the overbearing feelings and thoughts that emotional closeness will hurt or destroy one's life. Therefore, in order to remain emotionally secure, one should by keeping an emotional distance from others at all times. (Tyson 16)

Cranly seized his arm and steered him round so as to lead him back towards Leeson Park. He laughed almost slyly and pressed Stephen's arm with an elder's affection.

- Cunning indeed! he said. Is it you? You poor poet, you!

- And you made me confess to you, Stephen said, thrilled by his touch, as I have confessed to you so many other things, have I not?

- Yes, my child, Cranly said, still gaily.

- You made me confess the fears that I have. But I will tell you also what I do not fear. I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake, and perhaps as long as eternity too.

Cranly, now grave again, slowed his pace and said:

- 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.

- And not to have any one person, Cranly said, who would be more than a friend, more even than the noblest and truest friend a man ever had.

His words seemed to have struck some deep chord in his own nature. Had he spoken of himself, of himself as he was or wished to be? Stephen watched his face for some moments in silence. A cold sadness was there. He had spoken of himself, of his own loneliness which he feared.

- Of whom are you speaking? Stephen asked at length. Cranly did not answer. (Joyce 281-2)

By the end of the last chapter (05), Stephen emphasized on the idea that he does not fear loneliness, but rather appreciates it. Cranly who appeared to be one of the protagonist's closest friends, somehow knew about the 'isolated' personality of his friend, however, he questioned his friend about the real meaning of being alone, and he indirectly insinuated that by not fearing 'being alone'; Stephen will not have any single friend, including Cranly. Stephen knew about his friend's real thoughts, but instead of acknowledging them, he chose to be the ignorant character, and it obviously hurt both of them.

Stephen was planning to departure for a foreign country, and it seems that relationships care hindered his plans. At the same time, by keeping his distance from his family, friends and acquaintances, his departure from their lives will be less impactful; by confessing the fact about fearing loneliness, he thrives to make things clear from the

beginning so he will not regret anything afterwards. From one side, Stephen is protecting his own emotions from sadness, and his friend's too.

### **The Understanding of Seeking Identity**

In his novel, Joyce made Stephen reject the nationalistic ideology for the individualistic worldview, and is this why both the author and the protagonists share many traits in common (Strammer). As stated before, the identity of Stephen is always reshaped because of the different situations and events he finds himself in, and up until the end, Stephen is still searching for it. In literature, the theme of identity is very important since it is what makes a person unique or distinctive. Identity thus, is a set of collective characteristics by which a thing is definitively recognizable or known; however, many identities are needed in order to construct a whole and healthy identity.

The story of Stephen is a search for identity, and the title that Joyce used gives an initial idea that the protagonist's fate is to become an artist. Throughout the novel, Stephen experiences emotional suspense, episodes of uncertainty and confusion, while he struggles with the sense that there is some great destiny waiting for him, he has difficulties in perceiving what it is. Thus, his consistent feeling of difference and increasing alienation demonstrate that he sees himself as someone marked by fate to stand outside society. From a very young age, Stephen was shown his doubts about his identity, where he should stand and with whom. Everything from politics, religion, society, economics, nationalism and art helped in making the character he became at the end of the novel.

At the beginning of the novel, because of politics and religion, Stephen finds himself torn between two sides, and it unconsciously made him wonder about what is great. His father was a Parnell follower, while his tutor was religiously exigent. From childhood, Stephen manifests his feeling of belonging to Ireland; in his geography lesson at Clongowes, Stephen develops a hierarchical scale that locates him at the center of all existence:

He turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was.

*Stephen Dedalus*  
*Class of Elements*  
*Clongowes Wood College*  
*Sallins*  
*County Kildare*  
*Ireland*  
*Europe*  
*The World*  
*The Universe (Joyce 16-7)*

A six years old Stephen attempts to identify his place in the world, and tries to understand the significance of his presence in the universe; and think about things that are greater than him, and this is somehow how he starts seeking his social identity, despite that he does not take any actions, for he was still young to understand about universal themes. Stephen grows to be a model student, who does not interact much with his peers, and as an observant, he starts to isolate himself because the other students were strange.

He had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things [...] When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her language and tradition. In the profane world [...] a worldly voice would bid him raise up his father's fallen state by his labours and, meanwhile, the voice of his school comrades urged him to be a decent fellow, to shield others from blame or to beg them off and to do his best to get free days for the school. (Joyce 94-5)

Stephen feels restricted by the expectations and demands that other people want him to do and achieve. He felt controlled, as if he was not born to be the master of his own life and to be and do what he feels appropriate. As a result, even though he does not understand the whole idea of identity, he unconsciously ignored these voices, preferring to listen to his own.

However, at this point, Stephen was not sure about what he should pursue, and what his identity is.

