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The Fallen Artist:

The influence of John Milton's *Paradise Lost* on James
Joyce's *A Portrait of the Artist as a Young Man*

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Abstract

This thesis is a study of the influence exerted by John Milton's *Paradise Lost* on James Joyce's *A Portrait of the Artist as a Young Man*. Its main character, Stephen Dedalus, narrates some remarkable passages of his life, through his childhood and young age, and his passage from a state of innocence to his first sinful experiences, being the first taken by the hands of a woman. This work focuses on Stephen's sins and repentance, his unwillingness to serve, his *non serviam*, and the whole course of his sins, in which I claim to have been influenced by Milton's characters in *Paradise Lost*, Adam, Eve, and Satan. The concepts and theories used to define influence used in this work are Harold Bloom's revisionary ratios, Patrick Colm Hogan's psychology and economy of influence, and Luiz Fernando Ferreira Sá's notion of influence as influx and inflow. *A Portrait of the Artist as a Young Man* is Joyce's tentative to propose an alternative to the ones who choose not to serve, as Milton failed to do, and be a true artificer of wor(l)ds.

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1. INTRODUCTION

John Milton and James Joyce are both remarkable authors in the history of English Literature. It would be limiting to label them simply as “writers”, given the changes in society they triggered with their writing, which was considered polemical and was harshly criticised during their time. Although their importance was perceived and their readership was established at their own time, the society and historical context in which they were inserted played a major role in their works. As far as contexts are concerned, the informed reader simply cannot evade the following question: to what extent was the writing of Milton responsible for a great deal of influence on Joyce’s works? This question deserves a greater amount of critical consideration than it has been given until the present time. Milton’s influence on Joyce has been ill understood and insufficiently studied. For this reason, this thesis aims at further exploring the influence exerted by Milton’s *Paradise Lost* on Joyce’s *A Portrait of the Artist as a Young Man*, as the latter shows several points of relationship with Milton’s epic, whether related to characters, as Stephen Dedalus’s characteristics are identifiable with Milton’s Satan and Adam and Eve, or to plot and schema, as both works deal intensely with the description of hell.

Furthermore, as far as the present time, Milton and Joyce’s writings are still considered of great importance; they seem to be more up-to-date than ever; examples are essays written in the 1640’s, such as Milton’s *Areopagitica*, whose theme was the freedom from pre-censorship of literary works, or *Tetrachordon*, about divorce, or Joyce’s *Ulysses*, and *Finnegan’s Wake*, which still provide themes for widespread study and discussion, long after their publication. Milton has deserved a great amount of critical attention, and his work has been studied by several scholars throughout the years. However, it still seems to be an endless source of studies, as there are many ways one can approach his writings, even comparing it to recent writers, due to the greatness of his work. Milton is cited and

exerts an influence on various writers and other artists. As an example, John Milton's works, as difficult and erudite as they may seem, are still in many places: To illustrate one of them, the book *All His Engines*, of the comic series *John Constantine: Hellblazer*, released in 2005, has as its epigraph an excerpt of *Paradise Lost*:

(...) Nor aught availed him now,
To have built in Heaven high towers; nor did he escape
By all his engines, but was headlong sent,
With his industrious crew, to build in Hell.”
(Milton, I. 748-51 in Carey, 2005: 1)

Hellblazer, a series of comics with a main character named John Constantine, can be considered a “Miltonic site”, as it deals with the conflict between the forces of good and evil, and the main character as a mediator between Heaven and Hell.

Having this picture in mind, one might wonder how Milton's writings have survived all those years, more than three hundred years after their publication. Milton did not write to be read only by the people of his generation, for his themes were grandiose and polemical, especially concerning his nation. It was the work of an unresignant, one who did not wish to be frozen in time, but had a view of the future, and the ambition that his books would be influential in society and eternally remembered, just like the Bible. For the purpose of this thesis, the main focus will be *Paradise Lost*.

An author who shares this will of being timelessly remembered is the Irishman James Joyce, whose wish is made evident when requested for a plan of *Ulysses*, he declared: “If I gave it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality” (Joyce, in Ellmann, 1982: 521). Joyce made explicit his will to be known for a long time, and in order to reach that, he knew what he had to do: make his works “difficult” and, at the same time, interesting, so that scholars would be interested in studying them to find out what he meant. Joyce is

also not modest when he mentions, during an interview with Max Eastman, cited by Ellmann: “The demand that I make of my reader is that he should devote his whole Life to reading my works” (Ellmann, 1982: 250). Joyce’s “presumptuousness” shows the readers his intentions, to be known throughout the times, like Milton and Shakespeare. The path to immortality chosen by Joyce comes from his English precursor, Milton, who, through a similar strategy, achieved long-lasting canonical status. The influence of Milton’s strategies, building of characters, plot and schema used in *Paradise Lost* on Joyce’s *A Portrait of the Artist as a Young Man* will be the object of study of this thesis. The main focus will be on the most remarkable characters, Milton’s Satan, Adam and Eve, and Joyce’s Stephen Dedalus, but also on the imagery and word use. The relation between Milton and Joyce as representative of ‘coloniser’ and ‘colonised’ will be also be mentioned, and it the theme of the next chapter, as it is impossible to detach the authors from the historical context they lived in.

2. Time and Political Environment involving Milton and Joyce

2.1 Historical background and the contemporary reception of *Paradise Lost*

As a consequence of his ambition of being eternally remembered, John Milton established his readership during his own time. *Paradise Lost* was considered extraordinary from the day it appeared. However, according to Sophie Read, “despite its current canonical status, a favourable reception for *Paradise Lost* in the late seventeenth century was no foregone conclusion, and its reputation has fluctuated surprisingly ever since” (Read, 2008). The epic was acknowledged as a great work of art, and provoked a great deal of critical debate since the seventeenth century. With the restoration of the monarchy in 1660, the political environment for Milton’s works was not the most welcoming, as he was a republican, a supporter of Cromwell, and had unorthodox views regarding divorce and the freedom from pre-censorship. He indeed escaped being executed for treason. Sophie Read adds some “disobedient readers” of Milton, as he was considered controversial from the beginning. John Dryden, in 1671, was the first writer to adapt Milton’s epic to the stage. He associated the anti-hero, Satan, with Oliver Cromwell, as he disdained servitude and tried to overcome monarchy; the archfiend was, in Dryden’s adaptation, the real hero (Read, 2008).

Early in the eighteenth century, when *Paradise Lost* achieved classical status, according to Read, it was published with explanatory notes. There was also a series of articles written about it by Joseph Addison in *The Spectator*. Surprisingly, in 1732, Richard Bentley produced an “emended” edition, arguing that Milton had hired an ignorant amanuensis (a person who transcribes what another person says) and there were many spelling and logical errors. His version attracted nothing but ridicule, especially in

the *Dunciad* by Alexander Pope, a satire against dull poets. Pope later showed another kind of response to Milton; he argued that no epic would be as serious after Milton's *Paradise Lost*, due to its complexity and greatness, so, each and every epic written after Milton could be only called a "mock-epic".

During Romanticism, the poetic response, still according to Sophie Read, turned to the figure of Milton's Satan. Milton was influential for several writers at the time, including William Wordsworth, Samuel Coleridge, John Keats and William Blake. Blake considered Books I and II (on the fall of the angels and the devil's council) far more absorbing than Book III (a dialogue between God and the Son), and even voiced his thought in his poem "The marriage of Heaven and Hell":

But in the Book of Job, Milton's Messiah is called Satan.(...) The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devils party without knowing it (Blake, 1927)

He thought that the effect of Milton's writing "in fetters" when of Angels and God, and "at liberty" when of Devils and Hell could not be deliberate, and that it expressed Milton's political position at the time. The comment made by Blake echoes Milton's disappointment with the Catholic Church and the corruption he saw in it. Sophie Read remarks that, in his days, the Anglican Church had split into the high Anglican, moderate Anglican, and Puritan or Presbyterian. Milton called for the removal of all priests, whom he called "hirelings", and later, came to view all Christian churches as obstacles to true faith, advocating the complete abolishment of church establishments. In *Paradise Lost*, we come to see his Protestant Christian position, uniting the Old and New Testaments, the free will given to mankind and the fall as a result of it, and the importance of Christ's love. At his time, his epic was decisively influential, for it did not mean to re-interpret the Bible, but to even help readers to be better Christians.

However, on the 20th century, some critics expressed contrary opinions about Milton. According to T.S. Eliot, Milton's work was far too celebrated, and for the wrong reasons. Milton was "antipathetic" and "unsatisfactory", besides being "a bad influence", as he, in Eliot's opinion, "did more harm than Dryden and Pope, and perhaps a good deal of the obloquy which has fallen on these two poets, especially the latter (...) ought to be transferred to Milton" (Eliot, 1965: 116). When compared to Shakespeare, Eliot remarks that Milton wrote English "like a dead language" (Eliot, 1965: 119), when considering his syntax.

On the other hand, Harold Bloom sides with Milton's views, and considers his writing absorbing and classical. Bloom said that "[Milton is] the great inhibitor, the Sphinx who strangles even strong imagination in their cradles" (Bloom, 1973: 32). He mentions Keats, who said, "Life to him [Milton] would be death to me" (Bloom, 1973: 32). Any new poet would feel inhibited from trying to write something similar to what Milton had written; they would suffer from what Bloom calls "the anxiety of influence", that is, the constant fear of doing what had already been done before, being a copy of a poet that already existed, not being original. Considering that originality is a term long discredited, I intend to shed some light on the way John Milton has influenced many writers, among them, the Irish James Joyce; both authors had in common the will to transgress.

2.2 Historical Background and the Contemporary Reception of *A Portrait Of The Artist As A Young Man*

James Augustine Joyce was born in Rathgar, Dublin, Ireland, on February 2nd, 1882, more than 270 years after John Milton. He grew up a rebel against rebels, during the peak of the Irish nationalist movements, as he refused to take part in them, believing that these movements had as their only objective the freeing of Ireland from English dominance. Saying that, I do not mean he was against the independence of Ireland, he just meant to make the country more cosmopolitan, and make his country and the rest of Europe share a broader culture, even through a common language. Due to that, he was considered alienated, or even arrogant.

This ‘arrogance’ is due to the fact that Joyce was not a partisan of the Irish movements, the nationalist movements that occurred in Ireland on the 1910’s. This attitude has led some people to believe that he was a writer who did not want to be Irish, but English, a “West Briton”¹. His attitude towards domination by the British Empire differed from the point of view of some radical Nationalist partisans, who insisted on Irish as a national language. Joyce might have wanted to make Ireland a cosmopolitan country, without losing its characteristics. He might have attempted to “universalise the colonial relationship and struggle between an Ireland without Home Rule [the autonomy to rule their own country] and the ruling British empire” (Cheng, 1995: 7). He considered himself an “exile”, as a native of a colonised country. However, his wish might have been to influence the Irish people to speak for themselves, to identify with the characters in his short stories and think about the annihilation they were suffering in front of their own eyes.

¹ This term is used by the character Molly Ivors, in the short story “The Dead”, when the character Gabriel Conroy expresses his preference to travel around Europe rather than exploring his own country, Ireland.

Despite not being a partisan of the Irish Literary Revival and the *Cumann na nGaedheal* (Confederation of the Gaels), founded by Arthur Griffith, which lacked socialist feeling and showed too much xenophobia, Joyce shared a particular point of view with them: the belief that Ireland's problems had a source in English colonisation. He also attacked the religious choice of the country; Ireland was robustly Roman Catholic, and Joyce saw this as another source of domination, as he stated on his *Critical Writings*: "I do not see what good it does to fulminate against the English tyranny while the Roman tyranny occupies the palace of the soul" (Joyce, 1964: 173)

Joyce was not a writer who focused only on the form of his work and descriptions, but on something else, the making of his writings into a political tool, especially in *Dubliners*. Joyce did not take part in any political movements for he thought they were too radical, even xenophobic, and as a consequence of that, as Dominic Manganiello states in *Joyce's politics* that "The tenor of innumerable critical statements about Joyce is that he was indifferent to politics." (Manganiello, 1980: 1) This was a longstanding view of the Irish author by those who focused only on Joyce's style and not on his ideological discussion. They insisted on separating style from ideology. However, Joyce did show bitter resentment against the imperiums of state, church and academy. Joyce rebuked and challenged the imperial authority, with the subtlety we are able to see in many of the stories in *Dubliners*, such as "Two Gallants" and "Ivy Day in the Committee Room". Both stories show one of his main complaints against Irish people: the unwillingness to work for positive change, which is also referred to as paralysis.

Joyce had problems publishing *Dubliners*, as publishers were cautious and even afraid of the reaction people would have regarding the references to living people, and the turmoil regarding Parnell's figure in "Ivy day..." He has written to one of the publishers who refused to publish his book: "I seriously believe that you will retard the course of

civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass” (Joyce, 1966, 63-4). Joyce was a victim of pre-censorship; however, he managed to publish his collection of short stories and the novel, *A Portrait*, which ended up being one of his most widely read works.

According to R. Brandon Kershner, professor of the University of Florida, “*A Portrait* is Joyce’s most widely-read work”, and one of the most cited features of the novel was its attachment to unpleasantness: this characteristic was cited by reviewers at the time. Kershner cites a review, made by an anonymous reviewer in *Everyman* entitled “A Study in Garbage”, who defined the novel as “an astonishingly powerful and extraordinary dirty study of the upbringing of a young man by Jesuits”². This attachment to dirtiness and unpleasant things, associated with its seeming formlessness, lead the reviewers to admit that something beyond conventional realism was about to come to life. Joyce was creating a new genre of writing and preparing the ground for influencing a whole new generation of writers, incorporating the name of his character, Daedalus, the “fabulous artificer”, creator of labyrinths, through his writing. As a metaphor, we can consider that Joyce, through Stephen Dedalus, creates the “labyrinth” through language, truncating his writing so as to be able to “lock” Milton’s influence inside it, but still acknowledging its presence. Milton is inside Joyce’s writing, even if the latter tries not to let it show. However, even not taking clear sides on topics that John Milton was used to discussing, such as politics, it is possible to see the influence of Milton towards Joyce, or better, according to Luiz Fernando Ferreira Sá, an “influx” of Milton on Joyce’s writing, the coming in of a name to memory. Milton’s writings did not move Joyce to writing on the same topics, especially politics and the nation; it seemed that he was actually doing the opposite, avoiding being directly linked to these themes.

² "A Study in Garbage", *Everyman*, 23 February 1917, p. 398, quoted in Kershner: <<http://www.nwe.ufl.edu/~kershner/>>

A view, which was held for long regarding Joyce and contributed to avoiding comparisons with Milton, was that the Irish author was indifferent to politics, though his writings in Italy show the contrary. Dominic Manganiello remarks, “not only did he keep abreast of the Irish political scene, but Joyce staunchly defended Griffith’s line of argument on key issues” (1980: 139). Griffith was the founder of Sinn Féin, and Joyce was in favour of some of the ideals of the party, even though he did not approve of the insistence on adopting the Irish language as the national language in Ireland. Joyce wanted his country not to be closed inside a shell, but to be able to interact with the whole world outside it; his wish was to make Ireland more cosmopolitan.

It has been conventional in Joyce criticism to understand his individualist view as apolitical. However, it was valuable for the English, as it was convenient in order to turn the Irish Joyce into a canonical *English* author, an icon of English High Modernism, which valued stylistic innovation and intricacy. Through that, Joyce was admitted into the canon of English language Literature. The Irish-Catholic colonial writer was put among the Modernist greats; even though this placing was not innocent. The aim was to shift attention from the political and ideological ideas in Joyce’s work and focus completely to his style. According to Vincent Cheng (1995), several readers have focused their attention onto Joyce’s style and not onto his ideological discussions, as they assumed the works were apolitical and non-ideological, aiming at neutralising the effect of his political views. This can be seen as the only way an Irishman could “turn against the imperiums of State, Church, and Academy and still be revered, as a High Modernist icon of the *Great English Literary Canon*” (Cheng, 1995: 2). But it would be impossible to consider Joyce in such a limited manner, as even away from his country he kept track of the facts regarding the political environment of his homeland, which means that he left Ireland, but Ireland never left him.

2.3 England X Ireland: The Relation between Coloniser and Colonised -The Caricatured Irishman.

Ireland at Joyce's time, in the early 20th century, according to Cheng, was devastated by centuries of famine, poverty, and rule by the English landlords; at the turn of the century it was a "Third World country under British domination" (1995: 2). The Irish were a people without a history and without a specific language. Even if Joyce was not in favour of Irish as the national language, his canonization was an attempt to empty the political content from his writings, and side him with all canonical English writers, as if they had similar political views. However, this attempt would be like saying that there is no difference between James Joyce, the Irish-Catholic writer from Dublin, and John Milton, the Protestant English writer. The canonisation is only ironic, as the process of canonisation they served only as a demonstration of authority coming from the coloniser (Cheng, 1995: 3). He was "sanitised" and made part of it, so that his political strength was neutralised and all eyes would turn to his aesthetic power. He was placed between Shakespeare and Milton with his canonisation, but the power of his politics in his writing is still visible.

Cheng mentions that Joyce considered the literary tradition of Shakespeare and Milton as "the imperial tradition of the English oppressor" (1995: 3). Through an analysis of this opinion, influence is already visible as the first revisionary ratio proposed by Harold Bloom, *Clinamen*, the act of swerving and showing flaws in the parent poet. Milton's flaw, according to Joyce, was to portray the tradition of the coloniser. Joyce, in turn, according to Cheng, opposed any kind of prejudice, anti-Semitism, racism, blind nationalism, sexism, imperialism. He explored the female consciousness, and, furthermore, he lived as an exile in cities with culturally mixed populations, such as Trieste, Paris, and Zurich. Through this experience, he attempted to universalise the colonial relationship and show the alternatives available to the ones left to the margins

(Cheng, 1995: 7-8), as was tried by the Celtic Revival to return to the Irish language, an option to reaffirm the Irish as a different race and culture.

Joyce, in his essay “Ireland, Island of Saints and Sages” mentions the individuality of races and cultures:

Nations have their ego, just like individuals. The case of a people who like to attribute to themselves qualities and glories foreign to other people has not been entirely unknown in history, from the time of our ancestors, who called themselves Aryans and nobles, or that of the Greeks, who called all those who lived outside the sacrosanct land of Hellas barbarians. (Joyce, 1964: 154)

This point mentioned by Joyce reveals his awareness of the dynamics of Self – Other, in which qualities “foreign to other people” are attributed to the “self”, that is, the coloniser. The “other”, the colonised, is stereotyped and diminished in face of the “self”, who is placed in a superior position; this opposition means that “they” are everything that “we” are not (or believe we are not).

