

Flávia Rodrigues Monteiro

**A Portrait of the Hero as a Young Man:
Stephen Dedalus and the Mythogenesis of the Artist**

Belo Horizonte

Faculdade de Letras

Universidade Federal de Minas Gerais

2011

**A Portrait of the Hero as a Young Man:
Stephen Dedalus and the Mythogenesis of the Artist**

By

Flávia Rodrigues Monteiro

Submitted to the Programa de Pós-graduação em Letras: Estudos Literários in partial fulfillment of the requirements for the degree of Mestre em Literaturas de Expressão

Inglesa.

Thesis Advisor: Prof. Thomas LaBorie Burns, PhD.

Belo Horizonte

Faculdade de Letras

Universidade Federal de Minas Gerais

2011

Acknowledgements

To my parents, João and Marci Iôni. Especially to my father, who assumed the role of mentor and helper in my heroic journey, for his constant support and motivation since I first received my “call to adventure.” Father, thank you for your “supernatural aid” during my life. You helped me cultivate my perception of life and “turn my mind to unknown arts.”

To my academic mentor, Prof. Tom Burns, for his guidance throughout the trials of my path. Thank you for your generosity and patience in sharing your wit with this “shy guest at the feast of the world’s culture.” Your teachings are not restricted to the academic realm; they are for life. You are the (Wise) Man.

To Prof. Gláucia Gonçalves, a great mentor, who helped me identify and attend my “call to adventure,” motivating me trespass the “threshold of initiation.” Thank you for helping me see the potential hero in me. You are my “Wise Woman” figure.

To Prof. Magda Velloso, who helped me cultivate my love for Irish Literature and culture. Thank you for your enthusiastic teachings on the “forty shades of green” of the Emerald Island along with the “forty shades of wisdom” of Irish Literature.

To Prof. Carlos Gohn, a great guide on inner peace and oriental wisdom: a true life mentor. Thank you for your concern and constant assistance during my professional and academic journey.

To Cenex team, thank you for helping me through my professional career with happiness and dedication.

To my friends (you know who you are), who assumed the roles of helpers, mentors, and even tempters throughout this part of my journey. Thank you for your constant support, incentive, and patience. You are the best “sidekicks” a hero could ask for.

Table of Contents

Introduction.....	1
Chapter 1 - A Portrait of Mythology in Irish History and Joyce’s life.....	6
1.1. A Brief History of Mythology in Irish Literature.....	8
1.2. Irish Revival: The Rescue of Irish Literature, Mythology and Language.....	12
1.3. Irish Revival: James Joyce — (A)part of the Movement.....	17
Chapter 2 - A Portrait of the Hero as a Young Artist.....	25
2.1. A Portrait of Myth and Life.....	25
2.2. The Monomyth: An Overview.....	29
2.3. The Monomyth in <i>A Portrait of the Artist</i> : Chapter 1.....	32
2.4. The Monomyth in <i>A Portrait of the Artist</i> : Chapter 2.....	39
2.5. The Monomyth in <i>A Portrait of the Artist</i> : Chapter 3.....	49
2.6. The Monomyth in <i>A Portrait of the Artist</i> : Chapter 4.....	57
2.7. The Monomyth in <i>A Portrait of the Artist</i> : Chapter 5.....	67
Chapter 3 - Villains and Damsels in Distress: A Portrait of Symbols and Mythological References.....	80
3.1. Stephen Dedalus and the Portraits of a Hero	82
3.2. Women’s Archetypes.....	94
3.3. Paternal Archetypes.....	107
3.4. Villains.....	116
Chapter 4 - A Portrait of the Wise Entity: Art as a Path to Enlightenment	123
4.1. Art and the Wise Man’s Archetype.....	123
Conclusion: Mythology and Modern times.....	138
Works Cited.....	146

Abstract

After centuries under British domination, Ireland experienced a strong demand for the restoration and consolidation of its own political and cultural identity in late nineteenth and early twentieth century. James Joyce tried to fulfill the Irish need for identity (re)construction and blended mythology and realism in his works and, by doing so, he made an attempt to provide self-awareness to his people. This thesis investigates in what sense the journey of formation of an artist, developed in *A Portrait of the Artist as a Young Man*, metaphorically parallels the journey of the classic hero in order to investigate Joyce's choices regarding mythological archetypes and their influence on and purpose in his work. This analysis relies on the research of four fields: Irish historical context, James Joyce's biography, mythological features, and relevant features of Joyce's novel in the realms of structure and construction of meaning. By sharing the features of a hero, the protagonist of Joyce's first novel elevates the condition of the artist to the role of savior, redeemer—a hero to his community for revealing the path to enlightenment through literature. Therefore, Joyce reveals that the path to self-awareness is a universal search, making his works a reflection unrestricted by time, place, and culture.

Keywords: mythology, Joyce, Irish Literature, hero's journey, Campbell, archetypes.

Resumo

Após séculos sob a dominação inglesa, a Irlanda vivenciou uma forte demanda por restauração e consolidação de sua própria identidade política e cultural no final do século dezenove e início do século vinte. James Joyce tentou suprir a necessidade irlandesa de uma (re)construção de identidade e a mistura de mitologia e realismo em seus trabalhos foi sua tentativa de fornecer auto-conhecimento para seu povo. Essa dissertação investiga em que sentido a jornada de formação de um artista, desenvolvida em *A Portrait of the Artist as a Young Man*, metaforicamente faz um paralelo com a saga do herói clássico a fim de investigar as escolhas feitas por Joyce no que diz respeito aos arquétipos mitológicos com seu propósito e influência no trabalho do autor. Essa análise baseia-se na pesquisa de quarto campos: o contexto histórico irlandês, a biografia de James Joyce, elementos mitológicos e características importantes do romance de Joyce no que diz respeito à estrutura e construção de sentido. Ao compartilhar as características do herói, o protagonista do primeiro romance de Joyce eleva a condição do artista ao papel de salvador, redentor—um verdadeiro herói para sua comunidade por revelar o caminho da iluminação através da literatura. Portanto, Joyce revela que o caminho para o auto-conhecimento é uma busca universal, tornando seus trabalhos uma reflexão que não é limitada por tempo, lugar e cultura.

Palavras-chave: mitologia, Joyce, literatura irlandesa, saga do herói, Campbell, arquétipos.

Introduction

The modern hero, the modern individual who dares to heed the call and seek the mansion of that presence with whom it is our whole destiny to be atoned, cannot, indeed must not, wait for his community to cast off its slough of pride, fear, rationalized avarice, and sanctified misunderstanding. "Live," Nietzsche says, "as though the day were here." It is not society that is to guide and save the creative hero, but precisely the reverse. And so every one of us shares the supreme ordeal—carries the cross of the redeemer—not in the bright moments of his tribe's great victories, but in the silences of his personal despair. (Campbell, *The Hero* 391)

One constant force in human life is the search for identity. In a world, divided according to similarities and differences among human beings, the sense of belonging becomes an important element in the definition of one's identity. Human beings have long tried to define their origins and their place in the world; hence, they are in a constant search for a model to identify with and follow in order to consolidate their self-awareness and awareness of the world. Creative heroes, embodied by the artists,

function as “redeemers” of social identity and consciousness. Thus, the development and education of an artistic mind that constitutes mythogenesis for the artist is elevated to a mythical status.

The reproduction of certain traits in the construction of one’s identity caught my attention during the writing of my undergraduate work of course conclusion, in which I explored the counterpart relations among Joyce’s characters in *Dubliners*. From then on, I realized that those counterpart relations were not restricted only to the characters in *Dubliners*, but also to the whole Joycean corpus. Moreover, I was able to perceive that Joyce constructed those counterpart relations by weaving intertextuality, imagination and factuality. Thus, I adhered to that group of critics that did not give credence to the “death of the author,” and decided to investigate Joyce’s life and his social context. Not surprisingly, Irish culture and literature revealed themselves to be fascinating parts on the search and (re)construction of an Irish identity during and after the long years under British domination.

Although some of the authors who emerged during the Irish Revival received and still receive the attention of readers and critics, it is undeniable that James Joyce has earned a special place in the western canon. Besides being a new influence on the writings of other writers, his works have been an endless source of material for critics and scholars. Joyce’s life has been explored almost with the same enthusiasm as his works due to the biographical traces in his writings. The author lived in a self-imposed exile from Ireland, and yet, in reading his works, we observe that Ireland was never far from him. Ireland was his starting and finishing points, and the mixture of the mythological and the commonplace was his main characteristic. Much has been written about the mythological allusions in Joyce’s masterpiece *Ulysses* and in his complex final work, *Finnegan’s Wake*, but his first novel, *A Portrait of the Artist as a Young*

Man, also suggests mythological aspects that have not been as deeply explored by criticism, perhaps due to the success of his later novels.

Although Leopold Bloom is not a classic hero, he is a reference to the hero Odysseus because of his “journey” in *Ulysses*. In the same way, Stephen Dedalus’s experiences can be paralleled to archetypical events of the hero’s trajectory, using the hero as a metaphor for the artistic journey. A lot has been written on the “heroic parallels” explored by the author in *Ulysses*, since the book is considered his masterpiece; however, there is not, to my knowledge, a deep investigation in Joyce’s early adventures in paralleling the hero’s journey. Since *A Portrait of the Artist as a Young Man* is his first novel and suggests biographical parallels, the studies on this work have focused on the parallels related to his life and neglected mythological features, a fact that this thesis intends to rectify by supplying a contribution to Joycean studies.

The possession of special skills associated with the situation of being an outsider, the “heroic Odyssey of apartness”, are just some of the features of the hero archetype that we can find in the novel. Perhaps because he wanted to make a myth of his own life and the artistic path he chose for himself, Joyce seems to have projected upon Stephen Dedalus and his journey several characteristic features of the classic hero and the hero’s journey. One could say that, by sharing the features of a hero, the protagonist of Joyce’s first novel elevates the condition of the artist to the role of savior, redeemer, and even saint. These several masks of the “artist-hero” are the reflection of his attempts to bring consciousness to his people and help their identity (re)construction.

Nevertheless, Stephen is a character with many nuances worth being explored. Even though the novel presents him with an aura of a mythic hero, it also shows his

flaws and doubts, bringing him closer to the average human being. This fact contributed to the classification of the character as an antihero, i.e. someone who does not fit the archetype of the hero, even though he has noble purposes and other heroic features. However, especially during the twentieth century, with the appearance of tormented or unscrupulous heroes in fantasy literature, comic books, graphic novels, science fiction, and literature in general, the concept of hero and its variants began to show some fluidity. Stephen's flaws only contribute to bring him closer to his human side, instead of simply deviating him from the heroic journey.

This thesis intends to investigate in what sense the journey of formation of an artist, developed in *A Portrait of the Artist as a Young Man*, metaphorically parallels the journey of the classic hero in order to investigate Joyce's choices regarding mythological archetypes and its influence on and purpose in his work, taking into consideration the importance of the historical and biographical context. Hence, as stated above, my research will try to supply a contribution to mythological studies on James Joyce's *A Portrait of the Artist as a Young Man* and also suggest an innovative alternative for the recurrent focus on *Ulysses*.

For this purpose, this analysis will rely on the study of four fields which, joined together, will supply the knowledge needed for the topic of my work. They are: the Irish historical context (before and during the Irish Revival), James Joyce's biography, mythological features (classical and its evolution, including the construction of archetypes and a psychoanalytical approach to their function), and the relevant features of Joyce's novel in the realms of structure and construction of meaning (e.g. language, narrative structure, metaphors, references). First, the study of the historical and social context will supply some information present in the novel as well as map the atmosphere of Irish society, with its flaws, difficulties, needs and demands, which

associated, informed the choices for the construction of works of art at the time. In the same way, the study of James Joyce's biography will reveal how the writer was affected by the atmosphere of that context and in which way he chose to face the issues of that time with his art. In addition, biographical hints will help in the analysis of Stephen Dedalus's character construction and his fluidity along the heroic journey. The mythological features analysis associated with structural features will work to indicate the author's choices and how the novel was developed according to these choices.

This thesis will be divided into four chapters. The first chapter, "A Portrait of Mythology in Irish History and Joyce's life," will work as an introduction to the historical context in which Joyce wrote his first novel: first, it will study the evolution and influence of myth on Irish lives for centuries; second, this chapter will trace the main features of the Irish Revival along with Joyce's (non)participation in the movement. The second chapter will define and explore the influence of Joseph Campbell's theory, "the monomyth," in *A Portrait of the Artist as a Young Man*. Each chapter of the novel will be analyzed separately to establish the progression of the hero archetype throughout the novel. The third chapter will focus on the analysis of the other characters in the novel and their archetypal function in the hero's journey. The fourth chapter will make conclusions on the parallels drawn in the previous chapters, and the conclusion will analyze the functions of art and mythology in the enlightenment of modern and contemporary minds. Therefore, the study of literary and mythological functions, along with their psychoanalytical implications in Joyce's novel, will attempt to reveal Joyce's universality.

Chapter 1 - A Portrait of Mythology in Irish History and Joyce's Life

Before tracing the course and the importance of mythology in Irish history, it is necessary to provide the definitions of some interrelated mythological subjects. Since early times, human beings have created stories to explain events and features of their surroundings. The human need to explain the world, either through natural or supernatural aspects, is the seed for the creation of myths. The word *myth* derives from the Greek *mythos* and means “utterance” or “something one says” (Harris and Platzner 8). So, myth started as an oral tradition; stories passed through generations and suffered some modifications and adaptations according to their contexts and purposes, appearing in different versions. Myths are stories that portrayed gods, heroes and brought meaning to human lives.

Although some people today may equate myth with falsehood, modern scholars use the term more respectfully. Myth has a truth of its own that transcends mere fact. Conveying realities that cannot be verified empirically, ancient tales typically articulate a culture's worldview, including its understandings of life's goals and the dangers attending them. (8)

The fluidity of myths allows us to understand them not only as stories, but as sources of meaning and even guidance to our lives. Mythology represents a way to reflect and preserve cultures around the world. Harris and Platzner state that

Mythology has two general meanings. First, it can be defined as the set or system of myths, such as the vast collection of Greek and Roman tales known as classical mythology. It also refers to a methodological analysis

of myths, particularly their form, purpose, and function. In trying to isolate some theme or principle that all myths have in common, scholars have produced numerous theories that claim to provide *the* correct key for understanding the precise nature of myth. Although no one theory or definition of myth has already won universal acceptance, scholarly attempts to break myths down into their component parts and discover some unifying element behind their almost infinite variety have greatly increased our knowledge of what myths are and what they are not. Most scholarly theories fit into one of the two broad categories: those that assume an external basis, such as a reaction to physical nature, for the creation of myth; and those that see mythmaking as spontaneous and internal, an instinctive expression of the human mind. (35)

Either way, being created through internal or external input, the human mind is bound to myth-making due to its imaginative power and untamed curiosity. Hence, myths are universal.

Additional concepts related to mythology are folklore, folktales, sagas and legends. Folklore comprehends stories about ordinary people and does not necessarily convey some major meaning regarding the human journey. In the same way, folktales explore the lives of common people, in contrast with the sagas, which are formed by a “collection of narratives about a particular city or family,” usually narrating the “exploits of a military aristocracy” (Harris and Platzner 10). Finally, opposing the terms defined to this point, which belong to the fictional realm, legends comprehend stories partly based on some historical truth. Through the analysis of mythological traditions, one may understand that many stories are not exclusive to only one of these categories; in fact, the accounts can blend features of more than one of these mythological

branches. This is one of the reasons why myths are so appealing and varied, and have held the interest of human minds for so long.

1.1. A Brief History of Mythology in Irish Literature

Mythology is an inherited element of every culture in the world. Despite the differences of peoples and nations, mythology is a common point in all cultures. Irish history cannot be told without taking into consideration the paramount role of mythology in the island of Ireland. Since ancient times, when it was occupied by the Druids and their ancient religion of myths, rites, and magic, through the synchronism involving Celtic and Roman gods during the Roman occupation, up to the oppression of local myths / religion and the imposition of Christian mythology / religion by the British during their long period of domination over the island, Ireland has been influenced by a fluid stream of myths.

Despite the loss of part of the mythological texts that belong to Celtic cultures, the remaining stories, preserved through oral tradition and manuscripts probably produced during medieval times, can help contemporary readers in understanding the influences of mythology in Irish history. These texts are mostly divided into four groups: the Mythological cycle, the Ulster cycle, the Fenian cycle, and the Historical cycle. Although these groups have common features, their division is marked by individual sets of characteristics concerning their content and style. The Mythological cycle comprehends stories about the tribes of the Goddess Danu, the Tuatha Dé Danann, a divine race and ancient inhabitants of Ireland of a period even before the Celtic arrival. The Ulster cycle consists of heroic tales about king Conchobor, king of Ulster, a region that now would be a part of Northern Ireland, and the famous

mythological Irish hero Cúchulainn, chief of the Red Branch champions. The events of the Ulster cycle supposedly happened around the time of Christ and its figures are recurrent in Irish literature, specially during the Irish Revival, which is the reason this cycle deserves special attention from people interested in the Irish mythological tradition in literature. The Fenian cycle also deals with heroic tales and their main figures are the warriors of the Fianna, specially Finn mac Cumail and his son, Oisín. The texts of historical cycle focus on the lives and deeds of Irish kings who reigned from around the third century B.C to the eighth century A.D.

The texts presented by each cycle were probably recorded in writing during medieval times and had survived till then through oral tradition. So, although the events related in the stories are ancient, their written records were probably produced around the 17th and 18th centuries. The texts include different literary genres, mostly prose and poetry. In addition, we can find texts about numerous subjects: heroic deeds, nature, religion, and love. The stories were the entertainment of the aristocracy of earlier times, but with the demise of the aristocratic system, which occurred during the seventeenth century in Ireland, Celtic literature became more popular with a “semi-folk kind of composition” (Jackson 18).

Irish tales are notable for originality, which distinguishes them from the tales from other European cultures that covered the same period of time. The main feature of the texts from all the cycles is their unique creativity, dynamism and imaginative power. Parodies of classical texts, satires, stories blending the natural and supernatural, and accurate descriptions of Irish topography and its origins are only some of the features that indicate originality. For instance, the Irish parodies of other texts were not limited by the original; instead, the original would be transformed by the Irish imagination and be recognized as an Irish production. There is the Middle Irish version of the Odyssey,

which shares some characteristics of fantastic and imaginative descriptions with the classical hero-tales, but contrasts with them by adding an exaggeration typical of the Irish hero-tale. Hence, new elements and characters were created and vivid descriptions attributed new color to the stories. It seems that this originality was transported through centuries and became an important and distinguishing characteristic of Irish modern literature due to the great movement that aimed to rescue this literary and cultural tradition—the Irish Revival.

Despite their significance in Irish history and culture, ancient Celtic literature and the mythology employed in its construction underwent some misinterpretations during the Irish Revival. In their eagerness to regain the Irish roots and oppose scientific materialism, some artists exploited Celtic literature as a source of mysticism and magic, neglecting its true nature: potential imaginativeness.

Since the time when Macpherson exploited Celtic sources to provide a public eager for Romantic material with what they wanted, it has been the fashion to think of the Celtic mind as something mysterious, magical, filled with dark broodings over a mighty past; and the Irish, Welsh, and the rest as a people who by right of birth alone were in some strange way in direct contact with a mystic supernatural twilight world which they would rarely reveal to the outsider. The so-called ‘Celtic Revival’ of the end of last century did much to foster this preposterous idea. A group of writers, approaching the Celtic literatures (about which they usually knew very little, since most of them could not read the languages at all) with a variety of the above prejudice conditioned by the pre-Raphaelite and Aesthetic movements and their own individual turns of mind, were responsible for the still widely held belief that they are full of mournful,

languishing, mysterious melancholy, of the dim 'Celtic Twilight' (Yeats's term), or else of an intolerable whimsicality and sentimentality. Although scholars have long known, and all educated people really acquainted with the Celtic literatures now know, that this is a gross misinterpretation, the opinion is still widely held; and for instance a Welshman can hardly publish a book of the most realistic and cynical short stories without some reviewer tracing in them the evidence of 'Celtic mysticism' or the like. In fact, the Celtic literatures are about as little given to mysticism or sentimentality as it is possible to be; their most outstanding characteristic is rather their astonishing power of imagination. (Jackson 19)

This is not to say that Celtic literatures disregarded the supernatural, instead, they did not make distinctions between the natural and supernatural worlds. The power of their imagination lay in the fact that, like classical mythological stories in which gods and humans interacted, Celtic literature joined these two worlds. In this way, what we could consider "magical" and "extraordinary" were simply features of the ordinary world of Celtic stories. Still according to Kenneth H. Jackson,

The magic which we do find is the magic of the folk-tale; the world of these stories is an ordinary human one, with this difference—that in this world any supernatural event may occur without incongruity because, just as in the folk-tale, that distinction between natural and supernatural which is the consequence of civilized thought has not yet been clearly drawn. (141)

So, we might say that what happened during the Irish Revival was that Celtic literature was over romanticized or idealized to a certain extent by some artists and people in

general. However, these enthusiasts cannot be blamed for they were only eager to rescue their oppressed tradition and fight the current trend of European thought. All things considered, Irish artistic production has as its most distinctive feature the power of Irish imagination.

1.2. Irish Revival: The Rescue of Irish Literature, Mythology and Language

Throughout the centuries of British domination over Ireland, the Empire imposed its language, religion and culture, forcing Irish people to turn their backs on their own culture. Despite the well-modeled colonialist plan followed by the British, their impositions to some extent backfired and nurtured a feeling of rebellion and denial against foreign values that spread through Ireland. The Irish Revival or Renaissance, also called the Celtic Twilight, was the movement of reaction that highlighted and valued Irish culture. The movement covered the late nineteenth century and the beginning of the twentieth century. Although there were different approaches from various writers, such as Joyce and Yeats, the mythology of Irish literary production worked to highlight the present and the past of Ireland and called the attention of the world:

Yeats and Joyce, starting from different points and using different methods, at last were to meet on common ground. Staying at home, Yeats traveled in imagination to exotic Byzantium, hoping to find the mystic joys of an imperishable art. Remaining abroad, James Joyce recalled one day of his youth, and revising in memory those Dublin streets heard echoes of ancient myth. In the best of modern Irish literature, particular

and universal are reconciled, and we pass from the plow to the stars.

(Kain 26)

The Irish historian-folklorist Standish James O'Grady is considered the father of the Irish Revival. He emphasized the importance of recording the ancient traditional history of the Irish people in contrast with the rest of Europe. The names involved in the Irish Revival used O'Grady's ideas as guidelines to the movement and artistic production imbued with folklore and mythology. The association of art and myth was of major importance in the movement: the former for its features that associated self-expression with common nationalistic interests; the latter because of its role in the collective imaginary concerning culture (folklore) and religious beliefs. Poets like Yeats explored the hero's journey in their poems, and playwrights such as Yeats himself, Lady Gregory, and Synge evoked the ancient myths and legends. Lady Gregory worked on the collection of folk tales along with Yeats, who coined the other name given to the Irish Revival—the Celtic Twilight, which “blended the three basic tendencies of the movement: the Celtic, the nationalist, and the theosophical” (Kain 37).

Therefore, either by way of Celtic legends or Christian doctrine, mythology played a defining role during the Celtic Twilight. According to the scholar Richard M. Kain, “[t]o the romantic appeal of ancient Ireland and that of esoteric wisdom was added the tradition of early Christian Ireland, long venerated as the land of saints and sages” (38). Ireland was proud to be the land of conciliation between ancient folklore and the relatively recent Christian tradition. This conciliation marked Ireland as a unique nation, distinguishing the country from the rest of Europe. Moreover, it caused mysticism to be one of the key features of the movement. The interest in the supernatural came to contrast, and even replace, the current tendency of objectivism that constantly relied on science to interpret the world. Still according to Kain,

There was good reason for the widespread enthusiasm with which the esoteric was sought. In a time when scientific materialism seemed irresistible this lore provided an affirmation of the validity of poetry and the reality of the spiritual world. The artist might once again take the mantle of the seer. Traditions of the ancient and medieval worlds regained significance. The doctrine of correspondences, which even the skeptical Joyce could not resist, suggested the interrelationship of all things past and present, physical and spiritual. An ethereal purification of consciousness replaced the meaninglessness of mechanical progress.

(33)

The will to claim an Irish identity by means of rescuing the Irish tradition in diverse fields was common to the members of the movement; however, the approaches to these subjects raised some issues. Through the analysis of the art produced during the Celtic twilight, one may say that there was a certain split among the artists created not only by the previously mentioned misunderstandings about the extent of mysticism, but also in aspects of nationalism. Two examples of the division among the participants of the Irish Revival are the reactions to the plays *The Countess Cathleen* by Yeats and *The Playboy of the Western World* by John Millington Synge. Yeats's play provoked a negative reaction among students, who signed a manifest opposing it:

The performance itself made literary history. A group of undergraduates from the Royal University formed a clique to jeer, and submitted a petition to the newspapers—an immature protest which became a brief memory in Joyce's *A Portrait of the Artist*. The diarist Holloway dismissed the clique as “twenty brainless, beardless, idiotic-looking youths,” but the disturbance was an omen of future troubles. Yeats and

the theatre were to be subjected to constant criticism from without and within, for the patriotism of what Joyce termed “the rabblement” does not admit subtleties. (Kain 51)

The reaction to Synge’s play was known as the “Playboy Riots”, led by nationalists who believed that the theater should be more political and support nationalistic causes. Such reactions could be seen as a result of misunderstanding and misinterpretation of the works of art. The reactionaries may have limited their points of view to their causes and missed the symbolic meaning behind the texts. The truth is that the use of folklore or mythology was not limited to serving the purpose of rescuing ancient roots of Irish identity in order to establish the particularities of modern Irish identity. Far from that, it was a conscious creative force that would help to raise the awareness of Irish minds about their own conditions and the issues of their country.

Besides culture and politics, the Irish Revival influenced several other areas, including language itself. Language is a powerful means of domination, but more than just a means of communication, it fosters ideals and concepts as well as a way of seeing the world. According to the well-known book on Post-Colonial literatures, *The Empire Writes Back*, “Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ become established” (7). The web of ideas inherent in language makes it possible for the dominator to govern and direct the consciousness of the dominated. These ideas imply that the colonizer knows the colonized people better than they do themselves, and it therefore becomes easier to convey ideas of inferiority to the dominated, portraying the Empire as a central superior force. To fight the traces of inferiority left by the British imposition of their language, there was an incentive to study the Irish Language. Some artists even attempted to write in Irish.

