

Tribhuvan University

Interrelation among Art, Artist and Society in Joyce's *A Portrait of the Artist as a  
Young Man*

A Thesis Submitted to the Faculty of Humanities and Social Sciences  
in Partial fulfillment of the Requirements for the Degree  
of Master of Arts in English

By

Krishna Maya Sukubhatu

Central Department of English

Kirtipur, Kathmandu

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**Tribhuvan University**  
**Central Department of English**

**Letter of Recommendations**

Krishna Maya Sukubhatu has completed this thesis entitled, “**Interrelation among Art, Artist and Society in Joyce's *A Portrait of the Artist as a Young Man***” under my supervision. He carried out his thesis from Jan, 2014 March, 2015. I hereby recommend his thesis to be submitted for viva voice.

.....

Maheshwor Poudel

Supervisor

Date:

Tribhuvan University  
Faculties of Humanities and Social Sciences  
Central Department of English

**Letter of Approval**

Thesis entitled “**Interrelation among Art, Artist and Society in Joyce's A Portrait of the Artist as a Young Man**” Submitted to the central Department of English Tribhuvan University by Krishna Maya Sukubhatu has been approved by the under designed member of the research committee.

Members of Research Committee:

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Internal Examiner

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External Examiner

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Head

Central Department of English

Date: \_\_\_\_\_

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Krishna Maya Sukubhatu

### Abstract

This study analyzes *A Portrait of the Artist as a Young Man* from the perspective of arts and aesthetics. Arts and aesthetic capture human pain, pleasure, beauty, sorrow and the entire human senses and help human beings be immortal in this universe. Value of art and aesthetic is very high in nature that Joyce projects through the mouthpiece of Stephen who struggle for arts and aesthetic for whole life. This study traces the agony of the artist and his struggle to free himself. Stephen by the end of the novel creates aesthetic discourse. The novel is replete with ideas on art, life and literature. Stephen, the protagonist of the novel, can be assumed as aesthetic tragic hero. For Stephen, art offers an escape from the constraints of religion, family, school, society and country. Stephen's obsession with aesthetic theory indicates that, for him, art is an abstract idea. Unlike the abstractions of religion, however, the abstractions of art are tied to the emotions with which Stephen struggles. Stephen's philosophy of art provides a clear instance of escape from cruel social reality into the ultimate comfort of ethical self-satisfaction and aesthetic self-indulgence. Drawing upon this study enumerates ideas from the relationship among art, artist and the society. It focuses on Stephen's enrollment in University College, where he gradually forms his aesthetic theory and Stephen's distancing of himself from his family, church, and nation. Moreover, Stephen struggles to decide whether he should be loyal to his family, his church, his nation, or his vocation as an artist.

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## Chapter I

### **James Joyce, Aesthetics and *A Portrait of the Artist as a Young Man***

This research focuses on how Stephen attempts to interact with society through arts in modern time it also analyzes the basic concept of aesthetic theory in James Joyce's *A Portrait of the Artist as a Young Man*. The novel depicts the development of Stephen Dedalus from his first moment of childhood consciousness of the world around him to the moment when he is ready to leave Ireland to pursue his calling as an artist. The study analyzes how aesthetic theories of Stephen appear in the novel and why James Joyce projects a young man as Stephen Dedalus.

Aestheticism, an artistic principle is concerned with appreciating and adoring beauty in its various manifestations. It was a European phenomenon during second half of 19<sup>th</sup> century having its roots in Emanuel Kant's theory. In this novel, Joyce describes his own development through the fictional personality of Stephen Dedalus from early childhood till the time of early manhood. The novel has various themes covering many areas. The main theme of the novel is the artistic development of the artist, Stephen, and this relates specifically to the artist's development in course of his education. Stephen experiences many voices of Ireland as well as those of the writers of his education. Out of these voices emerge Stephen's aesthetic theory and his desire to find his own manner of expression and tried to exist in this world through arts.

The novel portrays with ideas on art, life and literature. The views expressed by Stephen, the protagonist of the novel, can be assumed as aesthetic theory. For Stephen, art offers an escape from the constraints of religion, family, school, society and country. Constrained by his surrounding and even his own self-imposed restraints, he looks to art as an independent, abstract realm where he can create a world that suits him. Stephen's obsession with aesthetic theory indicates that, for him,

art is an abstract idea. Unlike the abstractions of religion, however, the abstractions of art are tied to the emotions with which Stephen struggles.

*A Portrait of the Artist as a Young Man* is the record of Stephen's inner and outer experiences. He moves from childhood to manhood, learning his own destiny. Family, society, and country tie Stephen the protagonist of the novel, but one by one he releases himself from these ties to discover his true vocation in the free and uncommitted life of the artist. He has to shed all his loyalties in order to consolidate his sense of dedication to art. In other words, this novel traces the development of a young man from 'creature' to 'creator'. Moreover, the novel describes the agony of the artist and his struggle to free himself. Stephen by the end of the novel creates aesthetic discourse.

James Joyce was born on February 2, 1882 in Dublin. He wrote many novels including *A Portrait of the Artist as a Young Man* which was published in 1916 for the first time. It projects the situation of Stephen Dedalus and his desire of rebellion for the establishment of artistic existence. By comparison with Joyce's earlier version, it shows that he has cut out all extraneous material concerning other characters, and presented a close and detailed account of the development of Stephen's character from infancy to young manhood, the ground previously covered in *Stephen Hero* being compressed into *A Portrait of the Artist as a Young Man*.

The novel starts with the description of unknown time and place which indicates the fantasy of Joyce and creates background of rebel. In the Garden of Eden first man Adam rebelled against god by disobeying his suggestion. In the same way many Greek heroes and other important personalities rebelled against authority and established themselves as historical personalities. This image has been reflected in the opening part of the novel and the plot centers around Stephen and overall scenarios of his life and Ireland.

Stephen, the main character of the novel, goes through long phases of hedonism and deep religiosity. Eventually, he rebels by adopting a philosophy of aestheticism, greatly valuing beauty and art. Stephen violates the church principles and rebels against Catholicism just the way Joyce himself also practiced in his life so Stephen is a dummy of writer and he project his ego through characters. Brought up in a devout Catholic family, Stephen initially ascribes to an absolute belief in the morals of the church. As a teenager, this belief leads him to two opposite extremes, both of which are harmful. At first, he falls into the extreme of sin, repeatedly sleeping with prostitutes and deliberately turning his back on religion. Though Stephen sins willfully, he is always aware that he acts in violation of the church's rules. Then, when Father Arnall's speech prompts him to return to Catholicism, he bounces to the other extreme, becoming a perfect, near fanatical model of religious devotion and obedience. However, Stephen realizes that both of these lifestyles the completely sinful and the completely devout are extremes that have been false and harmful. He does not want to lead a completely dissolute life, but also rejects austere Catholicism because he feels that it does not permit him the full experience of being human. Stephen ultimately reaches a decision to embrace life and celebrate humanity after seeing a young girl wading at a beach. To him, the girl is a symbol of pure goodness and of life lived to the fullest.

After a period of sinful living, Stephen attends an intense three-day spiritual retreat. During that time, he is overwhelmed by guilt and remorse; he believes that Father Arnall is speaking directly to him. Panicked, he seeks out a kindly old Capuchin priest, pledges moral reform, and rededicates himself to a life of purity and devotion. He fills his days with fervent prayers and takes part in as many religious services as he can.

Noticing Stephen's exceedingly pious behavior, the director of the school arranges a meeting to encourage Stephen to consider entering the priesthood. At first, Stephen is flattered, fascinated by the possibilities of the clerical life, but increasingly he is tormented by carnal desires. He finally realizes that his "inherent sinful nature" makes it necessary for him to reject a religious vocation.