There have been several authors, which claimed the superiority of the Anglo-Saxons over the Irish. To cite some, Benjamin Disraeli, who labelled the Irish as a “wild, reckless, indolent, uncertain, and superstitious race” (Disraeli, *in* Cheng, 1995: 20); the words “wild” and “savage” were constantly used to describe the Irish. The image of the Irish as wild and barbarian was consolidated in England during the nineteenth century. According to Cheng, one particular tradition since the discovery of the Americas was comparing the Irish to the Native American Indians, regarding the primitiveness and savagery. Joyce was aware of that, and wrote on his “Ireland, Island of Saints and Sages”: “The English now disparage the Irish because they are Catholic, poor, and ignorant”, and that Ireland was made into “the everlasting caricature of the serious world” (1964: 152). The act of reflecting their most despised characteristics onto the Irish, creating a binary opposition which puts the colonisers into a comfortable position at the expense of the Irish, is explained by L. P. Curtis: “The psychological importance of Paddy [the

stereotyped Irishman] can best be explained in terms of the defence mechanism known as projection (...) Anglo-Saxonists assigned to Irishmen those very traits which were most deplored or despised” (Curtis, 1968: 64). As a result, the Irishmen were endowed with all the characteristics the English despised, as primitive, impolite, drunken, disorganised, as an effeminate race of people, which was unable to rule their own country, and for that they would need the help of the “virile” Anglo-Saxons.

The images created by the English to twist the Irish character might have also come from literature. Spenser, for instance, mentioned that the Irish were barbarous and wild; Maire and Conor O’Brian cite that John Milton wrote the Irish were “indocile and averse from all civility and amendment” (O’Brien, 1985: 55). This comment was widespread at the time, as an attempt to subjugate the Irish. It was necessary for the English to create this relationship of otherness, in order to rule the Irish, and the Irish, on the other hand, to resist that rule. The “Otherization”, however, provides a source for the creation of cultural identities. The operation of these projections of identity is particularly applicable in the case of Ireland and its delicate racial and geographic relationship with England. The Irish were deemed ape-like, “white chimpanzees”, “white Negroes”, violent and irrational. Joyce mentions in *Stephen Hero*, that the Irish Celt is labelled “the baboon-faced Irishman that we see in *Punch* [a newspaper]” (1959: 64). The Irish see and are not pleased by the sight. However, Joyce figured a way out of this pattern, which was not well understood by his contemporaries. According to Cheng, “[A] binary pattern is a trap that essentializes and limits representation to precisely its own terms, terms one must play by if one accepts the binary oppositions” (1995: 45). To simplify, if the Irish intended to prove that they were not “apes” as the English said they were, they were using the same words and categories the English did to stereotype them, resulting in a reassertion of the

categories. Thus, language is a means of representation, which can wield power and enforce social roles, even when it is desired by one of the parts to prove the opposite.

By the time that the Irish were portrayed as apes, mere imitators of the English customs, and considered inferior by the English, there was also the need of asserting Irish identity; and with William Butler Yeats, John M. Synge, and Lady Gregory, the *Irish Revival* had its beginning. The movement consisted in uplifting the language as well as the artistic manifestations coming from the island. Richard M. Kain asserts that there was an enthusiasm for the Irish language, due to the years of neglect and proscription. The language had been banned by the English, and the use of it declined with the emigration of millions during the famine of 1840's. An act, named the National Educational Act, admitted as teachers people who knew no Irish. People who spoke it were pointed to as ignorant and ridiculed at that time. During the Irish Revival, the aim was to revive national honour (Kain, 1962: 39).

Richard Kain remarks that “the discovery of the ancient Irish heritage [was comparable] to finding a buried treasure” (1962: 32). This heritage consisted in stories of ancient Celtic myths, such as Cuchulain, in a society presided over by Yeats, and “traditions of the ancient and medieval worlds regained significance” (Kain, 1962: 33). Kain also mentions that this doctrine of correspondences was so interesting that made it difficult even for the “sceptical Joyce” to resist, as it suggested the interrelations between things past and present, physical and spiritual. (1962: 33)

However, this period, also known as the “Celtic Twilight”, did not move Joyce to participate in the Irish cause, he refused to regard conventional opinions as relevant. He worked his own way, through art. His work is consecrated to Ireland, especially *Dubliners*, which represents “certain aspects of the life of one of the European capitals” (Joyce, 1966: 109), even though he attacked the new nationalist movements, the Irish

Ireland movement, and the Irish literary Revival, in the short stories. He ridiculed the Gaelic aspect of the revival, and considered “native folklore hopelessly senile” (Kain, 1962: 47). He did not agree on the insistence on the Irish language, and on the reverse xenophobia preached by the movements. According to Kain, Joyce has referred to the “Celtic Twilight” as the “cultic twalette” (1962: 47), even though he dreamed of creating ideals for Ireland, and had put this idea on *A Portrait of the Artist*, that later became a successful novel, but was rejected by editors in 1904; Kain argues that, all Joyce’s frustrations, before he had chosen exile, were portrayed in the novel *A Portrait of the Artist as a Young Man*, with sentences that mocked idealism, and Stephen Dedalus was the character with whom Joyce shared his aspirations (Kain, 1962: 50), as we can see in one of the last sentences of *A Portrait of the Artist as a Young Man*: “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, 1916: 288).

The word “race” is remarkable, for it is used by Stephen Dedalus about eleven times in *A Portrait of the Artist as a Young Man*, even though it does not carry the same connotation as it had before the 20th century. In the nineteenth century, the use of the word was imprecise. Michael Banton mentions that its use “was assisted by the upsurge in European nationalism and the readiness to see that sentiment as an expression of race, so that race was often equated with nation as well as type” (1987: xiv).

Joyce used the word *race* to refer to nation and ethnicity, as we can perceive on some lines in *A Portrait of the Artist as a Young Man*: “We are an unfortunate priestridden race” (1914: 42), “A priestridden Godforsaken race” (42), “a type of her race and his own” (208), “the soul of your race” (220), “This race and this country” (230), and the famous formulation cited above. James Joyce applied this term to the Irish in the nineteenth century, assuming a binary opposition between the Irish and English race. In our case,

between Milton's and Joyce's "race", the English and the Irish. Edward Said, in *Orientalism* (1990), more specifically points this out that scientific racism, or racial typology, "seemed to accentuate the 'scientific' validity of the division of races into advanced and backward, or European – Aryan and Oriental – African" (1979: 205). Thus the whole question of imperialism, as it was debated in the late nineteenth century by pro-imperialists and anti-imperialists alike, carried forward the binary typology of advanced and backward (or subject) races, cultures and societies" (Said, 1990: 206). The maintenance of these beliefs helped sustain the superiority of Europeans and English, and especially, extend their influence worldwide.

It is possible to perceive echoes of this desire of superiority and domination looking back to John Milton's *Paradise Lost*. According to Maura G. Harrington, in the first part of her essay "Observations upon the Irish Devils: Echoes of Eire in *Paradise Lost*", "[*Paradise Lost*] is certainly literally about the fall of man, [but] the complex relationships among the characters also reflect the complex relationships between the colonizer and the rebellious colonized" (Harrington, 2007: 1). Even though *Paradise Lost* refers to the fall directly, it cannot be constrained to this interpretation. As Harrington adds, "Milton's *Paradise Lost* is too complex to be read as an allegory upon which one-to-one meanings can be imposed" (2007: 1); it is impossible to read the text considering it as just an allegory of The Bible, and not to consider any other possibilities rather than the literal meanings. Milton's allegory of the fall, nevertheless, cannot be limited to the religious context, having rubbed off to the historical facts and the prejudiced view of the English regarding the Irish people. According to J. Martin Evans, Adam, Eve and Satan play different roles in the text; they can either represent the coloniser or the Native Americans, the colonised (1996: 4-5). Harrington comments that the characteristics seem opposite and yet are present in the same characters, for they are "fluid and can be applied

simultaneously to multiple relationships and situations” (2007: 1). The characters themselves and Milton’s writing are too complex to be confined to simple schemas, and make it impossible for readers to understand them as limited.

Catherine Canino, in her essay “The Discourse of Hell: *Paradise Lost* and the Irish Rebellion”, states: “Before 1640, the Irish were condescendingly but consistently portrayed as mere savages and barbarians. After the 1641 uprising, they were seen by Milton and most Englishmen as monsters and devils who owed their allegiance not simply to Rome and Spain, but also to Hell itself” (Canino, 1998: 15). After *Paradise Lost*, the portrayal of the Irishmen changed radically, from uncivilised people to evil demons. She also mentions “the association of the Irish with the infernal had become the unofficial position of the Puritan government” (Canino, 1998: 17). By that time, the illustrations that represented the Irish people were monkey-faced beings, with devilish features and sharp teeth, and as remarked by Harrington, willing to create chaos, incite rebellion, and blaspheme, which were characteristics seen by Milton as shared by Irish Catholics and devils (Harrington, 2007: 3).

However, this rhetoric of demonising the Irish had its climax during the 1640s, especially after the incident known as “The Bloody Bridge”, during the Irish Rebellion of 1641. According to Catherine Canino, on October 23, 1641, the Magennises and their allies captured the citizens of Newry, and would take the prisoners to Newcastle. However, the Protestants were taken to the bridge over Ballaghonery Pass, when all men, women and children were barbarously murdered (Canino, 1998: 16). After that, the rhetoric was intensified, and the Irish were transformed into “God’s own adversaries”, in which the spirit of “a vengeful God” was instilled into (Canino, 1998:16). By the year 1649, the government had taken sides by associating the Irish with devils. Due to the difficulty of expressin the situation in Ireland, because of its complexity, many

contemporaries of Milton were led to oversimplify the problems and “depict as barbaric and devilish anyone who might be sympathetic to the Irish” (Harrington, 2007: 7). In this picture, King Charles I is included, as Harrington remarks, in 1641 was established a

truce with Irish rebels that allowed them greater freedoms than they had enjoyed for many years. It granted them freedom from their property being confiscated on the basis of their religion, allowed them to be educated according to their own wishes and to take degrees in the Inns of Court. (2007: 7)

King Charles was then associated with the hellish figures, the Irish at the time, as he sided with them and gave them opportunities they had never had been given in life, and, according to Milton, the Irish “advanc’d to a Condition of freedome superior to what any *English* Protestants durst have demanded” (Milton, 1962: 110). Milton did not consider the Irish deserving of any freedom or good opportunities, as they were considered an inferior race, associated with the devil.

In *Paradise Lost*, it is possible to see the association of the colonised Irish with the demonic characters. As Harrington puts it,

While the devil characters and the scenes of disorder in *Paradise Lost* are perhaps not literally based on specific experiences that Milton observed (or imagined) between the Irish and the English, resonances of the interplay between the two nations, (...) are present in *Paradise Lost*. The conspiracy of Satan with his cohorts, their presumptuousness in attempting to override a higher power, their blasphemous imitation of the order of their creator, their desire to cause disorder, and importantly, their power to effect negative change liken the devils of *Paradise Lost* to the Irish (2007: 11).

However, even not being a contemporary of Milton, Joyce could not be indifferent to that, for the Irish cause had been around for quite some time and still went unresolved. Thomas Flanagan proposes

to consider the very different manner in which each man came to accept his identity as an Irish writer. And this in its turn involves some consideration of what for convenience we may term the “matter of Ireland”, the body of oral and

written Irish literature, and the accumulated symbolic powers of the word "Ireland" itself (1975: 44).

If to become an Irish writer it was required the acceptance of identity and an involvement with the Irish cause, it is possible to say that Joyce said "yes" to the cause, even though he did so his own way, by trying to take the Irish culture to the world, disregarding the provincialism shown by the writers who supported "The Celtic Twilight". According to Flanagan, in most of the prose works produced during this period, "the beliefs of the western peasants are expressed by a narrator who neither affirms nor denies the world which he is creating, maintaining what Joyce was to call, with a slight imprecision, a 'delicate scepticism.' But the actual social texture of that represented world is quite thin" (Flanagan, 1975: 50). The narrator of the stories was sceptical towards what he was saying, and no credibility could be given when considering that "the stories (...) were given to him by a little man named Paddy Flynn, whom he once encountered huddled over a can of mushrooms, and then asleep under a hedge" (Flanagan, 1975: 50). Here we may find the remnants of an old bias against the Irish, Paddy, and the disorganised and lazy ape-like man.

Joyce's role, then, having accepted the challenge of being an Irish writer and carrying all this "cultural weight" on his shoulders, dedicated himself to creating a new image for the "race" which had been for so long despised by the English. In order to do so, Joyce found inspiration on the coloniser's literature, and was influenced by it on purpose. This influence was ill understood, as through the eyes of the Irish Joyce seemed entirely apolitical, and even considered a writer who denied his origins, who wanted to be English instead of Irish. However, Joyce's strategy was much more elaborate than this. As an Irishman becoming part of the English canon, he would be able to know it better, and from the inside, it would be possible to critique it. Joyce chooses (or is chosen by?)

Milton as an influential figure, and under the light of this influence, finds his way into the English Canon.

3. INFLUENCE

3.1 *Status Quaestionis*: Influence in literary studies

Few scholars have studied the influence of the English author John Milton in James Joyce's writings, and my aim is to develop knowledge about this troubled relation. My analysis of "influence" is, among others, based on the revisionary ratios proposed by Harold Bloom in his book *The Anxiety of Influence*. The most relevant revisionary ratios are going to be used to clarify the ill-understood relationship of influence between Milton and Joyce. Nevertheless, my main point will be in analysing the influence of John Milton's epic poem on the fall of mankind in Joyce's *A Portrait of the Artist as a Young Man*, especially the aspects of imagery and common points among the characters.

Other concepts of influence used will be provided by Patrick Colm Hogan in his book *Joyce, Milton and the Theory of Influence*. Both Bloom's and Hogan's concepts add to, and lead to, the strongest link between Milton and Joyce, which is intertextuality, using the concepts of "influx" and "inflow" developed by Luiz Fernando F. Sá.

In everyday speech, and even in literary tradition, the word "influence" has been overused, becoming an undesired characteristic on an author's work, or even derogatory. It is defined in the Collins Cobuild Dictionary as "the power to make other people agree with your opinions or do what you want", but also the influence on somebody can be defined as "something that has an effect on that person's behaviour or that situation". In this definition, influence is one-way only, and it just considers its effects on somebody. The precursor is always active, affecting all of the writers that came after him, whose fate is to accept and undergo influence passively, unable to escape it. Sá questions this asymmetrical relation by asking: "(...) why have we been forced to love [influence] less and less each day?" (2005: 1), and the answer might be in this passivity the author seemed to be subjected to, according to the definition above.

However, there are other more favourable views on Influence, specially used in literary studies, as M.H. Abrams defines it: “the influence of one author or literary tradition upon a later author who is said to adopt, and at the same time to alter, aspects of the subject matter, form, or style of the earlier writer or writers” (1999:124). Influence, by definition, hereafter, will consist of the existence of a previous author, and the one which comes after as being necessarily influenced, even though he will no longer be passive; the later author will necessarily try to alter aspects coming from the predecessor, questioning and even establishing a dialogue with the earlier authors, a relationship Bloom seeks to explain with his “revisionary ratios”. Louis Renza defines influence as “a ubiquitous term in literary criticism, [which] can indicate the study of anything from religious myths to historical events (...) as they exert pressures on the production or reception of specific literary texts” (1995: 186). As examples, he mentions Joyce’s *Ulysses* as a self-conscious trace and deviation from Homer’s *The Odyssey*, or the threat of Southern secession in the US as an inspiration for Whitman’s “Song of Myself”. History and mythology are recurrent and influential in literature.

T.S. Eliot, in his essay “Tradition and the Individual Talent”, sees the earlier writers as essential and dependable. He argues that, “[there is a tendency] to insist, when we praise a poet, upon those aspects on which he least resembles anyone else” (Eliot, 1965: 22). We insist on focusing our attention on the differences each writer shows, in an attempt to deny any previous influences, as if it were possible to say something that had never been said before. However, the influence exists, and even the more original the artist tries to be, the greater the frustration to be unable to escape influence. T.S. Eliot complements his view by saying that “No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and

comparison, among the dead” (1965: 23). Following T.S. Eliot’s line of thought, Harold Bloom’s *The Anxiety of Influence* established six revisionary ratios to explain the Oedipal struggle between an earlier and a later poet. His series of studies, as Renza remarks, led “critics [to] use the term to designate the affiliative relations between past and present literary texts and/or their authors” (Renza, 1995: 186). The Paternal relationship is still one of the most recurrent on dealing with influence, justifying the use of Bloom’s revisionary ratios so effectively and for so long.

However, there are other views of influence that question the clarity and effectiveness of Bloom’s study. Patrick Colm Hogan, for instance, on his book *Joyce, Milton, and the Theory of Influence*, argues that “a great deal of Bloom’s analysis appears clearly mistaken”, for he “provides virtually no evidence for his claims”, and that they are “vague and metaphorical” (1995: 7). Hogan advocates that “it is commonplace to observe that modernist writers sought to refashion literature in both form and subject” (1995:1), and proposes a Grammar of Influence, based on the economic basis for innovation, and the Psychology of influence, in which authors, either conscious or unconsciously, use similar prototypes, schemas and characteristics to build their characters. To ground his claims for what he names “The Economics of Innovation”, he argues that “the need for novelty is, in my view, less determined by an author’s psyche than by an author’s public, less by his or her relations to parents than by relations to patrons and publishers” (1995: 10). The author does not simply choose to subvert or add to what had been written before him just for the sake of identification with the style of a previous author; he chooses to mirror his work on an already consecrated author, and to change it the way he can, in order to be successful and have a profitable work, for, as mentioned by Hogan, “books, paintings, musical compositions, are commodities” (1995: 11). Art, in general, in a capitalist society, is not a means in itself, but goods that can be bought and sold. A book, to be successful, must be

sold and read. As a consequence of that, the market craves for innovation in books, leading the writers towards creativity and differentiation from former works.

This innovation can come in form of correction, as Hogan argues: “by producing a work that is ineffective or otherwise faulted, a precursor may provide a younger writer with an example of what he or she should not do” (1995: 30). The younger writer will, then, construct a schema to avoid the faults, revise the work according to it, and use exempla and prototypes to render salient what should be avoided, in order to start creating an “innovative” work. These aspects, schema, exempla and prototypes have been used by Hogan and are the ones I am going to focus on to enlighten the influence exerted by Milton on Joyce, alongside with the revisionary ratios proposed by Harold Bloom, and the notion of influence via intertextuality, proposed by Sá. Sá’s notion of influence will complete and add more to the study of influence of Milton on Joyce, as it comprises the term politically, historically and critically. As a political position, as mentioned by Sá, “Milton’s works were so well known and so widely read that they formed part of what was commonly called the national consciousness of the British Isles” (Sá, 2005: 1). Milton, at his time and after it, was influential for several different authors, in the most diverse areas, as it was almost impossible to escape his influence, as part of the national consciousness and his expressive work. Joyce, as well, was not only influenced by Milton, despite the main influence being exerted by the English author. This topic will be further analysed in the next chapter.

3.2 Milton, Joyce, and Influence

The influence exerted by Milton, most of the time, according to Sá's comment above on the role of Milton's works on the creation of a British national consciousness, is almost inevitable. He was a model for many other writers that succeeded him, such as William Wordsworth, Percy B. Shelley, William Blake and W.B. Yeats, as mentioned by Leslie Brisman, in her book *Milton's Poetry of Choice and Its Romantic Heirs* (1973): "For the romantic, Milton stands not only as a model of the conscious will; he is also the object of the will when a poet lays aside the natural man to become a Miltonic bard" (Brisman, 1973: xi). According to her, even unconsciously, the ultimate will of a poet was to mirror his work on Milton's. The comparison is desired, as Milton is considered the model of the ideal poet.

