

I. Introduction: *A Portrait of the Artist as a Young Man* and Hero Archetypes

We are never away from the tradition or past which is a skeleton that gives a shape or a structure to the present. Muscles or talent changes the shapes and appearance. If our works derail, the critics again put us or our works in the most probable categories. Stuff of skeleton is different but the idea of skeleton is the same. The skeleton differs, the species differ. To be such as a human being, structure or gene or DNA of structure must be different from other animals. So we are human beings and others are animals.

Myth and fairy tales are the skeleton that has been giving the structures of fictions since/up to their existence. Story tellers and writers have been adding and reducing fiction's shapes and appearance frequently in every generation but not deframing.

Gods and heroes of myths and legend of all civilizations have been the skeleton for the heroes of fictional world from the time of Homer (8th century B.C.) as hero cult to the present writers' wet ink. The skeletons have been remaining in the mind of the fictional writers and dreams of each generation. The "archetypes" for C.G. Jung and "some very deep cords" for Joseph Campbell have been lying in the mind of the writers. They are the genes and DNAs that grow out into the skeleton for the classical works.

If we see the view of Willa Cather in her novel *O Pioneers!*, published in 1913, where she has mentioned the truth of the repetitions of the plot "there are only two or three human stories, and they go on repeating themselves as fiercely as if they never happened before" (119). The fiction writers use the same structure frequently adding the different material in different amount. The writer's psychology is structured in and by the prevalent myths. Conscious present is an awareness of the past.

Similarly, Stephen Dedalus, the central character of *A Portrait of the Artist as a Young Man*, is the hero who follows the tradition of mythical and legendary heroes and

gradually transforms from his dawn of education to the dawn of his career as a litterateur.

The publisher in Introduction of the novel outlines:

Set against the turbulent background of the emerging Irish nation state, this autobiographical novel follows the early life and development of its central character, Stephen Dedalus (who also appears in Joyce's later novel, *Ulysses*), describing his boyhood, the bullying he suffered at school, the growing crisis in his faith, and the guilt surrounding his awakening sexuality and the sometimes precocious adventures which sprang from it. This account leads, in the later part of the book, to a consideration of the role of the artist and his destiny, a destiny which may oblige him to leave his homeland in order to confront the wider world and thereby work through the spectrum of conscience. (iii)

The life of Dedalus from the childhood at a Jesuit school, almost insensible its hostel, teachers and administrators and family to a university changes through the Roman Catholic church and family, Irish nationalism, economic instability into the brim of vocational life- an essayist, a theatre actor, a preacher, a lover and a poet- into a mature thoughtful scholar.

These conditions are a linear genealogy of his transformation to maturity. His passions and will always get him into a whirlpool as a rebel to the existing norms and tradition. His growth is a common growth that follows a certain literary tradition.

Stephen Dedalus sounds the Grecian mythical artificer Daedalus who with his son Icarus escapes from the complex labyrinth made by himself for the King Minos of Crete who needed it to imprison his son Minotaur. Since Daedalus busted on his creation of this maze the King was angry and he ordered him to be imprisoned in the maze. Daedalus made wings for himself and his son and flew away. Similarly, Stephen Dedalus attempts to run way from the country Ireland, Irish culture and his family where Irish people had been fighting to be

independence from its colonizer the Great Britain for about a century. Stephen says, “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” (157). That was the time to stand on the solidarity for the independent Ireland but Stephen Dedalus determines to leave his country. From his early school days he is keenly interested in the national movement. He was always sorry for the death of political leader Parnell. Factors that made him move away have the allusion to the literary critical theory.

James (Augustine Aloysius) Joyce (Feb 2, 1882-Jan 13, 1941), a Dublin born Irish story writer and poet, was a key figure in the development of the modernist novel. Though he was born in Dublin he spent his most of time away from Ireland. He was born into a middle class Roman Catholic family whose social and economic status slowly declined during Joyce's youth and adolescence. He was educated at the prestigious Jesuit school Clongowes Wood College, Belvedere College and University College Dublin. Then he left Dublin and Ireland permanently for the continental Europe in 1904.

First, as a part of self imposed exile, he lived in Trieste teaching English for almost ten years. He started to have drinking habits and frivolity with money. He kept on moving different places he went to Dublin and Published *Dubliners*, a collection of stories in 1914. After that *A Portrait of the Artist as a Young Man* began appearing in the *Egoist*. He started to write his groundbreaking novel *Ulysses*. As his second part of exile he went to Paris in the invitation of Ezra Pound. He finished *Ulysses* (1922). He wrote his final stylistic narrative *Finnegan's Wake* (1939). He left Paris after the Nazi's occupation for Zurich. On the way he died in 1941. *Stephen Hero*, the part of the first draft of *A Portrait of the Artist as a Young Man* was posthumously published in 1944.

To keep an account on his contribution, his two narratives, *Ulysses* and *Finnegan's Wake* are remarkable for their stylistic narrative and linguistic, and literary innovations. They

established Joyce to be read in terms of early-twentieth century movement in Western art and literature as modernism, and which includes the work of Ezra Pound, Virginia Woolf and T.S. Eliot. *Ulysses* along with other works revolutionized the traditional novel form through the abandonment of ordinary plot for stream of consciousness, and his unprecedented exploration of language.

A Portrait of the Artist as a Young Man is a semi autobiographical novel and a foundational stone of an English fiction for the stream of consciousness by Irish modern novelist James Joyce published in 1916 in the USA and in 1917 in the UK followed by serialized in *The Egoist* from 1914 to 1915. This novel is the alter ego of the writer. The novel was actually attempted to be published as *Stephen Hero* which was 900 pages long but was rejected by the publishers. So, the present novel *A Portrait of the Artist as a Young Man* heavily slashed into its one-third length. It has broken strict conventions of novelist realism in favour of a more impressionistic rendering of the significant events in the protagonist's behaviour.

Since the novel and the novelist are modernist in the same way Stephen is a modernist hero. There, in the novel, neither we can see the infant left in the forest and being cared and grown up by the wild animals or by the nearby villagers and later finds his royal family and royal heir nor there is the world class war, swords, spears, horses and elephants, close individual fight, large number of army and so on; but there is a normal growth of the child, his early school days and hostel life, fierce teachers and school administrators, hardcore religion, unstable and moving family, formation of a matured professional and at last home leaving. Stephen's actions are new to the traditional heroes or gods or the novelist deliberately, in Ezra Pound's phrase, "make it new". The novelist questions the traditional modes of social organization, religion and morality through the characters of Stephen

Dedalus. Stephen's individualism, rationality, anti-traditional acts, travelling condition and secularism establish him as the modern hero.

A Portrait of the Artist as a Young Man is a pure literary work for which Kenneth Burke declares – “James Joyce's *A Portrait of the Artist as a Youngman* could be called “the Bible of Aesthetics”” (241) in his book *Language as Symbolic Action*, though, amazingly, it was written in the period when Ireland was fighting for the independence from its colonizer the Great Britain. Stephen says in Chapter 5 of the novel, “Aristotle has not defined pity and terror. I have. I say-” (157). He completely concentrates his writing to the aesthetic values in –rhythm, rhymes, images, symbols, fantasies, uses of new techniques and so on. Similarly, Joseph Campbell and Henry Morton Robinson in their book *A Skeleton Key to Fennigan Wake* says “in *A Portrait of the Artist as a Young Man* the style matures with the growth of the hero” (291). The war of independence never becomes his subject matter of and major point of discussion but in between the discussion of the family, Stephen and university friends frequently Joyce has brought it, especially he loves to talk about Charles Stewart Parnell, a fighter and leader for the free Ireland. Contemporary facts are not fictionalized here; a pure plastic art is timeless and unbound in the time and the place.

The novel opens with the memory of reflection of sensation and impression of early human development where tastes, warmth and cold, and hearing are the main mechanism for the learning and knowing things in the ordinary human world. This is the general linearity of human development that slowly and gradually encompasses the environment and adaption. He feels the things queer that is what part of learning and encountering the new things around him. Every word he feels queer. He learns about his relation and his family and friends. Harry Levin in his book *James Joyce* states:

In the introductory pages of the *A Portrait of the Artist as a Young Man*, the reader is faced with nothing less than the primary impact of life itself, a

presentational continuum of the tastes and smells and sights and sounds of earliest infancy. Emotion is integrated, from first to last, by words. (42)

Human being starts learning through his sense organs. First he hears; sees; and touches. Whatever he gets he puts into his mouth. He touches whatever he gets. He tries to know and understand the things found around him. As the human development, the novel also expresses the feeling love and hate as an innocent feeling about the thing found around. The curiosity that aroused in his childhood and the behavior of feeling things odd becomes the key factors for the shape of the future career as a mature and perfect artist.

The start of the journey of human development is the time for the schooling. That is what a child wailing not interested in going to school starts to go to school. He fears his teacher, becomes homesick, and feels lonely. Similarly Stephen Dedalus has the same condition. The traditional Jesuit school and its lonely and cold rock castle-school building-mark the environment. Stephen starts to spend his time in the hostel. He meets there different type of friends and teachers there. His real struggle starts there. The class struggle between rich and poor and higher and lower status are experienced by him. He gets the knowledge of the survival of the fittest. Religion was the one of the part of the learning. The prefect, the dean of the studies and the rector are the sign of the terror and moulds of his incoming life. He himself was from the hardcore Jesuit family and the school and hostel also were of the same standard. His view on this issue can be clarified in the words of L.A.G. Strong in the book *The Sacred River*:

The early phases of the struggle are set out with eloquence and anguish in *A Portrait of the Artist as a Young Man*. In this the student Cranly blasphemes in order to taste Stephen's professed lack of faith and Stephen has to confess that he is socked. "It is a curious thing," says Cranly, "how your mind is supersaturated with the religion in which you say you disbelieve." (11)

Stephen's environment either of school or of home is Jesuit. Every member of the family believes and follows Christianity. He reads in a Jesuit school. Earlier, Stephen like the novelist Joyce never stays away from being the Catholic. In his youth he gets a vocation for the Jesuit service. But as he matures he starts to see the things differently and logically. He analyses the religion that he follows and the present society and concludes they are not true and genuine. So, he starts to question them. The man from so hard beliefs on these conditions suddenly changes and his friends start to question him. He accurately responds them. He defeats their trails one after the next that establish him as a strong man up to the last stage.

One of the important factors of revealing truth and physical and spiritual development is the writer's use of epiphanies. They are the special clues for the understanding of the psychological factors of the hero. His struggles are frequently exposed in the novel through these epiphanies. In respect to the epiphanies used in the works of Joyce, Harry Levin in *James Joyce* states:

An epiphany is a spiritual manifestation, more especially the original manifestation of Christ to the Magi. There are such moments in story for all us, Joyce believed, if we but discern them. Sometimes, amid the most encumbered circumstances, it suddenly happens that the veil is lifted, the burthen of the mystery laid bare, and the ultimate secret of things made manifest. (27)

Each epiphany awakens the body, literary vocation and farewell to Ireland which leaves him even lonelier. Frequent revelation of Daedalus indicates his strong desire to leave Ireland. These epiphanies are the additional information and explanation of the thing and circumstances. He gives information of sudden realization of his girlfriend Emma, political leaders, seas, bays, birds etc. In this criticism, Strong talks about the technique of Joyce's epiphany, a sudden realization in the immediate contemporary situation which marks a kind

of manifestation. The realization of knowledge, the record of history in natural ways, is only possible through the epiphany on which Joyce believed. Once Stephen with his father in the theatre hall he finds the word foetus cut several times in the stained wood. He visualizes it as a reality.