Stephen is a sensitive, thoughtful boy who reappears in Joyce's later masterpiece, *Ulysses*. In *A Portrait of the Artist as a Young Man*, though Stephen's large family runs into deepening financial difficulties, his parents manage to send him to prestigious schools and eventually to a university. As he grows up, Stephen grapples with his nationality, religion, family, and morality, and finally decides to reject all socially imposed bonds and instead lives freely as an artist. Stephen becomes increasingly repelled by the dead-end realities of Dublin life. Frustrated by his loss of faith in the Catholic Church, in his family situation, and in his cultural bonds, Stephen seeks to appease the fierce longings of his heart. After wandering through the city's brothel district, he finds momentary solace with a Dublin prostitute. He is fourteen years old, and this is his first sexual experience.

Having made this discovery about him, Stephen decides to enroll in the university, where he hopes to shape his destiny as an artist. This decision is immediately followed by a climactic "epiphany": he sees a girl wading in the sea; to Stephen, she embodies the attraction, the promise, and the abandon which he wishes to experience in life. It is at this moment that Stephen understands that he can only hope to gain this experience through a life of artistic expression. Stephen begins a new life as a young man in search of his own values and his own credo. In comparison with the other college students, Stephen often seems anti-social and more concerned with pursuing his own interests than supporting the causes of others. Even Stephen himself realizes that unlike most of his friends, he is unusually introspective.

He is not the typical devil-may-care university student; he rejects the typical blind patriotic blather, and although he continues to respect the Catholic faith, he no longer believes that its tenets should govern his life. Through conversations with friends and a dean of studies, Stephen eventually develops his own aesthetic theory of art, based on the philosophies of Aristotle and Aquinas. Simultaneously, he concludes that if he is ever going to find his artistic soul, he must sever all bonds of faith, family, and country. He must leave Dublin and go abroad to "forge" his soul's "uncreated conscience.

*A Portrait of the Artist as a Young Man* was published in 1916. On its publication, it showed how the novel could be given added power through a new concentration of vision. The importance of *A Portrait of the Artist as a Young Man*, as a work of art, has been widely recognized. Among novelists it has given rise to countless imitations. Among critics it has inspired numerous commentaries. And yet it has not been found possible to define this work. It remains an enigma. Different critics have explored different facets of this work and provided a variety of approaches to it. The novel begins with Stephen's first memories, when he was about three years old. The fragmented lines are from a childhood story and a nursery song, and are linked with family associations, sensory perceptions, and pieces of conversation. In this opening scene, Joyce is presenting to us the genesis of a future artist's perception and interpretation of the world. Moving from Stephen's infancy to his early days at Clongowes Wood College, Joyce focuses on three key incidents which significantly affect Stephen's personality. First, Stephen is pushed into an open cesspool by a bullying classmate, and, subsequently, he develops a fever which confines him to the school infirmary. In this regard, Wollaeger, Mark describes the situation and says:

Stephen's decision at the end of the novel to leave his family and friends behind and go into exile in order to become an artist suggests that Joyce sees the artist as a necessarily cut off figure. In his decision, Stephen turns his back on his community, refusing to accept the constraints of political involvement, religious devotion, and family commitment that the community places on its members. (23)

Above lines indicate the value and practices of artists who rebel to all authority like church, society family etc and exile from social life which Stephen also practices.

When he is cut off from the society, he searches new life and shares the experiences of life that is restricted by church. His first sexual experience, with a young Dublin prostitute, unleashes a storm of guilt and shame in Stephen, as he tries to reconcile his physical desires with the stern Catholic morality of his surroundings. Stephen realizes the value of life and its aesthetic part and wants freedom from unnecessary burden. Stephen realizes traditional beliefs and practices which are the main obstacles for creating arts in life because the religious and social restriction never allows gaining new experiences in life. Without taking new experiences in life it is impossible to create arts and literatures so it is necessary to rebel for him.

By taking the references of mythical figures, Joyce persuades reader about the necessity of rebellion for establishing human autonomy like that of Daedalus who struggles against god for human existence and meet tragedy in life. Like the mythical figures Stephen also challenges the church and social norms and tries to establish human autonomy rather than accepting the domination of catholic principle.

Basically, Stephen struggles against religious banded and morality. This religious restriction is against humanity and human autonomy because religion gives more priority to god than to human beings, so he feels proud on disobeying religious code and is ready to rebel by using arts and aesthetics. Similarly, Suetta Henke says:

With this mythological reference, Joyce implies that Stephen must always balance his desire to flee Ireland with the danger of overestimating his own abilities the intellectual equivalent of Icarus's flight too close to the sun. To diminish the dangers of attempting too much too soon, Stephen bides his time at the university, developing his aesthetic theory fully before attempting to leave Ireland and write seriously. The birds that appear to Stephen in the third section of signal that it is finally time for Stephen, now fully formed as an artist, to take flight himself. (33)

The references are important to determine the plot of the novel and selecting characters. Birds are symbol of freedom. In Irish myth, various birds are taken as the incarnation of power like Icarus and Phoenix. These mythical images encourage Stephen to feel proud of his rebellion. In this regards, Deam Seamus clarifies, "The development of Stephen's consciousness in *A Portrait of the Artist as a Young Man* is particularly interesting because, insofar as Stephen is a portrait of Joyce himself, Stephen's development gives us insight into the development of a literary genius" (91). Stephen's experiences hint that a society requires transformations that Joyce also realizes later. In the same way, Deam Seamus makes it further clear:

At the influences that transformed Joyce himself into the great writer he is considered his obsession with language that strained relations with religion, family, and culture; and his dedication to forging an aesthetics of his own mirrors the ways in which Joyce related to the various tensions in his life during his formative years. (33)

This critical response to the novel often focuses on the dual aspect of the novel's realistic detail rendering Stephen's physical experiences and surroundings and the non

realistic narrate of itself. Stephen's attitude toward family, friends and culture is different from previous one.

Stephen's nature of rebellion is guided by the motives of freedom for which he challenges the authority. Seed David states:

The first authorities Stephen encounters are father, mother, Dante, and Uncle Charles. He associates his mother with a nice smell, and his relationship with her might be described as one of artistic response; she plays the piano and he dances. Dante, his Aunty, is a colder, sterner, more aloof figure. She is authoritarian and cruel, like the church he is later to encounter, and his relationship to her is one of obedience, fear, and passive defiance. (123)

Rather than telling a story with a coherent plot and a traditional beginning, middle, and end, Joyce presents selected decisive moments in the life of his hero without the kind of transitional material that marked most novels written up to that time. The portrait of the title is actually a series of portraits, each showing Stephen at a different stage of development. And, although this story is told in a third-person narrative, it is filtered through Stephen's consciousness. In this regards, Pound Ezara:

Stephen's rebellious attitude is necessary in order for him to preserve his own beliefs and values in the face of authorities which try to make him conform, but there is also a strong flavour of martyrdom about his attitude which is shown in an early fantasy in which Stephen identifies himself with the Irish politician Charles Parnell. (91)

The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think in a clearer, more adult manner. The opening sections of the novel and thoughts progress logically. In the next step he appears as mature.

Views expressed by Stephen on art and artist seem influenced by theology. In the course of discussion, he compares the artist with God. But such analogies should be regarded as only analogies. He is advancing aesthetic doctrines not metaphysics. Similarly the primary tools of the analysis will be the different ideas on aesthetics in the general.