On the other hand, Harold Bloom mentions another view of Milton's influence, the anxiety created by him: Milton is "the great Inhibitor, the sphinx who strangles even strong imaginations in their cradles" (Bloom, 1973: 32). Whereas Milton is a source of inspiration for later poets, he can also prevent the successors from being original, as his works were already considered part of the British consciousness. He is considered a "strong poet" and, as Bloom remarks, "strong poets can read only themselves" (Bloom, 1973: 19). A strong poet does not interpret or compare his work with other poets' writings. An example of a strong poet is Milton's Satan, according to Bloom. He is the "archetype of the modern poet at his strongest", and his moment of weakness comes "when he reasons and compares, on Mount Niphates" (Bloom, 1973: 19). Bloom views this passage in *Paradise Lost* "as an allegory of the dilemma of the modern poet, at his strongest. Satan is that modern poet, while God is his dead but still embarrassingly potent and present ancestor, or rather, ancestral poet" (Bloom, 1973:20). Satan reflects the relationship of modern poets with Milton, here represented by "God." Bloom proposes the alternative for

a good relationship with the ancestor: “to repent, to accept a God altogether other than the self, wholly external to the possible. This God is cultural history, the dead poets, the embarrassments of a tradition grown too wealthy to need anything more” (Bloom, 1973: 21). The later poet needs to accept the fact that there is an external tradition, a cultural history, the “God” referred to above.

Many poets have accepted the existence of this “God,” in this case, Milton, and were influenced by him. Brisman comments that Keats receives Milton’s influence through silence, present in the works of both authors: Milton’s silence is present, among other moments, in the expectation of the heavenly choice, the begetting of God’s only son. God speaks, “but all the heavenly Choir stood mute, / And silence was in Heaven” (Milton, III: 217-218). Brisman says that the same silence is Keats’s muse, who “takes various forms, from Diana in *Endymion* to Moneta in *The Fall of Hyperion*”, (Brisman, 1973: 93) or even in his “Ode to a Grecian Urn”, which is dedicated to the “still unravish’d bride of quietness, / Thou foster-child of silence and slow time” (Keats, in Quiller-Couch: 1919). Shelley, in turn, in his poem “Mont Blanc” uses a technique known as a Miltonic inheritance in the verse “The chainless winds still come and ever came / to drink their odours” which adds grandeur to his poetry, as mentioned by Brisman (1973: 5). Odours cannot be drunk, but, as in *Paradise Lost*, Milton also uses the word with other verbs: “[Eve] strews the ground / With Rose and Odors from the shrub unfumed” (Milton, V: 348-9). The use of this kind of trope is common to both Milton and Shelley. The reason for the use of this figure of speech is the desire of grandiosity, as mentioned above. Blake, comparatively sought grandiosity, and he did so by writing “The Marriage of Heaven and Hell” based on the structure of *Paradise Lost*, even inserting the precursor into his poem, on his famous comment about Milton, that he was “of the devil’s party without knowing

it” (Blake, 1927), or making an entire poem, “Milton”, using the name of the English author as the main character of his work.

The influence exerted by Milton on some authors has reached as far as Joyce: Hogan cites John Dryden, Daniel Defoe, William Blake, Lord Byron, and Percy Shelley as authors that were influenced by Milton’s writing and were influential on Joyce, especially in their contribution to Joyce’s “construction of prototypes out of Satan, Eve, and Adam, and the encompassing story of the Fall” (Hogan, 1995: 78). Hogan mentions “Joyce did not read Milton alone, in innocence of the history of other readers and writers for whom Milton was also a precursor” (1995: 78). Joyce was well aware of the works of other writers, as in Trieste he gave many lectures at the Università Popolare. In March 1912, according to Richard Ellmann, Joyce decided to deal with “*Verismo ed idealismo nella letteratura inglese (Deniele De Foe – William Blake)*”³ The choice was not random at all: as Hogan adds, Defoe “was Milton’s cynical, realist reviser, [Blake was] his visionary, idealist re-creator” (Hogan, 1995: 79). Both were connected to Milton in a fashion. With this connection, Joyce aimed at showing the figure of an archetypal man: in Defoe, Robinson Crusoe; in Blake, Albion; and in Joyce, as Ellmann comments, like Humphrey Chimpden Earwicker, father of humanity (Ellmann, 1983: 319). Coincidentally or not, these archetypal models have been influenced by the greatest archetype of all, the father of humanity, Adam, present in Milton’s epic. Lord Byron was, as mentioned by Hogan, “Joyce’s boyhood idol” (1995: 79). This admiration is showed in *A Portrait of the Artist as a Young Man* through Stephen’s refusal to say that Byron was not good and a heretic. He is beaten by the other boys for that, but does not deny his admiration for Byron. Both Lord Byron and Shelley, according to Hogan, “refashioned Satan” and transformed him into a new version of the Byronic hero (Hogan, 1995: 79).

³ Realism and idealism in English literature (Daniel Defoe – William Blake): my translation.

Dryden also played a very important role in both reviewing Milton's *Paradise Lost* and consequently, influencing Joyce. Hogan mentions that the first alteration made by Dryden on Milton's text was to center it on Adam and Eve, and not on God. This alteration is also common to Joyce. On reviewing his own text, he moved the focus from Stephen, who shared similar characteristics with Milton's Satan in *A Portrait of the Artist as a Young Man*, and shifted it to the Adamic Leopold Bloom in *Ulysses* (Hogan, 1995: 79). However, the most important change, mentioned by Hogan, is the emphasis on Eve's sexuality and the sexual nature of the fall, which is present on Eve's description of the amorous encounter:

When your kind eyes looked languishing on mine,
And wreathing arms did soft embraces join,
A doubtful trembling seized me first all o'er;
Then, wishes; and a warmth, unknown before:
What followed was all ecstasy and trance;
Immortal pleasures round my swimming eyes did dance,
And speechless joys, in whose sweet tumult tost,
I thought my breath and my new being lost (Dryden, 2005: 93).

These words are responsible for arousing Lucifer into seducing Eve, which can lead us to link sexuality to the fall. Even though the couple's sexuality is not absent in Milton's *Paradise Lost*, it is much more emphasized by Dryden as the cause of the fall. Joyce's description is very clear in this regard: Stephen, at a moment of intense sexual desire, seeks a prostitute, who becomes the perpetrator of his fall.

Having the picture of Joyce and Milton in mind, including their historical background, it is impossible not to connect both authors and perceive the influence of the English author on Joyce's works. As Hogan mentions, "[Milton's] presence looms in the social and political background... even when Joyce does not mention him" (Hogan, 1995: 80). Hogan's assertion characterises what Sá calls influx, the coming of a name into memory, Milton's remarkable presence in the history of literature. In order to understand this influence better, the notions of influence proposed by Sá, Bloom and Hogan will be used in this study, and explained further.

3.3 Influence: definitions by Bloom, Hogan and Sá

Harold Bloom is a renowned author on the study of influence, and his book *The Anxiety of Influence* consists in an analysis of the poetic influence, or the poetic misprision, as “the study of the life-cycle of the poet-as-poet” (Bloom, 1973: 7), that is to say, to analyse the poet not by his behaviour or social role, but exclusively as artist. Nevertheless, as Bloom says, “it will be compelled to examine simultaneously the relations between poets as cases akin to what Freud called the family romance” (1973: 8). He believes the cases which Freud studied, in special the Oedipus complex, can help understand influence, as there is a relation of “paternity”, or paternal authority coming from a previous poet right towards his successors.

Bloom proposes six revisionary ratios to explain influence. The first one is called *Clinamen*, related to the process of swerving and showing flaws in the parent poet. When a poet is influenced by another, his first attitude will be pointing out what he believes to be incorrect in the parent poem. After making the flaws visible, the later poet enters the process of *Tessera*; as the failures were pointed out, it is time to fill the gaps left by the parent poet.

To this process follows *Kenosis*, a movement towards discontinuity with the parent poet. Apparently, the later poet seems to empty himself of his own afflatus, an attempt not to be related to the parent poet; in a way, he wants independence from the “father”. Nevertheless, he does so in a manner, which would empty the precursor himself, dissipating the parent poem’s seeming absoluteness, that feeling of “genesis”. The parent poem seemed the origin of everything, and now, as the predecessor claims independence, it is not so absolute anymore.

Daemonization is the next process, during which the later poet opens his poem to something he believes to be a power in the precursor’s work and generalises it, making it

not exclusive to the parent poem. It lets the power of the parent poem's enter his work, in an attempt to make it as powerful as the one that provided him with this force.

Following, we have *Askesis*; the process the later poet undergoes to separate him from the other, including his precursor, truncating the precursor's endowment. This process is a continuation of *Kenosis*, at its last aiming at confusing the precursor with the parent poem, leading to *Apophrades*, or the return of the dead – the later poet holds his poem so open to the precursor's work that we can even be led to believe the later poet has written the precursor's work. They look almost merged.

It is important to remark that Bloom's theory creates a cycle: the first contact between the parent poet and his precursor, which consists in showing the parent poet's writings as flawed and needing completion; the apparent denial of any kind of influence, generalisation of the precursor's ideas, following a detachment from him; and last, the unaware reader becomes puzzled for not being able to identify who influenced whom, if there is any trace of influence left.

In turn, Patrick Colm Hogan, in his *Joyce, Milton and the Theory of Influence*, makes a point not exclusively for the study of influence of Milton in Joyce, but provides us with his concepts of influence and the spheres in which it occurs. His theory of influence shows different aspects from Bloom's, and, because of this, it is complementary and extremely useful in the present study. He proposes two different views of influence: "the economy of innovation" and "the grammar of influence".

First, the economy of innovation consists in the need for novelty, and it has many sources, but it is less influenced by the author himself than by his relations with the public and publishers. Hogan says there are two ways in which the need for innovation may affect artistic production. The first is that, in capitalist society, every production is a commodity, including works of art. As the capitalist society values innovation, when the

book is innovative in style, it will sell more. The other way is the division of elite and popular art, found in markets. Elite works will presuppose not only an ideal reader, but also a consumer; also, they aim at highly educated people, at universities, whereas popular literature aims at ordinary people, and only presupposes the knowledge of historical principles and storytelling.

Furthermore, Hogan explains his grammar of influence by arguing that the influence of one author on another, or more specifically, of Milton on Joyce, presupposes an economic context of market conditions, but also focuses on Joyce's psychology of influence. This Psychology of Influence would concern the relation between two authors regarding the way of thinking, generalising, recollecting facts and perceiving the world. This psychology of influence is better explained by what the author selects to appear in his writings. He selects certain aspects and leaves others out. Hogan uses some aspects of cognitive activity and psychology, which are linked to the psychology of influence.

The main aspects he will focus on to show influence are divided into four: *Schema*, the set of abstract rules that define the general features of a certain set of events or objects. E.g.: the schema of a bird can include the property "able to fly"; *Exemplum*, which is a single instance of a type; *Prototype*, a sort of prime case of a type, constructed out of schema, e.g.: a prototype of a bird can be a robin, and not a penguin; And at last, the *Model*, which is a certain construction – schema, exemplum, prototype – used to understand something outside it, compared to other structures in the world.

However, the author does not usually have all these structures in mind while building a character. As we do not need to think about what we have to do to walk, for instance, writers do not necessarily have to write schemas when they construct their characters. It is possible that Joyce was not aware of the type of character he was creating, and the influence of which author he suffered, if any. However, the influence of Milton

can be felt throughout his writing, especially if we think of Milton's descriptions of hell and paradise, and all the suffering the characters go through.

At last, the theories above are supplemented by Sá's view on the meanings of influence, in his article entitled "Enjoined by fate: Private and Public Miltons in a 19th-century Portuguese Play". He argues that, at first, influence implies a political position; at a given time, Milton's works were so widespread and well known that they became a part of the national consciousness of Great Britain; Milton's *oeuvre* has reached a point where it can be considered a basis for the British culture. A second meaning pointed out by Sá is the historical sense, the term "influence" can be used to describe social and cultural conditions concerning publication, readership and biographical tradition, and the creation of an enduring image of the writer; last, influence can be thought as a critical category, that is, the encapsulation of both the political and historical connotations, giving the author a certain "weight" and "value".

He proposes as well the refutation of the idea of influence as "corrupt interference with authority for personal gain", and inserts the idea of influence as an influx of power, meaning the "coming in of a name to memory" and an inflow of power, meaning "a flowing in of memory to tradition" (Sá, 4).

It is possible to analyse the relationship between Milton's and Joyce's writings through many other points of view, for instance, post-colonial theory, the relation between the coloniser's and the colonised's culture, Milton as the symbol of the English coloniser, according to Vincent Cheng in his book *Joyce, Race and Empire*, "the literary tradition of Shakespeare and Milton was, for Joyce, the imperial tradition of the English oppressor..." (1993: 3). My focus will be mainly on the style and evidence of influence on the two texts, *Paradise Lost* and *A Portrait of the Artist as a Young Man*, taking the binary opposition of

colonised/coloniser into account, as it is impossible to detach this topic from the discussion.

In James Joyce's *A Portrait of the Artist as a Young Man*, there are many points in which Milton's *Paradise Lost* can be seen as influential in the development of the narrative. Based on that hypothesis, there are at least two spheres in which this influence can be seen: Joyce was influenced by Milton's characters in creating Stephen Dedalus, and also by Milton's terrifying descriptions of hell.

4. MILTON'S *PARADISE LOST* AND JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* – THE INTERSECTIONS

One of the novels in which one can see most clearly the influence of Milton in Joyce is *A Portrait of the Artist as a Young Man*. The cycle of Stephen Dedalus's life -- which is: childhood, adolescence and mature age--, is shown in *A Portrait* and concluded in *Ulysses*. *A Portrait* is a "bildungsroman", that is, a novel of development – growth in life. Stephen is a child in Clongowes College, and he grows into a young man in the novel, going through several changes. Through these changes, Stephen acquires features, which make him identifiable with Milton's Adam and Eve, and in some points, further on in the story, also to Satan.

Stephen's acquisition of new features and ways of thinking drew him near to the characters in *Paradise Lost*, but these changes are not the only point in which the influence of Milton on Joyce can be perceived. The influence of the English canonical author is also recognised in many situations, vocabulary and imagery shared by Milton and Joyce, despite the interventions, questioning, and many moments of *Tessera*, the filling of the points considered as gaps by Joyce, left by Milton.

In order to be more accurate, and give the reader a clearer idea of Stephen's development and "mutations", each part of the study will be devoted to a chapter of *A Portrait of the Artist as a Young Man*. Within those divisions, there will be an accurate analysis of the influence of *Paradise Lost*, by using the types of influence exerted by Milton on Joyce according to Bloom, Hogan and Sá.

4.1 CHAPTER 1 OF *A PORTRAIT*⁴: “MOVED OUR GRAND PARENTS, IN THAT HAPPY STATE...”⁵

Throughout the novel, Stephen is often seen as Joyce's fictional recreation of himself. All events of the book are filtered through his consciousness. He is extremely sensitive and imaginative, and we watch as he develops into a fiercely independent young man. He is the oldest son of Simon and Mary Dedalus, Irish Catholics with ten other children. Stephen is shown to us in the first parts of the novel as Adam and Eve are, at first, innocent and, at the same time, “gratefully oppressed” (serving willingly, an expression used by Joyce in the short story *After the Race*) (Joyce, 1993: 44): they follow the rules they are told to. Stephen is a disciplined boy, he never gives any trouble at school, and so are Adam and Eve in Paradise: they live happily and do their daily tasks, without questioning them. The three live in a state of innocence: the veil of innocence covers the couple’s eyes, so they do not feel any sinful desire. It is as natural as breathing, so natural that even we, readers, are not completely aware of their nakedness – our attention is not called to that – we just realise it after the fall, and that is when they have lost their innocent looks. A remarkable point is present at the beginning of the story when Stephen mentions that when he grows up he will marry Eileen, a protestant girl. His family appears shocked to hear that, and Stephen must even hide under the table, and he is asked by his mother to apologise, or else the eagles would come and pull his eyes out.

Pull out his eyes,
Apologise,
Apologise,
Pull out his eyes. (Joyce, 1916: 8)

That would be the punishment for seeking involvement with a girl who was not Catholic; the repression from the Catholic Church is introduced to us in Stephen’s life before his

⁴ From this point on, Joyce’s novel *A Portrait of the Artist as a Young Man* will be referred to as *A Portrait*.

⁵ Milton, I: 29

entry in Clongowes. His family, in a way, reproduce a miniature universe: the Catholic groups who refuse to accept Protestants, which, in analogy, can be referred to English Protestants, resistant to the contact with the Irish Catholic, and the other way around as well. It would be sinful to have contact with the “other”. Ironically, further on in the chapter, he remembers Eileen’s fair hands and blond hair; because he understood those hands and hair, he feels he can finally understand the meaning of “Tower of Ivory” and “House of Gold”, two phrases used by Catholics to describe the icon of Catholic faith, the Virgin Mary, object of his devotion. Furthermore, this fact only contributes to increase Stephen’s confusion about his identity and where he stands. After a geography lesson, when he observes a picture of the Earth and some clouds coloured by Fleming, he reads in his book, who he is and where he is:

Stephen Dedalus
 Class of Elements
 Clongowes Wood College
 Sallins
 County Kildare
 Ireland
 Europe
 The World
 The Universe (Joyce, 1916: 17)

To know exactly where he is, where he is from, parts of his identity are confusing issues for Stephen. According to Jason Howard Mezey, in his article “Ireland, Europe, The World, The Universe: Political Geography in *A Portrait of The Artist as a Young Man*”, “His attempt to locate his place in relation to the universe causes him further confusion and gives him a headache. Even into his adulthood, the issue of Stephen's rightful place remains unresolved” (1999: 337). Stephen moves from Ireland to Europe, omitting The United Kingdom, which shows non-identification with the “Unity” proposed by the creation of the Kingdom, and a subtle critique of English domination.

In *Paradise Lost*, it is also possible to perceive this atmosphere and the uncertainty of belonging to where one is. In Book I, Milton focuses on the angels, who have just fallen

from Heaven. The scene opens in a dark lake of hell. Satan finds himself chained to the lake, and Beelzebub, transformed from a beautiful archangel into a monster. They feel confused, as they were used to the light and beauty in heaven, and are faced with the utmost dark of hell. This darkness symbolizes the distance Satan and his cohorts are from the luminous light and the grace of God.