After the partial independence of the country in 1922, Irish Gaelic (Erse) was established as the official language of the Free State of Eire. However, Ireland could not ignore the fact that English had been there for about eight centuries, so that reintroducing Irish Gaelic would not be an easy task. As a result, the language was not accepted with unanimity and the English language was confirmed in its permanence. At this point, according to Ronald Carter and John McRae in *The Routledge History of Literature in English: Britain and Ireland*, “One central question posed was whether English could be sufficiently re-created so that a distinctive Irish English voice emerged” (430). Again, the power of the Irish imagination determined the Irish distinctive identity: writers would mimic Irish oral English in their writings, creating distinctive features for the language. Furthermore,

The other distinctive expressive feature in Irish English writing is a constant verbal ‘play’ with the resources of the language as a whole, in which the whole fabric of idiom, allusion, derivations, etymologies, parody, pastiche and figurative expression is exploited to create a world in which there is no single vantage point. It is a linguistic artifice appropriate to Modernism which also reinforces multiple ways of seeing, but it in part underlies the strong connection between much modern Irish writing and the formal inventiveness of modernism. (Carter and McRae 431)

Thus, in its several aspects, we can say that the Irish Revival fulfilled its main objective: to create an Irish Identity with distinctive cultural, political and even linguistic features. Yet, despite the prominent status of Irish culture, especially regarding its literary achievements, the movement had names that would not meet on common ground.

1.3. Irish Revival: James Joyce — (A)part of the Movement

Different points of view concerning the main tendencies, especially theosophical and nationalistic, divided the people involved in the movement. On the one hand, for instance, Standish O'Grady and Lady Gregory translated pieces of Celtic literature from Irish to English, produced plays exulting Irish nationalism, and Yeats wrote poems and plays full of mysticism and nationalistic traits. On the other hand, the Celtic Revival had in James Joyce a symbol of opposition. Although he could not escape the power of mythology, he did not give in to mysticism nor exaggerated nationalism. In *James Joyce: A Critical Introduction*, Harry Levin argues that

Joyce, an authentic Dubliner and competent hater, might have qualified as a member in a good standing of the Irish literary movement, but he choose to remain on the periphery. In birth and background he differed from the Anglo-Irish intellectuals; for him their amateurish zeal took the bloom of the culture they were attempting to revive. They were older and less curious about the widening horizons of European letters. They had lived in England, and conceived the Irish character as an interesting exhibit for the Abbey Theatre. They had never responded to the Catholic catechism, and were vulnerable to private metaphysics and theosophic visions. They were poets who looked to politics for a renaissance in which Pre-Raphaelitism would go hand in hand with Home Rule. (21)

Joyce did not agree with the exacerbated patriotism and the eagerness of his countrymen to explore features of Irish religion, tradition, and language, while neglecting foreign influences. Joyce was a cosmopolitan man who saw in Dublin the

great potential of a cosmopolitan city. Art would be the means to achieve greatness and elevate Dublin and Dubliners. By using artistic productions to promote ancient mysticism and exacerbated nationalism associated with misguided concepts of politics, the artists from the Literary Movement were neglecting the potential of the city and its inhabitants. Even more, Joyce thought that the artistic manifestations of his contemporaries worked to veil the reality of Dublin and all Irish people with misguided idealism because, “Ireland was too much of a reality to be viewed through the haze of Celtic twilight” (21). For Joyce, the attempt of his “fellow” artists to construct a distinguishable Irish identity represented a regression instead of a progression.

Joyce would fight for the construction of an Irish consciousness but he would not join any of the two fronts; he would be a front himself. Joyce’s point of view was too particular to enable his identification with the artists of the binary constitution of the Irish Revival. As Levin states: “It is not easy to identify Joyce with any movement. His personal objectives cut him off completely from the Irish revolution. . . . But he cannot be included in any school; he was a school himself” (22).

One of the main elements that would cause disagreement during the Irish Revival were the plays staged at the Abbey Theatre. As Kain points out, “The Abbey Theatre and its predecessors have been Ireland’s mother of genius, sometimes her bad boy, and sometimes her too respectable matron” (55). Some people saw this theater as the door to English influence and patronage; for these people, the theater was not used to convey essential Irish ideals, i.e. Irish nationalism, religion, and language. In contrast, by writing and staging plays that portrayed Irish peasantry and Celtic mythological influences, others had in the theater a symbol of pure Irishness. Joyce, under the strong influence of Ibsen, opposed these two views. During the demonstration against Yeats’s *The Countess Cathleen*, he adopted a singular position:

When he had refused to join the other students in protest against *The Countess Cathleen*, he was not moved by sympathy for Yeats and his colleagues, but by the distrust of the begotten nationalism which had damned the play. Now, with invidious impartiality, he called for a plague on both houses. (Levin, *James Joyce* 33)

Joyce thought that Yeats's interest in Irish folklore was patronizing and the reaction to the play was moved by blind nationalism. For Joyce, both sides were made up of enthusiasts, and he said that he "distrusted all enthusiasms" (Ellmann, *James Joyce* 135). As a personal reaction to this particular event, Joyce wrote an essay entitled "The Day of the Rabblement", in which he criticized both the majority of Catholics that protested against Yeats's play, but also the theater itself, which "had succumbed to 'the trolls' instead of warring with them as Ibsen has instructed" (89). According to A. Walton Litz,

"The Day of the Rabblement" was a public gesture, an expression of Joyce's persona; but it was also a confession of personal disappointment. Joyce had hoped that his ambitions as playwright and translator would coincide with those of the new Theatre, but it seemed that his cause—like every other—was destined to be betrayed by the Irish public. Before "The Day of the Rabblement" Joyce had thought of himself as rebel within the framework of Irish society, as a native spokesman for continental standards. But from this point on his thoughts began to dwell on the possibilities of escape as well as of defiance. (25)

Joyce's response would come in the form of prose, poetry and drama, mostly produced during his exile. He not only refused to be part of the movement, but also refused to stay in the country surrounded by the haze of paralysis, the haze of the Irish

Revival. His pen became his main weapon of criticism and Joyce was a sharp critic. His works were rejected several times by Irish publishers. Instead of defeat, each refusal generated more and more criticism. A well-known example is the poem “Gas from a Burner”, in which he criticizes a publisher for trying to change some stories and further refusing to publish *Dubliners*. In addition, although some countrymen recognized some genius in his works, Joyce received many criticisms from Irish writers to whom he reacted with more criticism in the form of art. Some of these people, for instance, would provide models for the characters of his novels while other literary compatriots would be criticized in his poetry. The poem “The Holy Office” represented “Joyce’s first overt, angry declaration that he would pursue candor while his contemporaries pursued beauty” (Ellmann, *James Joyce* 166). He spared no one. For him, “Yeats has allowed himself to be led by women; Synge writes of drinking but never drinks; Gogarty is a snob, Colum a chameleon, Roberts a idolater of Russell, Starkey a mouse, Russell a mystical ass” (166).

Joyce exposed the flaws of his countrymen and described the stagnant aspect of the life and beliefs of his country, from which he fled physically but not mentally. Dublin was an endless source of inspiration to Joyce’s writings and criticism. As Levin claims, “Joyce’s development as an artist proceeded from insular reality to cosmopolitan richness, but following him you must reverse the direction” (*James Joyce* 25). Indeed, we may look at Joyce’s works either as portraits of reality with the mask of mythology or as mythological accounts with the mask of reality. Despite his aversion to many aspects of the Literary Revival, the writer recognized that mythology was not a negative aspect of the movement if it could be used to raise the awareness of the Irish people. So, as an Irishman in the middle of the Celtic Twilight, a time when people were eager to (re)construct the Irish identity and appeal to ancient Irish myths among

other elements of Irishness, Joyce recognized the appealing power of mythology and decided to make use of it either by reference to classic mythology or to the myths and dogmas of Roman Catholicism. As Harris and Platzner argue in the section “The Importance of the Supernatural”,

Although many myths focus on mortal heroes, such as the strong man Heracles or the overconfident Oedipus, supernatural beings are almost invariably present, even when operating invisibly behind the scenes. Greek myth shares with religion a conviction that the cosmos (world order) has a spiritual as well as a physical dimension and that human beings somehow participate in both spheres. The gods of myth, like those of most world religions, serve to inject meaning and purpose into the universe that can overwhelm the human mind with its painful complexities. (6)

If on the one hand, James Joyce could not resist the mythological aspect of the Irish Revival, on the other, he refused to learn the Irish language. When a friend persuaded him to learn Irish, he quit due to differences with his instructor. Richard Ellmann points out in his biography of the author that “Joyce gave them [Irish lessons] up because Patrick Pearse, the instructor, found it necessary to exalt Irish by denigrating English, and in particular denouncing the word ‘Thunder’—a favorite of Joyce’s—as an example of verbal inadequacy” (61). For some Irishmen, the denial of the English language was the denial of the British domination of Ireland; by contrast, for Joyce, it was the denial of the cosmopolitan potential of Ireland, a regression towards provincialism: Irish was a language of isolation and English was the language of openness. Therefore, despite the commotion of the Irish Revival, or Celtic Twilight, Joyce was a writer who considered himself outside the movement because he felt it was

contrary to the evolution his people really needed; it was, in short, a step backwards. Joyce mocked the movement by referring to it with the ironic pun “the cultic twalette.” Ellmann points out that many years after he had left Ireland, “Lady Gregory wrote to ask Joyce if she might use a letter of his in the book she was doing on the Irish literary movement. He refused and added bitterly that he did not wish to be named in the book” (530).

Following to a certain extent Wilde and Shaw, who left Ireland for England, but wrote for an English audience, Joyce left his homeland to live on the continent, in what he regarded as “self-exile,” to write for an Irish audience, to escape what he considered the “paralysis” of his countrymen, as he described the situation of the characters of *Dubliners*. In fact, “Expatriation was a gesture of rebellion, but of a typically Irish rebellion, against the British garrison and the Roman church” (Levin, *James Joyce* 23). However, for Joyce, this escape was merely physical, because his homeland, especially the city of Dublin, was always the main setting of his works. In his essay “The Growth of Imagination,” Richard Ellmann reports: “So in his late life, when asked if he [James Joyce] would go back to Ireland, he could reply, ‘Have I ever left it?’” (389)

So, we can consider Joyce’s rupture with his homeland as something partial, for he would not just fail to escape Ireland, but also fail to escape entirely the influences of the Irish Revival. As an autobiographical clue, the protagonist of *A Portrait of the Artist as a Young Man* argues that the three supporting elements of Irishness—nationality, language, religion—are traps for the Irish soul. They hold Irish people in the paralysis of their past and the condition of submissiveness. Still, the protagonist Dedalus says that he will use the same elements to support his freedom: “When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets” (Joyce, *Portrait* 203).

Exile was the way Joyce found to escape the haunting influence of the colonizer associated with the paralysis of his countrymen, and it made possible for him to see things from a distance, which brought a new perspective and a clarity to his view of Ireland. As Eva Hoffman points out in her essay “The New Nomads”:

Being deframed, so to speak, from everything familiar, makes for a certain fertile detachment and gives one new ways of observing and seeing. It brings you up against certain questions that otherwise could easily remain unasked and quiescent, and brings to the fore fundamental problems that might otherwise simmer inaudibly in the background. This perhaps is the great advantage, for a writer, of exile, the compensation for the loss and the formal bonus — that it gives you a perspective, a vantage point. (50)

Hoffman goes on to say that “exile can be a great impetus to thought and to creativity, which is why so many artists have actively chosen it” and cites as an example “James Joyce, with his motto of ‘Silence, exile, and cunning’” (51). But Joyce, far from being silent, would produce great works that have as their inspiration his homeland and the perceived drawbacks of an Irish people who still lived under British domination. Joyce’s speech would not be heard but read. His “silent words” would not touch the Irish ears so much as their hearts and minds.

Literature would therefore be the ultimate weapon to fight the paralysis of Irish minds. It was the mirror that would show to Irish people their image and point out the changes that should be made to improve this image and rid themselves of concepts constructed and imposed long ago by the colonizer. Ireland as the center that should be remolded is the symbol of Joyce’s subversion: to raise the consciousness of people by shocking them with a raw self-image.

To sum up, one may hypothesize that Joyce used his biographical data (the memory of his early years in Dublin) and mythological features (hero's archetypes) to construct a fiction that is an attempt to raise the consciousness of his countrymen, as is shown in this extract from a letter to his brother Stanislaus, quoted by Robert Scholes in "Epiphanies and Epicleti":

... there is a certain resemblance between the mystery of the mass and what I am trying to do ... to give people a kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own ... for their mental, moral, and spiritual uplift. (255-56)

The transubstantiation, the central mystery of the mass in which bread and wine are converted into the body and blood of Christ, is performed by Joyce in his own, secular manner, when he uses data from his own life associated with myth to construct a fiction that intends to "save" his people's consciousness.

Chapter 2 - A Portrait of the Hero as a Young Artist

2.1. A Portrait of Myth and Life

Joyce's debut novel is undeniably a reflection on his own life. The passage from childhood to adulthood is described with the experiences of his early years explaining his later choices. Ellmann states that Joyce "plunged back into his own past" to write the novel and, as Joyce explained to his brother Stanislaus, its pattern "is that we are what we were; our maturity is an extension of our childhood, and the courageous boy is father of the arrogant young man" ("The Growth of Imagination" 393). The influences of the environment on the formation of the protagonist's mind also play an important role in the novel and are imperative to the understanding of his actions and feelings, mirroring the choices of the author himself. According to Harry Levin,

The history of the realistic novel shows that fiction tends toward autobiography. The increasing demands for social and psychological detail that are made upon the novelist can only be satisfied out of his own experience. The forces which make him an outsider focus his observation upon himself. He becomes his own hero, and begins to crowd his other characters into the background. The background takes on a new importance for its influence on his own character; the theme of the novel is the formation of character. ("The Artist" 399)

A Portrait of the Artist as a Young Man was first published as a serialized story from February 1914 to September 1915. The book version was released on December 19, 1916, in the U.S and in the next year in the U.K. The novel narrates the story of an Irish boy called Stephen Dedalus from his early childhood, through his school years till

he reaches university and finally is a young man ready for departure and self-exile from his country. The protagonist's experiences lead him towards the choice of an artistic life that he will explore in foreign lands. The third person narrative is highly influenced by the protagonist's point of view and the reader is given both the character's experiences and, most important, his impressions, sensations, and ideas, for which Joyce had to develop a method adequate for expressing them. Harry Levin, in his essay "The Artist," argues that

Except for the thin incognito of its characters, the *Portrait of the Artist* is based on literal transcript of the first twenty years of Joyce's life. If anything, it is more candid than other autobiographies. It is distinguished from them by its emphasis on the emotional and intellectual adventures of its protagonist. (402)

As a consequence, the careful reader is able to perceive the developing mind of a growing artist with his internal and external conflicts. Political, social, and religious issues play an important part as the narrative progresses to a more intimate tone, taking the form of a journal right before its very end.

The autobiographical features allied to Joyce's intention to incite his people's consciousness are the defining ingredients of the mythology of the book. For his first novel, the Irish author chose to construct a *Bildungsroman*, a novel of personality formation as the main character grows up and experiences the coming of age. More specifically, the novel constitutes a *Künstlerroman*, a subgenre of the *Bildungsroman* that focuses on the formation of the artistic mind. Thus, the very choice of this genre points towards the heroic path. As many examples of heroes throughout human history, such as the religious guides Buddha and Jesus, who lived according to what they preached and whose lives were inspiration for texts that lead towards spiritual

fulfillment, the narrator of *A Portrait of the Artist as a Young Man* does not deliver the enlightenment, instead, he describes the path towards it. The best way to give advice is by example, by showing one's own path towards enlightenment so others may follow and reach the same result.

The Stephen Dedalus from *A Portrait of the Artist as a Young Man*, a courageous and sensitive boy, is not the final result of a single attempt. The previous version had the suggestive title *Stephen Hero*, which was a hint of the author's intentions concerning the novel and its protagonist: a hero and his journey. The problem that the author had to face was the choice of how to construct this hero. As Wayne Booth states, "[m]ost 'autobiographical' novelists probably encounter difficulty in trying to decide just how heroic their heroes are to be" (461). Joyce's choice was to furnish Stephen with the aura of an archetypal classical hero and this aura was the important thing to convey the heroic portrait:

A hero is heroic from the viewpoint of an appreciative constituency (i.e., of an audience). It is the heroic image—the portrait rather than the portrayed—which is the historical reality. The diffusion of the image—not the image itself—constitutes mythogenesis. (Bevan 193)

The former version of Joyce's *A Portrait*, *Stephen Hero*, was more like an autobiography because Joyce included more episodes and details from his own life and more descriptions of his family and people in his life. But, it seems that the writer opted for a final version less episodic and more intimate in the artistic sense, with more insinuations than actions. This choice worked for the sake of a fiction that contributed to a more "heroic" journey of the character. Wayne Booth affirms in his essay "The Problem of Distance in *A Portrait of the Artist*" that

The truth seems to be that Joyce was always a bit uncertain about his attitude toward Stephen. Anyone who reads Ellmann's masterful biography with this problem in mind cannot help being struck by the many shifts and turns Joyce took as he worked through the various versions. There is nothing especially strange in that, of course. Most "autobiographical" novelists probably encounter difficulty in trying to decide just how heroic their heroes are to be. (461)

Stephen's story is considered a semi-autobiographical novel because it still shares several characteristics with Joyce's own life, as Richard Ellmann's biography shows. The formation of Stephen as a man and an artist is a description of Joyce's own development. He used his own experience to write an account of a boy who feels intensely and directs his senses towards art. However, the author's choice concerning the focus on Stephen's internal feelings / conflicts directs the novel to the pattern of a heroic journey.

James Joyce was careful enough to construct his protagonist within the archetype of the classic hero. According to the Jungian model, one of the most extensive and respected studies on myth and archetypes that was developed by the psychologist Carl Jung, Harris and Platzner define an archetype as "the primal form or original pattern of which all other things of the same kind are representatives or copies" (40).

Since the processes of development of human beings share a common field independent of the cultures they come from, the human psyche produces a limited amount of symbols to represent these processes and the conflicts they may generate. Campbell argues that "the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the

psyche, and each bears within it, undamaged, the germ power of its source" (*The Hero* 4). Hence, a semi-autobiographical work as Joyce's first novel would eventually fall into the nets of a collective experience of heroism. So, in other words, one could say that the blending of autobiography and myth in Joyce's *A Portrait* works to expose the potential of every human being to follow the path of the protagonist and achieve enlightenment. It reveals the great craft of the author not to create, but to recreate myth and life.

2.2. The Monomyth: An Overview

Throughout history, many scholars, especially psychologists, anthropologists, and mythologists, have developed researches to establish a common ground for the creations of the human psyche. The idea of a collective unconscious, first coined by the psychoanalyst Carl Jung, an engaged enthusiast in some discussions with Freud, appeared to describe this system of ideas and symbols common to all human nature, which form the archetypes. Consequently, after the development of these concepts related to archetypal features of human nature, Archetypal Literary Criticism started to be done in the 1930's and gained popularity during the 50's. This type of criticism focuses mainly on the study of archetypes and recurrent features in the literary works, such as myths, symbols, and narrative devices, in order to better understand the texts. Archetypal Literary Criticism will set the directions for the analysis to be developed during this thesis.

In 1949, the American mythologist Joseph Campbell attempted to map the pattern of the hero in his influential work *The Hero with a Thousand Faces*. After Campbell, many theorists of mythology attempted to develop their own studies on

myth, archetypes, and the mapping of the hero's journey. Subsequent works analyzing patterns of the hero's journey were produced; however, even though they brought new material to studies on the subject, they preserved the skeletal frame drawn by Campbell in his studies. So, due to the importance of Campbell, but taking into consideration later contributions to this field of study, the analysis to be developed by this thesis will use his work as the main source associated with later works in the construction of a solid analysis of myth and archetypes.

Joseph Campbell researched many hero narratives from different cultures around the world and drew a pattern of basic coincidental structures of these narratives. This pattern was called "the monomyth" or "the hero's journey". As a great reader of Joyce and co-writer of the book *A Skeleton Key to Finnegans Wake*, Campbell borrowed the term "monomyth" from Joyce's latest book, an evidence of the influences of the Irish writer on the mythologist's theory.

In *The Hero with a Thousand Faces*, the monomyth describes the hero's adventure as basically divided into departure, initiation, and return, which are summarized by Campbell as follows:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (30)

Each of these stages receives a set of subdivisions. The first stage of the departure is "the call to adventure", in which the hero has his ordinary world shaken by the discovery of an outer unknown reality that calls for him. The hero may not accept it ("refusal of the call"), but if he does, he may receive some help during his quest ("supernatural aid"). Next, the hero has to face "the crossing of the first threshold"

when he definitely leaves his ordinary world and passes over to the unknown world of adventure. Finally, the hero finds himself in “the belly of the whale,” a metaphorical representation of the unknown world as the place of rebirth, where the hero transforms himself in order to face the journey.

The second great moment of the hero’s journey is the initiation, which has “the road of trials” as its first stage. During “the road of trials” the hero has to face some trials in order to complete his transformation and continue his adventure. By the end of his trials, the hero is able to experience “the meeting with the goddess”, a stage at which he conquers the boon of love and meets a woman—“mother, sister, mistress, bride,” “the incarnation of the promise of perfection” (Campbell, *The Hero* 111). The hero may undergo a deviation from his path when he faces “the woman as the temptress,” a set of tempting elements that may or may not be represented in the figure of a woman and serve as a distraction to the hero from his true path. The next step is the “atonement with the father,” a representation of the hero’s encounter with a higher power and consequent detachment from the parts of his ego related to the extremes of pride and repression. By achieving a certain balance, the hero is able to experience the “apotheosis,” a period of peace, fulfillment and connection to the eternal that constitutes all things. At last, the hero is ready to conquer what his whole journey aimed at, “the ultimate boon,” the ultimate goal of his adventure.

Once the hero has achieved the goal of his quest, he passes to the last moment of his journey, the “return,” so he can share “the ultimate boon” with his community in the ordinary world. One possibility of this stage is the “refusal of the return,” which happens when the hero does not manifest the will to go back to the ordinary world and chooses to stay in the magical realm. However, if the hero manifests the will to go back but faces some opposition from the entities of the magical world, he will experience

some trouble during “the magic flight,” and some obstacles may delay his return. So, the hero may receive some kind of help to return to his own community, what Campbell called the “rescue from without.” Also, by returning to his community, the hero will face another challenge: the giving of the boon to that society so they can fully understand and enjoy it. Thus, the hero must find a way to readapt to the real world; this is “the crossing of the return threshold.” When the hero succeeds in achieving balance between the worlds, the magic world (divine realm / inner world) and the real world (ordinary realm / outer world), with free access to both spheres and mastering the inherent principles of each one, he becomes the “master of two worlds.” The ability of the hero to integrate and transit between the worlds results in the “freedom to live,” an integration of individual and universal and of time itself, of which Campbell states:

The goal of the myth is to dispel the need for such life ignorance by effecting a reconciliation of the individual consciousness with the universal will. And this is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all. (*The Hero* 238)

All of the stages of the hero’s adventure described as the monomyth are not mandatory to characterize a journey as heroic. It is possible that a hero’s journey displays some stages in a different order or even lacks some of them. As a result, some theorists have formulated different patterns but, despite some differences, most of them meet on common ground.

2.3. The Monomyth in *A Portrait of the Artist: Chapter 1*

Throughout *A Portrait as a Young Man*, Stephen Dedalus increases his self-awareness and his knowledge about the world. He metaphorically experiences the repetition of “micro” stages of the archetypal hero’s journey, for he experiences them on a smaller scale, embedded with its archetypal elements. The novel is organized in what we could call “recurrent cycles,” which, in their own way, follow the steps of the hero’s journey and, as the narrative progresses, these cycles restart embedded with more metaphorical representations related to archetypal elements of the hero’s journey. The following passage refers to *Finnegan’s Wake*, but considering the interrelated aspect of Joyce’s work, it can be applied to *A Portrait* in order to better understand the author’s method:

The use of language suggests the merging of images in a dream. It enables Joyce to present history and myth as a single image with all the characters of history becoming a few eternal types, finally identified as Earwicker, his wife, and three children. This corresponds to a cyclical view of history which Joyce developed and in which the events of human life are like a river that flows into the sea from which rain clouds form to feed once again the source of the river. Thus, life is always renewed.
(Carter and McRae 428)

The journey of the hero, as well as the journey of the artist and the human journey in general, is a journey of development and transformation. Without transformation, one is not able to improve and move forward. Consciousness cannot be achieved through paralysis. Thus, rites of passage function as an aid and a demarcation of the transformations human beings have to face through life. Campbell argues that,

When we turn now, with this image in mind, to consider the numerous strange rituals that have been reported from the primitive tribes and great

civilizations of the past, it becomes apparent that the purpose and actual effect of these was to conduct people across those difficult thresholds of transformation that demand a change in the patterns not only of conscious but also of unconscious life. The so called rites of passage, which occupy such a prominent place in the life of a primitive society (ceremonials of birth, naming, puberty, marriage, burial, etc.), are distinguished by formal, and usually very severe, exercises of severance, whereby the mind is radically cut away from the attitudes, attachments, and life patterns of the stage left behind. (*The Hero* 10)

Mythology works as the supernatural aid throughout our lives, appearing not only in the metaphorical representations of classic heroes, but also in the rites we perform during our experience, whether or not supported by formal religion. In this way, mythology becomes something palpable through these rites of passage, which take human consciousness to its several levels of transformation in the search for enlightenment. And so, as Campbell continues,

It has been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that end to tie it back. In fact, it may well be that the very high incidence of neuroticism among ourselves follows from the decline among us of such effective spiritual aid. We remain fixated to the unexercised images of our infancy, and hence disinclined to the necessary passages of our adulthood. (*The Hero* 11)

Therefore, the thresholds the hero has to cross can be seen as metaphorical representations of the rites of passage. As previously stated, the hero uses his own experience to enlighten the paths of others. Most importantly, Stephen's journey leads

the reader by an exorcism of childhood and adolescent images. The narration becomes an act of catharsis and, at the same time, a guide through the transformations of life.