So far as the subject-matter of the novel is concerned, it is a kind of novel which describes a character's struggle from childhood towards maturity. The book had a mixed reception when it appeared. Some reviewers criticized it with bitter remarks. Some hailed it as one of the most remarkable confessions outside Russian & French Literature. Eco, Umberto says, "It contains the best prose of the decade and is one of the few works that showed creative invention". (9) William Tindall writes, "Certainly, from the opening page of the novel to its end, Joyce emphasizes the boy's sensitive response to language and to the sights and sounds of the world around him. The desire to be an artist becomes the most powerful force in Stephen's life" (24). Critical responses to the novel of its appearance in 1916 were mixed and often focused on the dual aspects of the novel's realistically detailed rendering of Stephen's physical experiences and surroundings and the non-realist mode of the narrative itself. A number of critics agreed that the novel was technically brilliant, while objecting to its depictions of some of the grosser aspects of Stephen Dedalus's experiences and environment. Similarly, Richard Ellmann writes, "The life of imagination is a refuge from drab reality for Stephen. But his attempt to create art is not merely an attempt to escape. Art will let him use the negative part of the world in a positive way" (89). Terrence Brown writes:

Not everyone who has artist's sensitivity chooses art as a vocation.

Stephen ultimately finds that his calling to art is so strong that he has no choice but to follow it. Though, family, friends, and teachers try to

discourage him. He expresses himself as freely and fully as he can, even though the result may be loneliness, poverty and exile. (33)

Likewise, another critic, Declan Kiberd says, "Stephen comes to consider the pursuit of beauty as a religion. Rejecting the Catholic priesthood, he sees himself as a priest of the eternal imagination" (54). With reference to these critical responses from various critics that reflect their own perceptions on the views Stephen has expressed:

It is worthwhile to explore and enumerate the pure aesthetic views of the protagonist. However, though the artist is an isolated figure, Stephen's ultimate goal is to give a voice to the very community that he is leaving. In the last few lines of the novel, Stephen expresses his desire to forge in the smithy of my soul the uncreated conscience of my race. (24)

He tries to shape his identity through arts. When he creatively expresses his own ideas, he will also convey the voice of his entire community. Even as Stephen turns his back on the traditional forms of participation and membership in a community, he envisions his writing as a service to the community.

Despite his desire to steer clear of politics, Stephen constantly ponders Ireland's place in the world. He concludes that the Irish have always been a subservient people, allowing outsiders to control them. In his conversation with the dean of studies at the university, he realizes that even the language of the Irish people really belongs to the English. Stephen's perception of Ireland's subservience has two effects on his development as an artist. First, it makes him determined to escape the bonds that his Irish ancestors have accepted. In conversation with Davin, Stephen feels an anxious need to emerge from his Irish heritage as his own person, free from the shackles that have traditionally confined his country. Second, Stephen's perception makes him determined to use his art to reclaim autonomy for Ireland. Using the

borrowed language of English, he plans to write in a style that will be both autonomous from England and true to the Irish people.

While Stephen informs us that he draws his aesthetic theory from his own ruminations and readings in ancient and medieval philosophy, his creative personality is in harmony with the artistic ethos of Joyce's own time. Stephen defines art as, "The human disposition of sensible or intelligible matter for an aesthetic end" (182). The implications of this statement will be fully examined in the next section, but, for now, the latter part of this definition is especially significant: the esthetic end. For a pagan such as Aristotle, art mimetically reproduced nature and divinity. If executed properly, it could praise the gods by accurately and deferentially telling, and thereby venerating, their stories. It could also, however, slip into blasphemy if the gods were inappropriately depicted. For a medieval theologian such as Aquinas, art was a vehicle for celebrating God. Art based on the Bible could teach the illiterate lay Christian parables through stories or poems. As with the ancients, art served a definite spiritual purpose. Ascetic movement had begun in Europe from France. In this regard, Walter Pater says:

But for the artists of the *Fin de Siècle*, art existed only for its own existence: l'art pour l'art; "art for art's sake." While the aesthetic movement can be said to have originated in France with the Symbolist poets in the late 1800s, two of its most luminous proponents, Oscar Wilde and Walter Pater, were Dubliners, like Joyce. Pater, an influential art critic and essayist, was well regarded in literary circles for his writings that helped fuel the Aesthetic Movement. (223)

These lines show the history of aesthetic movement followed by artist. In the context of Dublin life style of an artist being skeptic because various critics and influential writers followed them and artist was a matter of difficult task in Dublin.

Stephen's aesthetic theory is indicative of both his artistic acumen and social alienation. We know from the opening of the book that Stephen stands aloof from his fellow Irishmen. His last name itself, Dedalus, is obtrusively non-Irish. As Hugh Kenner puts it: "Why, a name like a huge smudged fingerprint: the most implausible name that could conceivably be devised for an inhabitant of lower-class Catholic Dublin: a name that no accident of immigration, no freak of etymology, no canon of naturalism however stretched, can justify: the name of Stephen Dedalus" (351). Stephen is horribly chided by his classmates. In this regards, Hugh Kenner says, "Upon hearing Stephen's last name, a school bully virulently inquires what kind of a name is that" (6). Interactions between Stephen and the dean are somewhat perfunctory. Each character responds briefly to each other and merely makes a few general comments about beauty and aestheticism.

The main concentration of the study goes on in revealing and making critical examination on Stephen's aesthetic theory on *A Portrait of the Artist as a Young Man*. Stephen's philosophy of arts and artists provides a clear instance of escape from cruel social reality into the ultimate code of ethical and self-satisfaction. Drawing upon this study enumerates ideas from the relationship among art, artist and the society. It focuses on Stephen's enrollment in University College, where he gradually develops his aesthetic theory and becomes far from his family, church, and nation. Moreover, Stephen struggles to decide whether he should be loyal to family, church, and nation, or devoted on art and become vocational artist.

To fulfill overall objective and hypothesis of the study, this study has been divided in three different chapters. The first chapter is introduction of the topic and textual analysis and methodology has been projected in the second chapter. Conclusion has been presented in the third chapter.

## Chapter II

### **Modernist Aesthetics in *A Portrait of the Artist as a Young Man***

*A Portrait of the Artist as a Young Man* portrays Stephen as an aesthetic hero.

The novel tells the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a young boy, Stephen's Catholic faith and Irish nationality heavily influence him. The concept of beauty is quite important source of modern writings. They declare that the world's wonder has been enriched by a fresh beauty: the beauty of speed. They feel that there is no more beauty except in struggle; no master piece without aggressive character. The aggressiveness of character with excessive passion leads to ruin, a declaration of the failure and the death of civilization. The man who accepts passion to achieve beauty cannot possibly be sincere. It is also a way to be sunk into the great maze and becomes incapable to escape from that. Joyce's main character in Stephen also faces the same fate and finds no escape from the maze he undergoes.

In modernism, aesthetic pleasure leads a man into his interest presented to him by his destinies. Love and hatred, joys and sorrows of the personage are common happenings in real life. Passion and pain becomes a tool to precede him towards his destiny. The attention and activities are directed by his passion which can be devastating. Young boy also falls in the same devastating state due to his passion. However, he becomes unaware of it. He attends a strict religious boarding school called Clongowes Wood College. In his college, he becomes sensitive to each of the topics he studies. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner. He is ready to suffer for arts and aesthetic. The terrible burden of life creates of highest form of

conflict which always dwells on modern hero. Stephen is surrounded by suffer though he becomes ready to do everything for arts and aesthetic. It is very difficult to understand the mystery of human predicament that is found in the life of Stephen. Love of arts and aesthetic reached him such situation. Life is chaotic for him though he hopes to enjoy arts. As a Lover of arts, he seeks his identity though he is incapable of doing anything else in the condition he is in. He becomes the spectator of his own tragedy. One has to sacrifice to a noble purpose to be a heroic figure in the classical sense. The nobility of purpose to be a heroic figure is in the classical sense. The nobility of purpose does not matter in this world to be a heroic character. The heroic activity as opposed to inactivity lies in the mind. It is the matter of mental and emotional faculty of human life that creates tragedy in the texts of Joyce.