Milton also uses imagery to make religious and political criticism. It is given that the grandiosity imagined by Satan to build his temple is a subtle reference to St. Peter's Cathedral in Rome, the "capitol" of Roman Catholicism:

"Built like a temple, where pilasters round / Were set, and
Doric pillars overlaid / With golden architrave; nor did there
want / Cornice or frieze, with bossy sculptures graven: / The
roof was fretted gold (...) The ascending pile / Stood fixed
her stately height, and straight the doors, / Opening their
brazen folds, discover, wide / Within, her ample spaces o'er
the smooth / And level pavement: from the arched roof, /
Pendent by subtle magic, many a row / Of starry lamps and
blazing cressets, fed / With naphtha and asphaltus, yielded
light as from a sky. (I.713-30)

The description of the temple leads us directly to the grandiosity of the Catholic churches and Cathedrals; the "pilasters round", the "Doric pillars" and the roof made out of pure gold. Another distinguishing trait is the sculptures of angels and saints, who are described by them as "bossy" and unwanted: they are freeing themselves from the yoke of God; parallel to that, they repeat models already consecrated in Heaven, probably because of the confusion to define their new identity, as recently fallen from God's grace, without knowing whether they are still angels or not. Influence, then, is present in two ways: on the image of the temple and the description of the characters when they feel they are doubtful about their belonging where they are, through political criticism.

The Psychoanalysis of Influence explains the influence of the model temple in Heaven on the building of Satan's temple in Hell, according to Patrick Colm Hogan. The affective relation between the fallen and God in Heaven is considered "a negative

transference”, and the influence of the architecture of Heaven is denied dishonestly by the fallen, not even mentioned. However, one of the only points that make us aware of this influence, is the same architect being responsible for both enterprises, the fallen angel Mammon. Milton mentions, at the end of his description of the temple: “nor aught availed him now / To have built in Heaven high towers; nor did he ‘scape / By all his engines, but was headlong sent, / With his industrious crew, to build in Hell” (I.748-51). This passage gives the reader the awareness of the undesired influence suffered by the fallen angels, who have inspired their temple on the one in Heaven, and also shows the fallen angels’ unawareness: they are still confused about where they belong.

This conflict reflects Stephen’s, who was sent to Clongowes, away from his family and friends, in a somewhat hostile environment, with “rough boys”, such as Wells, who shouldered him into the square ditch, and made him feel extremely cold. The feeling of coldness reflects his impression of not belonging there, he feels like an outsider. It does not feel like home to him, just like the United Kingdom does not sound like the place he lives in, so he ends up by omitting it from the list naturally. According to Mezey,

The omission of Great Britain confounds not only this geographical conception, but also the underlying history of Ireland as a British colony. Thus, the leap from Ireland to Europe calls attention to competing ways of representing Ireland as either a nation or a colony, as well as to the means of producing and reinforcing such representations in Stephen’s early Jesuit education. (1999: 338)

It can be said that it was not natural for Stephen to add the United Kingdom to the list, as he did not feel part of it; however, the omission of it can most probably be the product of resistance to the British domination. By not mentioning it, he does not acknowledge Ireland as a colony or as dominated by the English. This claim leads us back to Hogan’s Psychology of influence: Stephen’s “mistake” can be unconscious, though it leads to a well-discussed point, the English domination over the Irish, and also represents

(unconsciously?) the resistance to an influence coming from Milton, which is unconscious but not inexistent.

This influence of Milton is more markedly shown during the Christmas dinner, when Stephen goes home; a discussion takes place, and turns into an argument, a conflict about religious matters. Mr. and Mrs. Dedalus, Dante, Stephen and Mr. Casey are at the table for dinner, and a comment by Mr. Dedalus starts the discussion about the validity of the Church and the priests' integrity. He comments with Mr. Casey about an answer given to a priest, to "cease turning the house of God into a pollingbooth" (1916: 34). Dante argues they should not speak about the Church fathers, as "They are the Lord's anointed" (1916: 37). In return, Dante gets a scornful answer from Mr. Dedalus, who says they are "a tub of guts" (1916: 37) and caricatures one of the priests by twisting "his features into a grimace of heavy bestiality" (1916:37), which reminds us of monsters, and the shock felt by the fallen angels in the occasion of their fall, beings who were turned from beautiful angels into horrid creatures. They refuse to respect and consider the priests anointed by God.

The way the argument takes place reminds us of the counsel called by Lucifer in Heaven after God announces "This day I have begot whom I declare / My onely Son (...)" (Milton, V: 603-5). Lucifer shows envy and indignation by saying "(...) by decree / Another now hath to himself engrossed / All power, and us eclipsed under the name / Of King Anointed (...)" (V: 774-7), and suggests that they should give the King Anointed "Knee-tribute yet unpaid, prostration vile (...)" (V: 781). Lucifer's discourse is blasphemous, such as Mr. Dedalus's and his finding Mr. Casey to support him in his ideas. Lucifer and Mr Dedalus put themselves against icons of religion in their own ground: Lucifer in Heaven, and Mr Dedalus, during Christmas dinner, the most typical celebration of faith and the acknowledgement of the birth of the son; both cause turmoil. Lucifer's

initiative leads the angels to the fall from Heaven, and Mr Dedalus's, to Dante's storming out of the room, which Stephen observes, terror-stricken.

Dante's reaction to Mr Dedalus's discourse can be compared to the angel Abdiel's reaction in Heaven, the only divine creature who does not join the apostate angels in their insurrection, opposing to the Angel of Darkness by saying "O argument blasphemous, false, and proud! / Words which no ear ever to hear in Heaven / Expected, least of all from thee, ingrate, / In place thyself so high above thy peers" (Milton, V: 809-12); on Christmas Eve, we are able to distinguish Dante, who stands for religion up to the last, even if she is mocked by the "apostates" at the dinner table. She calls them blasphemous and reproaches their talking on the religious figures. The influence exerted by Milton on Joyce on this specific part of the novel can be seen, according to Harold Bloom, as *Daemonization*. Joyce lets the powers of Milton's writings in by using the same issue for discussion: religion and the ones that are "Anointed by God", in Milton's Heaven, Jesus; and the priests, on Christmas dinner. Both arguments take place on unfavourable grounds: in Heaven and on Christmas dinner, and both show antagonists: Abdiel and Dante. By showing the argument take place at such a religious occasion and in the shape of a "council", Joyce seems to have been influenced by Milton through *Daemonization*.

This argument can also be explained by one of the instances on the Psychology of Influence proposed by Hogan, which is, the use of the same *schema* to build their characters: Mr. Dedalus is chosen to start the argument by making a biting remark about the priests, being comparable to Lucifer, who starts the turmoil in Heaven; Mr. Casey, as the supporter of Mr. Dedalus on his comments, figures as the audience who supported the fallen angel; and Dante, who stands against the blasphemous discourse and defends her ground, even being alone in a multitude, as the lonely angel Abdiel. The remarkable features of Milton's and Joyce's characters are very similar, in which we can perceive an

influx of Milton's *schema* of characters and plot. The influence of Milton is not explicit, but, as Sá proposes in a different context, it is the coming in of a name to memory (2005: 4); in this case, the "coming in", rather than being of a name, is the *schema* of Milton's characters and their characteristics into Joyce's novel.

Throughout the first chapter, it is possible to see the influence of Milton on the political conflict and protest lived by Stephen in Clongowes and the representation of it through the building of a temple in Hell, in *Paradise Lost*. Furthermore, the devils' council called in Heaven by Lucifer (Satan was called so then), an unfavourable ground, reminds us of the whole blasphemous speech performed by Mr. Dedalus and Mr. Casey; and the stand-alone reaction coming from the angel Abdiel and the governess Dante, being all of the above discussed points representative of the influence exerted by Milton on Joyce, and each one being explained through a different view on influence.

4.2 CHAPTER 2 OF *A PORTRAIT*: “FALLING, FALLING BUT NOT YET FALLEN, STILL UNFALLEN, BUT ABOUT TO FALL”⁶

The second chapter of *A Portrait* gives us the view of a different Stephen; he is still a child, even though his childhood is coming to an end. The entire first chapter shows us imagery that leads us to the word *fall*. Milton, in *Paradise Lost*, does not do so. Raphael is the one who tells the story of the fall of the angels; but even so, the fall happens suddenly: right after God had announced the begetting of his “only son”, Lucifer turns to his second in command in Heaven and infuses envy inside his heart. By doing so, he gets half of the angels on his side when at war in Heaven, caused by his non-conformity with servitude to God’s son.

At the beginning of the second chapter of *A Portrait*, Stephen goes to his family’s house in the summer, in Dublin, where he takes long walks with his old uncle Charles and a couple of friends, with whom he plays and lives adventures. However, at the end of the summer and the coming of the *fall*, Stephen is happy because he does not have to return to Clongowes; however, this change is related to his father’s financial decrease. This is also when his family moves to a shabby home in Dublin, another demonstration of his father’s financial trouble. He sees his favourite uncle grow more senile, the decaying of age, which also refers us back to the word *fall*. The fall is closer than Stephen could imagine. He is coming from a state of complete innocence to the world of temptation; his moving to Dublin represents new urban experiences, and with them, temptation and sin. As Adam and Eve were put into Paradise and told not to eat the forbidden fruit, Stephen is put into Dublin and given free will; and the couple and Stephen both choose the “wrong” way that leads to their fall. According to Fredson Bowers, in his article “Adam, Eve, and the fall in *Paradise Lost*”, “Man has been created, God emphasizes, ‘just and right,’ that is, without

⁶ Joyce, 1916: 185

deficiency. Although he necessarily contains in himself the possibility of falling, his creation has been such that he has a superior possibility of standing” and mentions the origin of the free will given by God to man: “That man has the possibility of disobeying, and thus falling, is incontestable. But this very possibility is at the heart of the freedom of his will and of his reason from any external or internal compulsion. Without the presence of this possibility, the freedom of the will could not have existed” (1969:264). Either Stephen or Adam and Eve had the chance to choose not falling. However, they would rather go the forbidden way. Stephen heads to it slowly, and we can sense the fall coming through the situations Stephen faces: his father’s financial decrease, his withdrawal from Clongowes, and the heresy present in one of his essays at Belvedere College, when he has already entered adolescence.

On the episode when Mr. Tate finds Stephen’s essay to be heretic, Joyce prepares the reader to perceive that the time of innocence has passed, and Stephen is doomed to fall, which is about to happen, as the ultimate consequence for all his acts. Mr. Tate points at Stephen and comments that he had heresy in his essay on the point where Stephen talked “(...) about the Creator and the soul. Rrm... rrm... rrm... Ah! Without a possibility of ever approaching nearer. That's heresy” (Joyce, 1916: 90). Stephen claims he wanted to say something else, in a more submissive fashion. Mr. Tate then accepted his explanation and no longer talked about it. However, to Stephen, the effect of this misunderstanding is a strange feeling of “malignant joy” (1916: 90). Stephen starts to feel comfortable with sin, as the idea of making a heretical point in an essay makes him feel strangely glad. His rejection of the Church and the road to the fall starts to be paved here: he makes a philosophical point which is considered heretical by the teacher; and later on in the story, Stephen and his colleagues Heron and Boland have an argument about who was a better poet, Tennyson or Byron. Stephen stands for Byron, despite his heresies, and Heron calls

him a heretic. Even though he is beaten because of this, he refuses to accept Tennyson as a better poet. If we look up to both writers' biography and works, we are able to see that Byron is a much more "interesting" and controversial character than Tennyson. Byron aroused controversy, while Tennyson was too predictable and straightforward, not so appealing to Stephen. Byron talked about themes such as the fall of man, carnal love, the Apocalypse. In his poem "Darkness", Byron questions the existence of God, due to a natural phenomenon, a volcanic eruption, that caused the sun to be "hidden" and in the year of 1816, there was no summer.

This poem, "Darkness", represents the Byron who is called a heretic by Heron, due to the parodies made of faith and God being substituted by the devil, as if during that time, God had ceased existing, or, his non-existence had been proved. Stephen himself starts his questioning the existence of God during this chapter, and it will be concluded in chapter V, when he decides, "not to serve" on Easter. Stephen finds Byron a better poet as he comments and does similar questionings as he would, leading him to question religion and faith. Figuratively, Stephen starts eating from the forbidden tree, the tree of Knowledge. By gathering knowledge, Stephen's questions begin, his scepticism is awakened, and he is closer to his fall. Adam and Eve, in *Paradise Lost*, are also eager for knowledge, and when Eve starts questioning the reason why they would not be allowed to eat from the forbidden tree, their fall approaches.

Great are thy Virtues, doubtless, best of Fruits
 Though kept from Man (...)
 Thy praise he also who forbids thy use,
 Conceals not from us, naming thee the Tree
 Of Knowledge, knowledge both of good and evil;
 Forbids us then to taste, but his forbidding
 Commends thee more, while it infers the good
 By thee communicated, and our want:
 For good unknown, sure is not had, or had
 And yet unknown, is as not had at all.
 In plain then, what forbids he but to know,
 Forbids us good, forbids us to be wise?
 Such prohibitions bind not. (Milton, IX: 746-60)

Knowledge, then, can be considered in both works the source of transgression. While Stephen was innocent and young, he did not question his faith, or the existence of God and the Virgin Mary, to whom he was a devout. However, in his youth, he has access to different kinds of reading, as he had always been a very studious boy, and starts forming his opinion on religiosity, and questioning it, even being called a heretic by Mr. Tate due to a claim in his essay. As a popular saying goes, “Ignorance is bliss”. Stephen lived in an ordered world when he did not have that much access to knowledge. And the same fate awaited Adam and Eve. Their disobedience causes turmoil on Earth. On book 4, Satan wonders, while observing the couple:

One fatal Tree there stands of Knowledge called,
Forbidden them to taste: Knowledge forbidden?
Suspicious, reasonless. Why should their Lord
Envy them that? Can it be sin to know,
Can it be death? And do they onely stand
By Ignorance, is that their happy state,
The proof of their obedience and their faith?
(Milton, IV: 514-20)

God creates free will when He tells Adam and Eve about the Tree of Knowledge: they should not eat from the tree. As Satan is the only one to question it, he is the one who is already fallen, and maybe the one who has gathered the knowledge of good and evil. He has had his chance, because the angels had free will as well; and he chose to fall, not to obey, as he desired to be equal to God. While Adam and Eve wander in “ignorance”, they do their duties and live a peaceful life. However, when Eve decides to question the reason why God did not allow them to eat from the tree, and is lured by the serpent:

(...) this Fruit Divine,
Fair to the Eye, inviting to the Taste,
Of virtue to make wise: what hinders then
To reach, and feed at once both Body and Mind?
So saying, her rash hand in evil hour
Forth reaching to the Fruit, she plucked, she eat:
Earth felt the wound, and Nature from her seat
Sighing through all her Works gave signs of woe,
That all was lost. (Milton, IX: 776-84)

Eve, driven by vanity and willing to equate to God, decides to eat from the tree, and falls as well. The result of her disobedience is immediately perceived: the Earth gives signs of their irreversible fate: the innocence of the Mother of Mankind is lost. Furthermore, the innocence of the whole Mankind is to be lost through her hands. Adam, fearing that death would separate them, as God had told them that the eating of the forbidden fruit would lead them to perish, takes sin from Eve's hand:

She gave him of that fair enticing Fruit
 With liberal hand: he scrupled not to eat
 Against his better knowledge, not deceived,
 But fondly overcome with Female charm.
 Earth trembled from her entrails, as again
 In pangs, and Nature gave a second groan,
 Sky lowered, and muttering Thunder, some sad drops
 Wept at completing of the mortal Sin
 Original (...) (Milton, IX: 996-1004)

After Adam's eating the fruit, the same effects on Earth are observed: the original sin is completed. Man had the choice, and he chose to fall. The natural elements crumble and become corrupted; natural disasters and violence become the norm. Earth will have, from this chapter on, characteristics of both heaven and hell.

As far as this point, it is possible to perceive the strategies used by Milton and Joyce to mark Adam and Eve's and Stephen's fall. Despite having many points in common, Joyce starts pointing out to us the process of Stephen's fall and the corruption of his religious beliefs much earlier. This type of influence is explained by one of Bloom's revisionary ratios: *Tessera*, which consists in the filling of the gaps left by the parent poet. Adam and Eve's fall happens too suddenly, Eve has a dream, walks away from Adam, and before long she falls. The impression that remains is that she is not guilty of her fall at all; it does not even seem like free will. Her fall can be attributed to the serpent's guile, leading her to eat the apple and giving it to Adam. After the sin is committed, both repent. Eve shows signs of possible corruption when she converses with Adam, recollecting the

day of her creation, when she is enchanted by her own image reflected on a pond, and is “pined with vain desire” (Milton, IV: 466); when she sees Adam, she believes him to be “less fair, / less winning soft, less amiably mild, / than that smooth watery image” (Milton, IV: 478-80). However, this impression is vanished after Adam’s “introduction” to her, as being her “other half” (Milton, IV: 488). She perceives “how beauty is excelled by manly grace / and wisdom, which alone is truly fair” (Milton, IV: 490-1). She acknowledges Adam’s true beauty, and recognises it as not being superior to hers. Therefore, after this episode, their fall is less predictable than Stephen’s. Joyce weaves a “web”, that makes the readers prepared for Stephen’s fall. His behaviour, his thoughts are much more earthly than they used to be when he was a child at Clongowes; his flaws are more visible, and the carnal desire is much more present than ever. So, when he finally falls, it is not surprising, and we can really see that it was free will, because of his wrongdoings and his unthought-of acts.

One of his unthought-of acts is Stephen’s overspending. It is possible to observe that after the “season of merrymaking” (Joyce, 1916: 110), after spending all the money he had won in an essay context, they return to the same condition of poverty. He commits the sin of excess: squander, which leads to his fast ruin; as fast as it had come to him, the money had flown away, which was used only to hide his frustration and contempt he felt towards his family, as mentioned:

How foolish his aim had been! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. (Joyce, 1916: 111)

He feels as if his efforts had been fruitless, and so he paves the way to his fallen destiny: he feels detached from his family; everything feels “idle and alien” (Joyce, 1916: 111). This feeling of isolation leads him to centre more and more on himself, and get

entrenched on sinful thoughts; he did not care, as he was discontented with his own life, which “had grown to be a tissue of subterfuge and falsehood. Besides the savage desire within him to realize the enormities which he brooded on nothing was sacred” (Joyce, 1916: 112). Stephen does not acknowledge anything as sacred any longer, his sorrows make him fall deep in sin, and the first one is lust:

He bore cynically with the shameful details of his secret riots in which he exulted to defile with patience whatever image had attracted his eyes. By day and by night he moved among distorted images of the outer world. A figure that had seemed to him by day demure and innocent came towards him by night through the winding darkness of sleep, her face transfigured by a lecherous cunning, her eyes bright with brutish joy. Only the morning pained him with its dim memory of dark orgiastic riot, its keen and humiliating sense of transgression. (Joyce, 1916: 112)

The darkness of night brings Stephen sinful thoughts, and during the day he regrets them. However, Stephen was already in sin, for they can be committed also in thought. According to Patrick Colm Hogan, the figure that seemed innocent and came at night transfigured, with eyes bright with brutish joy, are the first hints of Lilith, the temptress that seduced man into spilling their seed through masturbation or unwittingly at sleep (Hogan, 1995: 77). Then again, in *A Portrait* and the reference, the temptress is a woman.