Stephen's genealogy of growth and maturity has a very close relationship with the tradition of transformation of mythical and literary heroes. The ordinary world where he is born, where he learns his education, where he struggles and fights the ups and downs of life, and from which he sets out for the solution or elixir is the atmosphere and environment.

On the way to transformation, Stephen Dedalus faces innumerable ups and downs in his life. But also he continues his Herculean odyssey of aesthetics without interruption. He has to leave his studies because of poverty though his father was a fashionable city drunkard. His friends often discourage him. He is challenged, threatened even thrashed by them. Jesuit society, family members, and nationalistic Irish movement even his love affairs don't pave the easy way for Stephen. Religion often strangles and oxygenates him. Larger part of the novel is occupied by the discussion and meditation on the matter of confession that he has a sexual relationship without having married. He writes frequently poems on his beloved, and essays. The political leader like Parnell always comes in his mind. The great aesthetic personalities are the matter of discussion among the friends. This is reflected in the words of William T. Noon's essay "The Religious Position of James Joyce" in the anthology *James Joyce: His Place in World Literature* edited by Wolodymyr T. Zyla where he writes:

The dedicated literary artist's first aim is not to reform, or even to define morals or theology. If he tells a story, he aims first of all at pleasing his readers: by his choice of incidents and his arrangements of words, he sets out to clarify for others as for meaning in the story that he narrates. (8)

These things and circumstances proclaim the features to be a great artist. The writers are stubborn. They are self motivated and self directed. They lead the others. Their only aim is to please the readers. That they please the audiences by the writing. They make the situations and conditions where the readers and others have to follow. They choose the words and circumstances that excite the audiences. They are introvert. Similarly, Stephen has the quality to be an artist or a writer. Internal monologue, religion preoccupation and loneliness mature the works of Stephen and his individual and literary life. It seems a great talent of the novelist and Stephen himself to be detached from the burning issue of movement of Irish liberation because he is frustrated by the shallow nationalism and the present religion. He renounces the chance to be the priest.

Apotheosis of the artist is the point of time when Stephen gives the definition of pity and terror that couldn't have been defined by Aristotle according to Stephen. Start of dislocation can be demarcated when he was "disquieted and cast down by the dull phenomenon of Dublin" (59). And complex sentences with religious contemplation and aesthetics are the turning point for the artist. He is able to denounce the all amicable family, friends and religious fathers, Jesuit society and Irish liberation movement. Symbolically, in *The Classical Tradition*, G. Highet analyses:

Joyce felt this myth very deeply. The last words of the diary which concludes *A Portrait of the Artist as a Young Man* are an innovation to the 'old father, old artificer' to help him in leaving Dublin and launching himself on the unknown, while its epigraph is a quotation from one of Ovid's versions of the legend. (510)

Myths in the novel *A Portrait of the Artist as a Young Man* are found everywhere. Daedalian myth, myth of flight or escape, is the central concept of the novel. Stephen's thought and social environment makes his flight. His family, friends and priests keeps on requesting him

not to leave. But he is determined to leave his place. The writer shouldn't be disturbed in his or her way of creation. A father cries for the son but the son is soaring high in the world of freedom. He doesn't simply soar once or twice but frequently. Father is not only his biological father Simon Dedalus but also his teachers, religious and political leaders, well-wishers and fans, and lovers. He is Icarus in Greek myth leaves his father Daedalus and soared high towards the sun. He wants to go on self-imposed exile.

The novel in great extent has the possibilities to be interpreted and has received a lot of interpretation too. Like T.S. Eliot, no interpretation is the final interpretation. An interpretation is bound in time and place. So, time and place change, the text has different meaning and interpretation.

So here, it is scheduled to be analyzed this text with a perspective of archetypal criticism which is yet-to-be-not-discovered critical perspective applied to study the novel.

The central protagonist or the hero of the novel whose features, deeds and journey resembles the features, deeds and journey of hero in the classic works and myths or gods is a archetypal hero or his features, deeds and journey is hero archetypes. The hero lives in the ordinary world. He realizes the importance of journey or some execution either in the outer world or inner psyche. At first he hesitates but is encouraged or promoted by godfather. So he enters special world where he encounters ordeals. He solves them with great difficulty. He defeats them and returns with elixir. He is rewarded. For the same sense, Joseph Campbell, a pioneer for the structuring the archetypes of hero, in his book *The Hero with a Thousand Faces*, published in 1949, summarizes:

The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the

present, disintegration society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man – perfected, unspecific, universal man – he has been reborn. His second solemn task and deed therefore is to return then to us, transfigured, and teach the lesson he has learned to life renewed. (19-20)

Our own country in Nepal, Buddha who was in a royal condition and had a comfortable life left his palace for the jungle in search of questions. He encountered different difficulties. He solved them. He had problems to be established. After long struggle, he got the answer of the questions. He became a great person. Similarly, in the West especially early Greece where we find many heroes like Prometheus, Jason, Aeneas, Hercules, Odysseus etc. who have been fashioning the modern heroes and occupying the minds of the writers. The modern fiction writers or film directors and producers could not remain away from the structural concept of heroes that were direct descendants of the legendary and mythical heroes or gods. This journey, development, deeds, boons etc. of the hero are the hero archetypes.

Furthermore but similarly, in latest version of the book *The Writer's Journey*, which recorded the best selling book in the short time, published first time in 1997, the Hollywood playwright and screenwriter Christopher Vogler draws the clear and most trustable lining of development or path or journey of the hero(es) analyzing the mind of the fiction writers, and film directors and producers.

It seems compulsory to discuss here the roots Hero Archetypes for which Carl Gustav Jung is the progenitor and occupies the largest space for the Mythical/Archetypal Criticism. In his own words, the archetype is “essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual conscious in which it happens to appear” (*The Archetypes*, 5). Modern plastic arts have the similar features that the lives of gods, myths, and later classic works were used to be or they

are. Let's see his assurance in *The Archetypes and the Collective Unconscious* published in 1959:

From the unconscious there emanate determining influences which, independently of tradition, guarantee in every single individual a similarity and even a sameness of experience, and also of the way it is represented imaginatively. One of the main proofs of this is the almost universal parallelism between mythological motifs, which, on account of their quality as primordial images, I have called *archetypes*. (58)

What Jung says that personal experience can't be experienced but "is inborn". What is "inborn"? That is set in the tribe not in the individual. But that is set in every individual; and every individual makes a tribe and that becomes the universal. That is "collective unconscious". That is universal. That happens in each generation again and again. That is similar everywhere; "identical in all men". These features i.e. "unconscious" inborn found everywhere in every generation are for Jung "archetypes". Early expression of these unconscious is in the forms of myths and fairytales. Later and in the present days they have been repeating in the fictions. This was the groundbreaking concept for the Mythical/Archetypal Criticism. So these "primordial images" are the guidelines for the work and its worker. These appear as involuntary manifestation of unconscious processes.

Tracing back these "primordial images" or archetypes in criticism, we reach to the early history of criticism i.e. to the ancient Greek criticism and creation in the time of Plato, who "taught that everything in the world was merely a poor copy of its perfect pattern in heaven, and that it could not be understood except by those who knew that pattern" (Hight 501), and who had the central issues on it - whether it is like *tabula rasa* for Lock or "the work of art strikes some very deep chord", and "wooden hawk" for Joseph Campbell and archetypes for C.G. Jung. The archetypes or the concept of archetypes aren't the brand new

concept of C.G. Jung but he borrowed the ideas from his teacher psychologist and critic Sigmund Freud who believes them personal unconscious and more experimental and diagnostic. But mythology tends to be more speculative and more philosophical. In *A Handbook of Critical Approaches to Literature*, published in 2005, Wilfred L. Guerin et al. clarify:

The myth critic wishes to discover how certain works of literature, usually those that have become, or promise to become, “classics,” image a kind of reality to which readers give perennial response – while other works, seemingly as well constructed, and even some forms of reality, leave them cold. Speaking figuratively, the myth critic studies in depth the “wooden hawks” of great literature: the so-called archetypes or archetypal patterns that the writer has drawn forward along the tensed structural wires of his or her masterpiece and that vibrate in such a way that sympathetic response is set off deep within the reader. (183)

The classic literature is always structured by the myth if not sooner or later that classic literature becomes myth. That repeated patterns become the structures for the writers. That patterns set in the psychology of the writers. The writers innocently or deliberately use the patterns. A litterateur can't escape from tradition (Eliot). Similarly, the readers also can't escape from these patterns. Unknowingly they also fall in them and they start to compare the characters in the book where they are reading and the characters in legends, tales and myths. Commonly the archetypes are working in every field – either in the writers or in the readers. So archetypes exit collectively in the human world. Myth is the guiding force and it has structured the psychology of the litterateur. So he can't run away form myth. These archetypes or images become classic and form myths. So at larger extant it is mythological approaches.

Northrop Frye, another dominant myth critic, says “myth is and has always been an integral element of literature, the interest of poets in myth and mythology having been remarkable and constant since Homer’s time” (*Frye*, 21). When a system of myths loses all connection with belief, it becomes purely literary. He, in the book *Fables of Identity*, published in 1961, points its importance:

Myth thus provides the main outlines and the circumference of a verbal universe which is later occupied by literature as well. Literature is more flexible than myth, and fills up this universe more completely: a poet or novelist may work in areas of human life apparently remote from the shadowy gods and gigantic story-outlines of mythology. But in all cultures mythology merges insensibly into, and with, literature. (33)

Myths give outline to the literatures and guidelines to the writers who couldn't escape from the myths. Myths are the mould where the literature are shaped or given form. Literatures come out of the myths. The writers directly or indirectly follow the myths. Myths in every culture shape the verbal, written, costumes, and ways of life in every location. In all the times and all the readers can hardly find a literary theme that doesn't coincide with a myth. Myth is the unifying factors for the story writers and poets. His smallest units of pattern, he calls, are archetypes. And bigger or the sequence of events is mythos which is being shaped into a unity. When this mythos is visible it is, for him, recognition. That makes the myths. Myths like the folk tales are the “abstract story-pattern”. Similarly Frye says the structural principles of a mythology, built up from analogy and identity, become in due course the structural principles of literature.

Within this criticism there are many archetypal motifs like hero archetypes, creation and immortality, Archetypes as genres, and some examples of archetypes like different

images, water, sun, colours, circle, serpent, numbers, archetypal woman, demon lover, the wise old Man, the Trickster, Garden, Tree, Desert, Mountain etc.

A list of names should be taken as the contributors to Mythical/Archetypal criticism might have filled many lines of page but Sir James George Frazer and his book *The Golden Bough*, published in 1922, has become a pioneer book for the study of myths. Other important names are Richard Chase, Philip Wheelwright, Mark Schorer, Alan W. Watts etc. for my study and research.

Here in this thesis, central character, Stephen Dedalus of the novel *A Portrait of the Artist as a Young Man*, is attempted to be analyzed as Archetypal hero with the special respect to the recurrent images of the features of human heroes and gods. Development of the hero, Stephen Dedalus, will be compared to a journey of legendary and mythical heroes and gods in different civilizations.