When we talk about the aesthetic value in modern literature, beauty is compared with confused ideas it contains. The values of modern aesthetic literature may expand as widely as they go to natural objects, to act of living, eating and drinking, playing and loving, and even dreaming. Aesthetic value is distinguished by positive and negative value. Pleasure is equated with positive value and pain or unpleasantness with negative value. In the broadest sense, aesthetic value is taken as an intrinsic pleasure or the liking or the liking of the things for itself. The aesthetic value can be conceived as building up from elementary, sensory pleasures and likings. The virtues of aesthetics are the emphasis it spontaneously gives on the aesthetic delights.

The term beauty denotes aesthetic values in the highest sense. The beauty is higher type of pleasure which gives the immediate satisfaction. Concerning the beauty, pleasure is regarded as the quality of things which depends upon the degree of objectivity and pleasure. The symbol has great value and contribution in

aestheticism. The beauty is not so much in the symbol as in what it symbolizes. It is aesthetic of meaning. All languages are involved in this realm so that literature is the outstanding art of expression. To obtain pleasure and satisfaction, an artist even in the moment of tragedy, deliberately seeks out unpleasant, even horrible, subject matter. The end of modern hero in modern literature is not merely freedom from the middle class but freedom from society itself. The idea of losing oneself up to the point of self destruction, of surrendering oneself to experience is escaping wholly from the societal bonds.

The decisive factor for the decline of modernist artist seems the difference between him and the usual elegist of cultural decline while conscious of being surrounded by love of arts and aesthetic which is similar to modern decadence. The artist, instead of devoting himself, he takes pleasure in the questions this debauchery raises for him. The artist bears witness to the actuality of the personal crisis by embodying the principle of difficulties in their work.

The impact of the First World War fragmented and dispersed into the brilliant but unstable individual performances of the writer and the artists of the 1920s. The artist seems to be suspended by his own personal decadence. They cannot control their internal desire rather they face the forthcoming challenges. He searches identity of an artist by following the philosophy of aesthetic and arts. Due to emotional aesthetic experiences he challenges the real world and enters the aesthetic world for searching the aesthetic value in life being as the artist. Stephen is haunted by the anxiety of religious life and he faces uncertainty in his life. He is in fear of unknown seen and becomes fragmented and searches the aesthetic value in his life. In this regard, Uncle Charles says:

He was caught in the whirl of a scrimmage and, fearful of the flashing eye and muddy boots, bent down to look through the legs. The fellows

were struggling and groaning and their legs were rubbing and kicking and stamping. Then Jack Lawton's yellow boots dodged out the ball and all the other boots and legal ran after. He ran after them a little way and then stopped. (5)

The journey of Stephen is similar to the journey of great mythical existential hero like Prometheus and Icarus because he prepares for journey for good purpose which is not an easy task for him. Above extract gives the nuances of existential crisis which compel him to start journey for artistic quest.

Searching the self is one of the main features of existentialism. James Joyce uses stream of conscious technique to search the aesthetic value and the self in this world. In this novel Stephen also faces the same problem and vigor for the important of aesthetic value in life. In this regard, Stephen says, "The bell rang and then the classes began to file out of the rooms and along the corridors towards the refectory. He sat looking at the two prints of butter on his plate but could not eat the damp bread. The tablecloth was damp and limp" (7). Stephen's father, Simon, is inept with money, and the family sinks deeper and deeper into debt. After a summer spent in the company of his Uncle Charles, Stephen learns that the family cannot afford to send him back to Clongowes, and that they will instead move to Dublin.

Stephen starts attending a prestigious day school called Belvedere, where he grows to excel as a writer and as an actor in the student theater. His first sexual experience, with a young Dublin prostitute, unleashes a storm of guilt and shame in Stephen, as he tries to reconcile his physical desires with the stern Catholic morality of his surroundings. For a while, he ignores his religious upbringing, throwing himself with debauched abandon into a variety of sins masturbation, gluttony, and more visits to prostitutes, among others. Then, on a three-day religious retreat, Stephen hears a trio of fiery sermons about sin, judgment, and hell. Deeply shaken, the young man

resolves to rededicate himself to a life of Christian piety. Religious epiphany raises the question on physical existence of man and compels him to think his/her situation in this world which happens in the life of Stephen and he becomes vigor toward the situation. Stephen clarifies the situation, “There was a picture of the earth on the first page of his geography: a big ball in the middle of clouds. Fleming had a box of crayons and one night during free study he had coloured the earth green and the clouds maroon”(9). He further describes the journey and says, “The prefect’s shoes went away. Where? Down the staircase and along the corridors or to his room at the end? He saw the dark. Was it true about the black dog that walked there at night with eyes as big as carriage-lamps?” (12).

Stephen undergoes several crucial transformations over the course of the novel. The first, which occurs during his first years as Clongowes, is from a sheltered little boy to a bright student who understands social interactions and can begin to make sense of the world around him. When Stephen sleeps with the Dublin prostitute, he moves from innocence to debauchery. The third, which occurs when Stephen hears Father Arnall's speech on death and hell, is from an unrepentant sinner to a devout Catholic. The following lines make it further clear:

Dedalus, don't spy on us, sure you won't?

Wells's face was there. He looked at it and saw that Wells was afraid.

I didn't mean to sure you won't?

His father had told him, whatever he did, never to peach on a fellow.

He shook his head and answered no and felt glad. (14)

When he starts journey for existential quest he became confused and afraid of the worldly phenomena. Due the alienation he could not make good relation to his friend and family because he is implicated by existential quest.

Stephen is influenced by the existential crisis of Irish nationality which is fall on the controversy and uncertainty. Being a citizen of Irish, James Joyce projects Stephen as the man of confusing who fall on the anxiety that lead him as existential crisis. At first, Stephen is lonely and homesick at the school, but as time passes he finds his place among the other boys. He enjoys his visits home, even though family tensions run high after the death of the Irish political leader Charles Stewart Parnell. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner. In this regard, he says, "He looked at the window and saw that the daylight had grown weaker. There would be cloudy grey night over the playgrounds. There was no noise on the playground. The class must be doing the themes or perhaps Father Arnall was reading out of the book" (18). The journey of Stephen is guided by the mythical nuances that create problem in his life. Due to the existential crisis Stephen faces problem in his life. The following lines further clarify the situation as:

Didn't the bishops of Ireland betray in the time of the union when Bishop Lanigan presented an address of loyalty to the Marequess Cornwallis? Didn't the bishops and priests sell the aspiration of their country in 1829 in return of catholic amancipation? Didn't they denounce the fenian movement from the pulpit and in the confession box? And didn't they dishonor the ashes of Terence Bellew MacManus? (28)

Stephen watches the dispute with bewilderment, not understanding why anyone would be against priests. He believes Dante is right, but remembers his father criticizing Dante because she used to be a nun. Mr. Casey tells a story of being accosted by an old Catholic woman who had degraded the name of Parnell and the name of the woman with whom Parnell had an adulterous affair. Casey had ended up

spitting on the old woman. This anecdote amuses the men but infuriates Dante, who cries that God and religion must come before everything else. Mr. Casey responds that if Dante's words are true, then perhaps Ireland should not have God at all. Dante is enraged and leaves the table, and Mr. Casey weeps for his dead political leader Parnell.