In the first chapter of *A Portrait of the Artist as a Young Man*, we are introduced to Stephen's "ordinary world," his house, where we perceive a small atmosphere of protection as Stephen's perceptions are unfolded to the reader. Also, we are introduced to the members of Stephen's immediate environment: his mother, his father, Uncle Charles, and Dante (Mrs. Riordan). In a non-immediate sphere, we learn about Stephen's neighbors, the Vances, and their daughter Eileen. Then, we have a break in the text and are presented to a totally different environment, "[t]he wide playgrounds were swarming with boys. All were shouting and the prefects urged them on with strong cries" (Joyce, *Portrait* 8). Clongowes Wood College, Stephen's first boarding school, is a "different world," an "unknown world," in which the protagonist must face a change in his routine and relationships in order to acquire knowledge about the world and about himself, the "goal of his mission." This insecurity may point to a premature reaction on the part of the protagonist, a hesitation that could be interpreted as a "refusal of the call." First, when the boy is presented to this "new world," the reader notices a sense of displacement and strangeness: "He felt his body small and weak amid the thong of players and his eyes were weak and watery." Nevertheless, this fact only comes to reinforce the feature of the hero as an outsider, someone who does not fit in society is evident here and continues to be developed throughout the book.

Generally, the hero receives the "call to adventure" when he is still in his common world. Taking this into consideration, the need for studying can primarily be considered Stephen's first call to adventure. Secondly, Stephen gets his true call to adventure when he is already at school. Nasty Roche, a bully from school asks the protagonist his name and about his father. This seemingly unimportant dialogue actually

is what provides the quest to the hero. During *A Portrait of the Artist as a Young Man*, Stephen Dedalus searches for his identity, taking his name as a reference. This quest may not only provide answers concerning his calling to be an artist, but shed some light on him as a man and an Irishman. Further on, in *Ulysses*, we learn about Stephen's quest for "his father" when he "embodies" Telemachus. In either way, Stephen leaves for the new world of school to search for knowledge and awareness. So, when he starts to study in Clongowes, he actually "crosses the first threshold" towards adventure. Similarly, that Clongowes is a boarding school characterizes it as the "belly of the whale," the place that separates Stephen from his "ordinary world."

At school, everything related to the dangers of socialization the protagonist faces could be considered his "road of trials." On the one hand, Stephen has to face "theoretical trials," tests regarding the content of his education, and prove that he is able to absorb the instructions and rules of that new world. The interesting fact of Stephen's situation is that even though he fails an academic contest and has difficulties in concentrating on his studies, these "supposed failures" lead him to exercise his mind and his way of seeing things, managing to take him towards one of his goals, self-knowledge. For instance, when he tries to study geography but cannot learn the subject, places in America, he starts wondering about his own place in the world. So, the narration of Stephen's first days at school shows that gradually he reaches his "goal" as he learns and reflects about his place in the universe, "[h]e turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was" (15). In addition, he speculates on metaphysics as well as experiments and problematizes language, as we can see in the following passage:

He read the verses backwards but then they were not poetry. Then he read the flyleaf from the bottom to the top till he came to his own name.

That was he: and he read down the page again. What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? It could not be a wall but there could be a thin thin line there all round everything. It was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be but he could only think about God. God was God's name just as his name was Stephen. *Dieu* was the French for God and that was God's name too; and when anyone prayed to God and said *Dieu* then God knew at once that it was a French person that was praying. But though there were different names for God in all the different languages in the world and God understood what all people who prayed said in their different languages still God remained always the same God and God's real name was God. (16)

On the other hand, the protagonist must face “physical trials,” trying to manage conflicts with the bullies at school and a period in the school's infirmary due to a sickness. At this moment of the novel, we are introduced to Brother Michael, the one who takes care of Stephen during his illness. He is described as funny, kind, and with a different appearance, and Stephen sympathizes with him. Brother Michael is the first representation of the “helper” figure, the “supernatural aid” in the classical hero's journey, the one who assists the hero through times of difficulty and provides guidance. We could say that Athy, a boy who was in the infirmary with Stephen, also shares with Brother Michael the representation of the helper, for he entertains Stephen and at the same time makes the protagonist exercise his mind through riddles. As riddles are part of the ambiguity of language, Stephen has the chance to learn more about language,

which will be in the future his “weapon” to confront challenges, seek and apply his “goal”: the raising of his countrymen awareness.

Thus, as Athy anticipates the importance of language in Stephen’s journey, Brother Michael presents to Stephen the news that anticipates the need to apply his goal (the knowledge of himself and the world) to enlighten Irish minds: the death of the nationalist Charles Parnell. The importance of acknowledging the historical context of the novel has one of its many manifestations at this point. Being a nationalist who fought for Irish independence, Parnell was the figure of the national hero and his death left Ireland, the embodiment of the “damsel in distress” figure (to be developed further in this work), longing for the appearance of another heroic figure that could stand by “her,” the Irish nation. In other words, Irish identity construction has always struggled for autonomy, which was impeded by the British and, as a result, Irish people called for figures to provide enlightenment to their minds and courage to their hearts in order to face British impositions, remaining strong and constant to their beliefs, i.e. cultural traces. Eventually, language would be Stephen’s weapon to fight impediments and bring discernment and strength to his people, enabling the “application of his boon.”

When Stephen goes home for Christmas, he receives the compensation for this first set of trials he had to pass: he is now allowed to sit at the adult’s table for dinner. Stephen has the proof that he matured as a human being and belongs to a more elevated level in the social structure of his house, his “ordinary world.” Afterwards, Stephen goes back to school and has to face the ultimate trial of the first chapter: he breaks his glasses on the cinderpath and cannot follow the lesson during class. Hence, Father Arnall excuses him from his work, but Father Dolan does not believe him and beats him. Stephen is aware that “[i]t was unfair and cruel because the doctor had told him not to read without glasses and he had written home to his father that morning to send

him a new pair” (52). Thus, the boy has to face a dilemma: be quiet, afraid of standing against a “greater power,” or bravely fight the injustice. He chooses the later option and reports the event to the rector. As a result, his schoolmates celebrate his courageous act as the deed of a hero. Despite all the recognition he receives, Stephen decides to be humble, denying any display of pride, the mark of a true hero:

The cheers died away in the soft grey air. He was alone. He was happy and free: but he would not be anyway proud with Father Dolan. He would be very quiet and obedient: and he wished that he could do something kind for him to show him that he was not proud. (59)

Therefore, by the end of the first chapter, the trials Stephen Dedalus has faced helped him to start building the consciousness of the hero, going through transformations and moving towards his goal.

2.4. The Monomyth in *A Portrait of the Artist: Chapter 2*

Although Stephen Dedalus achieved some realization by setting himself on the heroic path by the end of the first chapter, he had to face his loneliness. The boy grew into the path of consciousness creation but was still an outsider with respect to his social relations; moreover, his search for his identity was still in progress. In chapter two, the young hero pursues integration through various forms in order to fit in socially and construct his identity. The hero seeks the reintegration with the mother’s womb, meaning the source of life, his origins, in order to be reborn through another rite of passage. In order to achieve the knowledge of his identity and find his place of belonging, he must undergo the path of his origins, acknowledge it, and, finally, conquer the limitations of the unknown and become a man, inhabiting the sphere of

adulthood. So, in the second chapter, we witness the part of the quest that aims to “meet the goddess.”

The “meeting with the goddess” represents the discovery of love, bonding, and prime knowledge as the hero experiences an encounter with the love of a woman, who can assume the figure either of mother, lover, sister, companion, or a totality of these roles. According to Campbell,

Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know. As he progresses in the slow initiation which is life, the form of the goddess undergoes for him a series of transfigurations: she can never be greater than himself, though she can always promise more than he is yet capable of comprehending. She lures, she guides, she bids him burst his fetters. And if he can match her import, the two, the knower and the known, will be released from every limitation. (*The Hero* 116)

Connection becomes the goal of this cycle of his journey and it is mainly pursued through the affirmation of Irish manhood. The binary relation of nature and social expectations constitutes the totality of so-called Irish manhood. Basically, this involves the role of an Irishman as a gentleman, a good Catholic, a patriot, a provider, and a lover. Stephen Dedalus must trespass the threshold of limitations, social and physical, and reach maturity. First, he has to perform as socially expected, according to what “Mother Ireland” demands of him. Second, he has to master his physical transformations and face what it is to become a man with its turmoil of feelings and desires.

During the first part of the second chapter, Stephen has basically three mentors, three men who will fulfill the role of the helper and instruct the protagonist on the path

of Irish manhood: uncle Charles, Mike Flynn and Simon Dedalus, his father. The beginning of the chapter describes the summer of the Dedalus family in Blackrock, where uncle Charles is described as Stephen's constant companion. Uncle Charles provides a model of Irish manhood to Stephen due to his humor, sympathy, and gentlemanlike nature. Stephen hears him talk about athletics and politics, and on the way home, he takes Stephen to pay a visit to the chapel, "and, as the font was above Stephen's reach, the old man would dip his hands and then sprinkle the water briskly about Stephen's clothes and on the door of the porch" (*Portrait* 61). Although Stephen still does not share the religious awareness of his uncle, he respects the ritual and accepts the old man's guidance through this aspect of Irish life. The Sunday walks Stephen takes with his father and uncle also prepare the boy to enter the new sphere of life as he achieves more and more awareness by observing his models:

Trudging along the road or standing in some grimy wayside public house his elders spoke constantly of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family, to all of which Stephen lent an avid ear. Words which he did not understand he said over and over to himself till he had learned them by heart: and through them he had glimpses of the real world about him. The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended. (62)

Unlike this first part of the second chapter, in the second part Stephen is forced to start a new life in Dublin and a changed uncle Charles is introduced to the reader, a man that "had grown so witless that he could no longer be sent out on errands and the disorder in settling in the new house left Stephen freer than he had been in Blackrock"

(66). So, in the same way Stephen discredits Mike Flynn in Blackrock, he no longer holds his uncle Charles in the role of mentor.

Still in Blackrock, uncle Charles would take Stephen to the park where Mike Flynn, an old friend of his father, would instruct him in the athletics. As a great runner of his time, Mike Flynn trains Stephen to be a runner. However, Stephen develops a critical view towards his instructor, which shakes the man's credibility and disqualifies him as Stephen's mentor:

Though he had heard his father say that Mike Flynn had put some of the best runners of modern times through his hands Stephen often glanced with mistrust at his trainer's flabby stubble covered face, as it bent over the long stained fingers through which he rolled his cigarette, and with pity at the mild lustreless blue eyes which would look up suddenly from the task and gaze vaguely into the blue distance while the long swollen fingers ceased their rolling and grains and fibres of tobacco fell back into the pouch. (61)

In the same way that Mike Flynn and uncle Charles are no longer able to play the roles of mentors, so it happens with Stephen's father, Simon Dedalus, who is described as being proud to display gentlemanlike manners and give his family fine things (e.g. Stephen's boarding school). But he is not able to stand as a model of the provider for he has financial problems and forces his family to face a new social reality as they move to Dublin and Stephen no longer attends Clongowes. As a result, Stephen is called to another adventure, as he once again has to leave his ordinary world and face this new "unknown world" in Dublin. This new change is another trial that pushes Stephen towards adulthood. His boyish conception of the world is shaken and gradually disappears, giving place to maturity and an increase in his consciousness:

But the same foreknowledge which has sickened his heart and made his legs sag suddenly as he raced round the park, the same intuition which and made him glance with mistrust at his trainer's flabby stubblecovered face as it bent heavily over his long strained fingers, dissipated any vision of the future. In a vague way he understood that his father was in trouble and that this was the reason why himself had not been sent back to Clongowes. For some time he had felt the slight changes in the house; and these changes in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world. The ambition which he felt astir at times in the darkness of his soul sought no outlet. A dusk like that of the outer world obscured his mind as he heard the mare's hoofs clattering along the tram track on the Rock Road and the great can swaying and rattling behind him. (64)

Thus, his three mentors have been discredited. Stephen has to face this new transition without any external guidance. The shadows of Nasty Roche's questions continue to permeate Stephen's journey. The search for identity is associated with the search for a father, a mentor to help the hero through his trials. Throughout the second chapter, Stephen feels more and more disconnected from Simon Dedalus, who becomes totally discarded as a model. Hence, Stephen has distanced himself from the model of Irish manhood he was expected to follow; his critical view of the traditional figures of Irishness, represented by his fallen mentors, increases his feelings of isolation.

However, Stephen uses his way of escapism as a consolation: literature. A translation of *The Count of Monte Cristo* will be his adventure where he finds a satisfactory model of a hero, the dark avenger. The betrayed hero who is reborn in prison and seeks revenge echoes Stephen's first model of an Irish hero: Charles Parnell.

Furthermore, the figure of Mercedes personifies the heroin he longs for. Mercedes is the idealization of the love he is seeking during this new transformation: the step into manhood.

He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue. The peace of the gardens and the kindly lights in the windows poured a tender influence into his restless heart. The noise of children at play annoyed him and their silly voices made him feel, even more keenly that he had felt at Clongowes, that he was different from others. He did not want to play, he wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then, in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment.

(64-65)

The more Stephen removes himself from traditional Irish manhood represented in the figure of Simon Dedalus, the more he gives in to the disturbance of his new desires. The above quotation expresses Stephen's awareness of his transformation, his trials, and the goal of this new stage of his development. An erotic encounter with

Mercedes represents an encounter with perfection, a moment that will make the weakness of the hero vanish and grant him the power he longs to master. One might say that Stephen thinks that the fulfillment of his physical desires will be the conquest of his journey's boon because this new trial, sexual maturation, makes him bitter: he "was angry with himself for being young and the prey of restless foolish impulses, angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity" (67).

The second part of chapter two introduces the new world Stephen has to face. Dublin is described as "a new and complex sensation" and he still appeals to the dreams about Mercedes to escape this chaos. Escapism has a double nature regarding its role in the hero's journey. On the one hand, it can be seen as the "refusal of the call," for the hero may appeal to it to deny facing reality. On the other hand, escapism can work as an aid to support the hero through difficult moments and help him transpose new challenges without greater damages. By escapism, I mean the appeal to imagination, in this case, the potential of literature. Literature assumes both forms regarding Stephen's experience as he finds more identification in the ghostly literary world but it also becomes the young man's ultimate weapon on his heroic journey.

By the end of the second section of chapter two, Stephen integrates the heroic bond of Parnell and Edmond Dantès, the Count of Monte Cristo. Stephen Dedalus becomes a betrayed hero when he learns that his own father and Father Dolan mock his heroic act of standing up against Father Dolan's injustice towards the boy back in Clongowes. In other words, Simon Dedalus disregards the achievement that set his son on the path of heroism. By learning that the event was a false realization, Stephen becomes more frustrated and discredits his father even more. Simon Dedalus had built a

labyrinth of frustrations from which Stephen had to escape; this would be one of his greatest trials.

The next section reenacts the trials of the first chapter when Stephen was at Clongowes, with the difference that now Stephen is a young man attending Belvedere College. Stephen is preparing to act in a school play, a symbol of the reenactment of his trials, performing the role of a teacher. Once again, he has to face bullies who tease him, disguised as false comrades; but at this point, the young man already masters language and is confident about his seriousness to the point of using words to defend himself, dismissing the provocations so that the trial of facing his school adversaries is easily completed. By contrast, he tends to run away from the calls of “Mother Ireland.” He stands up for his role of pariah and prefers his phantasmal comrades like the heroic models found in Byron’s poetry. As the young man hears different voices calling him to adventure, he decides to refuse these calls by ignore them:

This spirit of quarrelsome comradeship which he had observed lately in his rival had not seduced Stephen from his habits of quiet obedience. He mistrusted the turbulence and doubted the sincerity of such comradeship which seemed to him a sorry anticipation of manhood. The question of honour here raised was, like all such questions, trivial to him. While his mind had been pursuing its intangible phantoms and turning in irresolution from such pursuit he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good Catholic above all things. These voices had now come to be hollowingsounding in his ears. When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards

national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her fallen language and tradition. In the profane world, as he foresaw, a worldly voice would bid him raise up his father's fallen state by his labours and, meanwhile, the voice of his school comrades urged him to be a decent fellow, to shield others from blame or to beg them off and to do his best to get free days for the school. And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades. (83-84)

So, Stephen refuses to fulfill the demands of "love", loyalty, to his motherland, and does not embrace this aspect of manhood. He contents himself with his seriousness and isolation. Likewise, he cannot achieve the boon of (physical) love for he runs from his intended love, a girl that accompanies his father to the performance, probably Emma Clery. The young man still cannot master his physical desires and is still trapped in the turmoil of feelings:

Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind. He strode down the hill amid the tumult of suddenrisen vapours of wounded pride and fallen hope and baffled desire. They streamed upwards before his anguished eyes in dense and maddening fumes and passed away above him till at last the air was clear and cold again. (86)

Stephen fails to connect. However, his failure is not entirely his fault. It is also due to the lack of a guiding figure in the hero's life. The trip he takes with his father to

Cork becomes a succession of moments in which he disconnects even more from his father. He feels embarrassed and unsympathetic to his father's constant recalling of the past. Simon Dedalus is far from the model of manhood Stephen longs to follow. Litz describes part of the episode as follows:

Then comes the Whitsuntide play and the half-humorous demand to “admit!”—a demand which reminds Stephen of earlier submissions. This incident is followed by the visit to Cork: while Mr. Dedalus searches the desks in the anatomy theater, Stephen discovers the word “Foetus” cut in the dark wood and begins to brood on the mystery of paternity. The entire scene confirms Stephen's sense of alienation from his father and underlines the stifling nature of his environment. Sick in heart and mind, Stephen is in desperate need of new authority, of some new source of strength; and he feels that salvation may lie in the flesh. (65)

Desperate to deny his father's unsuccessful model of manhood, a bankrupted man who lives from past glories, Stephen spends all the money he receives as a literary prize with presents to his family, the house, and other frivolities his father was not able to afford anymore. It seems that the hero finally trespasses the final trial of transformation. However, the money ends and Stephen finds himself in his previous condition, even more frustrated, more isolated from his family, feeling like a foster relative. Instead of denying the model provided by his father, he has reproduced it.

Having failed the social trials to conquer manhood, Stephen appeals to nature and goes searching for his “meeting with the goddess” to finally receive the “boon of love” in a brothel. There, he has his first sexual experience, a rite of passage across the threshold of manhood.

The second chapter is very important to the entire journey of Stephen throughout the book, as it points to most of the trials Stephen has to face in the rest of the *A Portrait* and, to a certain extent, in *Ulysses*. The achievement of manhood is intimately associated with the discovery of the artistic calling, for, as Joyce pointed out, the name of the book is *A Portrait of the Artist as a Young Man*.

2.5. The Monomyth in *A Portrait of the Artist: Chapter 3*

By the beginning of chapter 3, Stephen had experienced the “meeting with the Goddess” through sexual love. By denying or being abandoned by his mentors, his father figures, Stephen urged himself to experience in order to learn and achieve his manhood. Hence, his body is now a man’s body with man’s needs to be fulfilled. The change is completed (Stephen thinks) and his appetite for food reflects his manly appetite for sexual love. His mind cannot focus on its affairs because his bodily demands.

The dynamic of chapter 3 is based on the binary relations between body and soul, boy and man, religious and profane. The needs of his transformed body demand more and more attention. His thoughts start to overwhelm his mind and, unconsciously, it starts to display some evidence that it may not be synchronized with the transformations of the body:

The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward. What music? The music came nearer and he recalled the words, the words of Shelley’s fragment upon the moon wandering companionless, pale for weariness. (Joyce, *Portrait* 103)

The recollection of Shelley's fragment is symbolically significant, for it represents a cry for help from Stephen's mind. It has been neglected by the hero's mistaken assumption he had fully trespassed into the realm of maturity. Although his body displayed its manhood through the constant demand to fulfill its desires, his mind was weary, an evidence that his soul may not have trespassed into the realm of maturity with his body. Moreover, Shelley's fragment reflects the loneliness of his soul represented by the moon. In the same way that he had the illusion of having performed a heroic deed at the end of the first chapter but continued to be surrounded by solitude, the "achievement" of the end of the second chapter drove him to the same feeling.

The hero is like the companionless, weary moon, which only reflects the light from the sun without emanating any of its own. Metaphorically, Stephen tries to deny his father as a model but reproduces another of his father's behaviors that embarrassed him, flirtation, for his father was described as a seductive man in the past. Stephen denies the model but cannot escape from it. Consequently, he cannot become the sun, the supporter of life, as his present maturation only enables him to stay under his father's shadow, a father that is not notably successful in the role of supporter. The aim of the hero is far from being under the shadow of the father; instead, it is to be in the father's place.

The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master. And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-

destroyer, his inevitable bride. With that he knows that he and the father are one: he is in the father's place. (Campbell, *The Hero* 120-121)

Thus, Stephen's conscience is trying to expose his new trials: the maturation of his soul for it must achieve manhood as did his body; this way, the binary body and soul will be completely in sync and the hero will achieve completely the boon of love—total communion of body and soul with the goddess.

In order to face this new trial, Stephen longs to find a new father figure to work as a guide in his journey. As it is his soul that must be guided through the threshold of manhood, the hero seeks for the ultimate father figure: God. As a result, the new model of fatherhood Stephen will try to follow is found in the Church in the figure of the priests.

When the retreat in honor of the St. Francis Xavier is announced and Stephen meets his former master one more time, we have the confirmation of the immaturity of the hero's soul as he remembered his life at Clongowes, "[h]is soul, as these memories came back to him, became again a child's soul" (Joyce, *Portrait* 109). Joyce's cyclical method reveals the hero's soul vulnerability and offers aid by recovering a former mentor to help the hero through his new trial that, actually, is a part of the biggest trial of growth and self-discovery.

A model of a father is found (again) in the figure of Father Arnall, and his teachings, the words from the retreat, become the hero's new guidance. The retreat is described as "a withdrawal for a while from the cares of our life, the cares of this workaday world, in order to examine the state of our conscience, to reflect on the mysteries of holy religion and to understand better why we are here in this world" (Joyce, *Portrait* 109). In short, the retreat provides the path the hero needs to undergo at this point to develop his soul and conquer another trial in the pursuit of the hero's

identity construction. Indeed, the retreat exposes another important stage of the hero's journey: the "woman as the temptress."

Throughout his journey, the hero must face a series of temptations that work to deviate him from the course towards his goal. As this deviation has mostly been portrayed as the temptations of the flesh in the form of lust, the woman became its symbol. The figure of the woman comprehends all the mundane elements that may take the hero from his path; she reflects the desires of the flesh.

But when it suddenly dawns on us, or is forced to our attention, that everything we think or do is necessarily tainted with the odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life, the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul. (Campbell, *The Hero* 122)

So, the hero experiences a kind of denial of his physical demands as they get in conflict with the quest of the soul.

Stephen Dedalus, a hero who deeply relies on his senses, faces an inversion of values. The act of pleasing his senses becomes something impure, and by the beginning of the next chapter he tries to totally suffocate his sensations. Stephen's sense of guilt increases as he becomes more and more aware of the need to change his life and deny worldly pleasures. He knows that his sins must become only a memory, "[s]o he had sunk to the state of a beast that licks his chaps after meat" (Joyce, *Portrait* 111). His conscience, led by the concepts of Christian mythology, starts to perceive his soul in a different way: the former soul of a hero becomes the soul of a beast that must be saved from damnation. God would be his savior: "God's turn had come. Like a beast in its lair his soul had lain down in its own filth but the blasts of the angel's trumpet had driven

him forth from the darkness of sin into the light” (Joyce, *Portrait* 115). Thus, the moral presence of the father directs the hero back to the path of illumination. Campbell uses Oedipus and Hamlet, who is later used by Joyce himself, to illustrate the feelings of the hero after the encounter with the queen-goddess associated to the shadowy presence of the father:

The innocent delight of Oedipus in his first possession of the queen turns to an agony of spirit when he learns who the woman is. Like Hamlet, he is beset by the moral image of the father. Like Hamlet, he turns from the fair features of the world to search the darkness for a higher kingdom than this of the incest and adultery ridden, luxurious and incorrigible mother. The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond.
(*The Hero* 122)

Stephen’s physical achievement towards manhood is totally discredited and he is led to think that he must continue his journey dedicating his attention to the supernatural plan, the sphere of the soul. His victory is transformed into defeat:

Where this Oedipus-Hamlet revulsion remains to beset the soul, there the world, the body, and woman above all, become the symbols no longer of victory but of defeat. A monastic-puritanical, world-negating ethical system then radically and immediately transfigures all the images of myth. No longer can the hero rest in innocence with the goddess of the flesh; for she is become the queen of sin. (123)

In the first day of the retreat, Father Arnall exposes the four last things, “death, judgment, hell and heaven” (Joyce, *Portrait* 110). Everyone is doomed to die and judgment is what follows death. The success of a person’s judgment depends on his

confession and repentance of his sins. The Blessed Virgin advocates for the sinners and her love is displayed in the form of mercy. Thus, according to his new guidance, Stephen's "meeting with the goddess" is transformed into a meeting with redemption in the figure of the Blessed Virgin, as he will confess and repent for his sins. But before Stephen has this new opportunity to meet with the goddess, he will have to face another journey into the "belly of the whale". Campbell points out that, "[t]his popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation" (*The Hero* 91). In other words, the "belly of the whale" represents a separation, a suspension, the cocoon that involves and leads the transformation; so, the hero "dies" in order to be reborn:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. (90)

In the first chapter, Stephen experienced the "belly of the whale" in a physical sense as he was disconnected from his familiar environment and had to face a boarding school. Symbolically, he experienced a reconnection with his world during Christmas time, when he could go home; coincidentally, Stephen is first "reborn" during the celebration of Christ's birth. In the third chapter, once again following Joyce's cyclical method, Stephen has to face the "belly of the whale" as a spiritual experience, which also comes loaded with a symbolic meaning that will work to unmask the type of hero Stephen reflects.

In Christian mythology, the belly of the whale was the place Jonah had to spend three days and three nights in order to repent for his disobedience before God. Jonah's

experience and the three-day period are meaningful, for they are compared to the period between the crucifixion and the resurrection of Christ. During this period, Christ is said to have been to hell, *Descensus Christi ad Inferos* or *Harrowing of Hell*, facing Satan and freeing captive souls from there. This experience is also recurrent in other mythologies, especially classical mythology, when several heroes descend to the Hades to rescue someone (*descent to the underworld*).