Primarily and theoretically, this thesis will be based on the concept of C.G. Jung, the design of Joseph Campbell and resources of myths, especially, from Greek, Roman and the east. At first in the introduction of this thesis, issue of repetition of myths in the fiction – especially archetypal features of heroes, and a brief introduction of the versatile author and text as a modern fiction which is here as an account of journey of Stephan Dedalus – has been to be discussed.

In the second part of this thesis, the departure of the hero from the ordinary world in modern time will be discussed. His growth – especially spiritual or psychological – the due respect to the environmental factors (according to Jung) that shape a person's activities or play the roles of transformation will be discussed. Unwillingly at first but later the hero starts his journey where he encounters different tests, allies and enemies. He transforms into the apotheosis where he struggles hard and gets victory. At last, the hero returns with his achievement to the ordinary world.

Finally, the conclusion section sums up the ideas that developed so far and shows that heroes and gods of myths, legends and fairy tales are the source of the present heroes and heroines of the all time fiction or works.

II. Stephen Dedalus and His Odyssey

The odyssey of Stephen Dedalus, the hero of novel *A Portrait of the Artist as a Young Man*, starts from his childhood description in the novel. His early childhood is like the simple childhood of ordinary life. His schooling is common like other twentieth century child. As he grows up he finds the things uncomfortable. Slowly those uncomfortable things are intensified. His learning and perception takes them seriously. He finds he must do something. That is the call to the adventure. It is not easy to him to leave his world. He has so many things to possess. Despite those pulling force he is ready to leave the land where he is living. He has to collect the information and knowledge which he gets them from the teachers, priests, elders and friends. Equipped with the necessary requirements, he initiates the odyssey. Stephen has to face many obstacles while crossing the threshold. He has trials. Sometimes he gets facilities and sometimes adversaries. He struggles. He reaches in the life and death circumstances. But he defeats them. He achieves what he deserved.

The hero where he lives grows out from the common world. A child grows listening rhymes and fairy tales, and threats. He or she waters the bed. He or she is reluctant to go to school. School is boring. Hostel is terrible. Teachers are the signs of terror. He or she suffers from the absence of the family. He or she lives in the religious society. His or her nation or society is in the verge of transition. As he or she grows he or she starts to resist the existing society and its people, values and activities. The ordinary world where a knight keeps on training and fighting; a king rules his nation; and a farmer is busy in the field. Before the realization of mental move, fight or journey, the world and activities are in the common conditions.

It is the world of early twentieth century that has been described in the novel *A Portrait of the Artist as a Young Man*. It's the early twentieth century society and its values and norms are of the early twentieth century. Child caring, schooling and educating are also

time bound. It was the time of rule of religions. Ireland and other European countries were netted by the Jesuit society. Ireland has been growing the independence and fighting the British rule. Every citizen and society and whole nation was burning in the flames of will of freedom.

Stephen Dedalus, the hero of the novel *A Portrait of the Artist as a Young Man*, spends his early childhood in very common world. As the novel opens there is nursery rhyme like:

Tralala lala,
 Tralala tralaladdy,
 Tralala lala,
 Tralala lala. (1)

The rhyme in which Dedalus danced and:

Pull out his eyes,
 Apologize,
 Apologize,
 Pull out his eyes.

 Apologize,
 Pull out his eyes,
 Pull out his eyes,
 Apologize. (1)

The rhyme which gets him to do things insisted by mother and other elders. Rhymes and rhythms in childhood are common and popular means for instructing and teaching in every generation of time. Katherine H. Read in *The Nursery School* indicates the early human development and the process of learning:

It (music) is an avenue which is used by children everywhere. There is significance back of the concept of a mother as a person who rocks and sings to child. The sound of a mother's voice, the feeling tones expressed in it, the rhythm of rocking are important to a child very early in his life. (304)

Every child, wherever and whatever forms- in modern or traditional society, grows up listening the music and shaking their body accordingly. Rhymes and rhythm is the playground where a child learns and prepares the foundation for every skill required in the future endeavour. Music is the major means of communication and feeling to the children. Music touches the heart and mind and provides stimulus to the child. Physical rock in rhythm shapes a child feeling of harmony to the environment. They work dually – coaxing and learning. It works on child effectively and permanently. It is widely used methodology in pedagogy since the early human civilization.

In the second phase of ordinary world, schooling is important as the child Stephen Dedalus grows up. He has a lot of instructions from the elders such he remembers that his mother once told “not to speak with the rough boys” (5). He is unwilling to school. Classes were very difficult; once he tells, “Only God could do that” (10). He doesn't like to be away from the home. He hates to be in the hostel. He fears the school and hostel administrators. He finds the environment very strange. He always longs for the home, family and relatives. "He longed to be at home and lay his head on his mother's lap. But he could not: and so he longed for the play and study and prayers to be over and to be in bed" (7). He just wants to avoid the “queer word”, “very strange boys”, “queer and wettish” air, racking of seniors etc. He loses always in the fantasy of home, family and society. He expresses his boring routine of “the vacation and then the next term and then vacation again and then another term and then again vacation” (11). Let's see what William Shakespeare in Act II, Scene VII, of *As You Like It* opines:

At first the infant,
 Mewling and puking in the nurse's arms.
 And the whining school boy, with his satchel
 And shining morning face, creeping like snail
 Unwilling to school. (38)

Universality of a child is not to be with strange people, places and situations. It's the first stage of the human development in the Shakespearean philosophy on human growth. A child is never ready for the school at first. He cries when he has to go to school that is he doesn't like to be separated. He couldn't be away from his parents. He likes to live at home. But childish behaviour soon he is happy in short time. Stephen always thinks about the home while he is in the hostel. He doesn't like the environment. Teachers and school administrators are hostile. He remembers the member of his family. He is always with neighbours.

The nineteenth and earlier centuries were the period of religion. Christianity had ruled the European continent and its countries, governments and societies. Similarly, Stephen Dedalus reads in a Jesuit school and colleges like "Clongowes Wood College" (9) which was established in 1814 by Father Peter Kenny (Notes by Dr. Jacqueline Belanger). There his teachers and administrators of school, and prefects in hostel were Christian Fathers. Christian brothers like "Brother Michael" were in "the infirmity" (clinic). His family was a Jesuit family. He lives in the typical Jesuit society though the members of society raise the questions and argument against Christianity. He enjoys the Christmas celebration where there is a hot debate on Christianity. Mrs. Dante, his aunt, strongly argues, "And am I to sit here and listen to the pastors of my church being flouted?" (22). He was in a complete religious community.

Next important thing ruling the society is the politics. The society is greatly affected by the then politics. The politics of continuation of colonization by Great Britain and the

rising revolution for the freedom of Ireland shapes the lives and society of Stephen. Political leaders like nationalist Michael Davitt (1846-1906) and one of the most powerful and popular Charles Stewart Parnell (1846-1891) were the guidelines and idols for Stephen from his childhood. His family and neighbours discuss about them in every occasion. Let's quote Henry Sidgwick from *The Elements of Politics* (1919) in this context:

The citizens of a modern state – at least if it is under government in any degree popular – are similarly accustomed to decide unhesitatingly many, if not all, of the political questions which the course of their national life brings before them; but in this case, to a greater extent than in the former, the decisions are arrived at as the result of conscious reasoning from certain general principles or assumptions. (1)

The then politics saturates every individual and his society. Every citizen in a society can talk about the contemporary issues. They can argue what is good and what is bad for them and nation. People either developed, developing or poor countries have the freedom to discuss about the political activities that is prevalent in their society. It doesn't mean that the system is autocratic or liberal. In the modern country dwellers can talk about the existing problems and probable solutions. The range of knowledge has broadened, the boundary of human rights has been widened; and people have increased the participation in the public and political activities. None at that time of progress of national independence remain away from the burning issues. Those political activities influence the life of citizen. Individual and individual form the society and society and society form the nations or its vice-verse. The democracy is exercised greatly.

Therefore, a universal modern hero comes out from the ordinary world, that is, a warrior is jumps out from the Kshatry's lines, a prince comes out from a royal family, a pioneer comes out from an explorers' world etc. He or she couldn't be away from the present

social, political and economic circumstances of society. He couldn't go against the human development.

Pulling and pushing factors steer and guide every individual. As the chosen one, the hero, slowly and gradually, is drawn into the world of adventure that is because of either a problem, an obligation or a challenge. Enlightenment, maturity, fascination or the phenomena gets the hero to travel into the world of unknown, that is, the travel or the adventure into the world brings elixir to the world of ordinary world where he grew. Like Buddha who was tired of living in the palace and has been forced to seek the answer to the questions like – why people become old; why they suffer by the disease; why they die; and who the monk is. Feeling of the inferiority, lack of identity, realization of duty, hostile homely environment, contemporary socio-economic condition or politics could be the pushing and pulling factors for the journey of adventure for the hero. Demeter (Ceres in Roman) lost her daughter Persephone (Proserpina in Roman) and she had to find her daughter. This is the golden apples dropped by Melanion (or Hippomenes) for Atlanta, the swiftest runner, to defeat the race with her who finally lost the race. So she was obligated to marry him.

In the novel *A Portrait of the Artist as a Young Man*, Stephen is hungry for the identity - identity as an artist; he wants to restore the position of his father; he is frustrated with the politics and the nationalism of Ireland; and he couldn't be the clerical person. He couldn't imagine being in this condition. So he finds himself in the whirlpool from where he wants to escape. It becomes urgent for him.

This is the continuation of journey of the hero to the cycle of the world of heroism. To move ahead is to create chronology of hero. The call to adventure signifies that destiny has called the hero and transferred his spiritual center of gravity from within the periphery of his society to the unknown world. What C.G. Jung in *The Archetypes* clarifies the influential factors for the change:

The transformation process takes place not within him but outside him, although he may become involved in it. The initiate who ritually enacts the slaying, dismemberment, and scattering of Osiris, and afterwards his resurrection in the green wheat, experiences in this way the permanence and continuity of life, which outlasts all changes of form and, phoenix-like, continually rises anew from its own ashes. (117)

The world into which the hero is pulled is not the human growth or biological extension but atmosphere that pulls and pushes the hero into the world of adventures that contribute the world and its properties. Time and environment calls the individual. The society where he lives or grows, the changes he realises, and need that his society demands impress the understanding of the hero. This understanding confirms the duties of hero lying ahead. If he or she accepts, he or she has quality to become the hero. The hero ventures into; and comes out of with elixir. It is the cycle of the world that has to be destroyed and again be awakened. It's hero's death and rebirth, i.e. the representative of hero again starts his journey. This keeps the world alive and regular. Cells are destroyed and are created to exist the body. What Jung things is it's the reveal of the perpetual continuation of life through transformation and renewal. The hero forms out of the situation and contribute the world. The life is transformed through the same process and going on independently. Every loss or death is demand or call and every renew or rebirth is the hero's return with elixir to the society.

One of the call factors for the call for the adventure is the creative mind of Stephen that haunts him always and pulls him into the world of experience and the world of creativity. See the things with the different angles, have wonders in the common things, become curious on every issue etc. are the mental works of creativity and these explorations are the threshold of journey of abstract and aesthetics. Let's see in the novel. How things and actions around

him evoke his mind and concentrates on his departure. On the background that when he was teased for kissing his mother by his friend; and he is in dilemma. He wonders:

Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? You put your face up like that to say good night and then his mother put her face down. [. . .]. Why did people do that with their two faces?
(9)

He couldn't hold the meaning of the word "kiss" exactly. We can see Stephen's power to internalise the happenings in surrounding; his way to see the things creatively. Questioning himself is exploration. His early days are reflected. All the used to words and behaviours aren't reinterpreted time and again. Socially accepted norms aren't interrogated. If it is questioned, it's a philosophical entity. Human activities are investigative. Many actions are simply forwarded but creative people find the blunder of them. Anyone who dares to intrude the world of adventure is the hero. The brave are born not instructed. Similarly, he interrogated the meaning of the accepted words like "belt" (4), "suck" (6) etc.