Various symbols and images show the existential crisis that fall on the life of Stephen. For the hope of being a prominent artist he is ready to do anything and feels anxiety for socio economic and religious situation of the nation. In this regard, he says, "A waiter was running up a trail of bunting on the flagstaff and a box terrier was scampering to and fro on the sunny lawn. She had put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was" (31). Due to religious turmoil he falls on the existential crisis and asks himself about his situation. The following lines make it further clear:

But God was not in it of course when they stole it. But still it was a strange and a great sin even to touch it. He thought of it with deep awe; a terrible and strange sin: it thrilled him to think of it in the silence when the pens scraped lightly. But to drink the altar wine out of the press and be found out by the smell was a sin too: but it was not terrible and strange. (34)

Stephen is always aware that he acts in violation of the church's rules. Then, when Father Arnall's speech prompts him to return to Catholicism, he bounces to the other extreme, becoming a perfect, near fanatical model of religious devotion and obedience. Stephen realizes that both of these lifestyles the completely sinful and the completely devout are extremes that have been false and harmful.

He does not want to lead a completely debauched life, but also rejects austere Catholicism because he feels that does not permit him beach. Stephen begins

attending Mass every day, becoming a model of Catholic piety, abstinence, and self-denial. His religious devotion is so pronounced that the director of his school asks him to consider entering the priesthood. After briefly considering the offer, Stephen realizes that the austerity of the priestly life is utterly incompatible with his love for sensual beauty. That day, Stephen learns from his sister that the family will be moving, once again for financial reasons. Anxiously awaiting news about his acceptance to the university, Stephen goes for a walk on the beach, where he observes a young girl wading in the tide. He is struck by her beauty, and realizes, in a moment of epiphany, that the love and desire of beauty should not be a source of shame. Stephen resolves to live his life to the fullest, and vows not to be constrained by the boundaries of his family, his nation, and his religion. In this regard, he allegorically says, “A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire and at the sound and the pain scalding tears were driven into his eyes” (37). The circumstance forces Stephen to compel on aesthetic philosophy in life. He wants to be isolated from his situation and says, “It 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. And Father Arnall had said that he need not study till the new glasses came” (38). Stephen isolated him from society and family. He thinks about art and is ready to do anything to fulfill the desire of being extra ordinary artist. In this context, it is relevant to quote the following lines:

All he had to do was when the dinner was over and he came out in his turn to go on walking but not out to the corridor but up the staircase on the right that led to the castle. He had nothing to do but that: to turn to the right and walk fast up the staircase and in half a minute he would

be in the low dark narrow corridor that led through the castle to the rector's room. (40)

Despite his desire to steer clear of politics, Stephen constantly ponders Ireland's place in the world. He concludes that the Irish have always been a subservient people, allowing outsiders to control them. His perception of Ireland subservience has two effects on his development as an artist. In this regard, he says, "On the way home Uncle Charles would often pay visit to the chapel and, as the font was above Stephen's reach, the old man would dip his hand and then sprinkle the water briskly about Stephen's clothes and on the floor of the porch" (46).

Stephen is totally divested from the normality and indulges to fulfill the inner desire. In the novel aesthetic interest of the Stephen come out from his feeling that present the aesthetic revolution of his repeated attempts to negotiate his own feelings of desire nor of loathing. The novel portrait traces the trajectory of Stephen's growth into a fledging young artist, what is perhaps most important which help to the formation of Stephen's consciousness. Uncle Charles describes the situation of Stephen in this way, "Stephen sat on a footstool beside his father listening to a long and incoherent monologue. He understood little or nothing of it at first but he became slowly aware that his father had enemies and that some fight was going to take place" (49). He associates his mother with a nice smell, and his relationship with her might be described as one of artistic response; she plays the piano and he dances. Dante, his Aunty, is a colder, sterner, more aloof figure. She is authoritarian and cruel, like the church he is later to encounter, and his relationship to her is one of obedience, fear, and passive defiance. The following lines make further clears the situation as, "In the hall the children who had stayed latest were putting on their things the party was over. She had thrown a shawl about her and, as they went together towards the tram, sprays of her fresh warm breath flew gaily above her crawled head and her shoes tapped

blithely on the glassy road” (52). When Stephen is young, he imagines getting a way for the success of life as young artist and indulges on the way to come out from the desire. He makes plan to isolate from the physical activities. In this regard, he says:

A score of the younger boys in white knickers and singles came pattering down from the stage, through the vestry and into the chapel. The vestry and chapel were peopled with eager masters and boys. The plump bald sergeant major was testing with his food the springboard of the vaulting horse. The lean young man in a long overcoat, who was to give a special display of intricate club swinging, stood near watching with interest, his silver-coated clubs peeping out of his deep side-pockets. (55)

Stephen suddenly recalls a dispute with Heron and two other students over the question of which English poet is the best. Stephen had named Byron, while the other student had said that Tennyson was obviously superior. Remembering this quarrel, Stephen reflects on his father's command for him to be a good gentleman and a good Catholic, but the words sound hollow in Stephen's ears now. Stephen is shaken from his reverie by a reminder that the curtain will go up soon. Stephen performs his role successfully. After the play, he does not stop to talk to his father, but goes walking in the town, highly agitated.

He tries to cling to his blind acceptance of authority, but his ability to do so is disturbed by the argument at dinner at home, and later by the unfair punishment he receives at school. When Stephen is in school he thinks about the relation between him and other school students. In this regards he asserts, “The rivals were school friends. They sat together in class, knelt together in the chapel, talked together after beads over their lunches. As the fellows in number one were undistinguished dullards, Stephen and Heron had been during the year the virtual heads of the school” (57).

His school days could not give satisfaction on him and he is ready to do anything to get existential quest. In this regard, he says, “As soon as the boys had turned into Clonliffe Road together they began to speak about books and writers, saying what books they were reading and how many books there were in their father’s bookcases at home” (60).

Stephen's love of arts forces him to rebel in his life for preserving his own beliefs and values in the face of authorities which try to make him conform, but there is also a strong flavour of martyrdom about his attitude which is shown in an early fantasy in which Stephen identifies himself with the Irish politician Charles Parnell. We are also reminded of this throughout the book when we remember that Joyce chose the name Stephen to associate him with Stephen the first Christian martyr. The situation Joyce projects, “And it was the din of all these hollow-sounding voice 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” (63). He is detachedly exploring the dilemma towards a resolution of his conflicting needs. His attitude towards his sin varies from indifference to a masochistic pride at being beyond redemption, but at the same time he gets some much needed comfort from the church. In this regard, he says, “A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest. He stood still and gazed up at the somber porch of the morgue and from that to the dark cobbled laneway at its side” (65).

Stephen realizes to revel on socio economic status of the Ireland for the betterment of artist. In this regard, he says, “The bright warm sunlight was streaming through the window and he could hear the din of traffic. His father was standing before the dressing-table, examining his hair and face and moustache with great care, creating his neck across the water jug and drawing it back sideways to see the better”

(66). He feels he is soaring in lofty intellectual heights that comes the bathos of the juxtaposition of Jesus Christ, God, and man, and the arrival of the rector. This is Joyce's ironic way of both making the rector look ridiculous and putting Stephen firmly in his place. The following lines make it further clear:

They too had sprung up before him, suddenly and furiously, out of mere words. He had soon given in to them and allowed them to sweep across and abase his intellect, wondering always where they came from, from what den of monstrous images, and always weak and humble towards others, restless and sickened of himself when they had swept over him. (68)

After a long sermon on the horrors of Hell Stephen's fear starts to become terror. The rhetoric of this sermon, like the others, uses very simple concrete terms, with pseudo-scientific expressions that compel him to rebel against contemporary belief of the society and give importance of art and aesthetic. Stephen expresses religious attitude in this way, "I don't believe a son should be afraid of his father. No, I treat you as your grandfather treated me when I was young chap. We were more like brothers than father and son. I'll never forget the first day he caught me smoking. I was standing at the end of the South Terrace one day with some maneens" (69).