When Stephen goes to the street to wander, the thoughts follow him: “Such moments passed and the wasting fires of lust sprang up again.” (Joyce, 1916: 113), and just like Eve, he feels the need not to sin alone: “He moaned to himself like some baffled prowling beast. He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin.” (Joyce, 1916: 113). The influence of Milton can be perceived at this point, and also in the next sentence, when Stephen is led to sin by a third party: “He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself. Its murmur besieged his ears like the murmur of some multitude in sleep; its subtle streams penetrated

his being” (Joyce, 1916: 113). The “dark presence moving... upon him” can be compared to the serpent approaching Eve in Paradise, just before she decides to eat of the forbidden fruit. She has an obscure dream, in which she hears a voice that calls her to walk during the night, and leads her into eating the fruit.

Stephen’s fall has something else in common with the fall of the couple: it also comes from the hands of a woman. On one of his late night wanderings, Stephen enters some narrow streets, a “maze of narrow and dirty streets” (Joyce, 1916: 113) a prostitution area, which shows to him similar characteristics to the ones in religious services: “The yellow gas-flames arose before his troubled vision against the vapoury sky, burning as if before an altar. Before the doors and in the lighted halls groups were gathered arrayed as for some rite.” (Joyce, 1916: 114) Stephen’s detachment from religious matters is now shown to us as a “heretical” metaphor: he compares the looks of a prostitution area to a church and an altar.

When Stephen finally meets with a prostitute, the language used reminds us of *Paradise Lost*, when Eve goes to Adam and hands the apple: she is the perpetrator of sin, Lilith, and the serpent. And then again, Stephen welcomes sin by the hands of a woman.

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. (Joyce, 1916: 114, my emphasis.)

Stephen is at the gates of sin; leaving Paradise, giving up his state of ignorance and innocence. The “rise and fall of her breast” could not be more adequate: this is the right moment of Stephen’s fall. He still has the choice not to sin, to rise or to fall. That is the end of innocence. And in that moment, he bursts into tears, just like the Earth did, on Adam’s eating the apple: “some sad drops/ Wept at completing of the mortal Sin/ Original (...)” (Milton, IX: 1002-4). In Milton’s poem they are not tears of joy or relief, but rather

of repentance and sorrow coming from Nature. The world created for Men grieves for their loss. According to Fredson Bowers, in his essay “Adam, Eve, and the Fall in *Paradise Lost*”, “Adam is the reasoning, Eve the feeling half of their union. In the hierarchy of the chain of being, he is placed in charge to protect and guide her, both physically and intellectually; she to comfort and obey him, both physically and intellectually. To him she is his ‘other half’; to her he is her ‘Guide and Head’” (1969: 266). When Adam failed to protect her, she was immediately tempted by the Serpent and lured into eating the apple.

Comparatively speaking, despite having known sin at the hands of a woman, Stephen was already falling, as he was sinning in thought, he can be seen not as the figure of Adam, but of Eve. He is the “feeling half”; he needs protection and care, and finds it in the prostitute’s arms. “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” (Joyce, 1916: 114). The woman, to Stephen, is the one who protects him; she is the reasoning present in Adam. She understands, and he starts crying in her arms. As Bowers puts it, when talking about Adam and Eve: “this union of wedded love is composed of two interlocking factors: a superior and an inferior, (...), an active and a passive” (1969: 265). In *Paradise Lost*, Adam is the active, the protector; Eve is the passive, the fragile being. Joyce reverts the order, transforming the masculine figure into the emotional counterpart, and the feminine, into the strong and rational figure, the one who is able and willing to protect. As the passage below shows us: “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” (Joyce, 1916: 115). This reversal of order can be Joyce’s tentative to show that men are not always entitled to be the protectors; they do need protection, they can be fragile and reliant. And at the end of the amorous encounter,

it is possible to perceive again Joyce's will to reverse order: at the moment Stephen's sin is completed, there is neither thunder nor trembling, but "an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour." (Joyce, 1916: 115).

Joyce's relationship with Milton regarding this reversal of order can be explained by the three views on influence mentioned before; the first, by Bloom, using the fifth revisionary ratio: *Askesis*. Joyce truncates the longstanding view, supported by Milton, of the woman being the only responsible one for sin, and the fragile and innocent counterpart. Joyce inverts this assertion, by showing the main character, Stephen, as responsible for his sin, filled with lust and sinful desires, as we can perceive in the sentences: "Such moments passed and the wasting fires of lust sprang up again." "His blood was in revolt", and "He wanted to sin with another of his kind" (Joyce, 1916: 113). Stephen is the only one responsible for his fall, and he takes nobody with him. He has free will, and he chooses to fall, fully consciously.

The second way to explain this reversal is by Hogan's theory of the economy of innovation. It consists mainly of the need for novelty, to be well accepted in the market. Joyce lived at a time when literature had already turned into a commodity, and elite literary works were highly valued. There was an "intertext" inside the mind of the authors and readers, but not explicitly put into the work. This intertextuality, according to Hogan, is "when I say that a work of elite literature presupposes a historical body of elite literature" (1995:16). Joyce's text presupposes Milton's *Paradise Lost*. It would be unreal to try to read Joyce, and, specifically, this passage in *A Portrait...*, detaching it from the existence of Milton's *Paradise Lost*. And even though the fall is also present in the Bible, the intertextuality is much more related to Milton than to the Bible itself, because of the way it is described, the richness of detail, and the emphasis given to the characters and their feelings, rather than the simple description of their acts. And Joyce was aware of the

economic basis for elite canonization. Hogan imagines that “Joyce believed, that his radical product innovations and, related to these, the remarkable resources his works provide for pedagogic and professional production, their openness to economic exploitation (...) satisfy a necessary condition for the achievement of a high canonical position” (1995: 16). There was a necessity for innovation that Joyce immediately worked hard to excel and, as previously cited, “keep professors busy for centuries” (Ellmann, 1982: 521). His strategy made him a highly canonical author, placed alongside Milton and Shakespeare.

Hogan also proposes another view of the fall: He argues, “Joyce, like Stephen, tended to split his image of sexual womanhood” (1995: 74). All the women in Joyce’s life were at times seen by him both as virgins or whores. One of the most powerful incorporations of Milton’s work is the prototype of seduction and temptation, Eve. On Eve’s offering Adam the apple, and thus, leading him to sin, there is a sexual connotation, or even the connection made by Joyce, of the prostitute with the figure of Eve. Hogan mentions that this association is partially Miltonic, as in *Paradise Lost* the sexual degradation takes place after their defiance of the divine request. He comments that Stanislaus Joyce, his brother, “publicly lamented Joyce’s inability to free himself from the Christian view of woman as *radix malorum* (root of evil), perhaps with a pun on *mala*, apple.” (Hogan, 1995: 77-8) There is an inversion of values, which shows this view: Stephen is portrayed as fragile, passionate, and passive of his own corruption, as the prostitute he seeks shows strength, and reason. She knows what she is doing, and leads him to sin. Hogan asserts that “Joyce combined the fruit offered by Eve in the biblical and Miltonic Fall with the sexual favors of a woman” (1995: 78). Eve is the tempted and temptress at the same time in Milton’s *Paradise Lost*. In *A Portrait*, the same schema was

used to conceive the character of the prostitute, who offers Stephen the apple in the shape of sexual favours, and leads him to his fall.

At last, Sá's concept of *influx* and *inflow*, which are, respectively, "a coming in of a name to memory" and the "flowing in of memory to tradition", are present in this specific passage. When we are faced with Stephen's wanderings through the avenues of Blackrock, there is a sentence that brings the name of Milton to our mind: "But no vision of *trim front gardens* or of kindly lights in the windows poured a tender *influence* upon him now." (Joyce, 1916: 112, my emphasis). This sentence marks Stephen's final moments before falling from God's grace. At this moment, no name could be more appropriate, as Milton describes the moments preceding the fall when Eve separates from Adam to do their daily tasks, trim the bushes in the garden. This is when the serpent appears to tempt her. Even in the negative, the sentence shows the coming in of Milton's name, and more specifically, *Paradise Lost*. The vision of the gardens immediately brings it to our memory, and we can sense the fall coming closer.

Another example of influx can be observed some lines further, when Stephen realises he is about to fall: "A tender premonition touched him of the tryst he had then looked forward to and, in spite of the horrible reality which lay between his hope of then and now, of the holy encounter he had then imagined at which weakness and timidity and inexperience were to fall from him." (Joyce, 1916: 112). The "premonition" mentioned here refers us back to a text previous to *A Portrait*, presupposing the existence of *Paradise Lost*. Stephen has something that can be considered a "déjà-vu", which is, a scene that has been seen before. He knows that it will cause his fall, as it happened to Adam and Eve. He imagined it as a "holy encounter" (Joyce, 1916: 113); however, this encounter will be the loss of his innocence, or, as Joyce puts it, "timidity and inexperience were to fall from him" (Joyce, 1916: 112), that is, the loss of his innocence and the time

when sin paves its way into Stephen's life. The fall is one of the crucial points of Milton's influence on Joyce's *A Portrait*. Stephen and Adam and Eve show common points of concern and encounters, which represent a radical change in their lives: Eve meets the serpent, and Stephen, a prostitute. However, Eve is the "feeling half" of the couple, the sensitive, the female; Adam falls by will, he wants to join her for love. Stephen, though, is not comparable to Adam, but to Eve. He is the fragile being, and the prostitute, reason. He falls into her arms so as to find shelter, and she is just there. He goes towards his own fate; nobody talks him into it, unlike Eve, whom the serpent influences, even though he hears voices come from nowhere. From here on, they are doomed to sin, as we shall see in chapter 3 of *A Portrait*.

4.3 CHAPTER 3 OF A *PORTRAIT*: “OF MAN’S FIRST DISOBEDIENCE...”⁷

As mentioned above, the first sin committed leads both Stephen and the Paradise couple to commit several other sins thereafter. John Deely defines “sin” in Latin tradition as “a species of evil, where ‘evil’ designates a limitation which prevents or obstructs a being from reaching a perfection which would be otherwise be possible for that being” (Deely, 1995: 7). According to this definition, before sinning, Adam, Eve, and Stephen could have been perfect, but were limited by sin to reach this perfection. Specifically, the sins committed were the seven deadly (mortal) sins: Lust (or lechery), Gluttony, Greed (or avarice or covetousness), Sloth (laziness, also previously known as sadness or *tristitia*), Wrath (anger), Envy and Pride (or hubris or vanity). In his *Summa Theologica*, St. Thomas Aquinas defines a sin as mortal “when it is irreparable, venial when it can be repaired. Now irreparability belongs to sin committed out of malice, which, according to some, is irremissible: whereas reparability belongs to sins committed through weakness or ignorance, which are remissible. Therefore mortal and venial sin differ as sin committed through malice differs from sin committed through weakness or ignorance.” (Aquinas, Q.88, A.2, O.2). Consequently, the seven deadly sins are irremissible, as they were committed out of malice and knowledge of wrongdoing. Arthur O’Neil makes clearer the definition of mortal sin:

Mortal sin is defined by St. Augustine (*Reply to Faustus XXII.27*) as “*Dictum vel factum vel concupitum contra legem aeternam*”, i.e. something said, done or desired contrary to the eternal law, or a thought, word, or deed contrary to the eternal law. This is a definition of sin as it is a voluntary act. As it is a defect or privation it may be defined as an aversion from God, our true last end, by reason of the preference given to some mutable good. (O’Neil, 1912)

It is implied that men, since their original fall from Paradise, are eternally doomed to sin. The apostle Paul, in The Bible, claims “by one man sin entered into the world, and death

⁷ Milton, I: 1

by sin; and so death passed upon all men, for that all have sinned” (57-58 AD: *Romans* 5.12). Consequently, Stephen could not escape the fall, as his ancient parents, Adam and Eve, caused his fate to be so. For Adam and Eve, the original sin, eating the apple, caused the other sins to spring up and destroy their life of happiness. The fruit, which was named the fruit of knowledge, brought them the knowledge of good and evil. They, who have known nothing but good, after having eaten of the forbidden tree, acquired knowledge of evil.

The whole of chapter 3 is the result of Stephen’s turning against Catholic values, into which he was raised and now tries to leave behind. Stephen acquires knowledge of evil little by little, after being present at a religious argument at Christmas dinner table, and in his move to Belvedere College, when he makes a statement in an essay, which is considered heretical by the teacher. This is one of the first moments when we see Stephen proud of himself for being an “outlaw”. He did not mean to be a heretic; however, the feeling of heresy gave him a strange feeling of joy. This is the first step to pride, which, according to Bowers, is “taken to be the greatest of the seven deadly sins. If once captured the human soul, all other sins would inevitably follow” (1969: 267). Ironically, pride is the first sin committed by Stephen, and also the sin, which leads Satan to his fall, for his not wishing to serve the “King Anointed”.

Pride is defined by Joseph Delany as “the excessive love of one's own excellence (...) [St. Thomas] understands it to be that frame of mind in which a man, through the love of his own worth, aims to withdraw himself from subjection to Almighty God, and sets at naught the commands of superiors. It is a species of contempt of God and of those who bear his commission. (...) Vainglory, ambition, and presumption are commonly enumerated as the offspring vices of pride, because they are well adapted to serve its inordinate aims” (Delany, 1911). Delany’s definition fits either Stephen, or Eve, or Satan,

for their excessive love of their excellence makes them withdraw from God's grace and fall from it.

Stephen, for instance, is at first enraptured by pride, and so is Eve, when she wanders away from Adam and is lured by the serpent, which gain Eve's confidence with its flattering words, by calling her: "Sovran Mistress", "thou... who art sole Wonder", "Fairest resemblance of thy Maker fair", "Thee all things living gaze on, all things thine / By gift, and thy celestial beauty adore" (Milton, IX: 532 – 540). Eve listens to the beast, and does not believe her ears. However, the words spoken by the animal lead Eve to feel proud and not afraid of it; she even calls it "friendly": "say / How cam'st thou speakable of mute, and how / to me so friendly grown above the rest / Of brutal kind that daily are in sight: Say, for such wonder claims attention due" (Milton, IX: 562 – 566) She is not aware of the danger that awaits her, even having been warned in her dream. The serpent gained her trust.

Further on, Eve starts questioning the prohibition established by God, and considers His forbidding improper. Eve asks: "In plain, then, what forbids he but to know, / Forbids us good, forbids us to be wise? / Such prohibitions bind not" (Milton: IX: 224) By questioning God, she commits the sin of apostasy, or the betrayal of faith; she behaves as an apostate, by her question and denial of His request. Her end, then, is to finally fall, and, as Milton puts it, pride and the sin of eating of the apple is "manifold" (X: 16), which all the seven deadly sins follow. The first in line is Gluttony, defined as: "The moral deformity discernible in this vice lies in its defiance of the order postulated by reason, which prescribes necessity as the measure of indulgence in eating and drinking (...) It is incontrovertible that to eat or drink for the mere pleasure of the experience, and for that exclusively, is likewise to commit the sin of gluttony" (Delany, 1909). When Eve eats of the apple, she does not just eat it, but "Greedily she engorged without restraint" (Milton,

IX: 791). She does not eat for hunger, but curiosity or, as cited above, pleasure of the experience. Furthermore, Eve's anxiety to gather knowledge drives her into eating of the apple, and she says: "dietet by thee [the apple], I grow mature / In knowledge, as the Gods who all things know" (Milton, IX: 803-5). Eve commits the same sin, the sin that caused Lucifer's fall from Heaven, the will to be equalled to God. She has rather different thoughts after eating the apple; before the incident, she was submissive and innocent, willing to help her mate in any situation. Now, she considers whether she should share her "knowledge acquired" with him or not, and, she finally decides: "Adam shall share with me in bliss or woe" (Milton, IX: 831). Despite her seeming will to share the supposed knowledge gathered by eating the apple, what is really hidden by this sentence is her selfishness: she loves Adam, and does not want to know if he wants to eat the apple as well, as it would bring death to both. She just decides that he must do it, and corrupts Adam, leading him into eating from the tree. All her steps prior to eating of the apple were sanctified and innocent; after the deed, all her actions and thoughts were sinful.

Milton comments in his *Christian Doctrine* on the polyvalence of a single sin:

"At once distrust of the divine veracity, and a proportionate credulity in the assurances of Satan; unbelief; ingratitude; disobedience; gluttony; in the man excessive uxoriousness, in the woman a want of proper regard for her husband, in both an insensibility to the welfare of their offspring, and that offspring the whole human race; parricide, theft, invasion of the rights of others, sacrilege, deceits, presumption in aspiring to divine attributes, fraud in the means employed to attain the object, pride, and arrogance."
(Milton, 1973: 225)

The comment illustrates perfectly Milton's assertion of Adam and Eve's sin being manifold: other sins came after it, and another one is added. Premeditated murder, as the fruit Eve offers to Adam is a poison, and she is aware of the possibility of their death. In case Adam died after eating it, she could be accused of murder. However, when she meets Adam, he is horrified by listening to her story, but does not accept the fate of being

severed from his wife, even if it involved being a partner in crime; and he does eat of the apple, exerting his free will. He had not been deceived by Eve to eat it, but chose to do so: “He scrupled not to eat, / Against his better knowledge, not deceived, / But fondly overcome with female charm” (Milton, IX: 997-9). Even not deceived, Adam was influenced by Eve on eating of the apple by her charm. Milton inverts roles now: if, in the beginning, Adam was the reason, and Eve, passion, now the roles have been changed: Adam thought with his heart; had he been reasonable at this moment, he would not have eaten of the apple.

The earth also shows signs of disturbance on Adam’s eating of the apple: “Earth trembled from her entrails, as again / In pangs, and Nature gave a second groan; / Sky lowered, and, muttering thunder, some sad drops / Wept at completing of the mortal sin / Original; (...) (Milton, IX: 1000-4). Their sin is determinant of the fate of all mankind, and it starts a chain of other sins. Carnal desire was triggered, and “he on Eve / Began to cast lascivious eyes; she him / As wantonly repaid; in lust they burn (...) (Milton, IX: 1013-5), and further on, Adam shows arrogance and defiance of God by asserting that “If such pleasure be / In things to us forbidden, it might be wished / For this one tree had been forbidden ten” (Milton, IX: 1024-6). His discourse changes completely: if before he was horrified by hearing of Eve’s disobedience, now he sides with her on blasphemy.

Their sexuality is also aroused at this event; even if previously they had already had sexual intercourse, the connotation of their sexuality has been totally corrupted from now on. There is no sign of love and care in their eyes anymore, just physical desire, which characterises one more of the deadly sins, Lust, defined by Delany as “The inordinate craving for, or indulgence of, the carnal pleasure which is experienced in the human organs of generation. The wrongfulness of lust is reducible to this: that venereal satisfaction is sought for either outside wedlock or, at any rate, in a manner which is

contrary to the laws that govern marital intercourse” (Delany, 1910). The reader no longer sees Adam and Eve with amorous eyes to each other, but only lustful expressions, showing their indulgence in carnal pleasure. “(Adam) forbore not glance or toy / Of amorous intent, well understood / Of Eve, whose eye darted contagious fire. / Her hand he seized, and to a shady bank, / Thick overhead with verdant roof embowered, / He led her (...)”. (Milton, IX: 1034-9). After the “solace of their sin” (Milton, IX: 1044), they fall asleep, tired by their “amorous play” (Milton, IX: 1045), showing another sin, Sloth, which means, “disinclination to labour or exertion. (...) In other words, a man is then formally distressed at the prospect of what he must do for God to bring about or keep intact his friendship with God” (Delany, 1912). Adam and Eve’s disinclination to labour and their sinning, their distress regarding the consequences of their deed, illustrate the sin of Sloth.