A metaphorical parallel, Stephen's experience, the three-day retreat takes his soul to the underworld through the rich and detailed description of images and perceptions of hell made by father Arnall. Throughout the three days, Stephen progresses deeper and deeper in his painful sensations of the "inferno" experience:

Every word for him! It was true. God was almighty. God could call him now, call him as he sat at his desk, before he had time to be conscious of the summons. God has called him. Yes? What? Yes? His flesh shrank together as it felt the approach of the ravenous tongues of flames, dried up as it felt about it the swirl of stifling air. He had died. Yes. He was judged. A wave of fire swept through his body: the first. Again a wave. His brain began to glow. Another. His brain was simmering and bubbling within the cracking tenement of the skull. (Joyce, *Portrait* 125)

His fear becomes so unbearable in association with the painful sensations of hell in his mind that, by the end of the retreat, Stephen decides to confess his sins. However, he does not confess to Father Arnall. One could say that this is evidence either of his inability to face this father figure or his fear of exposing himself as a fraud, a hypocrite who does not deserve his post as a prefect of the Sodality of the Blessed Virgin Mary. In a sense, Stephen protects his heroic mask before his social circle. So, he confesses his sins to a Capuchin priest in the Church Street chapel. His confession marks his rebirth;

Stephen gets out of the “belly of the whale” to “meet with the goddess” as his soul experiences the “boon of love” through mercy:

The muddy streets were gay. He strode homeward, conscious of an invisible grace pervading and making light his limbs. In spite of all he had done it. He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy. (Joyce, *Portrait* 145)

Some mythologists believe that the very fact of experiencing the descent to the underworld characterizes the meeting with the goddess for the hero ultimately acquires the understanding of two worlds. As the goddess personifies the totality, when the hero steps out of his world (the visible world of the living) and travels to the underworld (the world of the dead that represent the invisible), he masters both aspects of the creation.

Harris and Platzner state that

The hero's trip to the underworld has been variously interpreted as a decent into the “womb” of the Earth-goddess, connecting the masculine ego of the hero with the feminine principle, or with the unconscious, or with the life of the instincts. Thus rejoining the *animus* with the *anima*, the hero's psyche can be made whole. Additionally, by connecting with both upper and lower worlds, the hero participates in the cycle of life, death, and rebirth that the goddess religions once provided. In the competitive, linear world of the sky gods, the hero, being merely mortal, is at a serious disadvantage: the hero's quest to defy death, to achieve literal immortality, is doomed. But in descending to the Underworld, the hero recognizes the necessity of experiencing the whole cycle, however terrifying. Unlike Dionysius, the “twice-born” god who descends into human incarnation in the womb of a human mother and is born again out

of his divine parent, the human hero descends into the womb of the goddess and reclaims his spiritual life, which is his link to the divine world. (230)

Either by experiencing the totality through his descent to hell or by knowing the divine grace of mercy, the fact is that Stephen is free to live a new life and progress in his search for his identity for he has been purified and reborn: “Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would wake. The past was past” (Joyce, *Portrait* 146). His soul and his body are finally in sync; therefore, his soul has grown and is able to help in the progression of his consciousness.

2.6. The Monomyth in *A Portrait of the Artist: Chapter 4*

After a period dedicated to the pleasures and demands of the flesh, Stephen is reborn to a new life of piety and devotion. The achievement of the end of the second chapter is broken by a change in the point of view in the third chapter. It is as if he had experienced his “carnival”, the feast of his flesh by the end of the second chapter and early beginning of the third chapter. Next, his “descent to the underworld” in his mind puts the hero on a different path. Drawing a parallel with Christian mythology we could say that Stephen starts to experience what we could consider his “Lenten” period by the beginning of the fourth chapter. In her book, *Joyce and the Bible*, Virginia Moseley affirms that

Establishing the atmosphere for Chapter III, the “swift December dusk” hints the increasing darkness of Stephen’s experience, a parallel to the mood of the Lenten season. In their concern with sin and repentance, Chapters III and IV of *A Portrait* are like the services from Ash

Wednesday to the Saturday before Passion Sunday. Biblical readings of these emphasize Jesus' temptation in the desert and His spirit of penance. The penitent Stephen's "heart had withered up like a flower of the desert." Along with Stephen, the reader cannot but feel in Chapter III the "spirit of penance." More important than the actual content of the sermon heard is its effect; it puts Stephen—and the reader—into "a blue funk," provoking an "utter abjection of the spirit" perfectly exemplifying the cathartic Lenten mood. (43)

Stephen Dedalus creates a routine of discipline guided by religious duties in order to eliminate any of the mundane temptations he once fell for. He mortifies his senses, especially to suffocate his desires for women. Christian mythology claims that a woman was responsible for the banishment from paradise; so, the hero avoids even thoughts about the opposite sex. The Blessed Virgin, the symbol of the goddess of love and mercy portrayed by the Church, is the only model of womanhood worth any attention and devotion. He met her divine mercy through his confession and gained a new life.

Stephen becomes the hero-martyr like his namesake, who died defending his faith. Time passes and the early joy experienced by Stephen after his absolution begins to deteriorate. Instead of comforting him, the presence of the greatest Father overwhelms his conscience and the religious duties become burdens to his soul. He does not understand the unconditional love this almighty Father has for his soul according to the teachings of Church. The uncertainty of the hero's conscience points to the unstable nature of this new father figure he found in the Church. Again, another mentor figure is found only to be later discredited.

Saint Stephen, the protomartyr of Christianity, was stoned to death because he said that the Messiah was not Moses, but the one who was crucified, Jesus Christ, the true son of man. Saint Stephen was accused of blasphemy and only later, when Christ was declared to be the Messiah, the deliverer of God's word, Stephen was considered a saint. So, as religious creed displays fluidity, so does the conscience of man, especially, a young man's. Stephen's doubts in relation to his path in the Church are the reaction of the artificer's conscience, which is being prevented from development. Actually, the artificer is still trapped in the underworld created by Stephen's mind, and his subconscious manifests itself in the indecision of his mind. Moseley observes that "[b]y means of his violent physical reaction to the Jesuit sermon, Stephen experiences quite literally the wrath of God. Ironically, the sermon tempts Stephen away from his destined artistic priesthood to a literal priesthood among the Jesuits" (43). Thus, the stones mistakenly used to kill the martyr become the stones that built the labyrinth that imprisons the artificer. A mistaken interpretation of a rite of passage by the teachings of the Church leads the hero to experience another death through the mortification of his senses. The profane is not an absolute concept; it is a matter of point of view. According to Eliade,

To summarize, we might say that the archaic world knows nothing of "profane" activities: every act which has a definite meaning—hunting, fishing, agriculture; games, conflicts, sexuality,—in some way participates in the sacred. As we all shall see more clearly later, the only profane activities are those which have no mythical meaning, that is, which lack exemplary models. Thus we may say that every responsible activity in pursuit of a definite end is, for the archaic world, a ritual. (28)

One could say that the invalidation of Stephen's first sexual experience as a rite of passage into adulthood associated with its perspective of a profane act deviated Stephen from his journey of perception since the hero-artist must experience sensations in order to transform them into art and help others in the construction of their own experiences.

The vision of the Church as a model for a mentor, therefore, is subject to change. As Stephen will soon realize, the role of the Church changes from mentor to temptress. In addition, what Stephen considered to be his new life could be considered another "descent to the underworld," another period in the "belly of the whale," for he was deprived from the totality of life and its sensations (goddess). Once again, the reader is caught in the Joycean cyclical method and another inversion of conceptions is foreshadowed.

When Stephen is called by the director of his school to talk about his vocation to priesthood, the priest exposes his prejudicial idea that the Capuchin priestly robe should be eliminated. Symbolically, this discredits Stephen's achievement at the end of the third chapter: his confession and absolution performed by a Capuchin priest. The invalidation of this conquest also invalidates his supposed "meeting with the goddess" in the form of mercy. So, at this point, we are confirmed that the hero is still trapped in the "belly of the whale," deprived from life by the very entity he thought to be the connection with the ultimate mentor, God. Consequently, Stephen realizes that the Church is no more than a flawed earthly institution:

Connoting the liturgical services from Passion Sunday to Holy Saturday, Chapter IV begins for Stephen a veritable Passiontide. Along with the Church at the same time, he broods on the "great mystery of love"—Joyce's perpetual theme. The rigorous discipline of the Church, to which

he subjects himself, leads eventually however, not to the spiritual renewal promised, but to a complete break from the Church's authority, for "the sacraments themselves seemed to have turned into dried up sources." His spiritual rebirth is not to be found through "pressing . . . the keyboard of a greater cash register." Comparable to Lucifer in his break from the letter of the law, he is similar to Christ in his desire to follow the spirit of the law; his must be a "living faith," not a forced, mechanical one. (Moseley 44)

Gradually, Stephen's soul frees itself from the nets of religious doctrine. In the director's office, the priest figure, once the connection to heaven, becomes the guardian of the underworld, a trapper of souls. In the same way Satan tempts Jesus in the desert to deviate him from his Messianic path, so does the director of Stephen's school as he asks the boy to consider his vocation to the priesthood and exposes its benefits, such as the power such position may confer to its owner:

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 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, *Portrait* 158)

The priest's seductive discourse is grand in the resonance of the word "power". Like a modern Christ, Stephen is offered the opportunity to own the world instead of saving it. Masterfully, Joyce presents the reader with an inversion of roles: the mentor figure is

now the symbol of the “temptress” the hero must turn his back on. Hence, Stephen’s true rebirth lies in his decision either to heed the Church’s call or seek another path.

When Stephen leaves the director’s room, his internal battle is intensified as he wonders about his life as a priest and starts questioning it, “What had come of the pride of his spirit which had always made him conceive himself as being apart in every order?” (Joyce, *Portrait* 161). The battle continued and the martyr loses ground to the aesthete that concludes:

His destiny was to be elusive of social and religious orders. The wisdom of the priest’s appeal did not touch him to the quick. He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world. (Joyce, *Portrait* 162)

The Catholic Church had denied and “killed” Dedalus’ childhood hero, Charles Parnell, but it would not kill the artificer to be. Stephen displays indifference as he passes by a shrine to the Virgin Mary, a confirmation of the invalidation of his “meeting with the goddess” as a discovery of the boon of love through her mercy, preached by the Church. Nevertheless, Stephen’s new attitude directs him to another rebirth. Finally, the true “meeting with the goddess” approaches. Still unconsciously, the artificer seeks his way out of the labyrinth.

Stephen goes home to find a disorganized house and the weariness of his siblings, which, metaphorically, reflect the disordered Ireland and the weariness of his countrymen. The house of the father, who faces financial crisis, represents the poor conditions of his country, which has been under the British imperialism for centuries, a domination that also imposed language and religion and forced the wearied Irish people to personify the colonial role. The hero’s house was under the domination of a misled

paternal figure and so was his country. Stephen starts to see that he needs to break free from the influence of this figure and so does his country.

The university would be the logical choice for Stephen because, besides an escape from the negative influence of his father's house, it would provide Stephen the pursuit of knowledge, the great opportunity to learn his own wisdom and the wisdom of others. The fact of making a decision is the conquest of another trial, which reaffirms Stephen's confidence, a trait of manhood. Thus, despite his mother's reluctance, Dedalus decides to go to the university, which is the first step beyond the threshold of boyhood:

The university! So he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends. Pride after satisfaction uplifted him like long slow waves. 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, *Portrait* 165)

Joyce's choice of words reflects the portrait of a hero crossing the threshold of success at the end of a trial. He has won the battle against the sentries who guarded his boyhood. Manhood is a boon about to be finally conquered. A new stage of his journey is about to begin with new adventures and trials.

The new adventure of his life is to construct, to find, his own view of the world. In order to fit the place of the father, Stephen has to reconsider the misguided view of women and his experience with them. The former limitation of women as saints or whores is no longer fit for this new stage of his journey. The hero has to (re)build his

concepts in order to truly experience “the meeting with the goddess.” That is, in order to create, he must comprehend the ultimate symbol of creation:

Woman is the guide to the sublime acme of sensuous adventure. By deficient eyes she is reduced to inferior states; by the evil eye of ignorance she is spellbound to banality and ugliness. But she is redeemed by the eyes of understanding. The hero who can take her as she is, without undue commotion but with the kindness and assurance she requires, is potentially the king, the incarnate god, of her created world.
(Campbell, *The Hero* 116)

Afterwards, at the beach, young Dedalus hears his name and realizes that as his Greek namesake, he cannot fly too high or too low. In his search for a “spiritual father,” a guide for the path of his true calling, he cannot follow the paths of the fathers he knew. On the one hand, his wings, a representation of his potential talent as an artificer, may melt if he flies too high, close to the powers of the mighty god of the Catholic Church. On the other hand, he must be careful not to fly too low, closer to the blind nationalism and nostalgia of his father trapped on an island bathed by “the snot-green sea” that can wet his feathers and cause his fall. Ultimately, Dedalus would follow the guidance of previous countrymen and late aesthetes and flee from the Emerald island to become an artificer:

His soul had arisen from the grave of boyhood, spurning her grave clothes. Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable. (Joyce, *Portrait* 170)

In the same way, the water from the stream could transform into the clouds it reflected and return to its previous form, in an endless cycle, young Dedalus has the realization that he could recreate life out of life as the steam he observed. More than just a metaphor, the water is the symbol of a new beginning; the fluidity of this element represents the cycle of life.

Following the pattern of the entire book, in which external stimulus triggers internal responses towards the pursuit of self-awareness, the progression of Dedalus' epiphany reaches its zenith when he continues to observe the stream and finally has his "meeting with the goddess," who appears in the form of a young woman. This meeting is the trigger of comprehension, the affirmation of his autonomy; the hero's manhood is completely confirmed through this epiphany:

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down. Her slate blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder-mortal beauty, her face. (Joyce, *Portrait* 171)

Stephen "meets the goddess" as a Venus being born from the seawater, bearing the potential of good and evil, mundane and spiritual, a concrete description of a glimpse on the abstract world. This female model no longer bears the limited view of

womanhood. The mixture of mystical and sensual comprehends the totality. She is mortal and immortal; she is the connection with the potentiality of the eternal. Therefore, the birdlike Venus leads the young aesthete through transcendence (172). The goddess is not the goddess of the flesh neither the goddess of the soul, she is the goddess of beauty and love, the goddess of art, symbol of the “imperishable being,”

She is also the death of everything that dies. The whole round of existence is accomplished within her sway, from birth, through adolescence, maturity, and senescence, to the grave. She is the womb and the tomb: the sow that eats her farrow. Thus she unites the "good" and the "bad," exhibiting the two modes of the remembered mother, not as personal only, but as universal. The devotee is expected to contemplate the two with equal equanimity. Through this exercise his spirit is purged of its infantile, inappropriate sentimentalities and resentments, and his mind opened to the inscrutable presence which exists, not primarily as "good" and "bad" with respect to his childlike human convenience, his weal and woe, but as the law and image of the nature of being.
(Campbell, *The Hero* 104)

She is a symbol of love and beauty, or better, love for beauty that enlightens his soul and indicates his future path in life: “Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life!” (Joyce, *Portrait* 172). As she corresponds his look, the meeting is completed and the aesthete is born with the messianic mission of recreating life out of life and enlightening his people.

The “meeting with the goddess” provides a series of achievements: the final conquest of manhood, the birth of the aesthete, the renovation of the view of womanhood, and eventually, the hero’s weapon to save his people. More than a device, art will enable young Dedalus to follow the path of the savior and replace the father figure as a mentor:

Not in letter but in spirit then, Stephen becomes a high priest after the order of Melchizedek, as the Epistle of Passion Sunday (Hebrews 9:11-15) shows Jesus to have been. Observing the wading girl, he experiences a spiritual anointment or baptism paralleling the anointment of Jesus by Mary; and resembling Lazarus, Stephen rises from the “grave of boyhood.” (Moseley 44)

The epiphany provides a conciliation of his discredited experiences and turns them into learning tools, guiding the hero towards wisdom. Dedalus will become the shepherd of his people, a Christ-like figure who will try to take them from the grave of paralysis.

2.7. The Monomyth in *A Portrait of the Artist: Chapter 5*

The final chapter of *A Portrait of the Artist as a Young Man* provides the restatement of all the problems the hero had to face in his journey throughout the book. The issues of the uncreated consciousness of young Dedalus’ fatherland are displayed in a more evident way since the hero is now aware of the flaws of the nation that raised him. The previous chapters established the several trials the hero had to face. Regardless of the way the hero dealt with these trials, either reaching success or frustration, each experience created a fearless artistic consciousness. In chapter five,

young Dedalus receives his ultimate “call to adventure,” his objectives are clearer and so are his resolutions concerning his ongoing path; in addition, he is not afraid of making mistakes since he knows, by his previous experiences, that one can learn also through mistakes.

Having body and soul initiated into manhood, the hero’s new trial is to overcome the challenges in the formation of the artist. The previous mentor figures are replaced by the university. Young Dedalus displays hope in the role of university as his new guide. However, as the narrative progresses in the fifth chapter, the hero is exposed to new influences that only work to reinforce his disappointments regarding his new mentor model. Joyce’s cyclical method is more evident in the last chapter because each one of the hero’s disappointments is connected to a previous issue he had to face. In sum, university education only reproduces the education of the uncreated consciousness of his nation and is attached to the same nets of the paralyzed Irish culture.

At the beginning of the novel, Stephen’s house was a representation of the hero’s “ordinary world”. The child becomes a man and his “ordinary world” is no longer restricted to the walls that shelter his family; Ireland becomes the hero’s “ordinary world” by the end of the book. Yet, his father’s house is a metaphorical representation of his entire country. Right at the beginning of the last chapter, the way young Dedalus feels about his father’s house reflects the feelings he develops in relation to his country. This atmosphere reveals itself as a threat to the recently acquired consciousness of the artist: “[h]is fathers whistle, his mother’s mutterings, the screech of an unseen maniac were to him now so many voices offending and threatening to humble the pride of his youth” (Joyce, *Portrait* 175-176). It seems that this environment is trying to discredit the hero’s transformation after his “meeting with the goddess,” his epiphany in the previous chapter. His father calls him a “lazy bitch,” an offence in the

female gender and maybe an indication that Stephen does not fit his father's idea of manhood; in addition, his mother, personifying the protective entity, complains about his new attitude after his enrolment in university.

In order to become a proper man and a proper artist, young Dedalus has to face a proper initiation because "when the roles of life are assumed by the improperly initiated, chaos supervenes" (Campbell, *The Hero* 136). The inability to find his path in life, the guilt that haunted the young boy, the insecurities of his personality, all the inversions of roles Stephen had to face through the previous chapters are connected to the improper initiations he's been through. In chapter five, young Dedalus will hear his ultimate "call to adventure" and face the final separation from his "ordinary world," "his mother's breast," assuming the place of the storyteller of the beginning of the book, his father, taking the pen for himself.

The view young Dedalus cherishes of his own father confirms that Simon Dedalus is no longer suitable to be a mentor model. Also, this view seems to reflect the sum of the hero's view of his country's decadence. When Cranly asks about Stephen's father, the young artist describes his "father's attributes" as follows:

A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a tax gatherer, a bankrupt and at present a praiser of his own past. (241)

The image young Dedalus portrays of his father is a summary of the image of all Irishmen of that period: the paralysis of Irish manhood and Irishness in general. The bankruptcy represents the context of Irish life and economy at that time. Still, Irish people engaged in the Irish Revival, an appraisal of their own past.

The hero had set his mind towards the artistic path, but Ireland could no longer provide him a mentor model to help him in this path. At the university, young Dedalus dedicates his mind to art, developing aesthetical theories and pondering the subject. His dedication also exposes his need of this new mentor figure to help him use his new weapon, art, as an aid in the construction of his identity and, consequently, enlightening his people concerning collective identity.

Besides a father figure that works as a guide, the hero seeks “atonement with the father.” This is the central stage of the hero’s journey. It is when the hero finally finds the balance of all the forces in his life. The early images of the father and the mother that worked to construct the models in the hero’s mind are finally comprehended and no longer influence the balance of the hero’s personality. Generally, the mother represents the merciful protective figure that holds her child near her breast, protecting him / her from the perils of the outside world. The father is the strong figure of power and repression that regulates the life of the son. According to Campbell, some cultures of the world perform rites of passage into adulthood by taking the young boy from his mother’s arms and making him pass through some kind of initiation (*The Hero* 138). The mother plays the role of protector and the men represent the wrathful figures who will expose the young boy to some danger. By the end of the whole performance, the boy is congratulated on his bravery and welcomed to the new stage of his life: manhood. At this point, the boy is ready to be in the father’s place. Nevertheless, the “atonement with the father” is more than a transformation the hero faces before his society; in fact, it is also an important internal transformation, for the hero must balance the energies of his own personality. Campbell writes that,

The bold and truly epoch-making writings of the psychoanalysts are indispensable to the student of mythology; for, whatever may be thought

of the detailed and sometimes contradictory interpretations of specific cases and problems, Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times. (*The Hero* 4)

Psychoanalytically speaking, the “atonement with the father” is that stage when neither the “superego” nor the “repressed id” takes the control over someone’s actions / decisions. On the one hand, the superego is the internalization of the repressive figure of the father that haunts the mind with feelings of guilt; in short, it seeks to please the social demands of moral behavior. On the other hand, the repressed id corresponds to the instinct of pleasure and satisfaction without any limitations regarding consequences or the sense of right and wrong. By the end of the second chapter and beginning of the third, Stephen is driven by his primary instincts of pleasure, while by the end of the third chapter and beginning of the fourth, he experiences guilt and total repression. The ego is the force that tries to please both the repressed id and the superego. All these experiences were valid, for Stephen had to learn that both extremes do not lead to enlightenment. So, in the hero’s journey as in our own journey,

. . . the ogre aspect of the father is a reflex of the victim's own ego—derived from the sensational nursery scene that has been left behind, but projected before; and the fixating idolatry of that pedagogical nonthing is itself the fault that keeps one steeped in a sense of sin, sealing the potentially adult spirit from a better balanced, more realistic view of the father, and therewith of the world. Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego

itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. Therewith, the center of belief is transferred outside of the bedeviling god's tight scaly ring, and the dreadful ogres dissolve. (Campbell, *The Hero* 129-130)

The hero must free himself from the restrictive forces of Irish society and from the attachment to his own ego in order to fulfill his role as an artist and, consequently, make proper use of art to spread the enlightenment of his own mind. As previously stated, young Dedalus gradually confirms his detachment from the nets of Irish society that hold back his soul. One by one, the attachments of his soul are broken, opening his path to his ultimate “call to adventure” and the achievement of balance, which may or may not happen afterwards.

The frustration of young Dedalus in relation to university education derives from his perception of this education as a poor portrait of an Ireland still under British influence. When he meets the Dean of Studies and tries to discuss his new aesthetic view, he is frustrated by the Dean's point of view, which mirrors the institution and its lack of capacity to follow his thoughts. The hero even employs irony that is not perceived by the priest. While the Dean works on the literal meaning of words, young Dedalus displays the ability to go beyond their immediate meaning. Hence, their conversation results in some misunderstandings, which reinforce the hero's disappointment concerning the institution, especially as a mentor model. The priest unsuccessfully tries to light a fire, a common symbol of wisdom and enlightenment. The man explains that lighting a fire is an art, saying that “[w]e have the liberal arts and we have the useful arts. This is one of the useful arts” (185). In the same way Stephen's father disregarded his son's choice, so does the Dean of Studies underestimate the liberal arts. With cunning, Young Dedalus uses the weapon of the “non-useful” arts to

involve the Dean, “a humble server making ready the place of sacrifice in an empty temple,” in a double-meaning conversation. Dedalus uses the lamp to expose the Dean as an empty article, someone who represents the institution without any critical sense, in contraposition to his own critical capacity regarding university and mentor figures in general: “I need them for my own use and guidance until I have done something for myself by their light. If the lamp smokes or smells I shall try to trim it. If it does not give light enough I shall sell it and buy another” (187).

His conversation with the Dean also instigates the young artist’s critical sense of the English language. The priest fails to understand the word “tundish” and asks if it is an Irish word. Dedalus affirms that it is English but the man denies having ever heard this word. This fact causes some disturbance in the artist’s mind:

The language in which we are speaking is his before it is mine. How different are the words *home, Christ, ale, master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (189)

As language is part of art as the hero’s weapon, this fact could invalidate his new discovered vocation in the same way the priest did with liberal arts. However, it does not take the young artist from his path. Just like other Irish artists, Dedalus has the potential to appropriate English language by transforming it with Irish.

University life is also discredited as the young artist perceives the flaws of his companions, each one exposing aspects of the paralysis of Irish society. The hero has to face his companions to reinforce the passage of several thresholds guarded by the main aspects of Irishness. MacCann, one of Stephen’s classmates, urges him to sign a

testimonial for universal peace but the young artist refuses to do it. As a result, MacCann starts to question Dedalus and accuses him of being a reactionary. The young artist answers by saying that he is not impressed by MacCann's flourished "wooden sword." It seems that Stephen sees MacCann's act as an empty heroic act just like the final episode of the first chapter when he reports Father Dolan to the principal only to learn later that it was an illusion of heroism. The episode reflects Joyce's distrust for all enthusiasms.

The next confrontation Stephen faces is with Davin, "the young peasant" that "worshipped the sorrowful legend of Ireland." He was seen as "a young fenian" whose nurse "had taught him Irish and shaped his rude imagination by the broken lights of Irish myth," displaying "the attitude of a dullwitted loyal serf" in relation to the Roman Catholic religion (Joyce, *Portrait* 181). When Davin shook his head, disapproving of young Dedalus' decision to not sign MacCann's petition, Stephen uses irony by saying "Now that you have signed the petition for universal peace," "I suppose you will burn that little copybook I saw in your room" (200). The young artist is probably referring to some pamphlet of the Fenians, the informal army that fought for Irish independence. He tries to point out that it is pointless to sign a petition for universal peace when you cannot get peace for your own people. Davin represents all those aspects of blind Irish nationalism Stephen was exposed to in the second chapter of the book. Stephen informs Davin that he will use the elements of Irishness, summarized into three main aspects, nationality, language, and religion: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (203). The young artist will portray these elements in his art and hold it like a mirror in front of his countrymen to expose their flaw.