He is detachedly exploring the dilemma he is in, unconsciously pushing himself towards a resolution of his conflicting needs. His attitude towards his sin varies from indifference to a masochistic pride at being beyond redemption, but at the same time he gets some much needed comfort from the church. The following lines further clarify:

He was impatient of their voice and could not keep his feet at rest. But the teller still deferred the serving of others to say he was living in changed times and that there was nothing like giving to buoy the best

education that money could buy. Mr. Dedalus lingered in the hall gazing about him and up at the roof and telling Stephen, who urged him to come pot, that they were standing in the house of commons of the old Irish parliament. (73)

The growth of Stephen's awareness of his state of mortal sin is traced through of epiphanies. He adequately expresses cold sin and pride on the periphery of cosmic vision and relates it how Lucifer revels against god to get rid from the burden of god autonomy. Visiting Mr. Dedalus's medical school, Stephen comes upon the startling word "Foetus" carved into the top of one of the desks in a lecture hall. Stephen has a vision of a mustached student carving the word years ago, to the amusement of onlookers. Leaving the college, Stephen listens to his father's stories of the old days.

Mr. Dedalus tells Stephen that he should always socialize with gentlemen. Stephen feels overwhelmed by a sense of shame and alienation, and regains his grip on himself by telling himself his own name and identity. Going from bar to bar with Mr. Dedalus, Stephen is ashamed by his father's drinking and flirtation with the barmaids. They encounter an old friend of Mr. Dedalus, a little old man who jokingly claims to be twenty-seven years old. Stephen feels distant from his father, and recalls a poem by Shelley about the moon wandering the sky in solitude.

Joyce artistically projects the situation and says, "With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. It was too much for him. He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips" (77). He found nothing inside that lofty intellectual height and asks question on him what the situation is of human being inside the creation of god. He found juxtaposition of Jesus Christ, God, and man, and the arrival of the rector. This is Joyce's ironic way of both making the rector look

ridiculous and putting Stephen firmly in his place and make him ready to rebel for arts and aesthetic presence . He desire to have sex with prostitute and says, “The whores would be just coming out of their houses making ready for the night, yawning lazily after their sleep and settling the hairpins in their clusters of hair. He would pass by them calmly waiting for a sudden movement of his own will or a sudden call to his sin-loving soul from their soft perfumed flesh. (78)” Stephen promotes him intense feeling of sin and guilt and desire for confession and redemption.

His actual embrace of sexual desire with the prostitutes is thus followed by the counter movement into the spiritual realm, although the vision of hell presented in as decidedly one of the sense, where the torture meted out to sinners is decided in gruesome detail. In this regard, he says:

If ever his soul, re-entering her dwelling shyly after the frenzy of his body’s lust had spent itself, was turned towards her whose emblem is the morning star, bright and musical, telling of heaven and infusing peace. It was when he names were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss. (80)

Stephen begins fervently to apply spiritual discipline to his own actions, in contrast to his passive status as a member of the audience listening to Father Arnall's sermon and attempting to understand it academically. Long passages during the sermon make no mention of Stephen at all, as the focus is on hell itself. He is ready against Christian belief the assumption which undermines human potentiality. In this context, Stephen expresses his idea as, “All else is worthless. One thing alone is needful, the salvation of one’s soul. What doth it profit a man to gain the whole world if he suffers the loss of his immortal soul? Ah, my dear boys believe me there is nothing in this wretched world that can make up for such loss” (84).

However, Stephen comes to accept the fact that God loves him, and he begins to see the whole world as one vast expression of divine love. He is careful not to get carried away by his spiritual triumphs, and he pursues even the lowliest devotion carefully. Stephen avoids making eye contact with women, and sniffs the most objectionable odors he can find, in order to mortify his sense of smell. He never consciously changes positions in bed. Despite his attempts at self-discipline, he is periodically tempted by sin and bothered by sudden fits of impatience, as when his mother sneezes. In this regard, he says:

He who remembers the last things will act and think with them always before his eyes. He will live a good life and die a good death, believing and knowing that, if he has sacrificed much in this earthly life, it will be given to him a hundredfold and a thousand fold more in the life to come, in the kingdom without end—a blessing, my dear boys, which I wish you from my heart, one and all, in the name of the Father and of the Son and of the Holy Ghost. Amen! (85)

When Stephen sees his disorderly house, he knows that his fate is to learn wisdom not in the refuge of the church. He learns that his parents are looking for yet another house because the family is about to be thrown out of its current one. Reflecting on the myth of Daedalus that his name evokes, Stephen ponders his similarity to that fabulous artificer who constructed wings with which he flew out of imprisonment. He compares sin with revel and says:

O, what agony then for the miserable sinners! Friend is torn apart from friend, children are torn from their parents, husbands from their wives. The poor sinner holds out his arms to those who were dear to him in this earthly world, to those whose simple piety perhaps he made a

mock of, to those who counseled him and tried to lead him on the right path, (87)

Stephen is aggrieved by the thought of the rich meal he has just eaten, and thinks it has made him into a bestial and greasy creature. The next day he falls even deeper into despair over the degraded state of his soul, suffering in agony and feeling a "deathchill." He imagines his weak and rotting body on its deathbed, unable to find the salvation it needs. Even worse, he pictures the Day of Judgment, when God will punish sinners with no hope of appeal or mercy. The mythic aspect of the novel emerges clearly in this section with the reference to various images shows the attitude of revel on Stephen his view on changing and devoted to work on maintain human art and aesthetic in this universe.

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He searches victory of human beings and says:

O grave, where is thy victory?

O death where is the sting is thy sting?

Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed. The preacher's knife had probed deeply into his disclosed conscience and he felt now that his soul was festering in sin. (88)

The vision of his mythical namesake is not just a hint of his own fate, but a prophecy of it, a prediction that cannot be avoided. Stephen's mental image of a hawk like man

flying sunward above the sea strikes him as a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood. Dedalus is a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being.

He presents the situation in this way, “The horror of this strait and dark prison is increased by its awful stench. All the filth of the world, all the offal and scum of the world, we are told, shall run there as to a vast reeking sewer when the terrible conflagration of the last day has purged the world” (92). This vision is not simply an image of his future, but of his childhood and boyhood as well. His vision reveals a hidden thread that connects Stephen's past, present, and future into one whole. Most important, perhaps, Stephen realizes that the art that he will forge is not merely a beautiful object, but an entire eternal existence that only possible through arts and aesthetic.

Last of all consider the frightful torment to those damned souls, tempters and tempted alike, of the company of the devils. These devils will affect the damned in two ways, by their presence and by their reproaches” (94). By giving the references of god and his activities Stephen expresses the necessary for the rebel to maintain existence of arts and aesthetic values in human life. These lines clarify the idea, “God could call him now; call him as he sat at his desk, before he had time to be conscious of the summons. God had 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” (95). In the same way the following lines make it clear, “This, then, to be separated for ever from its greatest good, from God, and to feel the anguish of that separation, knowing full well that it is unchangeable: this is the greatest torment which the created soul is capable of bearing, *poena damni*, the pain of loss.” (98).

Stephen begins his new regimen of spiritual self-discipline; his nature begins to love arts and aesthetic philosophy. The movement from Catholic piety to an acceptance of the physical as part of beauty is central to this chapter. The central themes of entrapment by Ireland and escape are burden. Stephen, having given in to carnal pleasure, is made to fear for his soul. He describes the situation of world and argues:

The Ruler of the universe entreated you, a creature of clay, to love Him Who made you and to keep His law. No. You would not. And now, though you were to flood all hell with your tears if you could still weep, all that sea of repentance would not gain for you what a single tear of true repentance shed during your mortal life would have gained for you. (99)

Stephen ironically projects the mythical view of Ireland which control over the wisdom of human being. James Joyce expresses his personal feeling through Stephen and compares the situation of man as rubber stamp. In this regard, he says, “Creatures were in the field: one three, six: creatures were moving in the field hither and hither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as india-rubber”(105). He further describes sinful event of myth and rebel of serpent against god authority and says, “The serpent, the most subtle beast of the field. It must understand when it desires in one instant and then prolongs its own desire instant after instant, sinfully. It feels and understands and desires” (107).