However, when the couple wakes up, after the evil effects of the fruit had passed, Adam and Eve find themselves naked, “destitute and bare / Of all their virtue” (Milton, IX: 1062-3). Then, they realise the loss of innocence, and find leaves to cover themselves. After it, Adam starts blaming Eve for their torment, and she blames him for negligence, letting her work alone, and they start a whole argument, the beginning of another sin, slander, and a mortal sin, wrath, defined as a wish to “wreak vengeance upon one who has not deserved it, or to a greater extent than it has been deserved, or in conflict with the dispositions of law, or from an improper motive” (Delany, 1907). Adam regrets having eaten of the fruit and seeks vengeance upon Eve, who has brought him the fruit and eternal damnation.

Stephen’s fall starts from pride, as previously outlined. He feels slightly flattered by having a sentence considered heretical in an essay. This minor incident opens the way to the other sins to come forth. One flaw that comes after this incident is squander:

Stephen wins some money with an essay he had written, and starts overspending. However, after this episode and the end of his finances, his family was as poor as ever. Stephen feels cut off of his family: “He felt that he was hardly of the one blood with them [his family], but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother.” (Joyce, 1916: 112). To his relationship with his family we can add the sin of Sloth, in a wider definition, as cited above, the feeling of carelessness. Sloth, in the form of scorn, is also what he feels before falling: “He cared little that he was in mortal sin (...)”. (Joyce, 1916: 112), and following it, Lust: “Such moments passed and the wasting fires of lust sprang up again”. (Joyce, 1916: 113) Associated with lust, Stephen shows a feeling that can be compared to Eve’s attitude after eating of the apple, and her wish to share it with Adam, to make him sin with her. Stephen “wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin.” (Joyce, 1916: 113). As cited in The Bible, "Whosoever shall look on a woman to lust after her, hath already committed adultery with her in his heart" (Matthew 5:28). Stephen’s thought alone is already a sin; his will to sin with another person consisted in a sin in thought. Both Eve and Stephen want to lead another human being to fall. The starter of his fall is a prostitute, who takes him by the hand and with whom he has his first sexual experience. Curiously, Adam is also led to his fall by the hands of a woman, Eve. Stephen’s violation of one rule and his fall by pride and lust leads him to a complete loss of self-control and a feeling of loss of his soul: “his own soul (...) unfolding itself sin by sin (...)” (Joyce, 1916: 116), and suddenly he finds himself tainted by all the seven deadly sins.

On a different order from *Paradise Lost*, in *A Portrait*, the sin of Lust is followed by Gluttony: “He felt his belly crave for its food. He hoped there would be stew for dinner, turnips and carrots and bruised potatoes and fat mutton pieces to be ladled out in thick

peppered flourfattened sauce. Stuff it into you, his belly counselled him” (Joyce, 1916: 115). The detailed description of Stephen’s appetite and the food shows the sin of Gluttony, made concrete by the last sentence; Stephen would not only eat, but also stuff it into himself, over-indulging himself.

In *A Portrait*, the sin of Lust is recurrent: Stephen enters a whole season of promiscuity, making frequent visits to prostitutes, “until his feet led him suddenly round a dark corner” (Joyce, 1916: 115). Stephen would not think of anything but his sexual desire; “he prowled in quest of that call, his senses, stultified only by his desire” (Joyce, 1916: 115). He followed no other order but the one that led to the quenching of his longings. However, after being satiated, the sin of Sloth awaits Stephen, when “A cold lucid indifference reigned in his soul” (Joyce, 1916: 116); At its origin, and according to the Catholic Encyclopaedia, Sloth was at first defined as the sin of sadness or despair, and also unwillingness to act and to care. Stephen is in mortal sin and he simply does not care. “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, 1916: 117). Stephen does not appear to give any importance to this fact, characterising the sin of Sloth. As he refuses to act, he starts to question his former habit of praying before going to sleep, and recurs on the sin that first led him into damnation; Pride:

A certain pride, a certain awe, withheld him from offering to God even one prayer at night though he knew it was in God's power to take away his life while he slept and hurl his soul hellward ere he could beg for mercy. His pride in his own sin, his loveless awe of God, told him that his offence was too grievous to be atoned for in whole or in part by a false homage to the Allseeing and Allknowing. (Joyce, 1916: 117)

Either by pride or fear of being hypocritical, Stephen is unwilling to grant God a prayer, even being aware of His power over his fragile life, which still makes him aghast, but not inclined to offer his heart to God. Despite that, Stephen knows he is on his way down to

damnation. Further on, when he poses a question to Ennis “Do you mean to say that you are not able to tell me what a surd is?” (Joyce, 1916: 117) and gets no answer, the sin of Anger is present: “The blundering answer stirred the embers of his contempt of his fellows” (Joyce, 1916: 117). He feels pleasure in not respecting his students, and behaves petulantly towards them.

The sin of Envy, or Jealousy, is the last one. Delany defines it as “a sorrow, which one entertains at another's well-being because of a view that one's own excellence is in consequence lessened. Its distinctive malice comes from the opposition it implies to the supreme virtue of charity” (Delany, 1910). While Stephen observes the worshippers at the church door, the sin of Envy is perceivable:

“On Sunday mornings as he passed the churchdoor he glanced coldly at the worshippers who stood bareheaded, four deep, outside the church, morally present at the mass which they could neither see nor hear. Their dull piety and the sickly smell of the cheap hairoil with which they had anointed their heads repelled him from the altar they prayed at.” (117)

Even being repelled by the worshippers, Stephen envies their faith, their presence at the mass, even if they cannot hear or see it, outside the church. Furthermore, he envies their virtue of piety, which he mentions to be dull, but in fact it is something that he himself lacks.

According to Hugh Kenner, the beginning of this chapter is a “fugue-like opening” (1977: 432), and it leads to the recapitulation of all his sins:

“From the evil seed of lust all other deadly sins had sprung forth: pride in himself and contempt of others, covetousness in using money for the purchase of unlawful pleasure, envy of those whose vices he could not reach to and calumnious murmuring against the pious, gluttonous enjoyment of food, the dull glowering anger amid which he brooded upon his longing, the swamp of spiritual and bodily sloth in which his whole being had sunk” (Joyce, 1916: 120).

Joyce has probably mirrored his character's fall in Milton's Adam and Eve's, who also commit many of those sins after eating from the tree of knowledge: As mentioned by Milton, the sin of eating the apple is a manifold flaw, from which all of the others spike.

In chapter 3, there is an entanglement of *Paradise Lost* with *A Portrait*. Sá's notion of influence explains this relationship well, as Joyce seems to have constructed Stephen's fall mirrored on Adam and Eve's. To use a word also used by Sá, Milton and Joyce are "enjoined"; there is no way to escape Milton's influence in this regard, as he has portrayed the fall of the heavenly couple: whenever we talk about the fall, Milton immediately comes to our mind, characterising the process of influx: In this case, Sá mentions this influence as "the act of power of producing an effect without an apparent exertion of force" (Sá, 2005: 3). Milton's influence comes naturally, especially regarding religious matters. Adam and Eve, and Stephen follow similar paths to temptation. As Stephen opens his way through sin, the couple's fall is present in the reader's mind.

However, unlike Eve, whose questions happen before the fall and led her to it, Stephen's questioning of the logic of God happens after his fall, while he is sitting at the church waiting for the preacher:

If a man had stolen a pound in his youth and had used that pound to amass a huge fortune how much was he obliged to give back, the pound he had stolen only or the pound together with the compound interest accruing upon it or all his huge fortune? If a layman in giving baptism pour the water before saying the words is the child baptised? Is baptism with a mineral water valid? How comes it that while the first beatitude promises the kingdom of heaven to the poor of heart the second beatitude promises also to the meek that they shall possess the land? Why was the sacrament of the Eucharist instituted under the two species of bread and wine if Jesus Christ be present body and blood, soul and divinity, in the bread alone and in the wine alone? Does a tiny particle of the consecrated bread contain all the body and blood of Jesus Christ or a part only of the body and blood? If the wine change into vinegar and the host crumble into corruption after they have been consecrated is Jesus Christ still present under their species as God and as man? (Joyce, 1916: 120).

According to Hugh Kenner, when Stephen is deepest in sin he is most thoroughly a theologian (1977: 432). He ate from the tree of knowledge and acquired it, started questioning and being sceptical about his former beliefs. However, Stephen's questioning is not a *non-credo*; he never expresses doubt of the existence of God, but "the wine and bread that were offered for his veneration were changed into vinegar and crumbled into corruption" (Kenner, 1977: 433). He is now deep in scepticism, as he was previously in sin and unwilling to act, indifferent to whatever could happen to him.

Further on in the story, Stephen goes to a retreat in honour of Saint Francis Xavier. After the first day, when he goes home, he starts to realise how much he had fallen, and actualises his condition: "So he had sunk to the state of a beast that licks his chaps after meat. This was the end; and a faint glimmer of fear began to pierce the fog of his mind." (Joyce, 1916: 126) And this is the beginning of Stephen's repentance; on the next day he is even more terrified, as the priest mentions death and judgment,

(...) stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the deathchill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. (Joyce, 1916: 126-7)

Stephen is brought up to see that the final outcome for the sinner would be death, and for him it would not be different. At the end, his body, the carnal pleasures to which he had sacrificed his soul for, would serve for nothing, as his spirit would be the only thing left to be judged and condemned to eternal fire. After the fall and death, it would be time to leave paradise: "The archangel Michael, the prince of the heavenly host, appeared glorious and terrible against the sky. With one foot on the sea and one foot on the land he

blew from the archangelical trumpet the brazen death of time.” (Joyce, 1916: 128). Frederick Holweck defines Michael as one of the principal angels, his name being the war cry of the good angels in the battle fought against Satan and his followers. Michael announces doomsday by blowing the last trumpet, and making seven thunders resound (Holweck, 1911). In *Paradise Lost*, Michael is sent by God to dispossess Adam and Eve of Paradise, as they no longer shall abide there. The figure of Michael brings to our mind a God who had been merciful, and would now be just.

Stephen’s mention of Michael shows his repentance and fear of death and doomsday. The influence of Milton is clearly shown by Stephen’s reflections on his judgment. Stephen’s view of God is shifted from merciful to just on his descent from Heaven to judge Man. Comparatively, we have in Joyce:

And lo the supreme judge is coming! No longer the lowly Lamb of God, no longer the meek Jesus of Nazareth, no longer the Man of Sorrows, no longer the Good Shepherd, He is seen now coming upon the clouds, in great power and majesty, attended by nine choirs of angels, angels and archangels, principalities, powers and virtues, thrones and dominations, cherubim and seraphim, God Omnipotent, God Everlasting. He speaks: and His voice is heard even at the farthest limits of space, even in the bottomless abyss. Supreme judge, from His sentence there will be and can be no appeal. (Joyce, 1916: 128-9)

And Milton:

(...), from his radiant Seat he rose
Of high collateral glory: him Thrones and Powers,
Princedoms, and Dominations ministrant,
Accompanied to Heaven Gate, from whence
Eden and all the Coast in prospect lay.
Down he descended strait; the speed of Gods
Time counts not, though with swiftest minutes winged.
Now was the Sun in Western cadence low
From Noon, and gentle airs due at their hour
To fan the Earth now waked, and usher in
The Evening cool when he from wrath more cool,
Came the mild Judge and Intercessor both,
To sentence Man (...)
(Milton, X: 85-97)

God is not seen at this moment as merciful and ready to forgive, but as the one who will give the sinner his/her proper judgment. To Stephen, this day seems close; to Adam and

Eve, it has already arrived. Both extracts show the power of God, the group of angels that accompany Him, and the unlimited boundaries of time and space for him.

Hogan would mention that Joyce used the same *schema* as Milton. The imagery used shows how terrified Stephen feels to imagine doomsday and his tragic fate, when his day would come to be weighed in the balance, and be found wanting. And so would Adam and Eve, who hide themselves in the bushes, and Adam argues that they are afraid of God's voice and ashamed of being naked. However, God questions his argument:

My voice thou oft hast heard and hast not feared,
But still rejoiced, how is it now become
So dreadful to thee? that thou art naked, who
Hath told thee? hast thou eaten of the Tree
Whereof I gave thee charge thou shouldst not eat?
(Milton, X: 119-23)

Their physical nakedness also reflects their consciousness. Before they sinned, they had never noticed it, for their genital organs did not represent sin. However, after consecrating themselves to lust and their sinful desires, their nakedness is representative of their shame and guilt.

Stephen is naked as well. When listening to Father Arnall's sermon, he feels that "Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed. The preacher's knife had probed deeply into his disclosed conscience..." (Joyce, 1916: 130) His body is not deprived of clothing, but his conscience is. Stephen knows the omnipotence of God, and the impossibility of hiding his sins from him. He regrets all of his acts, and even doubts his deeds: "Mad! Mad! Was it possible he had done these things?" (Joyce, 1916: 131) His own sins seem to him too monstrous to be real, but also to be forgiven. However, his remembrance of Emma brings him back to a state of calmness and imagination of forgiveness. The God that appears now on Stephen's imagination is merciful, and takes Emma and himself back: "You have erred but you are always my children. It is one heart that loves another heart." (Joyce, 1916: 132) It is a

wave of relief amidst his internal conflict and the painful reality of having sinned, and his awareness of it, which reminds us of Milton's Adam and Eve in Paradise, in *Paradise Lost*, Book X. After realising their fall, and having an argument over it, they perceive they should be together and admit their mistake to the Creator. When God's Son arrives in Paradise to judge Adam and Eve, they appear from the bushes and recognize their fault as a couple. They cease accusing each other and await judgment, despite their initial hiding behind the bushes, believing that God would not see them.

Stephen does not hide, but attends Father Arnall's next sermon. As a consequence of his sinful acts, it makes him even more terrified. On the following day, the priest begins by talking about creation, the fall of the angels and Adam and Eve's, the eviction of the couple by the Archangel Michael, and the begetting and sacrifice of God's son. Curiously, it follows the same order and tone used by Milton, from Book V to Book IX, when they fall. However, from Book V to Book VIII, Raphael tells the story to Adam. Book IX presumes another narrator, as Raphael departs after warning the couple about the enemy who was about to come. Comparatively, we have on the same topics, as below, the fall of Lucifer, Milton:

but not so waked
Satan, so call him now, his former name
Is heard no more in Heaven; he of the first,
If not the first Archangel, great in Power,
In favour and pre-eminence, yet fraught
With envy against the Son of God, that day
Honoured by his great Father, and proclaimed
Messiah King anointed, could not bear
Through pride that sight, and thought himself impaired.
Deep malice thence conceiving & disdain,
Soon as midnight brought on the dusky hour
Friendliest to sleep and silence, he resolved
With all his Legions to dislodge, and leave
Unworshipped, unobeyed the Throne supreme
Contemptuous (Milton, V: 657-71)

And Joyce:

Lucifer, we are told, was a son of the morning, a radiant and mighty angel; yet he fell: he fell and there fell with him a third part of the host of heaven: he fell and was hurled with his rebellious angels into hell. What his sin was we cannot say.

Theologians consider that it was the sin of pride, the sinful thought conceived in an instant: *non serviam*: I will not serve. That instant was his ruin. He offended the majesty of God by the sinful thought of one instant and God cast him out of heaven into hell for ever. (Joyce, 1916: 133)

Milton and Joyce both acknowledge the sin of pride, as Hogan asserts: “the sin of greatest importance to both Milton [his character Satan] and Stephen” (1995: 102). Both authors cite the reason for Satan’s being hurled into hell: Milton numbers pride, impairment, and refusal to worship and obey the throne, the King Anointed. Satan’s refusal is summarised in the sermon in one sentence: “*non serviam*: I will not serve”. This sinful thought of one instant was enough for Satan to be responsible to cause a rebellion in Heaven, inducing their nearest mates to insurrect with him, and “was hurled with his rebellious angels into hell” (Joyce, 1916: 133), in Father Arnall’s words. According to Hogan, influence can be seen as well on the use of words: in *Paradise Lost*, we have “Hurled ... to bottomless perdition” (Milton, I: 45-47), the verb chosen by Joyce cannot be seen as incidental. There are some other coincidental uses of words and phrases, as Hogan mentions: the serpent states to Eve “ye should be as Gods” (Milton: IX: 710) can probably be considered echoed on “they would become as gods” (Joyce, 1916: 134), even though Hogan remarks that a biblical source would serve as well. Father Arnall’s assertion that Adam and Eve’s sin “brought death and suffering into the world” (Joyce: 1916: 152) can bring to the reader’s mind the opening sentence in *Paradise Lost* referring to the fall, which “brought death into the world and all our woe” (Milton, I: 3). Father Arnall also insists that “each lost soul will be a hell unto itself” (Joyce, 1916: 138), to which it is possible to associate Satan’s sentence: “Which way I fly is Hell; myself am Hell” (Milton, IV: 75) Milton’s literary influence can also be seen in the ‘statistics’ given by Father Arnall: “[Lucifer] fell and there fell with him a third part of the host of Heaven (...)”, taken from the words of Death “Drew after him the third part of Heaven’s sons” (Milton, II: 692) and Raphael:

“Drew after him the third part of Heaven’s host.” (V: 710). It is possible to see that Joyce drew a lot from Milton’s description of the fall, as it is richer in details than any other source. However, Milton’s influence on Joyce is shown in many other points, as we will see further, even if there is a lot in common with the account in Genesis.

Hogan asserts that even if Milton’s and Joyce’s descriptions of the fall share many common traits with the Genesis and popular tradition, there is a point certainly worthy of note: the misogyny of Milton and Father Arnall’s versions, “including the emphasis on Eve’s role as temptress of Adam and on Adam’s uxoriousness” (Hogan, 1995: 102-3), which is, the woman should have been taken care of by him, and he was negligent in his task. The misogyny is not biblical, but not confined to Milton and Joyce, as Hogan remarks. As discussed above, Joyce tended to see women on a dichotomy of virgin / whore, a being that could be either completely pure or impure; this view is personified in Father Arnall’s speech, when he says that “[the serpent] came to the woman, the weaker vessel (...) she ate the apple and gave it also to Adam who had not the moral courage to resist her.” (Joyce, 1916: 134) The woman, according to Milton and Joyce’s Father Arnall, should have been stopped by Adam, but was not, resulting in their fall. As discussed before, in both Milton’s and Joyce’s writings it is possible to see the misogynous consideration of Adam as the active, the protector, and Eve, the passive and fragile one, which is not biblical, but definitely Miltonic, and under the influence of Milton, Joycean as well. Influence in this regard can be defined through Hogan’s definition of psychology of influence: Milton and Joyce shared the misogynous view of the fall, as Eve being the direct responsible for it and Adam, as her protector and guardian, responsible for preventing her from sinning, or refusing to eat of the apple. Joyce selects some aspects of the fall and leaves others out. The aspects he chooses are common to himself and Milton.