Lynch, who brings to Stephen's mind "the image of a hooded reptile," is the artist's next interlocutor as the fifth chapter rebuilds his path throughout the book. With the same enthusiasm of the priest's speech during the retreat in the third chapter, the young artist describes his aesthetic theories to Lynch, who, like the Dean of Studies, fails to follow Stephen's line of thoughts, once again representing the inefficiency of university education. The Dean of Studies is responsible for the education but is unable to light "the fire." In the same way, Lynch is only someone who fills the chair of a university but has stagnant thought. Neither of them is able to stand for change in Irish education. Thus, we can note that Lynch is not won over by the hero's speech, demonstrating a total lack of faith in Ireland when he asks Stephen what he means "by prating about beauty and the imagination in this miserable Godforsaken island?" and says, "No wonder the artist retired within or behind his handiwork after having perpetrated this country" (215). Despite this last statement and the unproductive nature of his conversation, we later learn that Stephen is willing to take the risks.

Cranly, described as having priestlike manners, with a "priestlike face, priestlike in its pallor, in the widewinged nose, in the shadowings bellow the eyes and along the jaws, priestlike in the lips that were long and bloodless and faintly smiling," is the silent listener to the artist's "tumults and unrest and longings in his soul" (178). Stephen has shared a close friendship with Cranly and their confrontation is the last step the hero has to face to finally get free from the nets that hold back his soul. Significantly, their confrontation involves Stephen's resistance to fulfill his mother's wish for him to make his Easter duty. His mother represents the figure of protection that prevents the hero from facing the unknown realm of manhood in his "atonement with the father." The young artist asks for Cranly's advice about what he should do: to please his mother or stand for his resolution of *non serviam*. The young men engage in a religious discussion

and Cranly insinuates that maybe Jesus was not who he alleged to be. This statement has a certain impact on Stephen, who answers: “He is more like a son of God than a son of Mary,” pointing to the artist’s own detachment from his mother’s protection and sense of identification with Christ. Cranly replies that he should obey his mother just as a simple convention. The hero disagrees and realizes the end of their friendship and his final “call to adventure”:

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. (245)

The hero longs to be free from the attachments of that paralyzed nation and therefore decides on what to do:

I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning. (247)

He will cease his struggles, leave his country and construct his art upon his craftiness with no fear of loneliness.

Described as priestlike, Cranly does not represent only the religious aspect of Ireland. Actually, he represents the major elements that lead to paralysis: fear, emptiness, and resignation. Cranly questions Stephen’s decision by exposing that the hero will have to face loneliness. Dedalus notes that Cranly is making a point about his own fear, which can be extended to his countrymen. Cranly cultivates the emptiness of those who only live according to the social demands by fear of being alone and is

resigned to his way of living. By breaking up his friendship with Cranly, Stephen breaks up with everything Cranly represents.

The artist is finally free to fly: “Free. Soulfree and fancyfree. Let the dead bury the dead. Ay, And let the dead marry the dead“ (248). He takes the place of the father, the storyteller at the beginning of the book as the narrative changes from third to first person narration. He is ready to progress in the construction of his identity: “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” (253). His final departure is his ultimate initiation and his prospect to atone with the father:

The traditional idea of initiation combines an introduction of the candidate into the techniques, duties, and prerogatives of his vocation with a radical readjustment of his emotional relationship to the parental images. The mystagogue (father or father-substitute) is to entrust the symbols of office only to a son who has been effectually purged of all inappropriate infantile cathexes—for whom the just, impersonal exercise of the powers will not be rendered impossible by unconscious (or rationalized) motives of self-aggrandizement, personal preference, or resentment. Ideally, the invested one has been divested of his mere humanity and is representative of an impersonal cosmic force. He is the twice-born: he has become himself the father. And he is competent, consequently, now to enact himself the role of the initiator, the guide, the sun door, through whom one may pass from the infantile illusions of "good" and "evil" to an experience of the majesty of cosmic law, purged of hope and fear, and at peace in the understanding of the revelation of being. (Campbell, *The Hero* 136-137)

The novel ends with the prospect of his “atonement with the father” for the confrontations from the fifth chapter expose Stephen’s stubborn attachment to his own ego. The ego being the part that tries to please the superego and the repressed id, Stephen’s ego is more focused on pleasing his heroic view of himself as the only one who sees the light through the mist of Irish nationalistic constraints. Stephen is so concerned with the genesis and development of his heroic artistic mind that he neglects the fact that the artist is the bringer of enlightenment to his people, not only to his own mind. So, pride is the ultimate force young Dedalus must overcome. In MacCann’s words, “I believe you’re a good fellow but you have yet to learn the dignity of altruism and the responsibility of the human individual” (Joyce, *Portrait* 199). Davin, with all his innocence, also points Stephen’s flaw: “In your heart you are an Irishman but your pride is too powerful” (203).

Young Dedalus makes reference to John the Baptist when he mentions Zechariah and his wife, John’s parents, in his diary. This reference hints the future role of the artist to his people: the evangelist. Thus, the novel ends in a positive tone, full of hope for the hero’s success as he has already overcome many difficult trials. The prospect of his journey is only fulfilled in Joyce’s next novel, *Ulysses*:

The presence of the Lord is usually symbolized in the Bible by a cloud. During the early morning Stephen had seen “a darkness shining in the brightness”; after he meets Bloom he realizes, paradoxically, that his own “brightness” of intellect has really been a “darkness,” causing an inversion of his vision (Luke 11:35 cautions, “Take heed therefore that the light which is in thee be not darkness”). His vision of the true light (“the light of men” which “shineth in darkness; and the darkness comprehended it not”) makes him aware of his perversion, of which there

were many suggestions in the opening episode. Now he accepts the Blooms, who, though dark in appearance, exude “radiance.” When Stephen’s “darkness” of intellect encounters their “radiance” or inner “brightness,” he attains also the “wholeness” and “harmony” he sought in *A Portrait*. (Moseley 135)

Although the conciliation of forces takes place in *Ulysses*, Joyce’s earlier (and later) works cannot be undermined for they are part of the great construction of enlightenment through art. *A Portrait of the Artist as a Young Man* does not offer the entire cycle of the hero’s journey; it deals with its mythogenesis—the development and establishment of the artist as a hero. The mind of the hero is still under construction and its constitution does not derive from the perfection of the path, i.e. the perfect conquest of all trials. Instead, the enlightenment comes from the struggle of opposite forces that allow mistakes in order to learn from them. The perfection is presented in the potential outcome of the learning process, the journey itself, either through mistakes or successes.

Chapter 3 - Villains and Damsels in Distress: A Portrait of Symbols and Mythological References

The recurrent figures, images, symbols, and general patterns of mythology as a human production connect humans from different historical and cultural contexts. Despite the variances we can find in the myths of different regions of the world, a detailed analysis shows that they share common representations even without any contact among the groups they originated from. In order to explain the coincident traces of mythological figures in different human groups, the psychoanalyst Carl Jung spread the notion of “collective unconscious,” meaning the inherited part of the human psyche that all humans have, independent of their cultural, historical and social backgrounds, and which is not acquired through conscious experience. It is responsible for the manifestations of archetypes in varied human productions.

The manifestation of archetypes reveals more than a simple production of the collective unconscious; it represents the human search for self-awareness both in the individual and collective spheres. In Jung’s words, “. . . this pattern has psychological meaning both for the individual, who is endeavoring to discover and assert his personality, and for a whole society, which has an equal need to establish its collective identity” (*Man and his Symbols* 101). The archetypes are, therefore, the exteriorization of the psychic dueling forces that long for the balance that comprehends more than the individual level; this balance has the potential to conciliate the conscious forces of an entire group. Jung also asserts that

One can perceive the specific energy of archetypes when we experience the peculiar fascination that accompanies them. They seem to hold a special spell. Such a peculiar quality is also characteristic of personal

complexes; and just as personal complexes have their own individual history, so do social complexes of an archetypal character. But while personal complexes never produce more than a personal bias, archetypes create myths, religions, and philosophies that influence and characterize whole nations and epochs in history. We regard the personal complexes as compensations for one-sided or faulty attitudes of consciousness; in the same way, myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general—hunger, war, disease, old age, death. (68)

Considering literary productions, the archetypes can appear as patterns of narration and stereotypical portraits of characters according to the function they need to convey. In his book *Morphology of Folktale*, Vladímir Propp traces the patterns in which folktales can be arranged and argues that the function “is understood as an act of a character, defined from the point of view of its significance for the course of action” and that the “[f]unctions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components in a tale” (21). His study can also be extended to other literary productions as we notice that in other literary genres the characters are developed according to the function they need to convey in the plot, such as the archetypes of evil or heroic forces.

This chapter aims to analyze the functions of the characters from *A Portrait of the Artist as a Young Man* according to their archetypal correspondence. The study of the significance concerning the portrayal of such characters intends to shed some light on how they were externalized as manifestations of the psyche in order to achieve self and collective awareness.

3.1. Stephen Dedalus and the Portraits of a Hero

Most heroes are characterized by their denial of personal interests in the search for the common good. Self-sacrifice is one of the most recurrent features of the heroic journey. In Joyce's novel, this element directs the internal conflict of Stephen Dedalus: the choice of following the path society expects from him and leading a meaningless life or turning to his true calling and living a life of sacrifice in order to give priority to his art and try to create the consciousness of nation along with his own. Closely associated to this dilemma is the division of the hero between the man's desires and the artist's mission. Jung argues that,

The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense—he is "collective man"—one who carries and shapes the unconscious, psychic life of mankind. (qtd. in Beebe 348)

As Joyce's novel deals with the mythogenesis of the artist from his early years, we can note that Stephen Dedalus has first to discover his human impulses, that is, what makes him a man, and only later, find his vocation and confront the two spheres of his personality. The result of this confrontation is not necessarily negative, for it can result in the conciliation of both sides and one can help the progression of the other. However, there is one factor that may have great influence in the confrontation of these forces: social demands. As the boy grows up to be a man, he is influenced by the concepts of his culture. In the same way, when the man realizes what his true vocation is, society puts its weight on his choices. According to Maurice Beebe,

. . . the hero attains this state only after he has sloughed off the domestic, social, and religious demands imposed upon him by his environment. Narrative development in the typical artist-novel requires that the hero test and reject the claims of love and life, of God, home, and country, until nothing is left but his true self and his consecration as artist. Quest for self is the dominant theme of the artist-novel, and because the self is almost always in conflict with society, a closely related theme is the opposition of art to life. The artist-as-hero is usually therefore the artist-as-exile. (343)

Dedalus seems to be careful enough not to reject totally any of these conflicting forces, but to use them as bridges to construct the self. He seems to have learned the importance of experience to art and does not intend to reject it. After all, he must achieve not only self-consciousness but help to construct the consciousness of a nation and this way he cannot ignore the constituents of this nation. What the hero has to do is to live detached from the influences of these social demands, but it does not mean that he cannot use them as a reference. So, the exile is an exile from the restraints of the social group. However, the artist may use these restraints to paint his picture of that society, which will serve as a mirror that reflects their uncreated consciousness, aiming at self-consciousness.

The function of the hero enables him to assume different roles, such as the hero-redeemer, the betrayed hero, the isolated hero, and the hero-god, which are common traits of the classical hero. *A Portrait of the Artist as a Young Man* is the portrait of the beginning of Stephen's heroic journey and as such already displays his heroic traits, modeling the different heroic archetypes he represents. Through intertextuality and

direct references to other heroic figures, we are able to note how the portrait of the artist-hero, Stephen Dedalus, comprehends these heroic roles.

The exile of the artist reflects the exile of the classical hero, who is detached from his society due to his special skills. As Stephen undergoes several transformations to become a man and an artist, we can already perceive his uniqueness and, consequently, his sense of isolation for, in the same way as the classical hero, “. . . no one understands his compulsion toward excess. Culminating the process of individualization begun at creation, the hero is the ultimate unique individual” (Harris and Platzner 231). Classical heroes, such as Heracles, fail to identify with their community because deep inside they feel they are different, that they carry within themselves a certain connection with the gods. Even in early childhood, the hero realizes that he is not like the other members of his community because he manifests some special skills that are not common to the people who surround him. These special skills mark the heroes as outsiders, who are in that community by chance. Usually, the hero decides to use these special skills to save this community from a threat or to somehow improve the lives of its inhabitants. In Heracles’ case, for example, his divine ancestry is manifested as his extraordinary strength. In Stephen Dedalus’ case, he displays an accurate sense of perception (inherent to the artistic mind). In the first chapter, Stephen feels isolated at Clongowes. Even the achievement of his first heroic deed comes with the conclusion that “[h]e was alone.” The sense of loneliness and detachment extends to the other chapters as he progresses on his path. Although he is always among people, he lacks the sense of belonging. In the second chapter, he fails to identify with the models of Irish manhood and so on. However, what characterizes someone as a hero is the fact that he is able to use something that could culminate in his damnation to boost the discovery of his mission. The lack of identification with the

elements of Irish society exposes, in Stephen's mind, the flaws of this society that he is responsible for rectifying. Thus, the individual's sense of isolation along with the capacity to cope with it is one of the first elements that characterizes him as a potential hero. Stephen Dedalus has to deal with this feeling of isolation throughout the entire book and by its end, he is strong and unafraid to face the loneliness of a hero in the pursuit of his goal, as he confesses to Cranly: "I do not fear to be alone or to be spurned for another or to leave whatever I have to leave" (Joyce, *Portrait* 247). The isolated hero is, therefore, someone who is not afraid to be alone; he knows he is an outsider and can deal with that fact, identifying what is behind it: the door to his heroic mission.

In classical mythology, the community that hosts the hero is not able to recognize or to fight the dangers it is exposed to. So the hero is requested due to his extraordinary abilities to save his community from these dangers, which can come from within or outside the community. The danger can be a foreign menace, such as a dragon that threatens to destroy the community, or a disturbance inside the social group manifested in the form of a flaw. Either way, the hero assumes the role of the redeemer of his community for he may slay the dragon, the outside menace, or he may search for the means to correct the flaws, the inner disturbance of the community. Harris and Platzner point out that

The implicit function of the hero is to redeem humanity, a process begun by Prometheus's defiance of Zeus. Prometheus's gifts to humanity of sacrifice and fire serve to reconnect this fallen world to the world of the gods, at least symbolically, by providing both the means to cook our food (and thus to obliterate the obvious signs of our penchant for violence—that, like animals, we kill to eat) and the means to create technology (to use fire to forge weapons, for example). The hero's function, too, is

redemptive: by his half-divine nature, his glorious deeds, and his relentless pursuit of immortality, the hero uplifts humanity from its dismal condition and reminds us of our godlike potential. (230)

Stephen's heroic journey represents his mission as an artist, which is to use his art to achieve and spread awareness. He will have to fight the enemies from outside and from inside. In a certain way, the Irish enemies converge. The dragon from outside represents England and its imperialistic influence that governs Irish lives. The dragon from within derives from this external nemesis and is characterized by the paralysis of Irish people, who are resigned to the "Irish way of life," which uses the long imperialistic influence as a reference either to perpetuate its traits, such as religion, or to create a movement to exalt Irishness and, in Joyce's view, return to the past instead of moving forward. Inevitably, the hero's social context also confers on him the role of a consciousness savior, a hero-redeemer.

The most well-known examples of the hero-redeemer come from Christian mythology: Jesus. As a person who was raised in the Christian faith, it is no surprise that Joyce enables his readers to draw a parallel between the figure of the artist-hero and the figure of the Christ. As Moseley asserts, Jesus was a more intellectualized figure than the Buddha, for example. Jesus tried to convey his ideas not only through his life examples but also through his words. While the Buddha wandered alone for years searching illumination, Jesus went among people, trying to spread the word. Moreover, His sermons spread universal themes that could be employed at any given time or in any social context. Joyce is described by Levin as "the most self-centered of universal minds. Far more explicit than most writers, even those who made the most romantic pageants of their exhibitionistic hearts, he exploited his personal experience for purposes of literary documentation" (*James Joyce* 25). The author recreates a kind of

“sermon” as he portrays in his literary alter ego, Stephen Dedalus, his own journey to save his people from their paralysis. Actually, Joyce’s hero is not the martyr of a local community, but the symbologies of his journey carry the potential universality of the parables, and so he conciliates both the martyr and the artificer after who he was named:

Probably because Stephen Dedalus characterizes the great intellectual work of the world done by the race of Noah’s son Japheth, to whose lineage the Greeks belonged, the young artist is thus nicknamed. Not only did the Greek aim to realize man at his best but also to become the universal man. As a saviour, the Greek could accept only a world-man—
 “a universal Christ embracing in His saving grace all humanity.”
 (Moseley 137)

The potential universality of the parables resides in their symbolic meaning. Their construction enables their readers to create varied interpretations and therefore, apply them to different spheres of their lives. In addition, writings full of symbologies and metaphors become detached from specific times and places. Moseley calls our attention to the fact that “Alternating between discursiveness and vision, God instructed Ezekiel to use images and symbols in order to illuminate and make effective His teachings” (14). By becoming the “priest of imagination,” the hero-redeemer that resides in the artist-hero tries to promote the union of his people with their godlike potential of constructing a new consciousness to the community. Thus, young Dedalus tries to “to free his feet from the fetters of the reformed conscience” (probably a reference to the blindness of the Irish Revival) and, consequently, remove the “great dull stone” of his city’s ignorance (a metaphorical representation of the “uncreated conscience” of Irish people). In other words, Stephen has to defeat the monster of Irish blindness, within which he is trapped, in order to be the Christ of his people:

The general idea of Christ the Redeemer belongs to the world-wide and pre-Christ theme of the hero and rescuer who, although he has been devoured by a monster, appears again in a miraculous way, having overcome whatever monster it was that swallowed him. (Jung, *Man and his Symbols* 61)

There are times in which the community is resistant to believing or accepting the salvation offered by its hero. Jesus, for instance, is a universal figure of the redeemer who sacrificed his own life to save a people who did not believe completely in his sacred lineage, his power. Christ's ultimate sacrifice, his crucifixion, is the result of the betrayal of one of his own apostles associated with the betrayal of his own people, who failed to recognize Him as their Messiah. Betrayal is another recurrent feature in some hero's journeys and is also an element of young Dedalus' portrait. The figure of the betrayed hero appears in different forms throughout the book and works to show Stephen's identification with these figures for ". . . obviously Stephen sees himself as a martyred artist, victimized by the uncomprehending Irish" (Litz 70).

Stephen's first Christmas dinner among adults is a symbolic episode because it presents references to two betrayed heroes he identifies with: Jesus and Charles Parnell. The dinner to celebrate the birth of the Christ marks the birthday of the hero-redeemer as well as the betrayed hero Stephen and his loss of innocence. Stephen realizes the contradictions and flaws of his people as his father's guests engage in a hotheaded argument regarding Parnell and religion. Parnell was a progressive nationalist who fought for Irish autonomy but when his affair with a married woman was exposed, he was discredited as a suitable leader. He was disappointed in the prejudice of his society and died shortly after. As Moseley argues, "[b]y associating Stephen's slaughter of innocence with that of Parnell and of Jesus, Joyce showed Stephen's first realization,

perhaps, of Ireland's need for a saviour and his own mission as its Messiah" (39). The unconventional celebration of the birth of Christ that happens in Stephen's house mirrors the kind of hero-redeemer he will become: an unconventional one. As a product of a troubled nation, we will have a hero who does not have a linear and conventional heroic journey, "This race and this country and this life produced me . . . I shall express myself as I am" (Joyce, *Portrait* 203).

The argument developed during the dinner is between Mr. Casey and Dante. Joyce already provides the reader with the inversion of values that marks the hero's path throughout the book. Although Dante is the one who stands for religion and against Parnell, who she claims that "was no longer worthy to lead" for he was a "public sinner," Stephen seems to take the side of Mr. Casey "for he knew now that it was not true that Mr. Casey had a purse of silver in his throat" (28). The purse of silver, a symbol of Judas' betrayal was not with Mr. Casey but with Dante, who erroneously uses religion to stand against the great Irish leader by misquoting Jesus' words. According to Moseley,

At the same time her quotation reveals her orthodoxy, her angry confusion, the irony of the whole unfortunate situation, and the subtle precision of Joyce's telescoping technique; for her words are not those spoken by Christ, Who said: "O Jerusalem, thou that killest the prophets, and stonest them that are sent unto thee, how often would I have gathered together thy children, as the hen doth gather her chickens under her wings, and thou wouldst not."

[...]

A final cross-reference, Jeremiah 2:11-13, draws all associations together and completes the ironic implication Joyce so skillfully suggested—that

Stephen, the “sun of justice,” lives among those who “sit in darkness and the shadow of death.” the prophet has been “commanded to cry in the ears of Jerusalem,” saying they are the causes of their own calamities . . .

(37)

Mr. Casey tries to argue that politics and religion should be treated as two separate matters, but Dante’s blind devotion, the reflection of the paralysis of Irish blind devotion, claims that religion should come first and govern everything else. She may be named after the poet Dante (her real name is Mrs. Riordan) for she is the one who creates her own personal hell and attributes to Parnell the role of the devil: “Devil out of hell! We won! We crushed him to death! Fiend!” (Joyce, *Portrait* 39) The same religion, which stands as one of the pillars of Irishness, is the one that betrayed and killed one of the nation’s most prominent saviors. The Christmas dinner episode provides the seed to understanding the kind of hero Stephen identifies with: the prophet that will hold the mirror in front of his nation under the threat of their own ignorance.

Edmond Dantès is the hero who completes the trinity of betrayed heroes with whom Stephen Dedalus identifies. The protagonist of Alexandre Dumas’s novel, *The Count of Monte Cristo*, is at first a young man who has everything to lead a good life: a beautiful fiancée, a promising job, and the admiration of his friends. However, what he thinks to be admiration masks the jealousy three of his friends feel about his perfect life. Hence, they decide to plot against him and as a result, he is sent to prison. His innocence is lost as he nurtures a feeling of vengeance against his foes. An imprisoned priest becomes his friend and, before dying, reveals to Edmond the place where a great treasure is hidden. After many years, Edmond escapes from prison and uses the treasure to become the Count of Monte Cristo and seek his vengeance.

Just as Dantès is betrayed by three so-called friends whose acts lead to his imprisonment, so Stephen is imprisoned by the nets of three elements of his culture: language, nationality and religion; a language which will never be really his associated with blind nationality and religious tradition. Despite the presence of inversions in the Joycean method, we can trace other similarities between Edmond and Stephen; both betrayed heroes become well-educated through the same means: the teachings of priests. Edmond is educated by the intellectual priest he meets in prison while Stephen spends his life being educated in institutions under the domain of priests. Eventually, both educational processes enable the heroes to pursue their objectives. They are reborn after facing their own personal hells and, finally, both heroes have to deal with their conscience as they face the forces that caused their physical and spiritual imprisonment.

Birds and water are recurrent images in *A Portrait of the Artist as a Young Man* probably because of the artist's feeling of imprisonment and wish to be reborn and fly by the nets of society. There is an episode in chapter five when Stephen looks at the flight of some birds and wonders what kind of birds they are. Readers are able to see that he feels a profound identification with the birds as he wonders about them. Actually, he is wondering about himself and his role as an artist as he thinks "on the correspondence of birds to things of the intellect and of how the creatures of the air have their knowledge and know their times and seasons because they, unlike man, are in the order of their life and have not perverted that order by reason" (Joyce, *Portrait* 225). It seems that Stephen thinks birds to be free from the nets of reason, meaning the morality preached by society, and therefore, these creatures are connected to the primal knowledge of their lives, which could be seen as a connection to a god. Young Dedalus starts to count the birds and reaches the number thirteen, which is a significant number, as it represents Jesus and his apostles.

The water imagery, said to occur “repeatedly in texts for Advent, especially with reference to the coming Messiah” (Moseley 34), is connected to the image of John, the Evangelist, who was believed to be the Messiah but revealed that the true Messiah was the one he should baptize after seeing the bird of the Holy Spirit of God descend upon him. John recognized in Jesus the figure of the true Messiah, who was said to be the only way one can connect to god. So, “[b]y identifying himself with the Christ made known to him through his Church, Stephen can progress toward the accomplishment of his goal proclaimed in *A Portrait*, to become “like the God of creation” (Moseley 34). As he watches the birds fly over him, Stephen seems to have another epiphany, a revelation that confirms his role as an artist, not only as the hero as a redeemer, but the hero as god:

A sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the hawk like man whose name he bore soaring out of his captivity on osier woven wings, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on his narrow ibis head the cusped moon. (Joyce, *Portrait* 225)

Stephen embraces his destiny as the artist of creation, the hero-god figure. He smiles as he thinks of god’s image as a judge “putting commas into a document which he held at arm’s length.” It shows, in a way, a certain detachment of the hero-god from his creation, a prelude of Stephen’s exile.

During the whole novel, Stephen is always at the center and his feelings are the focus of the action. When he is at Clongowes and writes on the flyleaf of his geography book, he is not only trying to place himself in the world, but “to visualize himself at the center of the universe” (Moseley 34):

Stephen Dedalus
Class of Elements

Clongowes Wood College
Sallins
Country Kildare
Ireland
Europe
The World
The Universe

As the novel progresses, Stephen gradually loses faith in the elements that guided his life and the life of his countrymen. We could note that he becomes more and more detached from the religious values of his people, another trace of their society highly influenced by their king: British imperialism. He will fly by the nets that hold back the Irish souls in order to destroy them. Hence, he will take the place of those false kings:

With the gradual collapse of religious values during the nineteenth century, however, an important change appears in the artist-as-God concept. When the artist loses his belief in God and can see in the universe no evidence of a divine plan, but only chaos and disorder, then he no longer considers himself a secondary god, but a successor of God. (Beebe 352)

The artist's connection to god happens through his connection with his own consciousness. The balance of his consciousness, namely, his self-awareness, is the key for the freedom of his people from the attachments of a flawed tradition. According to Jung, "[t]he universal hero myth, for example, always refers to a powerful man or god-man who vanquishes evil in the form of dragons, monsters, demons, and so on, and who liberates his people from destruction and death" (*Man and his Symbols* 68). So, the power of the artist-hero, to "recreate life out of life," makes him the god-man who gets in touch with his own consciousness, extending it through his art to his community and fulfilling a victorious journey for "[i]n fairy tale and myth, the 'victorious hero' is a

symbol of consciousness” (314). Thus, the victorious hero is the Messiah who assumes the role of the hero-king of his people:

The Messiah—on a higher plane, of course—assumes the eschatological role of the king as god, or as representing the divinity on earth, whose chief mission was the periodical regeneration of all nature. His sufferings recalled those of the king, but, as in the ancient scenarios, the victory was always finally the king’s. (Eliade 106)

The hero-artist redeems his people by showing that, like him, they also have this godlike potential to recreate their lives. He recreates them through art so they can see their flaws and recreate their reality. The bird that descends upon Stephen Dedalus is the hawkman, master of creation, the artificer who recreates nature to be free from the labyrinth of his own construction, the consciousness built by his nation.