Once Stephen becomes an adolescent, he starts to experience new things which made him think about who he is, what he wanted to do and be. He goes against the catholic norms, and starts to enjoy the beauty of things and even engage himself in a moral sin of adultery. He rebels for a while and becomes indifferent towards the world surrounding him, and the circle of his new sexual desires made him discover another world that made him eventually become addicted to the sins he fell into. For a while, Stephen was swallowed into a realm of wrongness, however, when he goes back to his senses, he repents towards god and aim to be the perfect religious man. Consequently, he fulfills his duties towards, God, the Virgin Mary, the priests and the church; he was even set as a model for the other students.

How often had he seen himself as a priest wielding calmly and humbly the awful power of which angels and saints stood in reverence! His soul had loved to muse in secret on this desire. He had seen himself, a young and silent-mannered priest, entering a confessional swiftly, ascending the altarsteps, incensing, genuflecting, accomplishing the vague acts of the priesthood which pleased him by reason of their semblance of reality and of their distance from it. In that dim life which he had lived through in his musings he had assumed the voices and gestures which he had noted with various priests. (Joyce 180)

Once he is acknowledged, he receives an offer to join the religious circle and to become a priest. Since his spirituality was at its highest, the idea of serving God and society was very appealing to him. It was a moment where Stephen's identity was going to be formed; he believed he found what he was looking for, being a priest that is, and for a first time he was about to accept the voices and do as asked. Overwhelmed by the great news, Stephen falls into daydreaming, and he pictures himself as a respectable priest committing to his duties. But, when he remembers the world he lives in, and becomes more conscious about the seriousness of the matter, Stephen retreats; he believed being dedicated to one thing was

not something he could live for, and being a priest was not something he truly and deeply desired. Here, Stephen's identity was shaken, and it leaves him wondering about his quest.

Now, Stephen feels destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the traps of the world, he feels that he is meant for greatness and this is why his name was linked with 'Daedalus' the artificer. From this point on, Stephen's artistic identity is obviously exposed to the readers, and role models such as Aristotle, Aquinas and even Emma made him appreciate the beauty of things; and of course, they helped him define himself.

– Look here, Cranly, he said. 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 of 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. (Joyce 281)

When Stephen refuses to sign the peace petition he made himself clear when citing that he would never serve the ideals he does not believe in; whether his language, homeland or church. He proved that he would live the way he wants and nothing else. Though he seems idealistic, however, he defines his artistic goals and idealistic ambition to be true to his beliefs. In addition, he demonstrates precise understanding of who he is at that exact moment.

At the end, Stephen underwent different phases before focusing his interest on art, however, his journey starts only when he is about to depart to a foreign country. Like Joyce, he does feel concerned about the future of Ireland and its identity that longs to be independent and defends the use art for that purpose, but he rejects any form of regressive conservative nationalism.

## **Conclusion**

The critical theory of psychoanalysis's aim is to help resolve psychological problems; usually known as disorders. These disorders are unconscious, they can cause anxieties to the conscious mind, so dealing, and overcoming them can be very challenging. After using this theory, deciphering the inner psyche of Joyce's protagonist Stephen was possible, and it helped understanding his development from childhood to adulthood, while living with some internal conflicts.

**General Conclusion**  
**and**  
**Further Research**

## General Conclusion

### Major Findings

James Joyce's *A Portrait of the Artist as a Young Man* tells the story of the protagonist Stephen Dedalus and it highlights his intellectual, moral and spiritual development, in addition to his struggle against the restrictions the Irish culture imposes. Joyce used the stream of consciousness to depict the protagonist's thinking, feelings and ideas. However, this thought process helps to trace not only the different periods of Stephen's life, but also how he overcomes each of them. By using different psychoanalytical concepts, the research questions were thoroughly answered.

Using different psychoanalytical concepts helped in observing and understanding the inner character of Stephen. Erik Erikson's theory of psychosocial development incorporates eight stages and completing them successfully would result in developing a healthy personality. Each stage deals with some psychosocial crisis, which could have a positive or negative outcome on the mind. The first six stages are applicable on the case of Stephen; yet, he is not able to clear all of them, and this created the crisis that hindered the development of his identity.

The first stage is about Trust Versus Mistrust. During this period, Stephen was still a young child and his family was very caring and attentive to his person, so, he developed a certain reliance and hope because of them. His young emotions of uncertainty were taken care of, not only by his father, but also his mother who is a key element in this stage. Thus, Stephen successfully completed this stage, with no sign of fear or mistrust. The second stage deals with Autonomy Versus Shame, Doubt. In this stage, Stephen demonstrated his autonomy by acting independently, and he was encouraged for his acts and developed a virtuous will, and self-esteem. However, he was also criticized for saying irresponsible things

and was pushed to apologize. As a result, his individualistic thinking was restricted, and this caused an imbalance in his autonomy.