To mark the call for the adventure in the myths and legends, Anand K. Coomaraswamy in the analytical book *Myths of the Hindus and Buddhists* sees that it would be the obligation to the Kshetrys to accept the war in the Mahabharat. They were born or made to accept the wars and fight them. The abduction of Helen of Greek is the call to adventure. In the Ramayan, Rama follows the golden deer in request of his wife Sita. That was the grand design of kidnapping Sita and a spark to burn down and collapse Lanka and topple the powerful and intelligent Rawan. That golden deer is the call to adventure. They didn't reject, if rejected, the history couldn't be constructed. In the West too, we find the similar repetition of the arch stories.

Next stunning force to initiate his journey is feeling the things, people and the actions "queer and wettish" (6), "very strange" (7), "confused" (9) "cold and dark" (11), "vague"

(15) etc. Even Dedalus says that: “It was queer that he would always be a brother. It was queer too that you couldn’t call him sir because he was a brother and had a different kind of look. Was he not holy or why could he not catch up on the others?” (15). His teachers, “fathers”, “all boys”, administrators of school and hostel, perfect etc. are queer. “The castle”, the hostel, “infirmary in Leicester Abbey ” (15) etc. are “cold and dark”. These things keep on strangling him. It is an endeavor; exactly it’s a challenge to the established religious creed. Finding queer means finding a new thing that isn’t discovered yet or that isn’t usual that means a new thing. It’s an intrusion. Finding the things confused and vague is an endeavor to find the clear stream of reason. It’s a foreign intrusion into a native domain. It’s an attempt to face the problem or a challenge. It’s a call for the adventures. It’s a call for the hero.

Similarly, in the early story, in *Wonder Tales of the Greek and Roman Myths* by Gladys Davidson, Epimetheus, brother of Prometheus who was a great benefiter to the human beings, has accept Pandora and the box despite a strong warning by Prometheus of not accepting the gift from Jupiter. The acceptance is the call for the adventures. The Pandora and the chest brought the turmoil in the earth. Though it brought sorrows and woes, it brought the knowledge and lesson in the earth. Furthermore, in the great work *Iliad* by Homer, abduction of Helen is the call for the Trojan War. Odysseus as the warrior has to be prepared for the war.

The politics frustrates Stephen. Politics affects the entire citizens of the nation. The politics of Ireland has affected the every member of the society. He couldn’t be away of it. It follows him from the early childhood like “the brush with the green velvet back for Parnell and the brush with the maroon velvet back for Michael Davitt” (9). He couldn’t forget the death of the great politicians Michael Davitt and Charles Stewart Parnell. Parnell was his political idol. He trusted him and his politics. Every time Parnell and politics of Ireland haunt him, his family and his friends. The present revolution, the revolution of Irish independence

lasted until 1922, couldn't leave him. He couldn't leave it too. His mother, Mrs. Dedalus, says, "let us have no political discussion on this day of all days in the year" (22) in the Christmas dinner. Only to escape is departure. This gruesome long period of political turmoil becomes the call of the adventure. He couldn't fulfill and maintain his objectives, the objectives is to be the writer. So, the departure is the most.

Next important issue for the departure is a search of identity. Stephen wants to see his father extravagant i.e. gives him money more than he deserves but is not "magistrate like the other boys' fathers" (18). Identifying himself through his father is not possible so he gives his introduction following ways in the novel:

Stephen Dedalus

Class of Elements

Clongowes Wood College

Sallins

County Kildre

Ireland

Europe

The world

The Universe (10)

Similarly,

Stephen Dedalus is my name,

Ireland is my nation.

Clongowes is my dwelling place

And heaven my expectation. (10)

His family and family members aren't known and popular. He is just on the way of maturity.

People don't know him. So, he writes in "the flyleaf of the geography" (9). He receives

money and facilities more the family deserved but these are of no stable source. These aren't supported by the strong power and authority. Even he misses the school because "his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes" (48). The trouble was not other than the shortage of money. His father couldn't pay for his education for the time being. He himself should do something for his and family identity. He is ambitious. Though he is in the school he expects the highest and perfect that's what his expectation is the heaven. He sets the path to the unknown world, he prepares for the path that gets him name and fame. This start to search for the identity marks the call of adventures.

Simon Dedalus, his father, was extravagant which leads impossible for Stephen to continue the life in the normal and traditional way. "He knew, however, that his father's property was going to be sold by auction, and in the manner of his own dispossession he felt the world give the lie rudely to his phantasy" (66). He sold his land and lived in the hotel "the Victoria Hotel". He was a town drunk. He moved bar to bar with his friends and family. He sold his land. He was "the handsomest person in Cork" (70) from where his father was. Women used to queuing up to see him in the street of Cork.

Thus, it's the time of call to venture in the unknown world of adventures. His society, his family status, nation's conditions, his religions and at top of that his perceptions makes him initiate the adventures journey both a journey of unknown land and a journey of aesthetics.

Venturing into the unknown is a daring job; only the brave dare it. Most of common people decline it. It's like the Hades (the Under-world) for Demeter (Ceres); it's like a Wonderland for Alice; it's like a woodland lake of Nemi for the king; it's like a Trojan war for Odysseus; it's like the Pandora's Box for Prometheus; or it's like catching a golden deer for Ram. But that is the call which is often given to the future hero who first refuses to heed

it. The hero has many alluring possessions like - a sense of duty or obligation in the ordinary world where he lives; and the hero has the fear of dangers in front of him to tread in to the unknown. This may be from insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances. To be the future hero, he must intrude it. So he or she makes the history or has to contribute the world, community and humankind. But his psyche, sense of responsibilities or his obligation defeats these fears or overpowers the alluring factors. So he or she is ready to make the adventures.

Refusal doesn't make the adventure. Either Odysseus who didn't want to fight the Trojan War or Arjun doesn't want to fight his cousins. These don't make the sense. If they had not accepted to fight, there would have been Trojan War and Mahabharat which are probably ever greatest war interpreted in works in the world. If you hesitate you lose. Let's retrieve Joseph Campbell in his book *The Hero with a Thousand Faces*:

Often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests. Refusal of the summons converts the adventure into negative. Walled in boredom, hard work, or "culture", the subject loses the power of significant affirmative action and becomes a victim to be saved. (59)

If unanswered, you miss the chance. Opportunity never knocks twice. Many people not mark the opportunity. If marked too they fear the unknown. The unknown means mysterious, new and unsolved. So that it is feared to venture. Tread means create a new problem. That problem later is solved. That solution is the elixir for the ordinary world. Destiny tastes. You mustn't miss it. The hero never misses the opportunity; he knows the taste and passes it. Myths and folk tales of the whole world make clear that the refusal is the refusal of one's own interest but take the sacrificial journey for the common people. The future is regarded to be fixed and made secure.

For Stephen, everything at present is smooth. He has a cozy family. His teachers are friendly. He has a warm relationship with his friends. He has good neighbours. The nation was on the way of success. He earns well writing essays where he spends a lot of time. He and his family are religious which has good favour. Everything is fine. Why should he risk his convenient life? Why has he ventured into unknown? Unknown means result is unknown that means the result whether comes in favour or adverse. In Chapter 2 of the novel, he analyses:

When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her language and tradition. In the profane world, as he foresaw, a worldly voice had 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. (63)

Stephen Dedalus is in now in Daedalian labyrinths what he thinks and what his surrounding tells him. He doesn't know. He is in the centre of the maze that he has made himself. He can not find the way out from it. He has to rescue not only him like in myth his son but in the novel his society. He has lots of ways and traps; none is the clear and straight forwarded option. At first he was requested to be healthy, manly and strong that is sound body. Physical health is highlighted. What a young boy looks like. Second time he was asked to be true to his country and help to raise up her language and tradition. His nation is in crisis. Every citizen was in the war. Free and independence Ireland was at the summit. Religion was the strong pulling force even he attempted to be a clergyman but that is not comfortable for him. Next, he has seen the economic problems in his family. How his father was a attractive man and liked by his people. His mother was from the high class family. Father has no great post

like magistrate but everybody believes he is a good fellow. He could raise the condition of family to the better position. Other, his friends and supporters urged to be a good man. It wasn't easy job to escape these cozy circumstances. But he has something different choices despite these strong pulling forces.

The heroes in the myths since the start of hero cult have been hesitant to initiate the adventures. None dare to take risk because the ordinary world is smooth, convenient and predictable. Stephen Dedalus is happy with his family, friends and society which were great thing for him. He doesn't want take any risk or danger. He could spend his life smoothly. The great hero Odysseus was happy with his beautiful wife Penelope and his young son. Such a one of the greatest fighter at first rejects the idea of involving in the one of the greatest war, i.e. Trojan War. When he was called to take part to fight in the Trojan War, he pretended to be mad. He yoked a donkey and ox and started to plough his field. He sowed salt. Similarly, Arjun in Mahabharata doesn't fight with wins cousins. He couldn't rise the weapons against his uncles, his teachers, his priests, his brothers, his people and over all his own land. To convince him, the great Hindu holy book Geeta was resolved. These heroes are obliged to do other things. They are programmed to serve the generation of all time. They are assigned to contribute the boundless time and space. The destiny wants something different.

The heaviest blow that Stephen Dedalus ever received for the reluctance to his journey is religion. It was for him a marshland from where it was difficult to escape. So glue to sick in his society for Stephen Dedalus was one of many is religion which was devotion with vocation. He shouldn't run here and there for the vocational problem. After the Mass at the chapel in the college seeing the liturgical devotion the priest says in chapter IV in the novel:

In a college like this, he (the priest) at length, there is one boy or perhaps two or three boys whom God calls to the religious life. Such a boy is marked off

from his companions by his piety, by the good example he shows to others. He is looked up to by them; he is chosen perhaps as prefect by his fellow sodalists. And you, Stephen have been such a boy in this college, prefect of Our Blessed Lady's sodality. Perhaps you are the boy in this college whom God designs to call to Himself. (121)

After the confession as having a fresh life, Stephen Dedalus pays well homage and devotions to the church. Priests and Fathers are happy and satisfied with Dedalus. So the main priest after the completion of delivering a sermon in the important Mass on the honour of one of the greatest of saints and the patron of the college, Saint Francis Xavier, evokes the aforementioned lines to summon Stephen to be the regular clerical man. He was not engaged in any vocation. So he has been paying due duty as a religious person in the chapel since the Mass in the college. He was very happy with this situation. He himself knows "No king or emperor on this earth has the power of the priest of God" (121). He believes to be the Chosen One who can bring the heaven residing God to the earth and who has the power to bind and to loose from sin and evil, is the man of great power. He attends the mass everyday. Even he imagines being the religious man like "The Reverend Stephen Dedalus, S.J." (124). His activities after the Mass were satisfying. So he is liked by the Fathers and Priests. He was without any vocation so it was a fat chance to start. But his destiny wants something different.