In his own manner, the artist-hero embodies the archetypes of the universal hero myth. His art transforms him into a Messiah, the hero-redeemer of his people. The vulnerability of his mission resides in the possibility of his community of betraying him with disbelief. He therefore needs to seek the divine realm, assuming the role of the hero-god and regenerate their consciousness.

3.2. Women’s Archetypes

The search for identity is a search in the deep realms of the unconscious. In the same way that the hero is a bridge between his community and their consciousness, he needs a bridge to connect him to his consciousness. The female presence in Stephen’s life is paramount in the formation of his character as well as the fulfillment of his task as an artist-hero. The female figures surround his journey and help him, each one in its

own way, to construct his path and reach awareness of his inner and outer worlds. Young Dedalus' sensitivity and sensibility are the result of the successful connection of the hero with his anima, which Jung defines as follows:

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and—last but not least—his relation to the unconscious. It is not mere chance that in olden times priestesses (like the Greek Sibyl) were used to fathom the divine will and to make connection with the gods.

(Jung, *Man and his Symbols* 186)

The fact that Stephen represents Joyce's alter ego is helpful to explain the idea some theorists, such as Cixous, argue that the Irish writer's style can be classified as what the French feminists call *écriture féminine* (Rivkin and Ryan 530). The experience of a man highly influenced by female archetypes helps him connect with and develop his anima. The rationality of the male mind, which used to permeate most male works, suffers a break and is conciliated with a more fluid style in Joyce's works, which are not so attached to linearity but trace "the curve of an emotion."

The representations of women in Stephen's life work as an aid to reinforce his identification with the heroic figure of Jesus because they share many similarities. As Moseley asserts, "[p]articularly do Stephen's women associates of *A Portrait* represent the three types who figured prominently in the life of Christ and were designated in *Stephen Hero* the Three Marys of the Holy Saturday service: the virgin, the mother, and the temptress" (42). The female archetypes that appear during Stephen's journey derive from these three proto-models.

Stephen's first love, Eileen Vance, displays the contrasting points which will guide the hero's conception of women until he has the epiphany in the fourth chapter. First, her existence brings the awareness of a world outside Stephen's immediate world, for he realizes that the Vances form another family social circle and live in a different house. Metonymically, Eileen refers to the archetype of the mother-universe that comprehends the wholeness of life, showing there is an entire world outside our immediate realm. The perception of an outside world gradually increases in Stephen's mind as he goes to school, moves to other places, and finally embraces exile. Also, Eileen anticipates the role of the woman as the temptress (at least, in the eyes of the Catholic Church), which Stephen will face in the third chapter. When the boy has the desire to marry her, Dante reproves him because Eileen is from a protestant family. His mother says he must apologize for his desire, anticipating the repentance during his confession by the end of the third chapter. Finally, ironically, the unattainable nature of the protestant girl transforms her into the "Tower of Ivory," the "House of Gold," symbols of the Virgin Mary whose "powers" are not recognized by the protestant religion. Her love does not belong to the material world for it cannot be physically consumed; so, she remains in the spiritual realm that places her as an object of silent adoration.

Another irony lies in the function of the character Dante. She is the governess of the Dedalus house, metonymically and metaphorically, representing the Irish values governing Irish lives. As French argues, "Women's caretaking extends beyond the daily fulfillment of the necessary, however. They also maintain the moral and cultural life of Dublin, partly by their devotion to the Church" (268). As a representation of the Catholic Church, she places Eileen as the temptress but she also embodies the temptress archetype because she tries to push the hero away from his feelings. Dante assumes the

role of an “aunt” in the Dedalus family circle. Yet, in reality, she is not related to them by blood. Likewise, the Catholic religion was not the religion of Ireland, but it was brought to the island and was established there, having a great influence on the Irish way of living by dictating the moral standards of Irish society. In the same way the witch archetype works in fairy tales, i.e., it deviates the prince or hero from his duty to save the princess or damsel in distress through some magic spell, Dante tries to cast her spell during the Christmas dinner, but it does not work because Mr. Casey blocks it:

When Mr. Casey rebukes Dante, after she has judged Parnell “a public sinner,” with the words “We are all sinners and black sinners,” the reader alert to biblical implications should be reminded not only of the ending of the Sermon on the Mount (“Judge not, that you may not be judged,” Matthew 7:1), but also that this particular passage, coming before the one with which she parries his thrust, points to a way of salvation for those who stumble. Unaware of the condemnation she is heaping upon herself and others at the table, Dante paraphrases Matthew 18:6-7: “he that scandalizes one of these little ones that believe in me, it were better for him that a millstone should be hanged about his neck, and that he should be drowned in the depth of the sea.” (Moseley 38)

The seeds of doubt against the religious discourse are planted in Stephen’s mind by Mr. Casey’s reaction. Nevertheless, Dante’s miscast spell works to point to the hero’s mission in relation to his people: drown in the sea of their consciousness in order to redeem them for their misconceptions.

Witch and temptress, Dante also accumulates another function: the betrayer. Blinded by her own spell, she puts a religious tradition brought by the culture of the empire before the fight to free her own people. Comparable to the biblical character

Delilah, who betrays the Israelite Samson to the Philistines, Dante betrays her own nation to a foreign king as her ignorance drives her to reproduce the imperialistic discourse. By going against Parnell in favor of the church, Dante is like Delilah, temptress and betrayer, the one who betrays the hero that was the Israelites' hope to be free from the Philistines' subjugation. So, in the same way the Israelites had problems under the domination of Philistines, so did Ireland under the British imperialistic influence.

The archetype of the temptress is also reproduced in Emma Clery, to whom Stephen refers by her initials, EC. Emma is a kind of continuation of Eileen's figure. She takes the place of unattainable love and Stephen "worships" her from a certain distance; she becomes his new Tower of Ivory. She assumes the role of the temptress for, according to Stephen, she flirts with Cranly, his priestlike friend. Additionally, she deviates the hero's attention from his aesthetic theory when he is trying to explain it to Lynch and she appears: "She has no priest to flirt with, he thought with conscious bitterness, remembering how he had seen her last. Lynch was right. His mind, emptied of theory and courage, lapsed back into a listless peace" (Joyce, *Portrait* 216). However, the encounter Stephen has with Emma after the epiphany, when Stephen is introduced to a new female model, the muse, "his beloved" also assumes the place of the muse. The following morning, after he sees her at the library, young Dedalus wakes up and starts to write a poem to Emma while he experiences "an enchantment of the heart," "[t]he instant of inspiration seemed now to be reflected from all sides at once." In a certain way, he experiences the fusion between the spiritual and the material in the figure of the muse: "O! In the virgin womb of imagination the word was made flesh" (217). Thus, in chapter five, Emma embodies a continuation of most of the main archetypes of women Stephen had contact with.

Before Emma plays the summarizing role of the female archetypes in the fifth chapter, we note how fluid these roles are in Stephen's journey. As he experiences internal and external transformations, his view of the female figures around him also varies. The prostitute is first seen as the goddess archetype for she reveals a new world to Stephen through sexual experience. The boy thinks he had entered adulthood and begins to be driven by his physical needs as stated in the previous chapter of this thesis. His view of women is overwhelmed by eroticism: "[t]his is a crude, primitive aspect of the anima, which becomes compulsive only when a man does not sufficiently cultivate his feeling relationships—when his feeling attitude toward life has remained infantile" (Jung, *Man and his Symbols* 191). So, instead of offering the transformation into adulthood, the prostitute is a bridge to the "repressed id" portion of Stephen's psyche. When the church appears to raise Stephen's "superego", the prostitute is transformed into the figure of the temptress, the one who tries to take the hero from his righteous path. Moreover, taking into consideration the puritan teachings of the church in the third chapter, the prostitutes personify another common archetype of heroic adventures: the monster the hero must slay in order to save himself or his community. Davin, the representation of the Irish peasant mind, says he could not sleep after Stephen's revelations of being with prostitutes. According to Cheng:

These apocalyptic "terrible queer creatures" of modernity in the larger universe beyond one's rural enclave, incomprehensible to the peasant mind, suggest the fears and threat to a national discourse of authenticity represented by the cosmopolitan world of Paris, the Moulin Rouge, and the Bohemian Latin Quarter, the very worlds Stephen desires to inhabit. Such discourse of national anxiety can only conceive of the urbanity and

hybridity of the international as “terrible queer creatures,” immoral and degenerate. (“Terrible Queer Creatures” 28)

Thus, prostitutes are demonized by the morality of Irish society that tries to “slay these monsters” and what they represent.

Irish morality offers the Virgin Mary as the model of womanhood to be followed. Hence, women have no option but to choose between the binary relation between the archetypes of the Saint or the Whore. It reflects Stephen’s perception of women as the archetypes he portrays oscillate between these two spheres. For instance, “monster” and “temptress” are in the realm of the Whore; the “virgin” and the “mother” are in the realm of the Saint. Kenner argues,

As in *Dubliners* and *Exiles*, the female role in the *Portrait* is less to arouse than to elucidate masculine desires. Hence the complex function in the book of physical love: the physical is the analogue of the spiritual, as St. Augustine insisted in his *Confessions* (which, with Ibsen’s *Brand*, is the chief archetype of Joyce’s book). The poles between which this affection moves are those of St. Augustine and St. John: the Whore of Babylon and the Bride of Christ. The relation between the two is far from simple, and Stephen moves in a constant tension between them. (436)

According to Christian mythology, the Virgin Mary is the ultimate representation of purity for she conceived without having had sexual intercourse. The theme of the virgin’s delivery also appears in other cultures always to show a demonstration of the greatest power by sending a Messiah to save the people in danger. In Christian tradition, this theme serves to reinforce the deionization of sex. As a result, the figure of the virgin and her pure body, work to intervene in the purification of the soul. When Stephen thinks his soul is condemned, he dedicates himself to pray for the

Virgin and her mercifulness. Her representation of the sacred, the woman figure that should only be worshiped from a certain distance, reflects the idealized kinds of love he has during the book.

Mrs. Dedalus is an extension of the Virgin Mary figure for she embodies passivity, peacemaking and resignation. During the argument between Dante and Mr. Casey, she intervenes repeatedly trying to put an end to the struggle. She assumes the role of the peacemaker. However, she is an echo of Maria, the protagonist of the short story "Clay" from *Dubliners*. Maria is a frustrated and equivocated being for she is a peacemaker but is not able to reconcile the two brothers and accuses the children of stealing the plumcake she had probably left on the table. Mrs. Dedalus is unable to make peace during the argument and when the "outraged" Dante leaves the table, Stephen's mother goes after her. It is a reference to the side of the quarrel she probably supported because, as a follower of the "Saint" model, she supports the ideology preached by the Church. Mrs. Dedalus is also a symbol of passivity as she endures all of her misfortunes with resignation. She reflects the paralysis of Dubliners. Great part of Stephen's inner torments comes from her influence on him:

In its individual manifestation the character of a man's anima is a rule shaped by his mother. If he feels that his mother had a negative influence on him, his anima will often express itself in irritable, depressed moods, uncertainty, insecurity, and touchiness. (If, however he is able to overcome the negative assaults on himself, they can serve to reinforce his masculinity.) (Jung, *Man and his Symbols* 186)

Mrs. Dedalus embodies the archetype of the mother-protector who does not want her offspring to leave the nest. She shows discontentment when Stephen decides to go to the university and is deeply affected when he decides to leave Ireland. She tries to

attach him to her faith and her country. Her instinct does not allow her to see that her attitude may hold back her son from the transformations he is supposed to experience. In the fifth chapter, young Dedalus seems to have a better understanding of this fact as she says, “[w]ell, it’s a poor case when a university student is so dirty that his mother has to wash him” and he replies, “[b]ut it gives you pleasure.” As he realizes her role of mother-protector, he starts to long for his freedom. During his argument with Cranly about whether he should please her and do his “Easter duty,” he seems to finally reach a conclusion about her influence in his life as he says that Jesus “is more like a son of God than a son of Mary.” So, when Stephen finally finds the courage to defy her function in his life, he is ready to leave the nest and fly away to his true initiation. Heartbroken, Mrs. Dedalus anticipates the path she held him from embracing as she says that he will learn in his own life and away from home and friends what the heart is and what it feels (Joyce, *Portrait* 252).

Stephen’s freedom from the entrapping protectiveness of his mother figure is a step towards transcendence. His autonomy is rehearsed when he gives in and subsequently gets free from a life driven by instincts, in the temptress figure of the prostitute, and from a life driven by deprivation, in the temptress figure of the church. These are preparation for his abdication of his mothers’ blind protectiveness: Mrs. Dedalus and Ireland. He must face the waters both in the material and in the spiritual sense. On the one hand, he has to leave the island and sail to meet the “reality of experience”; on the other hand, he must face the water, symbol of the unconscious (the god within), in order to “forge in the smithy of his soul the uncreated conscience of his race” (253).

For the artist-hero, the fusion of the water representations converges in the figure of the muse. The muse is the symbol of transcendence, the communication with

the world of the gods, the world of inspiration. The muse makes possible part of this world manifest in the work of art. We can observe the converting point of these worlds in Stephen's life when he has the epiphany in the fourth chapter. The wading girl embodies the archetype of the muse because she is the connection of these worlds, material and spiritual. She unites the man and the aesthete and helps Stephen to finally construct the anima of the artist. According to Jung, "[w]henver a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out," and so, ". . . the anima takes on the role of guide, or mediator, to the world within and to the Self" (*Man and his Symbols* 193). Thus, the anima of the artist is revealed in Stephen's epiphany. Since the artist is the person who is immortalized by his art, his anima is the vessel that takes him to Yeats's Byzantium, where he can eternally sing "of what is past, or passing, or to come." As Campbell affirms,

Whereupon the rapture of the Muses—the arts—will begin to be experienced in the body of this world itself, transporting our spirit from glory to glory, to that summit of joy in consciousness where the world eye—beyond hope, beyond fear—surveys the universe in its coming, going, and being. (*Creative Mythology* 102)

More than a bridge to the eternal, the wading girl is also a symbol of the eternal. As stated in the second chapter of this thesis, the birdlike Venus of young Dedalus' epiphany personifies the totality of experience, she is the goddess with no distinction of good and bad; she represents the pure existence. It is not surprising that a female archetype is the one who will serve as mediator and represent the wholeness of the unknown in the journey of an artist, who only had disappointments from his male mentor figures. His supposed mentors fail to provide guidance for they fail to see

(consciously or unconsciously) the mission of a hero in the Emerald island: save Ireland from her enemies, and therefore, their enemies.

Imperialism provides the context to analyze the archetypes Ireland portrays. The nation that suffers from imperialism is usually associated with the female role of submission, while the empire assumes the male role of domination. The empire, with all its power and influence, is related to the male ogre figure of the rapist who imposes its demands on the imperialized nation. Ireland, as a nation that long suffered under British imperialism, assumes the archetype of the damsel in distress. A very common archetype in fairy tales, the damsel in distress generally appears as a princess imprisoned by some kind of black magic and guarded by monsters, usually dragons or other magical creatures. Her hero, the knight in a shining armor, has to defeat these monsters in order to save her from the evil influence. Imperialism is the black magic that imprisons Ireland and holds back her autonomy. The knight in the shining armor is the one who will fight the monsters, namely, the traces of British influence, and rescue Ireland, offering back her autonomy. For Stephen Dedalus, this knight is the hero-artist. The damsel in distress is a passive figure. Although she is the reason for the hero's departure and her freedom is the goal of his journey, she plays little part in the action. This fact can be interpreted as the Irish general paralysis, her inability to react to the evil magic that imprisons her. In Joyce's novel, and specially in his short stories, we note that there is a vain attempt to fight this paralysis, generally in the form of some escapism (drinking, past traditions, social status).

Ireland also assumes the role of the mother, the figure that offers life and is a reference to origin. In the same way a mother gives birth and nurtures her son, so does Ireland as she offers her rich cultural tradition as a reference to origin and identity. Irish traditions from the past, including its mythology and language, are the great

contributions of this great mother to the Celtic Twilight movement. However, Joyce exposes a negative side of this maternal figure. The richness of her culture, which became the main focus of the Irish Revival, is also the element that does not allow her children to move forward, undergo transformations, and create their identity with autonomy. Then, Ireland reproduces the role of the mother-protector, the mother that protects from the dangers of life and consequently, from life itself, imprinting on her son's soul the fear of the unknown, which resides in transformation. Protectiveness creates comfort, which is the necessary element for accommodation in the sense of lacking the will to transform some situation. Hence, the protectiveness of the Irish way of life attached to all its cultural traces also places Ireland in the role of the temptress.

Ireland's personification of female archetypes is fluid as their function oscillates between the realms of good and evil. She is the endangered and the source of danger; she gives and she takes; she enlightens and obscures. Campbell says that in some cultures, the creator is embodied by a female entity, a universal goddess. After so many disappointments with father figures, either as mentors or creators, it is not a surprise that Joyce places such a multifaceted power on a female figure. Ireland is the disguise of all good and bad aspects of the creation:

The universal goddess makes her appearance to men under a multitude of guises; for the effects of creation are multitudinous, complex, and of mutually contradictory kind when experienced from the viewpoint of the created world. The mother of life is at the same time the mother of death; she is masked in the ugly demonesses of famine and disease. (Campbell, *The Hero* 302)

Creator and destroyer, Ireland embodies archetypes of beauty and ugliness. On the one hand, she is the witch that casts a spell to blind her people; and the monster that

swallows the hero and sends him to the underworld. In young Dedalus' words, "Ireland is the old sow that eats her farrow" (Joyce, *Portrait* 203). On the other hand, Ireland is the Muse, source of beauty and enlightenment, that fertilizes the imagination even away from the body. The exile from the country does not mean the exile from Ireland as a source of inspiration.

The oscillation of archetypes enables us to compare Ireland to the mythological figure of Medusa. She was said to be a beautiful nymph who attracted the desire of the god Poseidon that, assuming the form of a bird, kidnapped her. Medusa was taken to the temple of Athena where Poseidon forced sexual intercourse with her on the altar. Enraged by the desecration of her temple, Athena transformed Medusa into a hideous creature, a monster with snakes in the place of her once beautiful locks of hair, and eyes capable of turning every human being into stone. She was sent to the underworld where, later on, she was killed by the hero Perseus with the help of a mirror given by Athena, which served to prevent the direct contact with Medusa's eyes. Medusa's myth expresses the double nature of the female character as well as the injustice of its judgment and oppression. In the same way the hero Perseus used a mirror to avoid the direct look of her petrifying eyes, Joyce's mirror was his exile: no direct contact but a reflected image of Ireland. Therefore, the role Ireland plays in the lives of her sons is subjected to different interpretations and judgements, such as the protagonist of Yeats's play, *The Countess Cathleen*, which narrates the story of a Countess who sells her soul to the devil in order to save her people's bodies from starvation and their souls from damnation. The portraits of Ireland show that women's roles became more complex and fluid, as Gabriel Conroy realizes by the end of "The Dead" that the wife he arrogantly thought he knew had her own secrets.

3.3. Paternal Archetypes

Readers doubt the embodiment of more than one archetype in single characters, but they must bear in mind that Joyce's writings do not follow the linearity or the rationality of other male writers. His characters are as mutable as his style: full of gaps, breaks, and deviations. It is not different when it comes to male characters. At this point, I intend to discuss the father archetypes in their multiple manifestations, such as mentor, creator, guide, helper and punisher. These figures are important for they serve as balancing forces on the hero's journey, as Jung argues, ". . . the early weakness of the hero is balanced by the appearance of strong "tutelary" figures—or guardians—who enable him to perform the superhuman tasks that he cannot accomplish unaided" (*Man and his Symbols* 101).

The first father figure we are introduced to in *A Portrait of the Artist as a Young Man* is Stephen's father, Simon Dedalus. It is interesting to note that he points the way Stephen must follow but is not able to guide his son along the way, anticipating other father figures Stephen will meet eventually. The novel begins with Mr. Dedalus in the role of the creator, telling a story to his son. Later, Stephen will be himself a story teller to his people but not with his father's support: first, because he is discredited by Stephen as a model for a mentor, and second, because the manhood of his son may seem like a menace to his own. Simon Dedalus points out the heroic path but is unable to follow this path, being only among the audience of admirers of Irish heroes. During the episode of the Christmas dinner, Mr. Dedalus stood by his friend, Mr. Casey, in defense of Parnell, in spite of his wife's pleas to stop the argument. This scene causes a great impact on Stephen for it ends with his father's eyes full of tears as Mr. Casey

exclaims: "Poor Parnell! My dead king!" So, even dead, Parnell becomes the model of hero for Stephen and will be the focus of further discussion.

As long as Simon can control his son's sense of manhood, everything seems to be fine. For instance, he does not let Stephen know promptly that his complaint to the principal by the end of the first chapter was a vain heroic act. However, when his son starts to "spread his wings" by the end of the book, Stephen is called a "lazy bitch," a female epithet, and is the target of ostensive attacks along with his siblings. Mr. Dedalus not only fails to guide his son but also fails to support him, for his idea of manhood seems to be closer the British idea of "gentleman." He tells Stephen to always "be a gentleman," without realizing that the application of the idea of "gentleman" in Ireland is something inherited by the empire and is out of place. The consciousness of the Irish nation should be (re)created along with their idea of manhood.

Simon Dedalus fails to support all his roles. As Stephen starts to grow and gain an early level of consciousness, he is in constant demand for a guide, a mentor to aid him on the path he is following, and his father seems to be going back instead of moving forward. Mr. Dedalus attachment to the past coupled with his own view of fatherhood is far from providing what young Dedalus needs to lead his way. His father's attachment to past traditions and the way he tries to revive past glories bother Stephen. Associated to that, when he insists on treating his son the same way he was treated by his father, as equals and friends, he fails to provide the strong figure Stephen demands and risks to reproduce the product of this nurturing process, a weak and failed personality just like his own. As the animus and the anima parts of someone's personality depends on the perception of models, Stephen's frustrated attempts to achieve manhood are a reflection of his father's failed model:

Jung further postulated that the human unconscious also houses archetypal images of both the male and female principles. The anima, an internal expression of archetypal feminine wisdom and creativity, inhabits the minds of men as well as women. Correspondingly, the animus, which embodies essential masculine qualities, is present in both male and female psyches. Because the anima and animus are also partly determined by feelings derived from an individual's direct experience of other men or women, these indwelling images can include negative perceptions of masculinity or femininity. (Harris and Platzner 41)

Thus, the perception of a negative male model may delay or even ruin a man's development of his own character properly.

It seems that for Stephen, as it was for Joyce, the father figures' attachment to the past is a criterion for their denial like any of the father figures byproducts. At first the young boy does not seem to know that, but as his critical sense becomes more developed, he starts to consciously discredit his guides and mentors. Mike Flynn and Uncle Charles, for instance, occupy the role of mentors for a short period in Stephen's life. Both men, like Mr. Dedalus, are strong representatives of the glorious past of Ireland. However, Stephen seems to develop some aversion to the past, for it seems to be a deteriorated sphere of Irishness that contributes to prevent a possible future development. The insistence of Irish people to hold on to their past and constantly try to rescue it, the main motive of the Irish Revival, was a barrier to the improvement of the nation because, to a certain extent, it is the attachment to inherited values resulting from the British imperialism, such as the religious habits. Joyce's open opinion was that a movement for the Irish autonomy should not be a regression to the provincial but an attempt to the cosmopolitan:

The “New Ireland” movement was not for him. Instead, he wished to make Ireland a part of Europe and to introduce cosmopolitan standards of excellence. Joyce had not lost his deep attachment to his native land (the works of his next forty years testify to his attachment), but he turned away from all provincial forms of patriotism, seeing them as destructive to the integrity of Ireland and to his personal integrity. (Litz 22-3)

Consciousness would not be reached through the traditional, which only reproduced the failed model of a decaying culture that martyrs its heroes.

Parnell, the betrayed hero of Ireland, provided the heroic traits for Joyce’s construction of the protagonist of his first novel. According to Litz,

The early years of Joyce’s life were the years of Parnell’s greatest influence and tragic fall. By 1889 the attempt to implicate Parnell in the Phoenix Park murders of 1882 had failed, and he was regarded as a national hero; but in the same year he was accused of adultery in the divorce suit of Captain O’Shea. At first it appeared that Parnell might weather this scandal, but a coalition of political enemies and devout Catholics ousted him from leadership of the Irish Parliamentary Party, and the rural population of Ireland turned against their hero with savage hatred. Even Parnell’s lieutenant Tim Healy, who had vowed never to abandon his leader, finally turned against him. After a year of campaigning against his enemies, Parnell died on October 6, 1891. (20)

Since “the pattern of Parnell’s life seemed a foreshadowing of his own career,” even dead, Parnell assumed the archetype of the mentor in Joyce’s life and consequently in the portrait of his literary alter ego: “The arrogance and the pride of the great hero, the

fear of betrayal, and the hypocrisy of the ‘rabblement’ were to become leading themes in Joyce’s life” (21).

The rise and fall of Parnell, both by the hands of Irish people, mirror the vulnerability of any figure before the morality of church in the Irish culture. As this was the culture that created the author and he uses Stephen to state that he will express himself according to this culture, it is natural that his characters are subjected to changes according to different variants. For instance, as pointed out previously, different characters can transit among archetypes, which may be the reason critics cannot always reach an agreement concerning either the nature of some characters or Joyce’s position in relation to certain subjects.