The Hell portrayed by Joyce is one of the higher points of influence of Milton in his writing: there are several points in common, including imagery, descriptions and use of words, in addition to the context in which the descriptions happen. Joyce departs from Milton's hell to create a more detailed description, which makes poor young Stephen scared to death. Milton's main description of hell happens right after Satan and his cohorts realise their fall, and show a quick moment of repentance. Stephen goes the same way, after he realises the "happy state" in which he lived, he falls and starts to consider the consequences of his acts, which are death, judgment, loss of paradise and eternal damnation.

For instance, the first parts of Father Arnall's speech have many points in common with the hell described by Milton:

"A dungeon horrible, on all sides round / As one great Furnace flamed, yet from those flames / No light, but rather darkness visible / Served only to discover sights of woe, / Regions of sorrow, doleful shades, where peace / And rest can never dwell, hope never comes / That comes to all; but torture without end / Still urges, and a fiery Deluge, fed / With ever-burning Sulphur unconsumed" (Milton, I: 8-9)

And Joyce:

"(The damned) lie in exterior darkness. For, remember, the fire of hell gives forth no light. As, at the command of God, the fire of the Babylonian furnace lost its heat but not its light so, at the command of God, the fire of hell, while retaining the intensity of its heat, burns eternally in darkness". (Joyce, 1916: 136)
 "The fire of hell has this property that it preserves that which it burns and though it rages with incredible intensity it rages for ever" (Joyce, 1916: 137)

The characteristics of darkness, despite the fire, and the characteristic of the fire that burns without consuming what is being burned, are emphasised by Father Arnall and show intersection with Milton's description. However, this influence is not confined to Milton: an example of that is Elizabeth Boyd's article, "James Joyce's Hell-Fire Sermons", in which she argues that Joyce's descriptions of hell are indeed taken from other sources, and

“reveals Joyce’s debt to earlier writers” (1960: 561). The main source she cites is a pamphlet written in the 17th century, by Father Giovanni Pietro Pinamonti, *L’Inferno Aperto* (Hell Opened), whose first edition dates back to 1688, after Milton’s death. The descriptions from Pinamonti and the sermons by Father Arnall are really close in words and meaning, even though she does not discredit the possibility of other authors having influenced Joyce on his writing.

As an example, she cites a passage from *Hell Opened*: “There will be fire but deprived of light... by a contrary miracle to what was wrought in the Babylonian furnace... but in hell *the fire will lose its light, but not its heat*” (Pinamonti, 1845: 8, in Boyd, 1960: 564) which resounds closely the passage cited above. It is important to remark at this point that the focus of my writing is not the influence of Pinamonti or other writers on Joyce, but this citation aims at acknowledging that other influences exist, and not only Milton, though, as remarked by Hogan, the expression of Milton’s view is “at least associatively relevant” (1995: 103).

Despite the influence of Pinamonti, many other passages of Joyce’s description of hell during Father Arnall’s sermon can be associated with Milton’s, such as cited below.

Milton describes hell as:

Such place Eternal Justice had prepared / For those
rebellious, here their Prison ordained / In utter darkness,
and their portion set / As far removed from God and light
of Heaven / As from the Center thrice to the utmost Pole.
(Milton, I: 9)

Father Arnall emphasises the torment of fire:

The torment fire is the greatest torment to which the
tyrant has ever subjected his fellowcreatures... the fire of
hell is of another quality and was created by God to
torture and punish the unrepentant sinner. (Joyce, 1916:
137)

Here, both authors regard the creation of hell: a place created by the Eternal Justice to torture and punish the rebellious sinners. Milton calls them the ones “removed from God

and light of Heaven”, whereas Father Arnall addresses them as unrepentant sinners. Milton and Joyce deal with the concept of sins that are not possible to be forgiven, the deadly ones, rather than the venial sins, flaws committed by Men, to which God is willing to absolve from, if Men so wishes. Stephen’s reaction is of terror, as he repents, but his fear is increased by the fact that he was in mortal sin in multiple occasions: “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, 1916: 117).

The stench of hell is also emphasized in Joyce’s writing: Milton mentions it in only one passage:

the shattered side
Of thundering Aetna, whose combustible
And fuelled entrails thence conceiving Fire,
Sublimed with Mineral fury, aid the Winds,
And leave a singed bottom all involved
With stench and smoke: Such resting found the sole
Of unblest feet. (Milton, I: 232-7)

Whereas Joyce mentions it more times, probably seeking another effect:

Hell is a strait and dark and foulsmelling prison...

The horror of this strait and dark prison is increased by its awful stench. All the filth of the world, all the offal and scum of the world, we are told, shall run there as to a vast reeking sewer when the terrible conflagration of the last day has purged the world... and the bodies of the damned themselves exhale such a pestilential odour that as saint Bonaventure says, one of them alone would suffice to infect the whole world.

Imagine some foul and putrid corpse that has lain rotting and decomposing in the grave, a jellylike mass of liquid corruption.

a huge and rotting human fungus. Imagine all this and you will have some idea of the horror of the stench of hell. But this stench is not, horrible though it is, the greatest physical torment to which the damned are subjected.

(Joyce, 1916: 135-7)

The form of Milton’s writing, as it is an epic, does not allow him to be as descriptive as Joyce, who writes in prose. As he means to “justify the ways of God to Man”, his main description happens at the beginning of Book I, when he mentions the fall of the angels

and how everything started, why Man was created and how, and the temptation that followed. Joyce, instead, uses a religious sermon to give the necessary emphasis to Stephen's fall; Lucifer and the other fallen angels were there to see the horrors of hell, and how different it was from heaven. Stephen is fallen, but not in hell yet, which makes it necessary that the sermon be very descriptive so as to make the frightening hell as close to him as possible. The definition of influence which would fit best the influence exerted by Milton's descriptions of hell in Father Arnall's sermon is defined by Harold Bloom as *Kenosis*: Joyce makes his hell so terribly overwhelming and descriptive, showing all the details possible, in a manner that even not talking about the fall itself, Father Arnall brings it to life right in front of Stephen's terrified eyes. *Kenosis* is a movement towards independence from the precursor, in this case, Milton, by dissipating the feeling of *Paradise Lost* being absolute and totally original. To this revisionary ratio, we can add *Tessera* as well, as Joyce also fills in some points he considers gaps in Milton's epic, by making hell even more ghastly and lurid than Milton's.

Another point in common between Milton and Joyce is the harmfulness of companions in sin. Lucifer was responsible for leading one third of the angels in Heaven to sin and refuse to serve God; he begins by awakening his next subordinate and inflicting rebellious desire on him by saying:

new Laws thou seest imposed;
New Laws from him who reigns, new minds may raise
In us who serve, new counsels, to debate
What doubtful may ensue, more in this place
To utter is not safe. (Milton, V: 679-83)

For Lucifer, to sin alone would not suffice; his will was insurrection with all the other angels in heaven and destabilise the order "imposed" by God. Father Arnall mentions the torments in hell to the ones who turned to their sinful companions rather than to God.

In olden times it was the custom to punish the parricide, the man who had raised his murderous hand against his father, by casting him into the depths of the sea in a sack in which were placed a cock, a monkey and a serpent. (...) But what is the

fury of those dumb beasts compared with the fury of execration which bursts from the parched lips and aching throats of the damned in hell when they behold in their companions in misery those who aided and abetted them in sin, those whose words sowed the first seeds of evil thinking and evil living in their minds, *those whose immodest suggestions led them on to sin*, those whose eyes tempted and allured them from the path of virtue. (Joyce, 1916: 139-40, my emphasis)

The angels who decided to battle against the celestial powers and defy God's authority could not expect anything different from the torments of hell, as they were "partners in crime" to their fall. They decided to listen to "immodest suggestions", instead of listening to God. Stephen as well, decided to obey a "voice" coming from somewhere and leading him through a maze, guided only by lust.

In these passages, we can perceive the influence of Milton on Joyce through an inflow, as Sá mentions. Milton's *Paradise Lost* flows into our mind by reading the passage above, when imagining Father Arnall's sermon, as sin came into our world first through Lucifer, and then, Adam and Eve sealed humanity's fate, influenced by the angel of darkness. Lucifer speaks at his companion's ear words that stir him into rebelling against the Almighty, and his influence leads him to their fall. The companions Father Arnall refers to are comparable to the angels and their listening to Lucifer's blasphemous suggestion, which lead them to eternal damnation.

After Father Arnall's sermon, Stephen feels confused and terribly sorry for having sinned. As he repents, he makes his confession and turns again to God. He is given another chance to live a life away from sin. He is unable to assert his independence from the religion in which he has been raised in another way, and is brought back to church. After his confession, the priest tells him to pray to the Virgin Mary and to repent from his sins. Stephen is "blinded by his tears and by the light of God's mercifulness" (Joyce, 1916: 165), says his prayers, and feels ready to live "Another life! A life of grace and virtue and happiness!" (Joyce, 1916: 167). Initially, Stephen turns away from sin and considers a religious life the best alternative for his happiness.

Adam and Eve have a similar destiny. Despite their initial hiding from God in the bushes, they go out and face their judgment. They have their penance as well: Eve will have pain in childbirth and must be submissive to her husband; Adam will have to work on the land to grow food, and death will be the end for both. Even so, they acknowledge God's mercy and continue on praising him, as follows:

they forthwith to the place
 Repairing where he judged them prostrate fell
 Before him reverent, and both confessed
 Humbly their faults, and pardon begged, with tears
 Watering the ground, and with their sighs the Air
 Frequenting, sent from hearts contrite, in sign
 Of sorrow unfeigned, and humiliation meek.
 (Milton, X: 1108-14)

Both Milton and Joyce acknowledge confession as a means to getting closer to God and entering his graces again. Stephen is ready for another life after confessing to the priest; Adam and Eve confess their sins to God, beg for forgiveness and re-establish their praise to Him.

Milton's influence on Joyce can be explained again under the light of Hogan's psychology of influence. The model of Stephen's repentance is Adam and Eve's contrition through the confession of their sins and their subsequent praise of God; the presence of tears is perceived in both extracts.

In Chapter 3, the influence of Milton on Joyce can be perceived in a parallel between the characters Stephen Dedalus and the paradise couple, Adam and Eve. The use of similar imagery, descriptions and schemas underlines the role played by the English author on Joyce's novel so far. Milton was able to put in a few lines what the torment and the feeling of being in hell would be like. Joyce is more descriptive, as far as his aim is to make hell as palpable as possible, and we readers can experience Stephen's despair.

4.4 CHAPTER 4 OF A *PORTRAIT*: “ARE YOU TRYING TO MAKE A CONVERT OF ME OR A PERVERT OF YOURSELF?”⁸

The beginning of this chapter is precisely the opposite of the previous one: whereas the former contemplated the start up of Stephen’s deep fall into sin, this chapter is about his return to the pious and religious life. He becomes a fanatical person, who devotes himself solely to prayer and contemplation of catholic doctrines. He seeks different forms of unpleasantness to punish each of his five senses, such as submitting himself to walking in the street with downcast eyes, exerting no control over his voice and listening to sounds which made him irritated. His behaviour calls the director’s attention, which calls Stephen to talk about a possible vocation for religious life. The director mentions that

To receive that call, Stephen, said the priest, is the greatest honour that the Almighty God can bestow upon a man. No king or emperor on this earth has the power of the priest of God. No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of God: the power of the keys, the power to bind and to loose from sin, the power of exorcism, the power to cast out from the creatures of God the evil spirits that have power over them, the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (Joyce, 1916: 179-80)

The director’s call emphasises the word *power*: to be more powerful than a king or emperor, angel or archangel, saint or the Blessed Virgin, and even a certain power over God himself, by making him come from heaven and take the form of bread and wine.

It is possible to see an influx of influence coming from Milton again, as mentioned before: the misogyny, which was seen in *Paradise Lost* when Eve is considered the temptress, and an inferior being, of a lesser power, is recurrent here. In the words of the priest, “not even the Blessed Virgin herself has the power of a priest of God”. It is a sexist claim, to say that a mere mortal, a priest would be entitled to more power than the mother

⁸ Joyce, 1916: 276

of God. This claim echoes the influence of Milton's view on women, and Joyce follows it. The misogynous view goes all the way through the novel, and is derivative of Milton's influence. The Virgin Mary is also powerful, but she would be less powerful than a priest. And it is this word, *power*, which stirs Stephen's imagination to becoming a religious leader.

At first, he considers having a minor function, not the one of a priest, in whom the "vague pomp should end" (180). However, further on in the chapter, Stephen's pride and vanity are aroused; while he listens to the priest, he wonders about his "secret knowledge", forbidden knowledge, denied to others, that would be granted to him as a priest:

He would know then what was the sin of Simon Magus and what the sin against the Holy Ghost for which there was no forgiveness. He would know obscure things, hidden from others, from those who were conceived and born children of wrath. He would know the sins, the sinful longings and sinful thoughts and sinful acts, of others, hearing them murmured into his ears in the confessional under the shame of a darkened chapel by the lips of women and of girls: but rendered immune mysteriously at his ordination by the imposition of hands his soul would pass again uncontaminated to the white peace of the altar. (Joyce, 1916: 181)

Stephen's will to power and knowledge about secret matters, of what is denied to common people, is comparable to three Miltonic characters: Satan, Adam and Eve, at different moments of *Paradise Lost*. However, the end is the same: the fall. Satan's sin was to turn against God and consider himself equal to Him, such as in the council called by him in Heaven, in Book V, after God's begetting his son:

Thrones, Dominations, Princedoms, Virtues, Powers,
If these magnificent Titles yet remain
Not merely titular, since by Decree
Another now hath to himself engrossed
All Power, and us eclipsed under the name
Of King anointed (Milton, V: 772-7)

Satan believes he is able to be equal to God, and envies God's son, for he is considered to be more important than them, and implies the angels should be kings, not the son. This is

the beginning of his fall, the sin of pride, also aroused by the will to power, as shown below:

But what if better counsels might erect
 Our minds and teach us to cast off this Yoke?
 Will ye submit your necks, and choose to bend
 The supple knee? ye will not, if I trust
 To know ye right; or if ye know your selves
 Natives and Sons of Heav'n possessed before
 By none, and if not equal all, yet free,
 Equally free (...)
 Who can in reason then or right assume
 Monarchy over such as live by right
 His equals, if in power and splendour less,
 In freedom equal? or can introduce
 Law and Edict on us, who without law
 Err not, much less for this to be our Lord,
 And look for adoration to the' abuse
 Of those Imperial Titles which assert
 Our being ordained to govern, not to serve?
 (Milton, V: 785-802)

Satan wishes to be equal to God, and considers that they are “ordained to govern, not to serve”. His pride and his will to power are huge, so that he cannot bear to obey a being that was created after him. However, the pride and will to power lead him to his fall, like Stephen.

The priest's call to religious servitude has side effects on Stephen; contrarily to the nature of the calling, his pride and vanity are aroused by it. Stephen finds pleasure in imagining the sinful thoughts of others, specially the ones that come “by the lips of women and girls” (Joyce, 1916: 181). In this assertion, it is possible to perceive the recurrence of an important influential trait from Milton's writing on Joyce, which is misogyny: “Only the priest would have the power to absolve, protect and take these souls away from sin.” (Joyce, 1916: 181) The priest, as a masculine character, is responsible for protecting and forgiving the sins of the “weaker vessel” (Joyce, 1916: 134) as the woman is called by Father Arnall in his sermon.

Comparatively, in *Paradise Lost* we have Adam, as the protector in charge of keeping Eve away from sin, as claimed by Fredson Bowers. He claims “The Fall occurs

when reason, stronger in the person of Adam, relinquishes its sovereignty over judgment, or decision, to passion, which is stronger in the person of Eve.” (Bowers, 1969: 265). The fall only happens when man gives up his lawful right of ruling woman and is negligent. The woman, then, does not have the power to rule over herself; she needs man to protect her from her feelings and impulses, caused by passion, as she is a being driven by passion. Misogyny, then, as a recurrent theme, is a demonstration of influence by inflow; a concept that permeated Milton’s *Paradise Lost*, and is observed on all occasions Joyce speaks about women in his novel, as Father Arnall puts it when referring to Eve as “the weaker vessel”.

Further on in the novel, after talking to the priest, Stephen feels the weight of priesthood and his decision. “He held open the heavy halldoor and gave his hand as if it already to a companion in the spiritual life. Stephen passed out on to the wide platform above the steps and was conscious of the caress of mild evening air.” (Joyce, 1916: 182) The image of the open heavy hall door already points to his impression of leaving earthly life and choosing the priesthood. The door that leads him back would be forever closed to him. However, when he goes through the door, he feels “the caress of mild evening air”, which means freedom to him. His walking through the corridors is his final walking away from religious life.

The image of Stephen’s walking away can be compared to Adam and Eve’s eviction from paradise, they are led by Michael to a gate, “the gate / with dreadful faces thronged and fiery arms” (Milton, XII; 643-4), to which they look back and regret their wrongdoing. Unlike the couple, Stephen leaves at his own will. He was already forgiven, returned to God’s graces, but decides he no longer wants to serve, walks through the corridors and leaves. This is his first *non-serviam*; Adam and Eve, instead, leave Paradise against their will.

Stephen is “troubled by the odour of the corridors, as if he were inhaling a warm moist unsustaining air” (Joyce, 1916: 183) which reminds him of an unhappy episode in his childhood, when he was pushed into a ditch with “sluggish turfcoloured water” (Joyce, 1916: 183). This discomfort caused by the unbreathable air and the remembrances of a troublesome episode make Stephen restless. An “instinct subtle and hostile armed him against acquiescence” (Joyce, 1916: 183). He would definitely not serve; he would not answer to the calling of the “inhuman voice that had called him to the pale service of the altar” (Joyce, 1916: 193). Stephen would rather turn to the human and carnal world, rather than join the “inhuman”. His *non-serviam* comes in the shape of unrest and non-conformity to the order of religious life: “The end he had been born to serve yet did not see had led him to escape by an unseen path and now it beckoned to him once more and a new adventure was about to be opened to him.” (Joyce, 1916: 188). The conversation with the priest only served to discover that, if he had a vocation, he would not follow it. He would rather turn to earthly pleasures. Stephen lives a conflict, and questions: “What had come of the pride of his spirit that always made him conceive himself as a being apart in every order?” (Joyce, 1916: 183) Stephen had always considered himself an outsider in his family, at school, and now, as someone who could serve and lead a religious life, but would not. He considers himself self-begotten, apart from any order, be it family or religion. Stephen’s thoughts can be comparable to Satan’s in *Paradise Lost*. The influence of Milton’s Adam and Eve is left behind; he is aligned now with the fallen angel. Faced with his vocation, he chooses not to follow. Satan, faced with the begetting of the Son, chooses not to serve.

At the council, Satan claims they have been self begotten, when he questions Abdiel if he remembered the moment of his creation: “Rememberest thou / Thy making, while the Maker gave thee being? / We know no time when we were not as now, / Know

none before us, self-begot, self-raised / By our own quickening power” (Milton, V: 856-61). Satan and the rebellious angels refuse to accept the superiority of God, and claim to have been self-begotten, not created by any force superior to them. Hogan and Bloom can explain the influence perceived at this point. Both Joyce and Milton deal with the similar theme of creation, and detachment from its creator. According to Hogan, they follow the same *schema*. Both characters see themselves as outsiders, and do not acknowledge any ties between them and a creator. Stephen feels detached from his family; Satan does not see himself as created by God.