Next major pulling factor is his family who is always his supporters, lovers and helpers. His father, Simon Dedalus, says, "I'm talking to you as a friend, Stephen. I don't believe a son should be afraid of his father" (69). The friendship between father and son is well exposed in the time when Stephen couldn't go to collage and he with his father goes to Cork and lives in the Hotel Victoria; and his father is selling his land in an action. They are like friends. They talk frankly. Stephen meets a father's friend from whom he knew a lot

about the early days and youth of his father. His family friends, uncle-aunts and other members of family present the strong fence for him for leaving the homeland. They present the religion for what he has to continue his living in Ireland.

He couldn't leave his friends including mysterious lover "E – C –" (52). Stephen has never been away from his friends since his childhood. He lived in the hostel. He had many friends. When he grows up he is always around the friends. When he has to leave they argue fiercely. It is the time when he completes his studies and the time to leave, his friends obstruct him. Cranly, his best friend, Lynch, Donovan, Temple, Davin, MacCann etc. were the friends who helped him to be matured, who try to convince him not to leave Ireland and Irish politics and culture. There is a strange mysterious lady about whom the novelist is never clearly exposed in the novel. She is said as E – C –. The publisher and the critics name as Emma Clare (Introduction, *A Portrait*). She is the source of motivation and inspiration for the creations of art. He starts to write. He couldn't leave her. He attempts a lot to have a last glance. In this way, his friends become sticky to him with Ireland. They present the Irish nationalism for what he has to continue his living in Ireland. Stephen wants something different.

In a nutshell, Stephen like other great heroes doesn't like to initiate the journey of adventures. He is pulled in by the family, friends, society and tradition. He has lot of perspectives. He has lot of obligations and duties in the world where he is living now. So he has not got an easy way to leave the world.

Despite the reluctances, heroes continue the journey or quest discarding every obstacles and obligation. But heroes find the journey difficult and heroes almost break down, consciously or unconsciously, his or her guide and magical helper appears, or becomes known. So, heroes, either in fairy tales, myths or any other classical works, either in East or in West, are pioneered by either the supernatural spirits or sudden unexpected creatures or

unknown and strange people or else when the heroes suffer a lot or find the mission impossible to complete. Heroes are always helped and rescued when they couldn't continue the journey. This supernatural mentor will present the hero with one or more talismans or artifacts that will aid them later in their quest or journey. In the novel, Dedalus has the fascinating relations which are sometime like a quicksand from where he cannot escape. His journey of aesthetic and creation couldn't be succeeded without constant inspirations those are whether spiritual, physical or emotional. Any hero requires the help in addition that his commitment and dedication. Those are like the infinite source of fuel that supports the uninterrupted flames to the human civilization for the infinite time. The rescuers and helpers are in the form of "mother", "holy mother", "old wise man", "the soul mate" or "beautiful lady" for C.G. Jung, "she-wolf", "Jin", "enchanter", "magician", "traveller", "protective figure" for Joseph Campbell etc. They always help the hero in the time of trouble.

Either the guides or protective figures in the fairy tales, myths or classical works are male or female, young or old, human beings or animals whether they appear directly or indirectly, heroes are lead and put into the path protecting and solving the riddles. In *Archetypes*, C.G. Jung suggests:

The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea – in other words, a spiritual function or an endopsychic automatism of some kind – can extricate him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful man. (217)

The old man, guide or protector shows the way where the hero is in dilemma. He couldn't do anything and he couldn't move forward and help is must. The hero is almost broken down or

tired spiritually, physically or stupidity; he has no idea what to be done. He is in helpless condition. At that condition suddenly the old man or protecting figure appears and helps him directly giving advices or weapons to the hero. The protecting figures can be dwarf, wizard, hermit, shepherd, Spider Man or Women, Super Man etc. Or sometimes he is given some sort of task. The course is changed indirectly. The journey is slowed. Some natural disasters are managed. Through the magic or the knowledge, heroes are given a lesson. The hero may or may not know this help but the ice is broken. The lesson becomes the solution at the present and milestone for the future journey.

Journey of Stephen was the journey of aesthetic, precisely, the literary works for that he had many rescuers and mentors. Inspirations that work for the aesthetic journey of Stephen were from female, male or other great personalities who played great contribution to the creative works of Stephen. E – C –, "the beautiful Mabel Hunter" (50), Ellen, Parnell, Lord Byron, Dantes etc. In Chapter II, Stephen accepts the source of inspiration to write the poem:

On the first line of the page appeared the title of the verses he was trying to write: To E – C –, He knew it was right to begin so far he had seen similar titles in the collected poems of Lord Byron. When he had written this title and drawn an ornamental line underneath he fell into a day dream and began to draw diagrams in the cover of the book. He saw himself sitting at his table in Bray the morning after the discussion at the Christmas dinner table, trying to write a poem about Parnell on the back of one of his father's second moiety notices. (52)

Like the Merry Virgin, he is inspired to write. He started to write with "a new pan, a new bottle of ink and a new emerald exercise"(52). Probably, the central theme of the novel, the creative world of literature, comes in the central character Stephen through the female character who frequently inspires him to write the verse. He starts to write his first verse in

the name of girl probably she is his girl friend though it's not clearly mentioned but references like Chapter III her name is given as "Emma" (89) and in the next novel Stephen Hero by James Joyce it is clearly mentioned that she is Emma Cleary (Notes by Dr Jacqueline Belanger). His heart danced upon her movements like a cork upon a tide. Her dress attracts him very much. The creative force inside boils and vapourises and spills in the "emerald" exercise book. Not only E – C –, but his friend from childhood Ellen also contributes him for the "verses". Similarly Lord Byron was his real poet. So, he is his idol for his creative journey. Next important mentor in his journey is Charles Stewart Parnell, who was a leader in the British Parliament of the Irish home Rule Movement from 1877, who contributed Home Rule to Ireland (Notes of the novel by Dr Jacqueline Belanger). Parnell always comes in Stephen's mind.

As the growth of hero into the way of transformation, Stephen Dedalus falls in a labyrinth from where to escape he needs the helpers. The first entangle he finds is in school where he is beaten by his teacher and warned to be beaten the next day. That was almost impossible to avoid. Students were punished harshly. No further action used to be taken generally against the punishment made by the teacher. The teachers were the religious leaders too. The physical punishment to Dedalus including his friend was harsh. No any complaints were made by any students. But in Chapter I, the rector of the school appears as the protecting figure for Dedalus:

- Very well, the rector said, it is a mistake and I shall speak to Father Dolan myself. Will that do now?

Stephen felt the tears wetting his eyes and murmured:

- O yes, thanks. (43)

What Stephen did was a great courageous job among his classmates and what the rector did was the greatest for Stephen. Since none the students had ever complained to their

administrators i.e. the rector and the prefect. The rector was like the Christ who saved Stephen. He could now continue his studies. Students can talk freely about the unfairness. Stephen was forbidden to do assignments because he had no spectacles but without knowing the truth Father Dolan beat him. The rector is like Krishna who frequently helps to the Pandaves in the difficulties

The next who frequently helps him is his father Simon Dedalus. His father was a model in his time locale. He was in Cork, one of the major cities in Ireland. Stephen's behaviour towards the girls were borrowed from his father. He was "the handsomest man" (70) and "the boldest flirt in the city of Cork in his day" (71). His father always inspires him in the time of despair. He was a friendly man, once he says, "We are more like brothers than father and son" (69). In every difficulties and enjoyment there used to be his father and his family. He is easy going man.

In the East, the Pandavas, especially the greatest among them, Arjun, in the Mahabharata rejected to fight; he couldn't see the specific reasons to fight against his own homeland, his blood, priests and his teachers; and he needs the rescue for that Krishna appears to persuade Arjun. Krishna is like the Old Man or God Father who change the mind of Arjun or gets him to see the clear way to move forward. Similarly, Jatayu in the Ramayana gives the clear way to Ram what should be done or where Sita is. Ram knows the truth and concentrate the mind what to be done. Similarly, in the west, Odeseus takes the help of Tireseus to know the way back to his family and land. In the Shakespearean stories, too, the ghosts play the role of pathfinders for the heroes. The archetypes apply in every great heroes like Perseus, Theseus, Jason, Hercules etc. who are unable to do anything without the help of "the Mentors". Similarly like the universal rule, the hero needs the help of someone.

For the aesthetical shaping the hero, Stephen, takes the discourses of the great critics like Aristotle, Aquinas etc. His first aesthetical intercourse is with the dean of the university

(144). Second in the list of pathfinders comes Aristotle whose trusted theories on pity and terror seem incomplete for Stephen (157). Third is Plato on truth (160). The next is Aquinas on beauty (160, 162). Shelley (164) and Galvani (165) are his Gurus. And at last he finds his theory that is "the theory of aesthetic" (165). Now he finds a clear way ahead of him. These all are possible through the mentors.

Now and again, the hero of the novel, Stephen, needs the help of the great Old Wise Man. Priests like saint Francis Xavier, Father Arnall etc., politicians like Parnell, Davitt etc., friends like Cranly, Emma etc., critics and theorists like Aristotle, Aquinas etc., and poets like Byron, Shelley etc. have become the Old Wise Man for Stephen Dedalus.

A baby is coming out of the cradle. A child is crossing the premises and attempting to cross and coming out of the yard. A youth doesn't listen his guardians and starts to decide himself. He ignores the present tradition and seeks other drastic ways. These are the changes. These are the perennial source of the civilization. That is must for the growth, learning and experiencing the world, adaptability and camouflaging the environment. Beyond the cradle, the yard, home, school and tradition are unknown, mystery, deep and dark. The surrounding is vast; every step is uncertain and full of danger. But the child must cross it. If not, growth and development is not possible; existence is not possible; decline is sure. If you fear you lost; history is not made. Experience is hard but it is the best teacher. This is not only one of the parts of hero's adventure but also it is the very truth of human's natural growth of body and spirit. This is the boundary between limitation and infinity, and bound and boundless. It's biting the apple from the Eden's Garden. Crossing it means entering into the hidden discover, mystery explore and riddle research.

No initiation is possible without a strong enthusiasm. Here, at this step, Stephen crosses the threshold venturing into unknown and bites the Eden's apple. Stephen's strong and deliberate decision makes everything like his family, religion, friends and nationality to be

left behind. Despite the strong fascination, he is able to start the journey of adventure. He couldn't live there with the present condition; he must make an adventure. He was impatient and couldn't keep his feet at rest. He feels his destiny is something different. He finds every thing unpleasant. His decision made him his heart tremble. So he leaves the present condition and enters into the unknown which he believes would do good to him and to his society.

Stephen's entrance to the unknown is a part of a big literary structure which has been applicable for the early fairy tales and myths to the present fictions. With Joseph Campbell, Lord Raglan and Otto Rank agree that the hero must leave the present condition and enter into the next world which has a remarkable source of knowledge and power. Here, Campbell in *The Hero with a Thousand Faces* shows the urgency:

With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. Such custodians bound the world in the four directions – also up and down – standing for the limits of the hero's present sphere, or life horizon. Beyond them is darkness, the unknown, and danger. (77)

This is the exact point where the hero actually crosses into the field of adventure, leaving the known limits of his world – his traditions and norms – and venturing into an unknown and dangerous realm where the rules and limits are not known. What the hero is going to do or face is completely unknown. But what he has studied, his mentors, what he has experienced, others taught and on the way whom and what he meets guides and hurdles him and his adventure. What he has the knowledge that gives only fear and uncertainty. There are not the regular helpers and supporters. Not the further is entered, the threshold is generally guarded by the fierce animals and supernatural powers. To defeat them, the hero needs special weapons, powers and strategy which are difficult to find and use. One method can't be

applied in every case. It is like to be born again. Everything is new and the hero is novice. It is like entering into "the belly of the whale" which represents the final separation from the hero's known world and self. By entering this stage, the person shows willingness to undergo a metamorphosis.