Parnell’s fate puts in check the authority of the church as a spiritual guide. Here, Parnell is comparable to the biblical hero Samson. The Israelite hero, known for his incredible strength, given by God in exchange for his promise of never cutting the locks of his hair, was destined to deliver his people from the Philistines’ domination. However, he falls in love with Delilah, who, for a considerable amount of silver, betrays him to the Philistines by cutting his locks. Weakened and abandoned by God, he is blinded by the Philistines and put to perform hard work. Time passes and his hair grows long again and he regains his strength. His last act is to bring down the pillars of the Philistines’ temple, where he dies with many of them. Even though both heroes die, they are able to destroy the pillars of the oppressive nation. Parnell exposes the narrow-minded view his people inherited from the dominant nation. The fall of such an important hero due to religious morality makes Stephen, as Joyce’s reflection, start to question the role of the church as a father figure with the function of mentor, God’s voice on earth. The artist-hero can only come to the conclusion that it does not represent god as a creator of a mentor, but as an unmerciful punisher. There is a story

that Stanislaus Joyce narrates in his book, *My Brother's Keeper*, which illustrates Stephen's view of the church as we learn from Joyce's own opinion. He writes that

One day I was out with the nursemaid, walking beside the pram in which there was I don't remember which younger brother or sister. We happened to pass through Little Bray when a funeral was starting from one of the two-storeyed houses there. Perhaps the nursemaid stopped to watch, but just at the moment when they were carrying out a diminutive coffin, a woman rushed screaming to an upper window and made as if to throw herself out, had not people within the room held her back. In the discussion of the incident which took place when we came home, someone, probably the nursemaid, said that the cause of the mother's despair was that the infant had not been baptized. Dante then explained to us that the child could never go to heaven. Her attitude was: 'So now you see what happens. The child can never go to heaven. Now you see what comes of not baptizing immediately'. We were all duly impressed, for it seemed the most natural thing in creation that God should be some kind of drunken ogre with less mercy even than the small mercy of men. (11)

The conclusion we can reach is that you cannot overcome the ogre aspect of the father, in this case the father of all things, the creator, if your means to communicate with this father is an institution that punishes according to bureaucratic rules, ignoring or even mocking true justice. One good example is when Stephen is punished by Father Dolan for not doing his school work without any concern for checking if the boy was telling the truth about his broken glasses. The situation gets even more serious when we learn that Stephen complains about the incident and is misguided to think he has won some kind of justice, when actually his "heroic act" was mocked by the priests as well

as by Mr. Dedalus. The mockery is also a form of punishment, which discredits the priests and Mr. Dedalus as mentors, for they show disregard for a heroic act.

It is interesting to note that one of the few priests who is portrayed as a sympathetic figure is Brother Michael. He fulfills the function of the helper in the first chapter when he takes care of Stephen in the infirmary. The interesting things are: first, he is the one who brings the news of Parnell's death and demonstrates sadness in relation to the fact; second, a Brother is not exactly a priest for he is not ordained—usually, because a Brother's humbleness leads him to think that he is not worthy to receive such a “high post.” Most of the priests in the novel contrast this sympathetic figure and reproduce the figure of the punisher. Father Dolan is connected to his unfair and cruel parody and Father Arnall to his portrait of hell, the ultimate form of punishment that traps human souls. So, the priests fail as mentors in both the physical and the spiritual realms for, instead, they offer punishment. The punishers display not only lack of mercy but a certain lack of rationality. Injustice becomes the result of ignorance represented by the image of a hell that accepts infant souls just because they were not baptized. According to the critic William T. Noon, S.J.:

In some ways, certainly, these Irish Jesuits at the turn of the century failed Stephen, and their “originals,” it seems, failed Joyce in his aspirations to be an artist. It appears that they were not so intelligent as they should have been. Not all of them were so gentle and holy as the ideals of their priestly vocations obliged. It is not difficult to understand why such an earnest young artist as Stephen (or, for that matter, Joyce) should be unhinged by some kinds of example and counsel that were given. (80)

As a victim of it, Stephen does not give in to injustice. As Dante says during the Christmas dinner quarrel, he will remember what he heard against “God and religion and priests in his own home.” He will not only remember it, he will reproduce it, for he also will remember “the language with which priests and the priest’s pawn broke Parnell’s heart and hounded him into his grave” (Joyce, *Portrait* 34). Instead of a “S.J.” after his name, young Dedalus will use language to empower his soul and fight against injustice.

In Belvedere College, the artist-hero seeks new guidance. However, the institution is also controlled by Jesuits and Stephen does not identify in it the mentor he needs. The inability of the Dean of Studies to produce “fire” and the constant misunderstandings that happen during his talk with Stephen reflect the inability of everyone that surrounds the young artist in the institution to contribute to the young artist’s journey:

The reader of *A Portrait* notices, as Joyce wants him imaginatively to notice, some of the awful stupidities and silences of these former priest-mentors of Stephen. Joyce also assumes, expects his readers to assume, that genius, religious or artistic, is almost never properly understood and rightly dealt with by the genius’s own living mentors and peers. Being misunderstood and mishandled are included in the usual cost that any artist pays for his art. Sometimes too a built-in flaw in personality is also included in the high price that an artist needs to pay in personal cost for excellence. Achievement seldom comes cheap. (Noon 80)

In the same way his father and the priests fail to be the father model of guidance and assistance, so do most of his friends as helpers. As Levin argues in his essay “The Artist,” “Friends figure mainly as interlocutors to draw Stephen out upon various

themes” (409). In chapter five, his friends will embody the various ineffectual aspects of his failed father figures. Temple is the only one who shares Stephen’s point of view, but still, does not have anything to add to it. MacCann, Davin and Lynch fail to provide any guidance because they are the result of the misguided aspects of the Irish culture: blind nationalism, provincial narrow-minded concepts, and lack of critical thought, respectively. Cranly, Stephen’s closest friend in College, restates all the negative aspects of the potential father figures that surround the artist-hero during the novel:

That last interview which drives Stephen to exile concentrates in Cranly the forces of admission, submission, confession, and retreat, and he becomes the embodiment of all that has plagued the imperfect hero. Cranly’s preoccupation with a book called *Diseases of the Ox* adds to the picture. Since Stephen as “Bous Stephanoumenos” has been identified with the ox, Cranly’s devotion to his book reveals him as Stephen’s most reactionary critic, not, as we supposed, his friend. (Tindall 386)

Readers do not witness Stephen’s encounter with a reliable father figure. He only receives the guidance of a deceased hero and the words from poets and theoreticians. The young artist seeks the right kind of bird to guide his flight, escaping from the merciless Eagles, emissaries of the punisher God, and from the blindness of the bats. Not surprisingly, by the end of the book, he does not pray for some religious entity of his cultural background, but to the father from whom he borrowed his name.

The lack of strong father figures as mentors replaced by their presence as punishers plays a great role of influence in Stephen’s (and Joyce’s) conception of paternity. Young Dedalus claims that “Paternity is a legal fiction.” It is not enough to “be in the place” of a paternal figure to reach the accomplishment of this function. Anyone can occupy the place of the father, but not everybody is able to perform

accordingly. Stephen's delayed development is due to the father figures he must cope with during the book. The boy must adapt his beliefs and demands to his paternal figures and realizes that exile must be the only way to escape their impositions and life without making concessions. It reflects Joyce's own concepts of fatherhood when, after the birth of his child, he remarks: "I hope to Christ he won't have to make allowances for me when he begins to think" (qtd. in Ellmann, *James Joyce* 204).

By analyzing Joyce's first novel as an autobiographical clue, we are able to understand why some critics consider his writings as *écriture féminine* and why Stephen's journey in *Ulysses* is widely considered a search for the father. The strong presence of female types models a stronger anima, which contrasts with a weaker influence of the animus. So, the individual has to work to conciliate the view of male and female models, balancing the outer impressions to the inner constructions.

3.4. Villains

Stephen is a hero who is not modeled by following guidance to the heroic path; instead, the hero-artist is the result of his denial regarding the path of villainy. He flies by the nets of the villains only to deny them. The perceptions of the outer world, with all its flaws and shortcomings, are actually used to acknowledge and cope with the inner weaknesses, working to find internal balance and undergo the heroic path.

According to Propp, the role of the villain "is to disturb the peace of a happy family, to cause some form of misfortune, damage, or harm. The villain(s) may be a dragon, a devil, bandits, a witch, or a stepmother, etc" (27). This is the basic description of the folktale villain that can be used as the starting point to analyze the villains of Joyce's novel. The first villain of the book is the one from which all the other villains

derive; it is history itself in the form of the British imperialism. England is the greatest villain of Irish history because it disturbed Irish lives for centuries. England killed the Irish language and imposed English; but, above all, England denied the Irish autonomy and imposed a new way of living. Each one of these impositions resulted in more and more harm to the Irish people, for England took more than material possessions; it took their identity.

The imposition of a new language resulted in unnecessary conflicts throughout Irish history as, for instance, the deaths of peasants in the west side of the island just because they refused or were not able to say their names in English to British soldiers. In *A Portrait*, Stephen feels extremely uncomfortable when he realizes that English is a borrowed language, no matter the level of his proficiency. So, he has to deal with the discomfort of using a “borrowed material” to construct his art. The solution was to fly by the net of the borrowed language, recreating it under the veil of Irish creativity.

The Catholic Church was a powerful villain that dominated, and still dominates, Irish lives. Its dogmas not only blinded Ireland as also made it accept its irrationality as something normal. The obedience to its laws was based on fear as we note in the third chapter of *A Portrait*. The Jesuit domination of the Irish educational system was the main weapon of this enemy to overthrow any early questioning by the use of a behaviorist method of education. Stanislaus Joyce offers another example of cruelty preached as normal convention and relates his brother’s opinion of it:

I remember one of our Jesuit teachers at Belvedere College stating impressively during religious instruction when discussing confession and the use of reason that it had been revealed to I don’t recollect now which sainted ruffian, possibly St. Augustine, that there was a child of seven years of age in hell. My brother makes some of the Catholic university

students in *A Portrait of the Artist* discuss the point and puts some of his anger into the mouth of 'Temple'. Jim used to say that the Church was cruel like all old whores. In the novel he modifies the phrase. (*My Brother's Keeper* 11)

Irish religious tradition was so solid that its power was able to overcome the political power of the nation in the case of a conflict. As Joyce writes in a letter to his brother Stanislaus, "I quite see, of course, that the Church is still, as it was in the time of Adrian IV, the enemy of Ireland" (Ellmann, *Selected Letters* 125). The protests against the play *Countess Cathleen*, questioning the morality of the Countess as a representation of Ireland, is a good example of the powerful enemy of Ireland damaging the Irish critical sense. Yeats silenced the hysterical crowd of the Abbey Theatre by uttering "Charles Stuart Parnell," a clear allusion to the devastating power of the blind morality of the Church. Instead of being an instrument of spiritual and social guidance, the Church built a strong morality that served as an identity blocker: Irish people could not feel, as feeling was to be avoided:

The morality of the Irish Catholic Church is somewhat different from that of Catholic churches in other countries; the names of sins are translatable from language to language, but solutions to the prospect of sin vary. In all Christian sects, sex is the greatest evil, and, to be acceptable, must be hedged with ritual consecrations and restrictions . . . The Irish tradition of fierce insistence on purity, which may predate Christianity, does not allow this. Sex is forbidden without marriage: economical and social distinctions must be maintained. The Dublin approach to sin is one of avoidance of the occasion, that is, avoidance of emotion, of extremes, and

of course, of sex. The resulting morality is one of blandness, respectability, conformity, and propriety. (French 268)

The Church tried to kill the Irish people's perception of the world and, consequently, their self perception, plunging their consciousness into dumbness:

To the degree that selfhood consists of perceiving, feeling, and thinking with some autonomy, and balancing personal desire with one's desire for acceptance in one's world, the people of Dublin lack selfhood. Some have no personal standards and bow completely to those of their society; others keep trying not to see, not to feel, in an effort to blot out uncomfortable knowledge. Dublin's spiritual barrenness, its scrupulous meanness, is the result of this pious selflessness. (269)

Control is not restricted to the social sphere, it also dominates the familiar circle and the most private interactions. The Church restrains personal will and the conformity results in a pious bitterness that introduces other villains into Irish lives, such as paralysis. The Church is like the witch that casts a spell on the princess, throwing her into an endless sleep. Ireland is the "Sleeping Beauty" who needs the kiss of an enchanted prince to rescue her. However, the spell of the Church is so powerful that it can turn a princess against her savior. In clearer terms, the Church is able to turn Irish people against Irish people, as in Parnell's case. It all comes down to a misguided Irish nationalism that, instead of awaking "Sleeping Beauty", nurtures her sleep even more. Irish people try to rescue a long suppressed identity when they actually should be creating a new one. Thus, Ireland becomes her own enemy, the villain that must be fought.

In order to fight the villains that resulted in a stagnant Irish cultural background, Stephen Dedalus decides to acknowledge the problem in its most basic form:

consciousness. If the present situation was the result of a long time under a behavioral control of the villain, the starting point to break this control was to free the Irish mind. So, the artist-hero has to find a way to get into Irish minds without succumbing to them.

According to Scholes:

. . . Ireland is a female figure who destroys those who serve her. . . . Stephen's particular problem is to help the bat-like soul of this female to awake, to serve her without being destroyed by her; to forge in the smithy of his own soul the uncreated conscious of *her* race. He wants, among other things, to turn her from the enchanted Celtic Twilight to the daylight of his own time. (478)

Propp affirms that the villain is able to assume many disguises. Going back to Jungian notions of the mental spheres, the manifestation and analysis of archetypes (the disguises of primal mental figures) is the way one can identify and cope with the “shadow”, the flaws and instincts repressed in the unconscious, that is, the aspects of someone's personality that would not be socially accepted. Jung argues that

These unconscious factors owe their existence to the autonomy of the archetypes. Modern man protects himself against seeing his own split state by a system of compartments. Certain areas of outer life and of his own behavior are kept, as it were, in separate drawers and are never confronted with one another. (*Man and his Symbols* 72)

So, a man must acknowledge and confront these hidden forces of his mind in order to achieve the complete domain of his personality. The villain wins if the repressed remains repressed for “[t]he shadow becomes hostile only when he is ignored or misunderstood” (182).

Through the portrayal of the forces that made his personality, the artist-hero flies by the nets of his own mind, the conscience constructed by the dominant forces that (un)created the conscious of his nation. The archetypes in *A Portrait of the Artist* are the acknowledgement and confrontation of the elements kept in the system of compartments of Stephen's mind, metonymically representing all Irish minds, which are revealed through his art. The notion that "you must know your enemy to fight them" is completely valid. The difference here is that the hero will not fight to destroy, but he will confront to (re)conciliate:

The battle between the hero and the dragon is the more active form of this myth, and it shows more clearly the archetypal theme of the ego's triumph over regressive trends. For most people the dark or negative side of the personality remains unconscious. The hero, on the contrary, must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon. I.e., before the ego can triumph, it must master and assimilate the shadow. (Jung, *Man and his Symbols* 112)

Stephen Dedalus denies the path of villainy but does not ignore it. He identifies its various manifestations and extracts from them the lessons that will help him conciliate the flaws and virtues of the Irish personality. The result of this conciliation will be a new identity, not free from its repressed forms or controlling forces, but the balance between them.

Writing, a cathartic act, works as a therapy towards self-awareness. Reading can also have the same therapeutic results if the artist manages to construct a bridge through symbols that will reach the consciousness of his interlocutor. Joyce's characters may be

archetypal, but they are not flat. The fluidity of their nature points to the nature of the mind itself, which cannot be dominated only by one aspect. After some time without writing, Joyce confesses to Stanislaus: “I am sure I should find again what you call the Holy Ghost sitting in the ink-bottle and the perverse devil of my literary conscience sitting on the hump of my pen” (Ellmann, *Selected Letters* 110). This confession exposes the double aspect of his writing: the Holy Ghost and the perverse devil involved in the same production.

Chapter 4 - A Portrait of the Wise Entity: Art as a Path to Enlightenment

Art is a dance between expression and perception. Mostly, it is the perception of the audience regarding the product of the artist's expression. But what really constitutes a work of art? Stephen Dedalus tried to formulate his theory on it based on the structure of a work of art elaborated by other theorists. By the end of the novel, the diary format is drier than the rest of the narrative, lacking the colors of perception that permeated the entire book. Perhaps, one of the functions of the abrupt change in the narrative is to show that the different ways in which an artist can express himself / herself influence the way the reader will perceive the work of art and extract some meaning from it. Moreover, Stephen shows that, despite theories of its constitution, the work of art has a function: bring enlightenment through perception. Art may be expressed in several forms; however, for the sake of concision and argument, we are going to focus on literature. So, although the references to art that will follow can have a relation to its diverse forms, they intend to discuss literature.

4.1. Art and the Wise Man's Archetype

The wise man is a recurrent archetype of the hero's journey. He can appear in the role of the supernatural helper or the grandfather or grandmother who advises the hero about the dangers of the path. Mostly, the wise man appears as an old wizard who is able to see the dangers of the present and the future and knows the path the hero must follow. This figure is recurrent in fantasy literature as well as in other forms of literature, extending to other semiotic fields like the movies. For instance, in Tolkien's

The Lord of the Rings, we have the character Gandalf representing the wise man who guides and accompanies the hero through the journey. Another good example is from George Lucas's *Star Wars*, in which we see Master Yoda in the role of the wise entity.

The wise man, like the other archetypes previously pointed in this work, cannot be treated as mere images. Mythology walks hand in hand with psychology and both help human beings on their path of discovery of the world and of themselves. These images are worthless if one does not understand what they stand for. They have to be studied in their relation to life in order to improve it. Actual tragedies nowadays may be caused by misguided or even lack of interpretation of images from books considered guides for some religions. So literature is not just a form; it bears meaning, the core of its function. Literature functions to guide and change the course of lives.

For Jung, the wise entity represents the self, the "superior insight", "an inner guiding factor" that is the "regulating center that brings about a constant extension and maturing of the personality" (*Man and his Symbols* 163). As stated before, most religions have their literatures as guides, books that provide the directions to follow throughout people's lives, either in the material or the spiritual sense. A guide to two occidental religions, the Bible is an example of the guiding power of literature. Its narrative is loaded with symbols which, without proper interpretation, may be emptied of meaning. Moreover, along with other religious books that serve as guides, the Bible has another interesting characteristic that should be taken into account to produce this guiding effect: it narrates life stories. Kings, prophets, common people, and many other characters have their lives unfold, exposing their victories and losses, vices and virtues. Thus, the report of someone's experience, especially if this person is considered to be a prophet or hero, works as guidance and inspiration to the audience of this kind of literature.

Autobiographical works are also another literary way of reporting someone's experience, exposing a certain path, with its perils and successes. Its audience can deviate from the perils and follow the ways to success. Literature, therefore, can be used to report the path to enlightenment and the feeling of reaching it. Literary symbols are the mirror of the elements we may find throughout the path. In religion, the figure of the priest serves as a mediator who will interpret the symbols of the scriptures to an audience. The misinterpretation of these symbols results in a misguided audience. In literature, the reader plays the role of the mediator and the audience. So, the author runs the risk of being misinterpreted as he chooses the way to conduct his literary work. The strong presence of religion in Joyce's life made him perceive his role as an artist in parallel to the work of a priest. In his case, he assumes the role of the "priest of imagination," as his artwork is a manifestation of his imagination, the mirror of consciousness creation:

Realizing that the artist's duty, like theologian's, was to seek illumination concerning the mystery of life and death and find a way of externalizing his vision, Joyce equated art and theology—but in spirit rather than letter. It was by laying the role of reality open to laughter that this self-professed idealist undertook to redeem his time, assuming at first the double vision of paradox, then irony, and eventually critical humor, or parody. His was a calculated risk—that his words would be read only literally, as they have been by many. Yet his risk was no greater than Jesus' in uttering the parable, a presentation of truth allowing more than one interpretation. (Moseley X)

Joyce's semi-autobiographical novel puts together several literary elements in order to portray an unconventional heroic journey. Dedalus' journey does not follow the

course of a conventional hero journey for it is not concerned with the portrait of perfection. The identification the audience may get with the hero comes from his presence in the real world, the narrative elements of reality. The artist-hero shows that mistakes are good teachers as well as successes, especially if they go against common sense. In *Ulysses*, when Stephen is at the library discussing “the art of Shakespeare and the mysteries of artistic creation,” he points out that “[t]he man of genius makes no mistakes,” for “his errors are volitional and are the portals of discovery” (qtd. in Kain 175). The structure of *A Portrait* of constructing an achievement only to later observe its dissolution point to the lack of reliability one should put in the hands of society. In Stephen’s mind, he constructs a path towards victory that is later destroyed by some element of Irish society:

Each chapter builds toward a climax which is an apparent resolution of the tensions dramatized in it. Thus Chapter One ends with Stephen’s apparent “victory” in correcting the injustice of Father Dolan; Chapter Two, with the discovery of sensual consolation; Chapter Three, with the release of confession; Chapter Four, with the seaside epiphany; and Chapter Five, with the proud decision to leave Ireland. But in each case the resolution is apparent, not real, and the next chapter destroys whatever triumph Stephen may have achieved. (Litz 67)

The destruction of his achievements serves to prove the way a conventional hero would survive in a society like the Irish. Thus, he becomes a different type of hero, whom some people do not consider a hero at all, but is actually the hero that suits the Irish. This artist-hero is a weaver. In the same way Penelope wove by day and unraveled her work by night to prevent any suitors from taking Ulysses’ place, so does Joyce with his Dedalus. A modern Ithaca, the king of Ireland is absent and its control is

aimed at by foreign forces, so the artist-hero, as a representative of his people, waits for their Ulysses, the king that will put Ireland out of its misery. The great king, Ireland's savior, is not the heir of the material kingdom, but a representation of the common man that, like Jesus, is also a member of the persecuted race, a Jew called Bloom. The arrogant artist meets in the common man the salvation of his people. The power to be free from foreign subjugation lies in the hands of those who accept it. Common people, the members of the oppressed nation, must see that they are the ones who hold their salvation. The artist-hero can only provide guidance through his art and, in order to do that, he must come to terms with his own lineage.

Joyce weaves the nets of his social context, "Joyce is magpie and mockingbird. No style and no subject is immune to his parody. This Irishman is too Irish for the Irish, and he does not hesitate to foul his own nest" (Kain 170). *A Portrait of the Artist* becomes a metalinguistic work of art that portrays the birth and evolution of the artist and his art. The reader can find a unique style in the work. Many attempts have been made in order to classify it along with the other works of Joyce, relating them to some literary currents such as realism, naturalism and symbolism. However, as it happens in the structure of *A Portrait*, in which Stephen moves towards achievements but has them later destroyed, when we think we can define a part of Joyce's style, the author destroys it only to reconstruct it in his own way.

Joyce's style is at the same time a homage and a parody of other literary styles. He borrows from different styles and adapts them on his own way, creating a style of his own: "Joyce, as he himself put it, lacked imagination. He could not invent, he would only elaborate, develop, build up what was already there. 'Have you ever noticed,' he said to Frank Budgen, 'when you get an idea, how much can I make of it?'" (Kelly 5). The art of his predecessors serve as a guide to his own art. However, Joyce is not a mere

reproducer; instead, he uses his predecessors as inspiration and produces his “original” pieces. He created a form of his own and attributed meaning to this form. So the structures of his work are intrinsically related to their semantic function. Kain states that

In *A Portrait*, style becomes substance; diction and syntax are adapted to the growing sensibility, from childhood simplicity to adolescent rapture. Like Yeats, Joyce sought precision and concreteness; constantly amplifying, he widened the range of implication. In outlook Yeats moved from romantic retreat, and Joyce from satiric rejection, to final acceptance of the real world. (180)

In the same way that structure models meaning, reality models art. Joyce worked on the “transubstantiation of the bread of everyday life” into literature in order to convey some meaning to the lives of his countrymen. Assuming the parallel view concerning literature and religion, we can consider the acts of writing and reading as acts of communion; hence, literature can be considered the transubstantiation of imagination into words during the act of writing, and the transubstantiation of words into imagination during the act of reading. In both cases, catharsis and self-awareness may be achieved.

In *A Portrait of the Artist*, we perceive that the hero denies the influence of society on his life, but not on his writings. Joyce does not deal in absolutes. Richard Ellmann tells us that when Joyce joined his countrymen in an interest in occultism, he got a copy of *A Buddhist Catechism*, but the cause for this interest was probably an attraction to the symbology rather than the “pious generalizations of Theosophy” (*James Joyce* 76). So, we can assume that Joyce was aware of the Buddha’s story: the prince who had everything in his palace but abdicated his fortune in order to seek illumination and, after several years living in depravation, he realizes that illumination

would not be achieved by extreme ways. The reader can see the same pattern in Joyce's first novel (and an autobiographical clue): the protagonist, especially after his first sexual experience, lives to please his senses but then, is forced by religious guilt to abdicate his senses. Later on, he abandons these extremes and pursues balance. In sum, by exposing the physical and mental growth of Stephen, Joyce actually realized he had to balance these two human conditions for, as Jung argues, "[t]oo much of the animal disfigures the civilized human being, too much culture makes a sick animal" (*Psychological Reflections* 93). Joyce does the same thing in his writings, the conciliation of elements and styles, as well as a conciliation of reality and fiction.

The author used his life and the lives of his countrymen to paint a portrait of history in order to report and transform reality. As Kelly points out, "[t]here was not for him a hard line between symbol and fact, or between science and superstition. Therefore the real world was far more extensive for him than for most people" (5). Joyce elevated the role of art by portraying the artist as a hero, who is able to risk the possibility of a comfortable life for his art: "[h]e did not simply live his life and then write about it. He lived it *in order* to write about it" (5). As a modern Buddha or a modern Jesus, the themes that permeated his life would serve to point out vices and virtues that result from his social context; as a result, they can shed a light on the path of salvation and illumination through the rise of self-awareness:

Though he believed the role of art was to order life, he first ordered his life so to facilitate his art. Thus many of the symbols and themes of his work were actual obsessions in his life—obsessions (exile, persecution, betrayal) which he cultivated, at least partially, as a beggar cultivates an affliction—so that he can profit from it later on. (6)

Exile provides the material for contrast. As the author distances himself from the center of paralysis, which he considered to be Dublin, he gains perspective and it becomes easier to point out the flaws that must be overcome by his countrymen. However, we cannot make the mistake of thinking that his distance from the paralysis was only a physical distance. When he was living in Ireland, he experienced a “mental” distance as he resisted the bonds of Irishness; but the physical distance that succeeded does not mean the cut off of his spiritual relation to his country.

Perspective is, in the first place, the key to realize the existence of the paralysis. Perspective is not acquired only through the knowledge of a different reality; one must be able to use “cunning” in order to compare and contrast realities and also guide others through this path. For instance, the same religion that controlled Irish lives provided the story that would be used as the mirror of awareness. The author is able to compare and trace a parallel between the sufferings of his people and the sufferings of the Jews and show that both peoples persecuted and betrayed their saviors. The nets by which the author flew were his ammunition to destroy these same nets.