In the novel, concept of arts and aesthetic comes out from the in term of religious references and empower Stephen is reedy to rebel against contemporary system and tries to establish value of arts and aesthetic in his life as well as society. The consciousness appears at the disjunctive way. In this regard, Stephen says, “It was with difficulty that he won back his old consciousness of his state of grace by

telling himself that he had prayed to God at every temptation and that the grace which he had prayed for must have been given to him inasmuch as God was obliged to give it" (117). Human became crucial issues in the novel because of the burden of religion. The following lines further clarify the matters as:

As he descended the steps the impression which effaced his troubled self-communion was that of a mirthless mask reflecting a sunken day from the threshold of the college. The shadow, then, of the life to the college passed gravely over his consciousness. It was a grave and ordered and passionless life that awaited him, a life without material cares. (123)

The world of life and living, with its' mess and sheer physicality that interests Stephen. He realizes that he will sin again; he accepts that he was not made to live a spotless life. He comes to look at the priest's suggestion as a kind of trap, a way for the Jesuits to take Stephen from his own fate and make him serve their ends. He gives thank to his father and his pride and says, "Yet her mistrust pricked him more keenly than his father's pride and he thought coldly how he had watched the faith which was fading down in his soul ageing and strengthening in her eyes"(126).

In the foregrounding of rebel he asks question to himself about art and human being and asserts his idea, "How characterless they looked: Shuley without his deep unbuttoned collar, Ennis without his scarlet belt with the snaky clasp, and Connolly without his Norfolk coat with the flapless side-pockets!" (129). Ongoing circumstance and consequences induces the valueless life of human being in the earth. Value of life is covered by religious ideology and all human aesthetic remain undermine. In this context, it is relevant to quote the following lines,

Side by side with his memory of the deeds of prowess of his uncle Mt Davin, the athlete, the young peasant worshipped the sorrowful legend

of Ireland. The gossip of his fellow students which strove to render the flat life of the college significant at any cost loved to think of him as a young Fenian. His nurse had taught him Irish and shaped his rude imagination by the broken lights of Irish myth. (139)

The above lines describe attitude of Stephen which is related to love of arts and aesthetic. He feels is surprised when he talks Davin and develop new feeling. Stephen is thrilled by the idea of leaving Ireland. His journal entries include small experiments in writing. Before he leaves, his mother tells him she hopes he'll learn something of the human heart; it is his wish as well. In this regard, he says, "The entrance hall was crowded and loud with talk. On a table near the door were two photographs in frames and between them a long roll of paper bearing an irregular tail of signatures" (149).

His aesthetic theory, very sophisticated for a college student, is deeply indebted to Aristotle and Aquinas. Stephen's methods and manner of reasoning also shows the influence of the Jesuits and the education he received from them. It is new ideas about beauty are his obsession. This chapter shows the growth that Stephen has undergone; he has moved from sensitivity and unfocused love of beauty to an obsessive and methodical contemplation of aesthetics. The following lines further clarify the idea:

Intellectual crankery is better out of his movement than in it. Stephen, recognizing the harsh tone of MacAlister's voice, did not turn in the direction of the voice. Cranly pushed solemnly through the throng of students, linking Stephen and Temple like a celebrant attended by his ministers of his way to the altar. (153)

The effect on Stephen is contrasted with the lesser impact it has made on the other boys. Stephen feels himself to be completely at the mercy of God, having lost his own independence and will power. He in this regard, Stephen describes:

The first step in the direction of truth is to understand the frame and scope of the intellect itself, to comprehend the act itself of intellection. Aristotle's entire system of philosophy rests upon his book of psychology and that, I think, rests on his statement that the same attribute cannot at the same attribute at the same time in the same connection belong to and not belong to the same subject. (160)

These lines show the necessity of rebellion for enhancing of aesthetic value in life. Stephen also thinks the aesthetic value of human life and concentrate on the existence of arts. By giving the references of western philosophy, James Joyce convinces protagonist to do something for maintaining aesthetic value in life. Stephen explains that the soul takes time to be born, longer than the body. Stephen explains his aesthetic theory of the ideal stasis or immobility evoked by a work of art, a theory he derives from Aristotle and Aquinas. He also explains the ideals integrity, consonance, and radiance that he believes every artistic object must achieve. Stephen's concept of divinity lies in the aesthetic, his God has withdrawn from the world of men, "paring his fingernails" in solitude. Stephen's point is that truly transcendent art must be above the common fray of mankind.

Lynch whispers to Stephen that Stephen's beloved, an unnamed girl, is present. Stephen wonders whether he has judged this girl too harshly, and muses upon her. He gives emphasis on art while talking about the existence of human being and says, "The art, being inferior, does not present the forms I spoke of distinguished clearly one from another. Even in literature, the highest and most spiritual art, the forms are often confused" (165). He further clarifies the human memory and its role

for maintain human existence through arts in this world and says, “At certain instants her eyes seemed about to trust him but he had waited in vain. She passed now dancing lightly across his memory as she had been that night at the carnival ball, her white dress a little lifted, a white spray nodding in her hair” (169).

The novel raises the issue of existentialism by creating the discourse on religion, myth, philosophy and art. Among these entities writer focuses of arts and its aesthetic value. Aesthetic value of art is related to the human existence by arts. In this regard, he says, “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” (173). Stephen is still concerned with questioned of Irish identity which is related to love of arts and aesthetic. He does not seek to involve himself in politics, but his goal is to forge the conscience of his race. He will help Ireland as an artist, and he can only be an artist if he is independent. Paradoxically, he must leave Ireland to gain his independence. In this regard, he says, “Did that explain his friend’s listless silence, his harsh comments, the sudden intrusions of rude speech with which he had shattered to often Stephen’s ardent wayward confessions? Stephen had forgiven freely for he had found this rudeness also in himself” (179). The disjunctive religious images show that there need enhance arts and aesthetic values to liberate from the religious domination and enhance human work in art for human existence.

Joyce sympathizes toward Stephen and seen him as a young version of himself, ready to take on the world as an artist, or if the author had an ironic attitude toward his character. The rebellious nature of artist shows in the following line with warm pity and says:

Temple sat on the pediment of a pillar, leaning back, his cap pulled down on his sleepy eyes. A squat young man came out of the porch, a

leather portfolio tucked under his armpit. He marched towards the group, striking the flags with the heels of his boots and with the ferrule of his heavy umbrella. Then, raising the umbrella in salute, he said to all:-Good evening, sirs.He struck the flags again and tittered while his head trembled with a slight nervous movement. (181)

Stephen tells Cranly about an unpleasant conversation he has had at home. Stephen's mother wants him to attend Easter services in the church, but Stephen no longer feels religious faith and does not want to go. Cranly answers that a mother's love is more important than religious doubts, and advises Stephen to go. Cranly gently tests Stephen's new faithlessness by insulting Jesus and closely watching his friend's reaction. Cranly concludes that Stephen may still have vestiges of faith. Stephen sadly tells his friend that he feels he may soon have to leave the university and abandon his friends in order to pursue his artistic ambitions. Stephen says that he feels he must obey the dictum "I will not serve," refusing any ideology that is imposed upon him from above, even that of friends and family. Cranly warns Stephen of the risk of extreme solitude, but Stephen does not reply.