How Prince Siddhartha Buddha leaves his wife, his palace and his heirship, similarly Stephen decides to escape the present limitation and seeks unexpected. He participated in the deadly sermons by the fathers and priests. The priest at chapel in Clongowes asked him a fat chance to be a religious man. He imagines being a priest but he decides not to be. Being a priest was at that time a great and respected job. He thinks it's a great chance. He sees other opportunity like in Chapter IV:

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 subjects to them and serve their ends. Pride after satisfaction uplift him like long slow waves. The end had been born to serve yet did not see had led him to escape by unseen path and now it beckoned to him once more and a new adventure was about to be opened to him. (127)

These are expressed when he makes sure leaving the home and family and resume the university education – an intellectual journey. The "sentries" are not other than his parents, priests, friends and society. They guarded and grew him from the childhood. They taught him the traditions and norms. They thought that he would face the challenges and help them. But he has escaped them. They couldn't stop him. He is grown up and can work of himself. He wants independence. He would taste the taste of freedom. Now he is big enough and his wings are matured; feathers are grown up; his limbs can carry him way where he likes. He used to find them the iron rods of the cage. Now they are broken. Next, he finds satisfied; he is cool; he is slow like waves in the still winds. He is happy to leave his past behind him. He

realizes he might be doing injustice with his family and society because he couldn't serve them because every society where a person is born expects some return from him. He had the post of "the dignity" like "The Reverend Stephen Dedalus, s.j." (124) that he refused. He was chosen one. The priest refers, "In college like this, he said, there is one boy or perhaps two or three boys whom God calls to the religious life" (121). But he flies away. This is the crossing of the threshold of house and entering into the unknown. It was the chance to serve the contemporary society and its ends. He was found a good person for the post too. But his quest is personal and that is dangerous; that is unknown; and that is difficult too. The adventure pulls him and he feels the sounds of the calling as sweet notes of music which would bring happiness.

The next major crossing the known and entering into the unknown can be marked at the end of Chapter IV where he fears the forthcoming situations. The zone where he is invading is unknown and uncertainty. When you travel into the new and unknown place there is confusion. Nothing can be speculated. The bird whose fur has just coming out has to make a maiden flight whether it can float in the air or plunged in the air and asunder over the old rock. The journey ahead is full of danger. He feels:

His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs. (130)

His legs can not be landed safely. His flight could be ended in the air like of legendary Icarus who left his father and flew away. He could see vividly the flight of Icarus soaring in the blue sky in the bright day and his father Deadalus kept on watching him. His poor helpless father couldn't do anything. Later Icarus as dead would plunge into the glasslike water of ocean.

The peasant saw and felt sorry at this strange and never seen such a sight – that unprecedented sight. People felt man could fly. Deadulas repent what he did like what the society of Stephen expect from him. To himself, Stephen, also fears what is going on in front of him; the path in front of him as he believes is full of danger. The wings made by his father had melted.

Similarly, what Stephen imagines might be the wings of wax and feathers. His condition might be like "a hawk-like man flying sunward above the sea" (130). As Icarus who was very young couldn't internalize the advices of father and fell and died. Similar fate Stephen could face in the adventure in the unknown world.

Eventually, Stephen, the hero, has to leave the land and prepares to follow the vocation of an artist. He must dare it. It is a part of development. Remaining in the same state is not rule of the world. The world and the time are dynamic. The universal hero is the part of it; and Stephen is also a hero. Like the other heroes he must cross the threshold of the world beyond. He has to give up all his possessions and establish new ones.

The hero is in the whirlpool. No seamen around and no land are seen to the line where the earth and the sea are joined. The faint light of the setting sun emits no warmth but welcomes the frozen world. The eagles and the vultures are hovering, darting to shred the hero's flesh. The mysterious sea possesses sharks with the sharpest saw like teeth. What is to fight? How can he save himself? Neither the feet can touch the bottom of the sea nor the hands can hold the existenceless sky. But the hero has to fight. He has to accomplish. He has to bring elixir, immortal drink, solution of the riddle or cure to epidemics. Or the hero has to have Nirvana, salvation or physical immortality. He has to explore the vast land. He has to fight the unprecedented monsters and evils. His companions might not hold them and being killed.

In his aesthetic journey, for that freedom is compulsory, Stephen has to convince the world for the justification of his departure in search of loneliness and freedom. The world

where he is living is quicksand like religion ridden society; self subjected colonization and traditional people, relations and friends, which, Stephen thinks, are fake. He is one of the best youth regarding vocation and relation with parents, friends and priests. Leaving such a great potential, his fight is going on. He has to fight an aesthetical war with his friends and with his parents. The condition is like turn by turn, Petroclus has died and Achilles has return in the war and is fighting with Hector.

The journey of trials is a series of tests, tasks, or ordeals that the hero must undergo to begin the transformation and complete the journey. Often the hero fails. The hero has lots of obstacles. He needs the helpers, facilitators and advisors directly or indirectly. He finds enough adversaries and temptresses as exemplified in *A Handbook of Critical Approaches* by Guerin and others, “The quest: the hero (savior, deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom” (190). The journey must be made despite its difficulties. The hero is determined to travel. He has left the previous world. The path ahead is unknown. The obstacles are everywhere. He has to make many wars with earthly and supernatural beings. Things are terrible but he should fight. He has to fight for the society, for his kingdom or for mankind. Every obstacle raises the success a step up. The riddle takes the hero closer to the destination and to the perfection to the journey. Every battle adds the sack of the energy that requires for the adventure. Oedipus makes the journey from the place where he believes that that is his land for the settlement to avoid the oracle. On the way he knows about the torture of Phoenix since the local people and its king couldn't solve the riddle presented by Phoenix. But Oedipus solves and saves the kingdom which has lost its king so he becomes the king and marries the queen.

Stephen, on his journey, finds his first difficulty that is his family whom he can not leave. He has determined to leave but his soul is with his family. Like as Icarus soared up and up to wards the sun and his father Deadalus kept on watching him. He forgot his father's warning and disappeared from the sight of father Deadalus. Stephen like Icarus plans to leave his family but the remembrance always disturbs him:

His father's 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. He drove their echoes even out of his heart with an execration; but, as he walked down the avenue and felt the grey morning light falling about him through the dripping trees and smelt the strange wild smell of the wet leaves and bark, his soul was loosed of her miseries. (135)

Wherever he goes the bond of family suffers him. The youth, at the early age leaving home and society, when people are talking about the nationality and his own nation is fighting for the independence, determines to leave them. He is out of the house; his mood is floating; he smelt "the strange wild smell" (135); and "his soul was loosed of miseries" (135). Memories try to stick him back to the family and friends and even "girls and women"(135). But his journey has started. Start is always a transitional period i.e. in-between-ness. So he is not turning back from his aesthetical journey. He has found his own world – the world of artist, of creation, and of freedom. He experiences a love that has the power and significance of the all-powerful, all encompassing, unconditional love that a fortunate infant may experience with his family.

Stephen's strong struggles are reflected with his friends and with his mother about his departure on the politics of the then Ireland, on the Irish cultures, on the defining the aesthetics and on the theology, which his friends and parents say are his duties. He is hopeless on the Irish politics since the Irish people have deviated losing the Irish originality.

He claims, "The Ireland of Tone and of Parnell seemed to have receded in space" (142). The Irish people have left the ways shown by the great politicians and patriots Charles Stewart Parnell and Theobald Wolfe Tone who have already died too. He blames the Irish people for the negligence of Irish language and adopting English. So, the validity of the revolution has ended. He tries to fight with his friends with the aesthetic philosophies of "Aquinas and Aristotle" (136), Plato, fashioning Ben Jonson, the deans etc. He talks about the importance of "hurling match" (140) which he thinks is an Irish game. He is more nationalist than his friends in a true matter.

Secondly, he finds a strong blow from his friends. His aesthetical fight is on. He sees his ways untidy, everywhere obstacles. He fights them gallantly. McCann, one of his friends, who tries Stephen to sign the petition, said, "You're an antisocial being, wrapped up in yourself. I'm not. I'm a democrat and I'll work and act for social liberty and equality" (136). Ireland was burning. Every Irish is talking about the nationality, democracy and religion. It was the time to fight the emperor and colonizer. It was the time to talk about Irish language and culture. But Stephen starts to leave Ireland. He is not affected by the burning matters of Ireland and Irish possessions. Similarly, Moynihan's rude behaviour, which disturbs the class, towards the professor, hot discussion on patriotism with Davin and Davin's unimagination are the factors that create the blocked to the quest for the aesthetics of Stephen.

Stephen had not only faced the disturbances but has a lot of facilitators towards the journey. Probably, one of the most important persons for the aesthetic journey is the dean of studies, who helps to know the inquiry of the philosophy and aesthetic realm and use and meanings of the words, who suggests him, "First you must take your degree" (146) indicating Stephen's intellectual immaturity for the philosophies and aesthetics. He has other friends too

like Cranly, Davin, Temple, Lynch etc., whom he brings into the arena of the discussion on nationality, politics, family and Jesuits, who purify him, too.

The temptress, who frequently appears in the mind of Stephen, never exposed in the novel clearly. He faces those temptations that may lead him to abandon or stray from his quest. She is probably his girl friend E—C— (Emma Clere). Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey. Not only E—C— but much unclear information comes about women and girls who make his journey difficult. They delay the journey of the hero. Every delay accelerates the hero's journey. Like Odysseus is lost his ways and took ten years to reach his homeland.

Balmiki's journey was dissolved by Menaka. Similar fate can be faced by the future heroes. To be a hero, strong determination is required. He has to be physically strong and mentally clever and intelligent. Stephen at this stage is strong enough to continue his journey. He faces the tasks, has enough help and knowledge.

The hero reaches at the top of his struggle. It is his final struggle. He is in the innermost part of the cave. The border of his territories is being widened. He sees the Nirvana and feels salvation. He sees the magical sword left by his ancestors whose kingdom has been in stack. He is an heir of it. Now it is the hero's duty to get back his kingdom. The hero is busy in slaying the monsters. The Achaeans are cleansing the Trojans inside the powerful wall of Troy. Achilles dies; Helen is in the reach; the Trojans are in the run. Rama with his monkey army and other supporters has entered the Lanka Palace. Arjuna is shooting his grandfather Visma arrows after arrows.

Stephen has reached further than what his friends and family think. His aesthetical inquiry has scaled the top. He is in apex with golden armour. He is using his final broom over the way of the freedom that he has sought for the long time. He is slaying his obstacles

i.e. ignoring his friends, family members and religion. His arguments are unanswerable. His friends and family sound helpless. He sounds unstoppable and undisputable. They are unable to accept the aesthetic Arjunian arrows. Their minds have been cleaned by Stephen. They have no questions and answers; they are speechless and expressionless; and they are now good receivers.