Joyce tries to escape physically from paralysis in order to support his countrymen's and his own spiritual freedom. His “self-exile” works as a way to gain and support his focus on the construction of “the moral history” of his people. Literature would be a way to wake up from “the nightmare” of the history of his people constructed under British domination. The physical liberation of the Irish people depended on their spiritual awakening. When Joyce tried to publish *Dubliners*, the publisher suggested several changes in order to accept the manuscript. That portrait of the Irish was too crude for the Irish people to look at; actually, it was simply too Irish. In a letter, among several he sent to the publisher, Grant Richards, Joyce explains his

intentions of keeping the stories the way they are because they served him in the same way they may serve his people:

If I eliminate them what becomes of the chapter of the moral history of my country? I fight to retain them because I believe that composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation of my country. Reflect for a moment on the history of literature of Ireland as it stands at present written in the English language before you condemn this genial illusion of mine which, after all, has at least served me in the office of a candlestick during the writing of the book. (*Selected Letters* 88-9)

Indeed, literature had performed its enlightening role during the production process. The author's mind had expressed itself and expurgated at least part of its drawbacks, inherited from the nation that produced it. However, the artist proves himself a hero as he fights not only to maintain his work as it is, but also to take it to his people in order to save them as it had saved him. The publisher assumes the role of the society that discredited Stephen's achievements. In this case, the artist-hero accomplishes part of goal of his art, that is, his personal enlightenment during the writing of the book. The next step is the spread of these accomplishments regarding his people's minds. He can be associated with the figure of Jesus, who goes to the mountain to spread the word, his teachings. The irony of this comparison lies in the fact that Jesus did not depend on a publisher nor had an editor during the sermon.

Joyce's peculiar style, an style that refers to many styles and yet, follows none, is perhaps the most effective way the author finds to call attention to his message. As previously stated, structure reflects meaning and, in association with a method that can call attention to itself and at the same time provide the material for self-criticism and

self-awareness, is one of Joyce's greatest accomplishments. Literature provides the weapon with which the writer can fight and Joyce knows how to use it. By putting focus on his styles, his political message can fly freely through his works. As Vincent J. Cheng affirms, this view of "an apolitical Joyce as the great modernist stylist, is certainly one that has been convenient and attractive to High Modernist aestheticism," and focusing on "its canonization of stylistic innovation and intricacy as the highest values and determinants of modern literary art" (*Joyce, Race, and Empire* 2). However, Joyce's art is far from apolitical. Style is only a disguise that works to spread Joyce's ideologies:

On effect, however, of this canonization — of the elevation of an Irish-Catholic colonial writer like Joyce into the pantheon of the Modernist greats — is hardly innocent but rather insidious: for it shifts attention away from the manifestly political content and ideological discourse of Joyce's works onto his unarguably potent role and influence in stylistic revolution. Several generations of readers and scholars have now (in large measure) focused their investigations on Joyce's styles and away from the ideological discussions contained in the Joycean texts, secure in their assumptions that these works were apolitical and essentially non-ideological in nature. The net effect is to neutralize the ideological potency of Joyce's texts, to defang the bite of Joyce's politics. Perhaps only in this way could an Irishman whose works bristle with bitter resentment against the imperiums of State, Church, and Academy be somehow appropriated and rendered acceptable, even revered, as a High Modernist icon of the Great *English* Literary Canon. (2)

Ironically, Joyce becomes an important member of the “Great *English* Literary Canon,” and the fact that some critics think his art is detached from its ideological content, instead of being an impediment for it to spread its message, strengthens the possibility of its meaning to reach wider ranges. Joyce is considered a master of that “borrowed” language. Therefore, art does not only guide one towards illumination but it also has the potential to manipulate the way the word can be spread.

Joyce targets people’s consciousness to spread the same inner realization he has. It is not a surprise that he improves a literary technique that deals so closely with the reflection of his characters’ minds. Young Dedalus claims that drama is the highest form of literature; Joyce’s prose carries this concept further by making his prose even more dramatic than drama itself, exposing not only the utterances of his character’s but also their thoughts and memories through the “stream of consciousness” technique. The author finds a way to pour the minds of his characters out in order to get in the minds of readers and provide self-awareness.

Consciousness is revealed through insights that come from outer stimulation; these insights constitute Joyce’s famous “epiphanies.” Once again, literature enables the writer to use another element from the nets that could trap him, just as he uses a religious term in a secular manner. In Biblical terms, the epiphany defines the act of the Wise Men of recognizing the presence of God in the little child, Jesus. Joyce’s epiphanies designs sudden realizations of his characters triggered by stimulus from the real world:

The epiphany was the sudden ‘revelation of the whatness of a thing,’ the moment in which ‘the soul of the commonest object . . . Seems to us radiant.’ The artist, he felt, was charged with such revelations, and must look for them not among gods but among men, in casual, unostentatious,

even unpleasant moments. He might find ‘a sudden spiritual manifestation’ either ‘in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.’ (Ellmann, *James Joyce* 83)

The divine experience of an epiphany is that it connects the one who experiences it with some “unknown force” that guides him / her somehow; thus, “[a]s his faith in Catholicism tottered, a counter-process began: his faith in art, which is written by and about people with faults, grew great” (Ellmann, *James Joyce* 50). When Stephen sees the wading girl at the beach, one can say that, as the Wise Men, he sees some divine presence revealed through the beauty of art and decides to engage himself in the pursuit of this presence in order to reach illumination. Joyce parallels *A Portrait*, among his other works, with the Bible for it employs “the method of the New Testament, presenting the development of a single consciousness by means of “epiphanies”—moments and events of “spiritual” significance” (Moseley 31). It is exactly what literature is about, at least if we consider Joyce’s writings a work of spiritual significance.

The epiphanic moment is the first moment of transubstantiation in the Joycean process of creation. The artist is arrested at a moment that mixes dream and reality, a connection between the unknown and the concrete world. The artist becomes a vessel for art, discharged from his own will. Likewise, the hero has to sacrifice his personal desires for the sake of the community. It is the price of enlightenment:

. . . Stephen’s theory of aesthetics—of proper and improper, static and kinetic art—represent equality, though from different sides, the sense of aesthetic arrest, where all the faculties of sensation, thinking, feeling, and intuition are dissociated from the service of the artist’s personal will, so that, like the Buddha on the Immovable Spot, he is released from fear and

desire, because free (for the moment at least) of ego: “beside himself”, transfixed by the object. (Campbell, *Creative Mythology* 659)

The wise entity represented by literature is the inner force, the core of inspiration. For the more skeptical, as Joyce himself, it may not be a manifestation of a divine force in the religious sense. Instead, it is the unconscious need to manifest and improve itself. Likewise, Beebe says, “[t]oday we are scornful of “inspiration” and it may well be that the something that takes over in the creative process is not a divine afflatus descending upon the artist but a subconscious force arising from within” (346). In Joyce’s case, the creative process blends imagination and factuality.

In a modern world, where myth is being replaced by the scientific thought, it is a clever choice to pour some factuality into imagination and vice-versa. Factuality becomes the canvas on which the artist paints the portrait of revelation, the claim of the mind to save the world and also be saved by it. The form of communication of the mind is the manifestation of archetypes and symbols which, if it is not ignored, reveals the way of self-awareness and enables the individual’s transformation. That is the reason why it is important to seek the comprehension of this symbols for, otherwise, their manifestation is emptied of meaning; “[t]herefore, it is necessary for men to understand, and be able to see, that through various symbols the same redemption is revealed” (Campbell, *The Hero* 389).

In the same way words express our conscious and communicate with the outer world, symbols reflect our unconscious attempt to communicate with our conscious. The symbols may appear during dreams and as the dreamer reports the dream, s/he has the opportunity to analyze the “message” from his unconscious. Joyce’s epiphanies are an experience of a dream as the individual is awake. The moment of revelation comes from the equilibrium between the concrete stimulus and the abstract realm of symbols,

resulting in a connection between both spheres: “The kind of epiphany, which suggests the secret life of the spirit, connects with a group of dreams” (Ellmann, *James Joyce* 85). The concrete images lose then their prompt meaning and, “[a]s the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason (Jung, *Man and his Symbols* 4). However, it is necessary to note that the Joycean method is not a manifestation of irrationality, but an attempt to explore the world beyond its socially constructed meaning, in order to find, according to young Dedalus, “the mode of life or of art whereby his spirit could express itself in unfettered freedom.” (qtd. in Campbell, *Creative Mythology* 659). In summary, according to Ellmann:

This is Joyce’s strongest early statement of method and intention. His defense of contemporary material, his interest in Wagnerian myth, his aversion to conventions, and his insistence that the laws of life are the same always and everywhere, show him to be ready to fuse real people with mythical ones, and so find all ages to be one as in *A Portrait*, *Ulysses*, and *Finnegan’s Wake*. The exaltation of drama above all other forms was to be reformulated later in his esthetic system and, if he published only one play, he kept to his principle by making all his novels dramatic. (*James Joyce* 73)

The attachment to conventions permeated the history of the Irish people for centuries. As Levin says, “The nightmare from which Joyce was trying to awake is history” (*James Joyce* 122). So, Joyce saw in art the opportunity to investigate the core of a conscience constructed under these conventions and wake his people from the nightmare of history. Art was the way to dive into the basis of this construction through the effective use of mythology, the primal manifestation of the human psyche. Actually,

art fuses with myth as it fuses factuality and imagination. Myth emerges from the mind to gain the routine of the common man:

To our contemporaries, turning back from the sophisticated toward the primitive, Freud has indicated and Kafka has exemplified the connection between myths and dreams. Sleep, the most intimate of experiences, is also the most universal. Through Joyce's private investigations of the mind, we return to the public domain of myth. (Levin, *James Joyce* 122)

The common man may be unaware of the domain of myth in his life, so the artist uses art to reach the common man's mind. After all, as Whitman wrote, "Battles are lost in the spirit in which they are won" (qtd. in Joyce, *My Brother's Keeper* 223). Thus, Joyce's expression, free from conventions, rises as a new light to guide the minds of his time, and even of times to come.

Conclusion: Mythology and Modern times

In a decaying society, art, if it is truthful, must also reflect decay. And unless it wants to break faith with its social function, art must show the world as changeable. And help to change it. (Fischer 48)

Scientific thought has been gaining strength from the century of the Enlightenment until nowadays. Adam and Even have lost ground to Darwin ever since. The outcome of capitalism and industrial revolution is a world focused on the fulfillment of physical needs. The material world became the focus of society. As mythology has long been seen as a way to explain the unknown around and inside us, the structure of modern and contemporary societies could lead a naïve mind to think that myth has disappeared from our lives ever since. However, myth is more than alive, it is an active force in our lives and, as a modern man, James Joyce realized that myth has only assumed a new mask. Although mythology takes on new disguises, it keeps its essence and its sense of serving the human psyche for “myth is essentially a guide; it tells us what we must do in order to live more richly” (Armstrong 10). So, myth can guide us not only in spiritual matters but also in material matters. Once again, it is worth to remember the way Joyce organized *A Portrait*, a novel to show the physical and mental development of the young artist.

Humans still look for heroes to inspire them to exceed in our everyday lives because “[t]he myth of the hero was not intended to provide us with icons to admire, but was designed to tap into the vein of heroism within ourselves. Myth must lead to

imitation or participation, not passive contemplation” (Armstrong 141). Myth takes on a new disguise. The death of God is not His disappearance, but His replacement for models more sympathetic to the human experience. Our heroes do not inhabit Mount Olympus anymore; they show themselves in places such as stadiums, stages, art galleries, and movie theaters. The myth is still alive when we look for and “worship” the heroes that go beyond in sports and in the diverse forms of art. As Armstrong points out: “We still long to ‘get beyond’ our immediate circumstances, and to enter a ‘full time’, a more intense, fulfilling existence. We try to enter this dimension by means of art, rock music, drugs or by entering the larger-than-life perspective of film. We still seek heroes” (141). The presence of these “heroic forces” in our everyday reality enables us to believe in the possibility of reaching this heroic realm ourselves. So, the worldly presence of myth becomes a powerful meaning of inspiration for, accordingly, “[t]he most powerful myths are about extremity; they force us to go beyond our experience” (3).

This change of focus on the object in which the myth manifests itself works to show the need of the human psyche for guidance, a model of excellence to be followed. The cyclical power of myth reveals itself not only the coincidental patterns of the human psyche through the myths of the diverse peoples of the globe; actually, the real power of myth is its dynamism to prevail over the changes of time. The universality of myth holds its makers as universal entities free from the restrictive bonds of time: “There is never a single, orthodox version of a myth. As our circumstances change, we need to tell our stories differently in order to bring out their timeless truth” (Armstrong 11). Therefore, in what regards literature, artists have the potential to become heroes. In Joyce’s case, we might compare him to the Greek hero Achilles, who preferred to live a short life and be immortalized by his heroic deeds in contrast to a long and eventless

life. Joyce modeled his life to construct a mirror of it in his art. He was not afraid to commit the “mistake of a lifetime” in order to give a chance to the prevalence of his art. The Irish author gave a chance to his own immortality through his art and by doing so, he confirmed the cyclical power of myth making, which goes against the delimitations of historical and cultural contexts. According to Eliade,

. . . we noted various recent orientations that tend to reconfer value upon the myth of cyclical periodicity, even the myth of eternal return. These orientations disregard not only historicism but even history as such. We believe we are justified in seeing in them, rather than a resistance to history, a revolt against historical *time*, an attempt to restore this historical time, freighted as it is with human experience, to a place in the time that is cosmic, cyclical, and infinite. In any case it is worth noting that the work of two of the most significant writers of our day—T.S. Eliot and James Joyce—is saturated with nostalgia for the myth of the eternal repetition and, in the last analysis, for the abolition of time. (Eliade 153)

Joyce’s nostalgia is not the same nostalgia that permeated the Irish Revival. It goes beyond for he does not bring back ancient myths; he uses them to produce something new in a fusion of forces, resulting in reformation. Myth comes to show that the creation of a conscience is not linear but a cyclical process in which the mind becomes aware of itself, corrects its possible imperfections and moves on, over and over again. Identity is not constructed by putting together the demands of society and following them. As Joyce tries to prove, identity is constructed through the analysis of the elements and the process of construction itself. Otherwise, we do not produce, we only reproduce. Reproduction is the path to stagnation. Production is the attempt to

renewal. From new lives, we have new identities; from a new world, we have a new man, fighting his own ego and demanding a new society:

Not the animal world, not the plant world, not the miracle of the spheres, but man himself is now the crucial mystery. Man is that alien presence with whom the forces of egoism must come to terms, through whom the ego is to be crucified and resurrected, and in whose image society is to be reformed. (Campbell, *The Hero* 391)

The experience of the individual provides the model of salvation to his tribe through a set of examples. In the same way myth is not attached to any given period of time and place, its enlightening power may come from the individual's mind but can be extended to the whole group, forming a unique mass. Man has discovered this potentiality of myth, that is, to bond the individual and society, and created the rituals that attribute to unknown individuals the role of well-known figures. Campbell reports that:

The tribal ceremonies of birth, initiation, marriage, burial, installation, and so forth, serve to translate the individual's life-crises and life-deeds into classic, impersonal forms. They disclose him to himself, not as this personality or that, but as the warrior, the bride, the widow, the priest, the chieftain; at the same time rehearsing for the rest of the community the old lesson of the archetypal stages. All participate in the ceremonial according to rank and function. The whole society becomes visible to itself as an imperishable living unit. Generations of individuals pass, like anonymous cells from a living body; but the sustaining, timeless form remains. By an enlargement of vision to embrace this superindividual, each discovers himself enhanced, enriched, supported, and magnified.

His role, however unimpressive, is seen to be intrinsic to the beautiful festival-image of man—the image, potential yet necessarily inhibited, within himself. (Campbell, *The Hero* 383)

Once again we encounter the importance of myth associated with autobiographical works, for both hold the power to provide an example that is in the same sphere of the common man and, at the same time expose the same experiences of the timeless form of what we can call ritual archetypes. In other words, by reporting rites of initiation, novels that concentrate on creation and education of a mind unite the individual and the group for, as Campbell continues, “[r]ites of initiation and installation, then, teach the lesson of the essential oneness of the individual and the group”(*The Hero* 384).

The weapon of the artist-hero, art, becomes the wise man that comprehends the human experience and sets the trail of the mind towards wisdom. It is not an easy process. One has to dedicate to the analysis of symbols to realize the message of his / her own guiding force. Writing and reading, mythology and factuality, imagination and reality: these are some of the counterpart forces involved in the construction of a comprehensive guiding entity—literature. The literary object, a product of the mind, possesses an everlasting potential of transformation:

If it is written and read with serious attention, a novel, like a myth or any great work of art, can become an initiation that helps us to make a painful rite of passage from one phase of life, one state of mind, to another. A novel, like a myth, teaches us to see the world differently; it shows us how to look into our own hearts and to see our world from a perspective that goes beyond our own self-interest. If professional religious leaders cannot instruct us in mythical lore, our artists and creative writers can

perhaps step into this priestly role and bring fresh insight to our lost and damaged world. (Armstrong 155)

Therefore, either in writing or in reading, the potential transformation conveyed by a novel or a myth may take place on a single mind but carries the possibility to extend this illumination to the collective consciousness of society.

In the great moments of crisis in a society, there are people who see the failures as defeat, but there are also people who see failures as opportunities for improvement. James Joyce belongs to this second group of people. He could see beyond the restrictions of time and place and was able to unite literature and mythology, extracting the best from both fields in order to portray a fusion between factuality and imagination. Joyce's vision problems were restricted to his physical eyes, for the eyes of his mind saw further: they saw the potentiality of Literature as a life changing force.

In *A Portrait of the Artist as a Young Man*, Joyce demonstrates that artists can be immortalized as heroes not because they have the talent to create, but due to the fact that their art has a transformational power over people's lives. The hero-artist or artist-hero is not restricted by the social conventions of the world, for he is able to use the world only as a starting point, the canvas on which he will spread the oil of his imagination. The mental uplift proposed by Joyce through his art involves the knowledge of self and of the world enabling the one who is touched by his message to share his epiphanic experiences, moments of contentment and realization. This way, ". . . [t]he experience of reading a novel has certain qualities that remind us of the traditional apprehension of mythology. It can be seen as a form of meditation" (Armstrong 153). One can classify his work as a set of apprehensions, which serve to enlighten several spheres of the human behavior. Mythology appears in Joyce's work not only as intertextuality;

instead, mythology unites the diversified functions it had through times to fit personal and collective demands:

Mythology has been interpreted by the modern intellect as a primitive, fumbling effort to explain the world of nature (Frazer); as a production of poetical fantasy from prehistoric times, misunderstood by succeeding ages (Millier); as a repository of allegorical instruction, to shape the individual to his group (Durkheim); as a group dream, symptomatic of archetypal urges within the depths of the human psyche (Jung); as the traditional vehicle of man's profoundest metaphysical insights (Coomaraswamy); and as God's Revelation to His children (the Church). Mythology is all of these. The various judgments are determined by the viewpoints of the judges. For when scrutinized in terms not of what it is but of how it functions, of how it has served mankind in the past, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age. (Campbell, *The Hero* 382)

By setting examples, literature provides the key to transformation, which is universal. The great life adventure is not necessarily the lonely path of the pariah, for literature is also the source of identification. Literature is the expression of what is, at the same time, personal and collective: the great mystery of the mind. The artist arranges sets of light inside the cave of our minds and, if we have a solid ground to support these lights, we will be able to see further and further, and perhaps reach the core of consciousness in which identity is acknowledged. However, the path towards self-awareness is not unknown; it may present some surprises along the way, but the only thing we have to do is follow the guidance of those who went the way before us:

Furthermore, we have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the heropath. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world. (Campbell, *The Hero* 25)

Works Cited

- Anderson, Chester G., ed. *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. New York: Penguin, 1977.
- Armstrong, Karen. *A Short History of Myth*. Edimburgh, New York, Melbourne: Canongate, 2005.
- Ashcroft, Bill. *The Empire Writes Back: Theory and Practice*. London and New York: Routledge, 1989.
- Abrahams, M. H. *A Glossary of Literary Terms*. Cornell: Harcourt Brace, 1999.
- Beebe, Maurice. "The Artist as Hero." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. 340-57.
- Benstock, Bernard, ed. *James Joyce: The Augmented Ninth*. Syracuse: Syracuse UP, 1988.
- Bevan, David, ed. *Modern Myths*. Amsterdam and Atlanta: Rodopi, 1993.
- Booth, Wayne. "The Problem of Distance in *A Portrait of the Artist*." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. 455-67.
- Burgess, Anthony. *Here Comes Everybody*. London: Faber and Faber, 1969.
- Campbell, Joseph. *The Hero with a Thousand Faces*. New York: Meridian, 1956.
- . *The Masks of God: Creative Mythology*. New York: Penguin, 1976.
- Carter, Ronald and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. London and New York: Routledge, 1997.
- Cheng, Vincent John. *Joyce, Race, and Empire*. Cambridge: Cambridge UP, 1995.
- . " 'Terrible Queer Creatures': Joyce, Cosmopolitanism, and the Inauthentic Irishman." *James Joyce and the Fabrication of an Irish Identity*. Ed. Michael Patrick Gillespie. Amsterdam and Atlanta: Rodopi, 2001.

- Eliade, Mircea. *The Myth of the Eternal Return*. Princeton: Princeton UP, 1971.
- Ellmann, Richard. *James Joyce*. Oxford: Oxford UP, 1959.
- . "The Growth of Imagination." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. 388-98.
- . *Selected Letters of James Joyce*. New York: The Viking, 1975.
- Epstein, Edmund L. *The Ordeal of Stephen Dedalus: The Conflict of the Generations in James Joyce's A Portrait of the Artist as a Young Man*. Carbondale: Southern Illinois UP, 1973.
- Ferrell, William K. *Literature and Film as Modern Mythology*. London: Praeger, 2000.
- Fischer, Ernst. *The Necessity of Art: A Marxist Approach*. Trans. Anna Bostock. Baltimore: Penguin, 1963.
- French, Marilyn. "Women in Joyce's Dublin." *James Joyce: The Augmented Ninth*. Ed. Bernard Benstock. Syracuse: Syracuse UP, 1988. 267-72.
- Gibbs, Katherine Lilly. *A Portrait of the Artist as a Young Man: Notes*. Lincoln: Cliff's Notes, 1964.
- Gillespie, Michael Patrick, eds. *James Joyce and the Fabrication of an Irish Identity*. Amsterdam and Atlanta: Rodopi, 2001.
- Harris, Stephen L., and Gloria Platzner. *Classical Mythology: Images and Insights*. 2nded. London and Toronto: Mayfield, 1998.
- Hendy, Andrew Von. "The Modernist Contribution to the Construction of Myths." *Modern Myths*. Ed. David Bevan. Amsterdam and Atlanta: Rodopi, 1993.
- Hoffman, Eva. "The New Nomads." *Letters Of Transit: Reflections on Exile, Identity, Language and Loss*. Ed. André Aciman. New York: The New Press, 1999.
- Jackson, Kenneth H. *A Celtic Miscellany: Translations from the Celtic Literatures*.

- London: Penguin, 1971.
- Janeway, Elizabeth. *Man's World, Woman's Place: A Study in Social Mythology*. New York: William Morrow and Company, 1971.
- Joyce, James. *A Portrait of the Artist as a Young Man*. New York: The Viking Press, 1965.
- Joyce, Stanislaus. *My Brother's Keeper: James Joyce's Early Years*. Ed. Richard Ellmann. New York: The Viking Press, 1958.
- Jung, Carl G. *Man and his Symbols*. London: Pan Books Ltd, 1978.
- . *Psychological Reflections*. London: Routledge & Kegan Paul Ltd, 1953.
- Kain, Richard M. *Dublin: In the Age of William Butler Yeats and James Joyce*. Norman: U of Oklahoma P, 1962.
- Kelly, Robert Glynn. "Joyce Hero." *James Joyce Today: Essays on the Major Works*. Ed. Thomas F. Staley. Bloomington and London: Indiana UP, 1970. 3-10.
- Kinsella, Thomas and Louis Le Brocquy. *The Táin*. Oxford and New York: Oxford UP, 1970.
- Levin, Harry. "The Artist." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. 399-415.
- . *James Joyce: A Critical Introduction*. London: Faber and Faber, 1960.
- Litz, A. Walton. *James Joyce*. New York: Twayne, 1966.
- Miles, Geoffrey, ed. *Classical Mythology in English Literature: A Critical Anthology*. London and New York: Routledge, 1999.
- Moseley, Virginia. *Joyce and the Bible*. De Kalb: Northern Illinois UP, 1967.
- Noon, William T. "A Portrait of the Artist as a Young Man: After Fifty Years." *James Joyce Today: Essays on the Major Works*. Ed. Thomas F. Staley. Bloomington and London: Indiana UP, 1970. 54-82.

- Parker, Geoffrey, ed. *The Times Atlas of World History*. London: Harper & Collins Publishers, 1993.
- Propp, Vladímir. *Morphology of the Folktale*. Austin: U of Texas P, 1968.
- Rivkin, Julie, and Michael Ryan. *Literary Theory: An Anthology*. Malden: Blackwell, 1998.
- Scholes, Robert, and A. Walton Litz, ed. *Dubliners: Text, Criticism, and Notes*. New York: Penguin, 1969.
- . "Epiphanies and Epicleti." *Dubliners: Text, Criticism, and Notes*. Ed. Robert Scholes and A. Walton Litz. New York: Penguin, 1969. 253-56.
- Segal, Robert A., ed. *Anthropology, Folklore and Myth*. New York: Garland Publishing, 1996.
- . *Literary Criticism and Myth*. New York: Garland Publishing, 1996.
- . *Philosophy, Religious Studies and Myth*. New York: Garland, 1996.
- . *Psychology and Myth*. New York: Garland, 1996.
- . *Ritual and Myth*. New York: Garland, 1996.
- . *Structuralism in Myth*. New York: Garland, 1996.
- Staley, Thomas F., ed. *James Joyce Today: Essays on the Major Works*. Bloomington and London: Indiana UP, 1970.
- Stapleton, Michael. *A Dictionary of Greek and Roman Mythology*. New York: Bell, 1978.
- Tindall, William York. "The Literary Symbol." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. 378-87.
- Vickery, John B. "Literature and Myth." *Interrelations of Literature*. Ed. Jean-Pierre Barricelli and Joseph Gibaldi. New York: MLA, 1982.

Williams, Trevor L. "Dominant Ideologies: The Production of Stephen Dedalus". *James Joyce: The Augmented Ninth*. Ed. Bernard Benstock. Syracuse: Syracuse UP, 1988. 312-22.