Joyce induces the nature of artist and ionizes catholic myth. Stephen does not like to be the man of prison so he searches the existence in his place by using art and its aesthetic value and says, "And is that why you will not communicate, Cranly asked, because you are not sure of that too, because you feel that the host, too, may be the body and blood of the son of God and not a water of bread?" (187-188). Other entries include comments on people he's observed, descriptions of dreams, and lots of musing about Emma. Stephen's feelings seem to be swinging all over the place. Finally, he makes it clear that he's feeling the allure of new lands and that he will soon leave Dublin. Physical posture of Stephen is vital though he is anxious of the

existence of arts and aesthetic values. The following lines show his physical features as:

His hat had come down on his forehead. He shoved it back and in the shadow of the trees Stephen saw his pale face, framed by the dark, and his large dark eyes. Yes. His face was handsome and his body was strong and hard. He had spoken of a mother's love. He felt then the sufferings of women, the weakness of their bodies and souls; and would shield them with a strong and resolute arm and bow his mind to them. (189)

Stephen recollects a visit to his friend Davin, a handsome and athletic boy devoted to the Irish cause. Davin had told Stephen a story about being invited to spend the night with a housewife he does not know. Stephen notes that it is now too late to go to his French class and decides to head for the physics lecture hall, where he runs into the dean of studies. The dean is trying to start a fire, and the two discuss the art of igniting flames. Stephen and the dean speak about aesthetics, but Stephen is disappointed by the older man's spotty knowledge, and the conversation is awkward. When Stephen uses the word "tundish," referring to a funnel for adding oil to a lamp, the dean does not know the word, which Stephen concludes must be Irish.

Stephen reflects that English will always be a borrowed language for him, "acquired speech." By using the stream of conscious techniques Joyce raises the issues of existentialism in the novel and portrays art and its value in human life. It is clarified that art can only preserve the human existence for ever. In this regard he says, "You wish me to say, Stephen answered, that the rights of property are provisional, and that in certain circumstances it is not unlawful to rob. Everyone would act in that belief. So I will not make you that answer. Apply to the Jesuit theologian, Juan Mariana de Talavera" (190). Various references and illustration

shows that modern men are fall in existential crisis because be s/he doubt on religion and search the aesthetic value of human life Joyce artistically presents the fact by describing the rebel of a young artist of Dublin. The following lines further clarify, “The exhausted loins are those of Elizabeth and Zaachary. Then he is the precursor. Item: he eats chiefly belly cabon and dried figs. Real locusts and wild honey. Also when thinking of him, saw always a stern severed head or death mask as if outlined on a grey curtain or veronica.” (192) Stephen reaches the point and relies on the idea that living without existence is worse than death. He is ready to do everything for his existence. In this regard, it is relevant to quote the following line:

Faintly, under the heavy night, through the silence of the city which has turned from dreams to dreamless sleep as a weary lover whom no caresses move, the sound of hoofs upon the road. Not so faintly now as they come near the bridge; and in a moment, as they pass the darkened windows, the silence is cloven by alarm as by an arrow. (194)

This section of the novel finally offers a glimpse of Stephen succeeding in doing precisely that. We finally see him imitating no one and quoting no one, offering his own perceptions, dreams, insights, and reflections through his words alone.

Stylistically, this section is not as polished and structured as the earlier portions of the novel, but this lack of polish indicates its immediacy and sincerity in Stephen's mind. He records two dreams: one of viewing a long gallery filled with images of fabulous kings, and another of meeting strange mute creatures with phosphorescent faces. He mentions meeting his father, who asks him why he does not join a rowing club. In his entry dated April 15, Stephen records meeting.

At the end of novel Joyce presents his philosophy of aesthetics which is different from materialistic perspective of world and claims that arts and aesthetic

only made human being immortal. Nature of Stephen shows that he is born for the sake of art and aesthetics.

### **Chapter III: Conclusion**

#### **Arts and Aesthetics as the Means of Preserving Human Existence**

Art only can preserve human existence in this universe. Stephen moves on to the university, where he develops a number of strong friendships, and is especially close with a young man named Cranly. In a series of conversations with his companions, Stephen works to formulate his theories about art. While he is dependent on his friends as listeners, he is also determined to create an independent existence, liberated from the expectations of friends and family. He becomes more and more determined to free himself from all limiting pressures, and eventually decides to leave Ireland to escape them. Like his namesake, the mythical Daedalus, Stephen hopes to build himself wings on which he can fly above all obstacles and achieve a life as an artist.

Joyce projects the life of a young artist of Ireland how who ready to do everything for being a good artist. By using various myth, images And symbols he portrays the how a artist follow the philosophy of aesthetic in his life. The novel allegorically presented the overall history of aesthetic philosophy and artistic attitude of rebel from Lucifer to modern artist who rebels against over domination of religion and materialistic modern life. Human beings always blooms on art and aesthetic because it has power to capture human ethos, pain and pleasure which is essence of humanity and freedom. The novel is based on the philosophy of art and aestheticism which Joyce critically presents by using stream of consciousness techniques. Various images and illustrations induce the necessity of rebel for human autonomy in the earth.

*A Portrait of the Artist as a Young Man* is Joyce's innovative use of stream of consciousness technique which valorizes human mind that is guided by arts and aesthetics, a style in which the author directly transcribes the thoughts and sensations

that go through a character's mind, rather than simply describing those sensations from the external standpoint of an observer. Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind. The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think in a clearer, more adult manner. Stephen's mind is more mature and he is now more coherently aware of his surroundings. Nonetheless, he still trusts blindly in the church, and his passionate emotions of guilt and religious ecstasy are so strong that they get in the way of rational thought he is ready to do anything for art and believes that art only can preserve human existence through arts and aesthetics.

Joyce often uses Simon to symbolize the bonds and burdens that Stephen's family and nationality place upon him as he grows up. Simon is a nostalgic, tragic figure who has a deep pride in tradition, but he is unable to keep his own affairs in order. Stephen father Simon represents the parts of family, nation, and tradition that hold him back, and against which he feels he must rebel. Stephen's father has ruined himself and, instead of facing his problems, drowns them in alcohol and nostalgia. This illustration shows that modern human are in crisis of existence. They neither surrender to god nor become free from traditional god power and fall under the crisis of existence. Joyce shows this situation and young artist is ready to come out from the situation by using art and its aesthetics.

The study explores what it means to become an artist. Stephen's decision at the end of the novel to leave his family and friends behind and go into exile in order to become an artist suggests that Joyce sees the artist as a necessarily isolated figure. In his decision, Stephen turns his back on his community, refusing to accept the constraints of political involvement, religious devotion, and family commitment that

the community places on its members. However, though the artist is an isolated figure, Stephen's ultimate goal is to give a voice to the very community that he is leaving. In the last few lines of the novel, Stephen expresses his desire to "forge in the smithy of my soul the uncreated conscience of my race. He recognizes that his community will always be a part of him, as it has created and shaped his identity. When he creatively expresses his own ideas, he will also convey the voice of his entire community.

Various images in the novel such as Stephen Dedalus's very name embody the idea of flight. Stephen's namesake, Daedalus, is a figure from Greek mythology, a renowned craftsman who designs the famed Labyrinth of Crete for King Minos. Minos keeps Daedalus and his son Icarus imprisoned on Crete, but Daedalus makes plans to escape by using feathers, twine, and wax to fashion a set of wings for himself and his son. Daedalus escapes successfully, but Icarus flies too high. The sun's heat melts the wax holding Icarus's wings together, and he plummets to his death in the sea. Finally, this study shows how young artist rebel for existences and what is the role of art to maintain human existences. The illustration of great of Daedalus justifies that human art only can preserve human existence in this world.

From the beginning to the end the novel serves the values of arts and aesthetics in human life. For that Joyce's hero struggles in his from the beginning so the novel is totally based on the philosophy of arts and aesthetics which suggests everyone to struggle for artistic existence rather than material pleasure and religious fantasy.

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