This is the phase in the myths where the hero reaches at the innermost part of the cave, that is, he is fully prepared to fight. He is a warrior. He is facing the enemies and his sword is unsheathed and his shield has covered him. Aesthetically or spiritually, he is completely adult. He can make decision and know what good is and what bad is. It's his complete and perfect physical and mental growth. He is a professional, a trade; he is well trained. He has passed the tests. He is ready to fight now. Let's borrow the ideas from the book *A Handbook of Critical Approaches* by Guerin, Wilfred L. et al:

Initiations: the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group. The initiation consists of three distinct phases: (1) separation, (2) transformations, and (3) return. (190)

The child from the ordinary world grew out through many obstacles. He kept on fighting them. He could see something urgent to be done. He felt someone's call that is something should be done that is either internal or external factors. He refused at first. But he selected it later that becomes compulsory. He met so many helpers and adversaries who taught and attacked him. With the helps of them he learned the lessons which become his guidelines. Every step is a part of struggle as an episode of a big war. His fight with outer world begins as he crossed the threshold. He mentally and physically is ready to fight which could be physical or spiritual.

This is the phase which carries the central theme of the whole novel and the highest level where the hero has to reach. This is the phase in which the hero defines and redefines the theory of aesthetics. This is the part and the hero's phase for which Kenneth Burke declares this novel *A Portrait of the Artist as a Youngman* "the Bible of Aesthetics" (241) in his book *Language as Symbolic Action*, published in 1966.

Stephan, the hero, of the novel defines the art – art "is the human disposition of sensible or intelligible matter for an esthetic end" (160) like how a reputed scholar gives the definitions. This is the highest level where he reached exploring Hume, Plato, Aristotle, Aquinas, Shelly and many more. He draws his and redraws others, definition. He is like the real hero in this aesthetic journey among his friends. Not only in aesthetic journey, he is different and has real argument that silences his strong traditional "hollow friends and Jesuit family and society" saying, "If we must have a Jesus let us have a legitimate Jesus"(153).

The aesthetical journey has reached at the top. Stephen redefines the established and reputed theories of aesthetic. He finds the definition of Aristotle on "pity and terror" incomplete and gives his own definition. He starts to have a concrete ideas whether that is accepted or not but that is the sign of the maturity. His definition on aesthetics in the novel is:

The desire and loathing excited by improper esthetic means are really not esthetic emotions not only because they are kinetic in character but also because they are not more than physical. Our flesh shrinks from what it dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system. (159)

The arts manipulate the individuals but the movement should be creative not monotonous and automatic. They have to move the mind of the readers not as the physical movement like not your body shrinks in the unfavourable physical condition. If any art doesn't excites the individuals that is not an art. The art should excite to creative activities. If the art doesn't

move to the readers towards the creation that is not the art like, for Stephen (James Joyce), pornographical and didactic arts are "improper arts" (158). The art has to be reserved. For the hero Stephen, the art is static. The art either excites or cools urgently but touches the sentiments and has potential. It has to power to move the persons to certain directions or that has to "arrest" (158) the minds of audiences and "unite" (158) with the characters circumstances. So, "the aesthetic emotion is therefore static" (158). He spellbinds his friends in Dublin University. He tries to persuade his friends who call him even heretic too. His one of the best friends is Lynch with whom and others he comes to hot and lively discussions on the art and its purposes.

It's the phase where Stephen, the hero, starts to appear the supreme. Earlier he was almost quarrelling and arguing with his friends now he has started to lecture them and his friends are only audiences. He lectures on arts and aesthetics. Redefining Plato on beauty, Stephen says "Truth is beheld by the intellect which is appeased by the most satisfying relations of the intelligible; beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible" (160) whereas Plato said that "beauty is the splendour of truth". He finds the definition of Aquinas "beautiful the apprehension or which pleases" is vague asking him that "what about the true?". His friends' resistance becomes affectless. He concludes, "The most satisfying relations of the sensible must therefore correspond to the necessary phases of artistic apprehension. Find these and you find the qualities of universal beauty" (163) is the definition of the beauty.

The hero goes on defining the different aspects of art and aesthetics. Now, he talks with Lynch who has a great passion of listening him about the literary forms:

These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epic form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic

form, the form wherein he presents his image in immediate relation to others.

(165)

This is his categorization of literary tradition. He attempts to establish his own world of arts. He makes own boundary of literary theory but they are persuasive. The first categorization of form is the lyrical form where the form is in fact the simplest verbal vesture of an instant of emotion. The speaker is more conscious of the instant of emotion than of himself as feeling emotion. The second categorization is the epical form where the artist prolongs and broods upon himself as the centre of an epical event and this form continues until the centre of emotional gravity, where the narrative is no longer purely personal. The third is the dramatic form deals with the aesthetic life of the artist and readers. In this phase, life is purified and reprojected from the human imagination.

Similarly he defines "the artist, like the God of creation, remains within or behind or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (166). The definition of James Joyce on the artist has remained long undiscussed but carries the sense of definition of modern writer about the role of the creator or the writer. That means, the hero's definition on the artist is still suitable and valid in the modern and ultra-modern time – the writer has died; but the influence of writer has his reminiscence in his work.

Next important Stephen's deed at this phase or the course of struggle is the decision to leave his nation, Ireland. This is his ultimate ordeal and decision which was not easy. Ireland was burning historically. Irish people were fighting the British for free Ireland. Iris nationality was becoming more and more fascinating. Irish cultures like language, sports, goods etc. were prioritized. Ireland needed its people for her independence but they were splitting. Stephen finds a strong obstacle from his close friends and his family. Last Chapter where he express his strong and obstinate wishes – "I will not serve that in which I no longer

believe, whether it call itself my home, my fatherland, or my church" (191) which were the strongest pulling forces that Ireland gave birth at that time. He was a chosen one by the church which offered him the vocation as the priest too.

One thing that might be left out on the thematic reading but remarkable is the lingual maturity of the hero's expression. This is the phase of complex expressions too. The language what Stephen speaks is more symbolic, full of irony and images. That is, this is also the apex phase of expression too. The meanings are related to myths and always require the references. They are sometime vague too.

The hero, Stephen, is accepted as a perfect intellectual artist and theorist. He sounds having the ultimate power in his life. It is the most important phase and center of journey too. He feels and is found divination. He has chosen the vocation despites the many refuted alternatives and possibilities. He moves beyond the pairs of opposites to a state of divine knowledge, love, compassion and bliss.

The Golden Fleece is in Jason's hand. Sita is with Ram. The regime of the Pandavs has been reinstated. Helen is freed from Paris and Trojan has fallen. Odysseus is detecting Penelope and her suitors. Theseus has killed Minotaur. Medusa's bleeding head with the terrible snakes is in hand of Perseus. Bellerophon on the winged horse Pegasus has killed the Chimera monster. Eurydice is climbing up from the Hades after Orpheus. Cadmus is looking the five armed men (the Spartoi) killing other armed men. Atlanta lost the race to Melanion (or Hippomenes). It means the ultimate boon is the achievement or the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail.

Similarly, it's the time to accumulate the achievements won by the hero. The achievements, that are the boons or swards, and that are the transformations or

transfigurations, can be calculated in two ways – first aesthetics and second maturity. The hero, Stephen, has ascended the aesthetic throne. Here, he is in the furthest place for establishing the aesthetical journey. It is the phase where he is found completely transformed metaphorically in the term of "rebirth" in the term of C.G. Jung. Stephen is no more a lay man. He is sure of what he is going to do. His family, friends, nationality and religion couldn't stop him. He has moved a lot and reached the furthest spiritually and mentally. There is no chance of turning back. He is independent now. So he boldly decides to leave his country Ireland, his family and friends, and his religion.

To arrive into this present condition, the hero has to come upon through different trails and transfiguration, even to transmigration. These transformations in the life of the hero through chance or deliberate are the present achievements. C.G. Jung uses "rebirth" for this transformations:

Rebirth is an affirmation that must be counted among the primordial affirmations of mankind. These primordial affirmations are based on what is call archetypes. In view of the fact that all affirmations relating to the sphere of the suprasensual are, in the last analysis, invariably determined by archetypes, it is not surprising that a concurrence of affirmations concerning rebirth can be found among the most widely differing people. (116)

Rebirth is primordial archetypes. They keep on happening and repeating in every part of physical and mental growth in every people's life. Like every people, the hero faces lots of changes in his personality. It's a phoenix-like, continually rises anew from its own ashes (117). The germinations of transformations of each thing remain within it. These aren't marked but known through the expressions of them. Psychology of change is in everything and this psyche is the mother of all human facts. It is natural – "transformations of personality

are no means rare occurrences" (Jung 119). Jung indicates different types of transformations some times it is reduction and enlargement of personality, sometimes it's a collective transformations i.e. mob psychology, sometime it is a change in internal structures and sometime it's technical and natural transformations. In every stage, there is a definite change that marks the certain age and phase. The changes are "original, unique, and eternal" (Jung 118). So they are genuine.

The first weapon, prize or step of success, that means here the first transformation, the "rebirth", which was awarded to Stephen, is the hero's spiritual rise against the sensuality. Like in words of Jung "transformation is achieved through a rite" (128) and ritual which directly changes the hero. After the long religious lecture like "rite" he feels the needs of confession. Similar expression can be parallelized in the novel, Chapter III:

- *Corpus Domini nostri.*

Could it be? He knelt there sinless and timid; and he would hold upon his tongue the host and God would enter his purified body.

- *In vitam eternam, Amen.*

Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would awake. The past was past. (112)

This extraction reads the completion of confession of Stephen, the hero, in front of priest at the School's chapel. A confession is a ritual act which as Jung's aforementioned words transforms the hero into the desired purpose. The confession is about the committing "the sins of impurity" (110). This is the mark of Stephen's wake of spirituality from the sensuality. The mind has risen up from the bodily needs. What he did deliberately has become now a crime for which he is lamenting now. His sexual relation before marriage according the religion that he is following now is a crime. The priest says that is "a terrible sin" (111). Stephen himself thinks that is a crime so he voluntarily goes to the chapel and confesses. That is the

realization of truth of bodily need and the spiritual purity. However, he is sixteen years old. After the confession he says, "I have amended my life, haven I not?" (118). That was reality. He has a new life now; he is purified; and his mind and soul once again virgin and untrodden.

Next mark of transformation is physical and spiritual growth. The new condition gave him a new thought. That is a success like achieving a weapon or a succeeding a trail. He is excited. The change is like in Jung's term "natural transformation" (130) which is generally and sometime not marked. But it is a type of natural movement. He sees the way ahead of him vividly. He prepares a general roadmap. We can find the sense in, "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" (130). He realizes his growth. He is no more like a child. He has crossed an age of dependency. He starts to think independency. The success is possible; and that can be achieved. This flight was made possible when he was going to "the university" (126) which is the institution for the intellectual inquiries and learning. It is time to be free from the family, freedom of thought, no dependency of family. The area of thought would be widened. He imagines the mythical artificer Dedaelus and his son Icarus. Like the father Dedaelus he wants to be an artificer and now he is like the son Icarus who is flying in the sky. The maiden flight in the known human history since the recorded time of myth. His flight is the flight of artistic journey and the flight of freedom of living. Like Icarus he is excited but he is successful to fly. Learning to fly means having the chances of soaring up and no trails to follow. He is now in the limitless sky having no ends anywhere. He knows the art is never destroyed and always written in the golden words for the centuries.