Bloom’s theory, which is based on the Oedipal relation between authors, leads the reader to perceive the attitude of both main characters as *Askesis*, a process undergone by the later poet to detach himself from his precursor. It can be seen both in the epic and the novel as an Oedipal relation: Stephen’s desire to be different from his family, specially from his father, and Satan’s will to overcome God’s son and even God himself. Another possible view is the relation between Milton and Joyce, being the latter figuratively represented by Stephen: He considers himself to be a “being apart in every order”, an outsider, someone who was not created or even influenced by anyone. Joyce implies, through Stephen, that there is no influence derived from anywhere. By implying that, Milton’s influence on Joyce can definitely be seen as *Askesis*, as a denial of influence.

Further on in the novel, Stephen’s earthly feelings bring him more closely to live his life unbound by religion, for the priest had told him “Once a priest always a priest, remember. Your catechism tells you that the sacrament of Holy Orders is one of those which can be received only once because it imprints on the soul an indelible spiritual mark that can never be effaced.” (Joyce, 1916: 182) This feeling of being eternally bound gave Stephen a wider perception of what he really wanted. He perceives that his final fate is to fall.

The snares of the world were its ways of sin. He would fall.
 He had not yet fallen but he would fall silently, in an instant.
 Not to fall was too hard, too hard; and he felt the silent lapse
 of his soul, as it would be at some instant to come, falling,
 falling but not yet fallen, still unfallen, but about to fall.
 (Joyce, 1916: 184-5)

According to Stephen, it was impossible not to fall; Stephen's view can be compared to God's concerning the unchangeable fate of Men: They would fall. God says to his angels: "be not dismayed / Nor troubled at these tidings from the Earth / Which your sincerest care could not prevent, / Foretold so lately what would come to pass" (Milton, X: 35-8). Man's free will played a role, though "no decree of [God's] / concurring to necessitate this fall." (Milton, X: 43-4). Even though the fall was not desired or necessary, God granted Man free will, and his choice was disobedience, even if it would cost them dearly, the loss of paradise and an eternity of bliss.

Stephen decides to go the opposite way as well. His senses are tempted and convince him that his life will never be tidy as the "faded blue shrine of the Blessed Virgin" (Joyce, 1916: 185), but rather earthly and disordered as the "stink of rotted cabbages" (Joyce, 1916: 185) and his father's house. The disorder "was to win the day in his soul" (Joyce, 1916: 185-6). His family is constantly moving, and every time we see Stephen arriving home, it is usually in disorder. When Stephen arrives home, he learns that his parents went to see a house, as the landlord was going to put them out. From the moment Stephen finally decided not to serve, his family and he were going to be evicted, dispossessed from their home, like Adam and Eve, who had sinned and condemned not to live in Paradise any longer. Michael escorts them out of paradise, at God's decree. Stephen and his family's losing the house bring Adam and Eve's eviction to mind, thus establishing an inflow of influence. The theme of eviction brings Milton's portrayal of the couple's dispossession to mind, making the imagery of the family being forced to leave the house already known.

On his wanderings for reflection, Stephen observes a man who prepares the earth for planting; Stephen observes that the man considers “in turn the four points in the sky and then regretfully plung[es] his spade in the earth.” (Joyce, 1916: 185). This specific point makes us realise that Stephen passed the threshold of the College and is outside. Comparatively, we have Adam and Eve in their “happy state” in Paradise, totally acquiescent. However, after the fall, they are judged by the Son, who decrees Man to work in order to get food: “In the sweat of thy face shalt thou eat bread” (Milton, X: 205). It is designed by God that Man will have to plant and work in order to get their food from earth, and it will be done with difficulties, as they will now have to deal with seasons. All of this will happen outside paradise. Stephen’s laugh as he sees the “man with the hat” working implies previous knowledge of God’s words, which are also mentioned in the Bible, but influential to Joyce through Milton. Stephen laughs at perceiving his choice not to serve and to fall, and the same struggle he will have to go through, due to the path he had chosen.

Further on in the novel, Stephen sees a girl, whom he considers to have been “changed into the likeness of a strange and beautiful seabird” (Joyce, 1916: 195). She is referred to as a dove, during his description, which can lead us to comparing her to the image of the Holy Spirit. However, she is “a darkplumaged bird” (Joyce, 1916: 195), not a heavenly creature, white and pure, but as an impure being. The simple sight of her leads Stephen to sin. He gazes at her, and when she sees him, she feels no “shame or wantonness” (Joyce, 1916: 195). Her moving the water with her feet “hither and thither, hither and thither”, her blushing, and Stephen’s final “outburst of profane joy” suggests that Stephen might have felt sexually aroused by her, and consequently, the “hither and thither” suggest masturbation. Though there was a “holy silence of his ecstasy” (Joyce, 1916: 196), the girl is described as a “wild angel [who] had appeared to him, the angel of

mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!” (Joyce, 1916: 196) She is not associated with a heavenly angel, but a wild one, an angel in disguise, which can be comparatively, Lucifer himself, or him as the serpent.

This view of the woman as temptress, as argued before, is recurrent on both *Paradise Lost* and *A Portrait of the Artist as a Young Man*. Adam knows sin through the hands of Eve; Stephen, through a prostitute. Even Lucifer’s creation in heaven was named *Sin*, a woman, whom bore him a son, Death. In this regard, misogyny permeates the whole novel, as one of the main points of influence exerted by Milton on Joyce, the inflow of a memory, an idea, according to Sá.

One of the last images on this chapter is a consolidation of Stephen’s fall. He falls asleep, and during his sleep, he feels “his soul was swooning into some new world” (Joyce, 1916: 196). The verb *swoon* had been used before as a noun, “swoon of sin” (Joyce, 1916: 115), referring to Stephen’s oscillation into the sinful life. Then again, Stephen swoons into sin, and when he awakes, “Evening had fallen” (Joyce, 1916: 197), and he sighs at his joy. Eve, like Stephen, falls asleep. The Archangel Michael comes to Adam and her to dispossess both of Eden: She is asleep while Adam and Michael speak about their future. When she wakes up, she is resigned at their fate, and “with words not sad she [Adam] received” (Milton, XI: 609). The sleep is for both Stephen and Eve an entry into a new reality; evening has fallen, and so has Stephen. Again, both Milton and Joyce use the same schema, according to Hogan’s definition, to show their characters’ fate: Stephen and Eve resign to their fallen state after they wake from a strange sleep.

Summarising, Chapter 4 adds up to the previous one regarding Stephen’s behaviour; he was in an innocent state, falls deeply into sin, is absolved and decides to fall again, accepting the fall as his inevitable fate. Joyce closes a cycle by choosing an end

similar to *Paradise Lost*'s. Stephen falls asleep, like Eve, and on his awakening, he realises the situation has been changed; he no longer abides in paradise. However, Adam and Eve do not leave at their own will; they are evicted. Stephen, though, leaves behind the threshold of Clongowes, refusing the offer of a religious life, to accept fall as human and inevitable. He chooses not to serve.

4.5 – CHAPTER 5 OF A *PORTRAIT*: “I WILL NOT SERVE”⁹

The last chapter of *A Portrait of the Artist as a Young Man* is the moment of consolidation of Stephen as an outsider, and his final identification is mainly with Milton’s Satan. However, at the beginning of the chapter there is another identification: before Stephen leaves, he is going to wash himself. He allows his mother to wash his neck and ears, and she comments:

-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.
(Joyce, 1916: 198)

The reference to the dirtiness of Stephen’s body, and even being an adult, his asking his mother to wash him, leads us to the image of a sinner being absolved by his Mother, the Virgin Mary, by the powers granted to her by God. There is an ironic reference to God’s eternal openness to forgive the repentant sinner; even being so dirty, Stephen claims that washing him gives his mother pleasure, that is, it is pleasant to God to receive back even the darkest sinner, when he repents and is willing to be “washed”. In *Paradise Lost*, Adam and Eve eat of the forbidden tree, commit several of the deadly sins, hide from the Son when he comes to judge them; and even so, they are forgiven and welcomed in the love of God, as mentioned by Adam, after Michael’s speech:

O goodness infinite, goodness immense!
That all this good of evil shall produce,
And evil turn to good; more wonderful
Then that by which creation first brought forth
Light out of darkness! full of doubt I stand,
Whether I should repent me now of sin
By me done and occasioned, or rejoice
Much more, that much more good thereof shall spring,
To God more glory, more good will to Men
From God - and over wrath grace shall abound.
(Milton, XII: 469-78)

Washed away from his sins, Adam rejoices, for he acknowledges the infinite goodness of God. Stephen does too, but on his own way; he understands that it is pleasant to God to

⁹ Joyce, 1916: 272

wash sinners away from their sins, so that they can praise Him again. This moment marks the influence of Milton on Joyce's novel as an *influx*, as defined by Sá. The influx consists on the "coming in of a name to memory" (Sá, 2005: 4). Milton comes to our memory, as after Adam and Eve's sins, they are "washed away" from them by the words of Michael and God. His mother also washes Stephen, literally and figuratively, but it does not prevent him from sinning again, as we will be able to see further on in the chapter.

Another pertinent point of analysis is the moment when Stephen is about to leave for university, and he overhears a question from his father to his sister:

-Is your lazy bitch of a brother gone out yet?
 -Yes, father.
 -Sure?
 -Yes, father.
 -Hm!
 (Joyce, 1916: 198-9)

Stephen laughs at it and says that his father "has a curious idea of genders if he thinks a bitch is masculine" (Joyce, 1916: 199). His mother, however, has a straight answer: she exclaims "Ah, it's a scandalous shame for you, Stephen (...) and you'll live to rue the day you set your foot in that place. I know how it has changed you" (Joyce, 1916: 199). Both his father's and his mother's comments are indirectly connected to Stephen's past events and sinful life, which was shown on the previous chapters, and we can perceive by Stephen's attitude that they continue to exist, but now they cause him no regret or repentance. He lives his life as if everything he does is normal, morally and socially adequate, even though to his family it is not so. A possible interpretation of his mother's sentence is as a reference to his first sin, which happened when he was guided by lust and went to look for a prostitute, and how much he had changed since then. He turned from a pious devout of the Virgin Mary into a fervent questioner of the religious rites and dogmas. However, it is important to remark, as Hugh Kenner points out, that Stephen's *non-serviam* is not a *non-credo*, so far. Stephen still does not question the existence of

God or the validity of priesthood, he is still sure of their values. However, he starts to be even more identifiable with Satan from this point on, when he will start questioning his beliefs.

The turning point of Satan's life was his questioning of God's authority over the angels, casting doubt whether they were created or self-begotten, and trying to be equal to Him, a fact that caused his fall. After falling, Satan's only aim is to lead humanity to perdition, completely resigning from goodness: "Evil be thou my Good" (Milton, IX: 110), is Satan's sentence, that seals his fate, it is his *non-serviam*. Making an analysis through the lenses of influence, Milton's Satan and Joyce's Stephen follow the same *schema*, according to Hogan. After the fall, they feel resigned about their fallen state and do not attempt to change it any longer.

Another possible interpretation of Stephen's mother's sentence is connected to the idea of gathering knowledge and eating from the forbidden tree. Stephen decided not to serve to become an artist, to go to university. He is willing to gather as much knowledge as he possibly can. His mother is not favourable to the idea of his going to the university, as he became more sceptical, defying and questioning, especially regarding religion. He comments with his friend Cranly about a quarrel he had with his mother about the theme, when she wanted him to make his Easter duty.

-And will you?
 -I will not, Stephen said.
 -Why not? Cranly said.
 -I will not serve, answered Stephen.
 -That remark was made before, Cranly said calmly.
 -It is made behind now, said Stephen hotly.
 (Joyce, 1916: 272)

Stephen reasserts his *non-serviam*, this time to his mother. The comment made by Cranly refers us back to Milton's Satan, who raises his voice and refuses to serve to God's son, convoking all other angels to "Receive him coming to receive from us / Knee-tribute yet unpaid, prostration vile" (Milton, V: 781-2). Cranly warns Stephen of the danger of that

sentence, which has led Satan and one third of the angels to fall. However, Stephen is defiant, and by the end of the novel, he loses the fear of falling, the fear of God and anything that can be done to him by any superior power. He does not acknowledge the sentence as having been said before by anyone but himself. Stephen's assertion can be an attempt to make readers perceive the passage as *Kenosis*, a discontinuity with the previous author, Milton. It is Stephen's attempt to dissipate Milton's absoluteness. The move can also be perceived as an influx, the coming of Milton's name to memory. Stephen's sentence and Cranly's comment bring straight to our minds the council in Heaven and the decision of not serving the King Anointed.

Another point in which we can identify Stephen after the Fall with Satan is still during his talk with Cranly, and at a certain point it is even possible to compare their talk with the council called in Heaven when God announced the begetting of His Son. Cranly starts the "council" with a question: "Did the idea ever occur to you, (...) that Jesus was not what he pretended to be?" and completes his reasoning by asking "did the idea ever occur to you that he was himself a conscious hypocrite, what he called the Jews of his time, a whited sepulchre? Or, to put it more plainly, that he was a blackguard?" (Joyce, 1916: 276). The questioning made by Stephen seems to have corrupted Cranly, and doubts about Jesus' real "function" and personality arise. But the marking point of an inflow of Milton's influence is at the end of their talk:

-Then, said Cranly, you do not intend to become a protestant?

-I said that I had lost the faith, Stephen answered, but not that I had lost selfrespect. What kind of liberation would that be to forsake an absurdity which is logical and coherent and to embrace one which is illogical and incoherent? (Joyce, 1916: 277)

During their talk, it is possible to see an inflow of Milton's *Paradise Lost* influence, and, in this last case, the influence of the figure of Milton himself. Stephen's repulsion at the idea of becoming a protestant, even having lost the faith in the Catholic Church, which is

“an absurdity” but “logical and coherent”, is, in a fashion, a way to rebuke the authority of Milton, the English coloniser and the Protestant tradition.

The last point of influence observed in the novel is Stephen’s feeling of not belonging, his necessity to go away, and a last assertion of non-servitude.

Away then: it is time to go. A voice spoke softly to Stephen's lonely heart, bidding him go and telling him that his friendship was coming to an end. Yes; he would go. He could not strive against another. He knew his part. (Joyce, 1916: 279)

Stephen’s departure is the breaking of bonds; he will end up his friendship, lose his long-term friend and be away from his family; but he feels that is what is necessary to be done. His free will is at work. And when asked about what he will and he will not do, he makes an assertion, which seals his decision to leave:

“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, 1916: 281).

He does not feel he belongs to any of the institutions that held him for so long and decides to depart and not to serve at any rate. His family is a flawed institution; his father is no example for him; his church is repressive and absurd; and his country does not allow him to express himself as the artist he would like to be. On this last assertion, I understand Stephen as Joyce’s *alter ego*, as he exiled himself in Trieste, Italy, in order to be able to create, from 1909 to 1915, according to Ellmann (1982: 300). And one of Stephen’s last sentences after his exile, is “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, 1916: 288). Stephen welcomes his new life and seeks to find his real self, his true personality and a conscience of his race.

Stephen is comparable to Lucifer in Heaven, when he decides not to serve, as he no longer believes the order there and is not able to create; his only creation, Sin, is cast

with him into hell. When in Hell, after his fall, he welcomes the new life “Hail, horrors! Hail, / Infernal world!” (Milton, I: 250-1), and finds the “conscience of his race”, when he asserts that “the mind is its own place, and in itself / Can make a Heaven of hell, a Hell of Heaven” (I: 254-5). The influence of Milton can be seen as an inflow, as Satan’s words come to our mind when Stephen welcomes his new life away from Ireland and all the bonds that tied him to the place. When Stephen realises the country as a “cage” for him, and that he must escape the bonds of family, religion, and country to be able to create, he is identifiable to Milton’s Satan insofar both are brilliant and feel trapped inside their realms, with a latent need to free themselves from their oppressors, whoever they are. Nevertheless, they are doomed to fall.

5. Conclusion

The influence of Milton's *Paradise Lost* on Joyce's *A Portrait of the Artist as a Young Man* is so comprehensive and "manifold" that, to be able to cover many of the possible aspects in this thesis, it was necessary to use different concepts of influence, like Bloom's revisionary ratios, Hogan's Grammar and Psychology of Influence, and Sá's notions of Influx and Inflow. By using the three different, and yet both complementary and supplementary, views on influence, it is possible to discover the polyvalence of both authors: Milton, in the creation of a *schema* which comprised even the psyche of his main characters, Adam, Eve, Satan, and God, who are already biblical, but gain much more human features in his writing; and Joyce, who makes his main character, Stephen Dedalus, identifiable with the main characters of the epic, Adam, Eve and Satan, despite the latter being opposed in nature. The three different concepts of influence served to the purpose of showing many of the possible facets: Bloom's revisionary ratios deal with the parental relation between an author and his precursor, and the quest for outdoing the parent poet. Hogan's concepts underline influence through the use of similar *schemas* and *prototypes*, and add to influence the economic need for innovation in the literary market. At last, Sá's notions of influence wrapped up the study, by viewing influence at work, even when not desired, through an *influx*, the coming of a name to memory, or an *inflow*, the flowing of a name to tradition, and by emphasizing intertextuality as one of the main elements of influence. The three notions were important to this thesis, as they provided a more comprehensive study of the influence exerted by Milton on Joyce.

The influence of Milton on Joyce's writing can also be perceived when considering their historical and political moments, as, according to Sá, Milton's works were already a part of the conscience of the British Isles (2005: 1), which makes it almost impossible to escape (or wish to escape) the influence of the renowned author. The themes worked with

by Milton and Joyce, the fall, sin and salvation, are very broad and universal, making it even possible for us to place them in an imaginary line, linking them from the Bible to the present times.

In conclusion, *A Portrait of the Artist as a Young Man*, which was written almost three centuries after Milton's epic, shows the very clear influence the English author exerted over Joyce, who has used the story of the Biblical couple as a guideline to portray how the trilogy innocence – sin – regret is repeated throughout the times. Adam and Eve started it and all of us, their children, are doomed to repeat it. However, Joyce did not abstain from his opinion when taking Milton's influence. His probable final message to Milton could be implied on the title of his novel: Milton portrayed the fall (*A Portrait*), but only as art¹⁰, a creation (*of the Artist*) coming from a mind that was still young (*as a Young Man*)¹¹ and failed to propose an alternative ending to those who decide not to serve or decide to serve his heart instead. For Joyce, a true artificer of wor(l)ds or races should actually move from the “infantile” stage of *non-serviam* to the more “mature” stages of negotiation (*Ulysses*) and awakening (*Finnegans Wake*).

¹⁰ As opposed to a religious treatise or a political pamphlet.

¹¹ Although Milton was old and blind when he “dictated” *Paradise Lost*, his “poetic” mind was still young, inquisitive, and filled with (im)possible promises.

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