The third stage is concerned with Initiative Versus Guilt. The outcomes of this stage are balanced. From one hand, Stephen self-criticized his abilities and portrayed his inadequacy while pointing his physical disadvantages, and as a result isolated, his person because of the guilt he left, he was not able to contribute in the activities of his preschool, and he was nothing but a follower. On the other hand, he expressed his initiative as an individual when his leadership-self wanted to back up his team and win on their behalf. The fourth stage deals with Industry Versus Inferiority. This period was very critical for Stephen, this latter faces many changes, from feeling lost in the world he lives in, his identity was an issue as well, he felt inferior because he could not understand about his place in the universe (even his school) and his importance. Yet, then receives encouragements and guidance to continue looking for his true self. Despite that, a turnabout happens when he goes out of his comfort zone, and faces an authority to tell about the injustices he received, and eventually was made as an important figure by his peers who approved his accomplishments.

The fifth stage studies the notions of Identity Versus Role Confusion. An adolescent Stephen is introduced to the readers, and it is during this phase that he goes through an intense exploration of personal values, beliefs, future and relationships. This period is very conflicting and as a result, he was misguided, and started to experience different things, not for the sake of achieving a goal, but only to satisfy his growing needs. The virtue of fidelity is missing because Stephen was not able to commit himself to others, and in addition to the fact that his role as a person was not clear, thus, his personality started to be reshaped. The sixth stage is about the principles of Intimacy Versus Isolation. Here, as a young adult, Stephen experienced his first sexual interactions and even though he knew about his sinful deeds, he turned an indifferent eye to them, and resumed to enjoy the new intimacy with the opposite

gender. However, once he repents because of the spiritual retreat, he isolates himself from any temptations and indulges himself in religious practices. Stephen never completes the virtue of love because he fears commitments and mostly rejection.

From these psychosocial stages derive crisis that Stephen was not able to completely overcome, and they can be connected to the different inner conflicts he struggles through, yet, he tries to surmount them by unconsciously using the ego defenses. Throughout the novel, issues such as the Oedipal fixation, identification, acceptance, denial, displacement, idealization, isolation, regression can be observed. In addition to the fear of intimacy and abandonment. For the Oedipal complex, Stephen was more attached to his mother's side, though he had no sexual inclination towards her, but was emotionally linked to her. Stephen seemed to despise his father and his authority, he was not an example to follow, thus he was always the nice son, and he did not want to resemble him. In order to pacify this complex, Joyce used Identification and made Stephen merge with the Greek artificer Daedalus, he wants to prove that the protagonist was a better man than his father was, and that he was meant to accomplish wonders in his life, in contrast to his father.

The mechanism of acceptance is observed when Stephen faced his sinful acts, and painfully realizes that he has behaved unreasonably towards his self and religion. As a result, he indulges himself in spiritual practices, so he can repent, and get one again close to God, and no longer indifferent, he tries to become the perfect being. However, the defense of denial emerges when wants to protect himself from refusing to admit that his sins really has occurred— Stephen's consciousness accepted what he has done, but rejecting his misdeeds and forgetting them was not an easy task, to the point that; both his body and soul were suffering.

The displacement defense is triggered each time he tries to repress his tries to repress his affection, fear or impulses he feels towards the girls he appreciates. For the case of E. C

and Emma, Stephen was deeply attracted to both of them; emotionally and physically, yet, he admired them from afar, but was able to express his engrossment towards their beauty with ardent glances. However, he never came face to face with them to tell about his fondness, as a result, he displaced his feeling to an object that will not react to his confessions, the letters and poems. The female gender was strongly present in the novel, and Stephen's idealization defense emerges when he looks up at the Virgin Mary as he creates an ideal impression of her spiritual clearness. Stephen approaches her because she provides him with the necessary faith.

Stephen is known for his isolated nature; thus the mechanism of isolation is present throughout the novel, from childhood to adulthood and that is on purpose. He was at first isolated by others because of his awkward character, but once he became an adolescent, he personally started to isolate himself, thinking that the people around him were strange because they were biased by their cultural norms and they did not have the same ideals. Thus, he developed a set of mind that was not approved by everyone. Another defense was observed while analyzing the character of the protagonist and it deals with the regression mechanism. Many times, Stephen expressed his nostalgic feelings and thoughts about the past, and the moment that marked his life when he was younger, in fact, he returns to past memories in his life when he feels threatened with reality.

The fear of intimacy and abandonment are also considered as defenses. First of all, Stephen fears intimacy and prefers being alone, he insinuates that he does not need anyone in his life. He does not wish to form links that will last forever, or that will hinder his journey, however, Stephen decides to keep a distance from others in order to protect both himself and the others from the sadness of parting ways. Then, the fear of abandonment, Stephen fears that God will let go of him because of his sins, to him— God's love and care is more important than anything else is, and being forsaken from his grace is the greatest loss.

Consequently, because of the different issues that Stephen has faced, he struggles to find his true identity, and thus it is constantly shifting. At a young age, his religious entourage influenced him; however, which age he became he became indifferent by the social construct set around him, where he took an interest in art that was frowned upon by the church. This paved the way to his rebellious self to the point he indulged in adultery. Stephen was unsure of the person he wanted to be, this is why during the spiritual retreat, he tries to go back to the righteous path of God, almost becoming a priest. In spite of his religious relapse, Stephen concluded that he does not want to live by the norms of the Irish culture, for it has restrained him from pursuing his artistic journey.

## Further Research Recommendations

These suggested questions can serve as MA themes:

- a. What are the (other) possible psychoanalytic concepts that can be applied in the work of James Joyce's *A Portrait of the Artist as a Young Man*?
- b. How can the last two psychosocial stages of Erik Erikson link between James Joyce's novels *A Portrait of the Artist as a Young Man* and *Ulysses*?
- c. Who are the models and figures that Stephen Dedalus used in shaping his artistic identity?
- d. What type of poetry did Stephen Dedalus write, how did they change over time, and what were their major themes?

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## Appendix

### Summary of— A Portrait of the Artist as a Young Man

James Joyce's novel *A Portrait of the Artist as a Young Man*, focuses on the odd journey of a protagonist named Stephen Dedalus, and that from infancy to adolescence before finally going through adulthood. Stephen's identity and existence as an individual and as an artist are continuously reshaped through his journey, and even when the world was being torn apart by political, social and religious interpellations, however, it did not stop him from pursuing a personal quest to find his own identity as an artist.

The novel takes place in Ireland, and Stephen is the oldest son of an average-poor Irish Catholic family; it all begins with a narrative stream of consciousness, where everything is presented through a child's perspective, where sensual imagery and words reflecting baby talk are used. Still a toddler; Stephen was tutored by the governess Dante, a fanatically Catholic woman, whom he highly appreciated. After, the time forwards to a point when the young Stephen starts the boarding school at Clongowes. He is very young, socially awkward, delicate, and terribly homesick; these features became the reasons that made him an easy target for bullies. After going back home for Christmas, he was allowed for the first time to eat at the table of the adults. Unfortunately, an intense argument erupted over politics, with Casey and Stephen's father on one side and Dante on the other. From that point, things started to go for the worst; a prefect unjustly hit Stephen, and soon after, he was forced to withdraw from Clongowes because of his family's poverty.

Throughout the novel, Stephen's family is indebted because of his father's recklessness; as a result, they had to move several times into outdated homes. In the new city of Blackrock, Stephen goes on long walks with his uncle Charles; he also befriended some boys from his neighborhood and went on imaginary adventures with them. When Stephen gets older, his family moves to Dublin, once again because of financial issues. There, he gets

to know a girl named Emma, who turns into an object of his adoration until the end of the novel. Stephen's father then manages to secure a place for Stephen back into the private school of Belvedere, which is a College run by the Jesuits. At Belvedere, Stephen proves himself to be a reluctant leader because he often feels isolated, yet he was skillful at acting and essay writing. Stephen was sensitive and imaginative, and he soon entered the age where he started to be obsessed with sex. (Borey)

When his fantasies grew to be more lurid, he experienced a sexual intercourse with a prostitute, and he was only sixteen by then, and soon after, visiting prostitutes had become a habit, marking his break with the Jesuits lifestyle. He knew his behavior was sinful, but he acted oddly indifferent in regards to it by going to prostitutes and does not feel like stopping. Nevertheless, during the annual spiritual retreat at Belvedere; Stephen undergoes a period of spiritual confusion and depression, he felt he was straying away from God and tried to repent, he hears sermons on the torments of hell and terrified, he becomes fanatically religious. But his faith did not last for long; because he is frustrated by the Catholic doctrine, he realizes that being a priest is not something he wanted to do all his life. One fine day, he sees a girl and her beauty stroke him as a spiritual revelation, thus he decided that he should live his life at its fullest.

Being a university student, Stephen was provided with valuable structures of mind, independent self and new ideas, art and beauty. On the subject of beauty, he was eagerly influenced by the works of Aquinas and Aristotle; to the point where he developed his own theory of aesthetics. Stephen was very known among his friends, however, he always felt isolated, and found that the society he lived in was pressuring him. He thought of Ireland as a trap, and realizes that he must escape its constraints and problems, so he decides to exile himself abroad, thus the novel ends with Stephen leaving Ireland to seek the life of an artist, of a writer.