Most important achievement and target of the adventurous journey of the hero Stephen is to be an artist. This is next transformation of Stephen Dedalus, the hero, into an

artist. It is the vocational transformation of the hero who has been waiting and struggling for a long time. In the mid of the long and cool debate, the dean of studies in the university in response of aesthetic intercourse says, "You are an artist, are you not, Mr Dedalus? said the dean, glancing up and blinking his pale eyes" (143). He misses the lectures of the university goes to the dean to discuss. Again the dean added, "These questions are very profound, Mr Dedalus, said the dean. It is looking down from the cliffs of Moher into the depths. Many go down into the depths and never come up. Only the trained diver can go down into those depths and explore them and come to the surface again" (144). It has been discussed that this is an adventurous journey like the journey made by Odysseus, Jason, Theseus, Ram, Buddha etc. So it is full of obstacles and life taking ordeals. Being an artist is also a difficult task. Many people have attempted and many of them have lost too. For the centuries, aesthetic theories have been debated and none the theorists can declare a concrete theory that is completely right or wrong or applicable in every case. There is no sure and certain thing in this world. The artist should be well trained scholar, needs lots of experiences then he is close to feel it. These responses of the dean indicate the ability of Stephen to apprehend the things and development of conscience. Later, Stephen says, "I found the theory of esthetic which I am trying to explain" (165). Whether his definitions are universal or not, whether they theorize the artistic works, they reflect the level or phase of development of mind.

Next important transformation can be indicated in the understanding of general Irish people, culture and movements. The hero, Stephen, finds every thing hollow. Irish people, culture and movements have not stood on the reality. The people are fighting for not knowing the truth. They are the mob flown by the hurricane. They don't know the ground reality. So he is not fighting with the Irish people. He says, "My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What?" (156). Irish

people are fighting without any moral background. They don't know the truth. They are fighting simple for a discourse that is democracy. They have every thing English; they took it deliberately and they are now fighting. They gave everything to them and now the present Irish people have to pay for that. He believes "no honourable and sincere man" has supported the revolution. "The days of Tone and to those of Parnell" (156) have ended since they didn't get enough support. Similarly, Irish cultural is also polluted. Stephen looks "the statue of National poet of Ireland" (139) and stands without anger; "for though sloth of the body and of the soul crept over it like unseen vermin, over the shuffling feet and up the folds of the cloak and around the servile head, it seemed humbly conscious of its indignity"(139). Stephen takes the poet as a foreigner and he hates him. So he concludes the Irish culture is fake and hollow.

At last, he achieves what he has deserved that is to be free and to be an artist. His long adventurous journey has reached the destination.

This is the time to welcome the hero who has just achieved that that could solve the problem of national concern. The hero has returned. The hero, once, who had left his kingdom which had been suffered for long time and generally by its ruler if not the youth prone to be the hero, leaves his motherland in search of the solution of mystery, riddle or problem. After tiresome obstacles and ordeals he achieves what he has deserved. Now the hero has his goal. Now, it's time to establish the hero's achievement. This takes time and struggle. It is a crossing of a threshold once again and it is as difficult as entering into the next world.

Jason is flying back with The Golden Fleece. Ram with his monkey troops is marching with Sita. The regime of the Pandavs has been reinstated. Helen is with Menelaus and Troy has fallen. Odysseus is slaying the suitors of Penelope. Theseus is out of the labyrinth. Perseus on his Pegasus has brought the head of Medusa. Bellerophon has returned after killing the Chimera monster. Orpheus has faced back to Eurydice while climbing up

from the Hades. Cadmus has got the five armed men (the Spartoi) as his die-hard servants. Atlanta has to marry to Melanion (or Hippomenes).

Stephen, the hero, whose move is last one in the novel, makes a return now with the elixir that he has earned after long and tiring ordeal. He is in the process of return at first and tries to establish what he has earned. But the journey what Stephen is going to make is an aesthetical journey. The journey back to the realm of vocation as an artist is as difficult as he has made to achieve it. It is not easy it is as difficult as chopping the hideous head of Medusa and escaping from her world guarded by the terrible monsters. He couldn't return from there since it's the land from where he is and from which is his every world. He couldn't leave them. He gets enough obligations and obstacles. But for the hero the vocation that he has chosen and the life that he likes to live make him every Herculean challenge defeated and he moves ahead.

Myths and legends are to be never left behind for the fictitious world and the story writer such as novelists, dramatists and other narrators who could hardly be away from them. Myths, legends and classical works are to be always the structures for the fictions for all the time. The myths and legends suggest this is the last stage of the hero for his adventurous journey. The hero earns the elixir with great difficulties and it's the phase to utilize them in the world where he lives. As Joseph Campbell in *The Hero with a Thousand Faces* states:

The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental power must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (246)

It is the time to return. He, the hero, has achieved what he had sought for long time and through tiring ordeal. He is the winner now. He has subdued the monster. He is resurrected. He has a new life. He is blessed. He has the ultimate goal or solution for what he longed for. But the return is not always comfortable since he is long time in another world voluntarily or exiled. His kingdom or nation is in the hand of enemies or aliens. So he needs enough preparations to invade. He has enough protection and security. He needs the help of human or supernatural beings like old wise human beings, gods or goddesses directly or indirectly. That his hard earned knowledge, weapons or any other supports should be enforced. The magical sword can defeat the monsters or invaders. He himself is young and mature enough to fight with the adverse powers.

The hero, victor, resurrected and blessed, after the war, rests in tranquility. The hero keeps the account of the gain and loss aftermath. He checks his men and his boon. He rejoices the prizes in modern term he is in holiday. At last he prepares to return. Stephen is resurrected and scholar. He in the morning feels something new:

His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed. He lay still, as if his soul lay amid cool waters, conscious of faint sweet music. His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music. (167)

Stephen has been renewed and his soul has been reborn. He finds everything new. He is very sensitive. It is dawn. When he wakes he finds everything is new and sensual. Like the morning rays have never touched the surface of the earth and never entered into his room and Stephen has never seen them. His mind and the dawn is cool and in peace. He is sensing the environment first time. The knowledge has been bestowed. His skin, mind, eyes and ears are working first time and have been realised that he possessed them. He feels himself like the

seraph in the heaven. He is enchanted. The night had been enchanted. He feels his soul is waking gradually but fears the complete waking of it. The ideas are added. The mind is started to be creative. He feels "in the virgin womb of the imagination the word was made flesh" (167). The god Athena herself is present into the virgin's chamber busy in creation.

This phase is the most important thematically since this is the condition or achievement for that the hero, Stephen, seeking for the long and tiresome adventures made against tremendous battleless difficulties. This is the central meaning and search or mission of the hero and at last he achieved. First time the hero realises the power of mind on creativity and it started to work. He feels that he is an established writer and poet. He feels he started to understand the whispers of the heart and the roars of the mind. Vocation as an artist or writer is possible or that could be everlasting. He is cool and in peace now.

After this feeling and realization he tries to "look for paper and pencil" (168) to write a poem that is the start of vocation, which is the start of establishment and that is the institutionalization of the achievements. Like the Pandavs left for the Heaven after reinstating their lost kingdom. He starts to work immediately because he fears of losing those feeling. He writes a villanelle on this feeling. He writes on her beloved too and said, he had "written verses for her after ten year" (171). This is the way of establishment as a writer, poet or artist.

But the return, the reinstatement as the artist, is not easy. Like in myths and legends the hero must escape with the achievements, if it is something that the natural or super natural forces have been jealously guarding. It can be just as adventurous and dangerous returning from the journey as it was to go on it. But the hero is supported by all the powers of his patrons. Joseph Campbell says it "magical flight". Stephen finds enough obstructions and evasions like his girlfriend E – C –, mother, Irish nationality, religion Christianity, his friends and so on. He quarrels and fights them. He himself feels insecure. In starting he has "a sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents"

(174). He couldn't know the forthcoming dangers and difficulties. He is in confusion whether the flight i.e. the achievement or return is "symbol of departure or of loneliness?" (174). It is the time of being mature on the idea of achievements.

What the hero, Stephen, achieved is now to be implemented. For that, Stephen believes the solitude is necessary; loneliness or secrecy is most for the creation. So it is compulsory to be away from the disturbances for the creation. The disturbances mean here the then Irish culture, politics, conditions and relatives; and his friends and relatives are defending sternly. He responds them:

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 defense the only arms I allow myself to use – silence, exile, and cunning.

(191)

As Stephen's friends protest strongly, he loosens the mouth of secrecy. He believes the Irish culture is not genuine but encroached by the English; and what the Irish people are fighting is a fake deed. The Irish people have not understood the facts. They are floating in the surface. They couldn't hold the thing that they have aimed. He doesn't believe in the Irish language and Irish freedom. The religion, Roman Catholic, is not believed and not followed sincerely. "I tried to love God" he says, "It seems now I failed" (86). He once lives a life of religious too but he finds that is a snob; and that is hypocrisy. More than that, these conditions do not support to the artist for their artistic course. For the artistic works the freedom is vital – no freedom no creation. He says he won't live indifference to the Irish movement of freedom. "I had lost the faith," Stephen says, "but not that I had lost self-respect" (188). He keeps on fighting but differently. He expresses through the art. And that art is the stronger, sharper, and more effective protest and expressions. Remaining silence is a form of the revolt. He

believes it is only possible "to discover the mode of life or of art whereby your spirit could express itself in unfettered freedom" (190). The true value and meaning of life is in freedom. Freedom is the milestone for the art. So it is very important to escape for Stephen the present condition.

One of the strongest bars for Stephen is presented by his friends. They argue truly and fiercely. But he defeated them logically. His friend Cranly always supports and argues. Whatever Stephen thinks he shares with Cranly. Next his friend Davin tries to convince to join in the national Irish movement, but he requests him – "Am I going to pay "debts they (ancestors) made? What for?" (156). Cranly shows the love of mother; but he "shook his head slowly" (186). He tells him his religious duty; but Stephen replies that is "a false homage" (188). But Stephen can not be allured. Cranly addresses to him, "Depart from me, ye cursed, into everlasting fire!" (185) extracting from the day of Judgement in the Bible. These things, Stephen argues, are like nets that tries to hold people back he tries to fly away of them. Stephen is on the way of "the acquisition of knowledge" (163) for that solitude and freedom is the infrastructures of creation. He dreams and sees of flying away like Deadalus with his son Icarus. He writes in his diary "Free. Soul free and fancy free" (192).

One of the remarkable developments in the intellectuality of Stephen, the hero, is – he is a master of two worlds, i.e. the world where he has grown and the next the world where he wants to live. He has become comfortable and competent in both worlds neither anticipating the future nor regretting the past. The world he lives is false, full of snob, traditional ridden thought and society; people living there are floating. The world, the society and its present circumstances, is not favourable for the concentration of creation of art and literature. Ireland is unrest. She is struggling. She couldn't be the place for the creation. On the other hand, the world where he wants to live is a perfect land for the creation. H finds the world is peaceful where he can enjoy the full freedom. He could do whatever he likes. He has no any obstacle.

He can be free of religion, people are true or he has nothing to do with them and with the situations of the other world. He can be free from the family and members of family, friends and even from his girlfriend. He doesn't delay his journey; he believes "More mud, more crocodiles" (194). He leaves his land and writes, "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" (196). He leaves for in search of knowledge and the conditions for the creation, that's how Icarus flies away to experience the inexperienced experience. Irish people and the world, like "Old father, old artificer" (196), keep on watching his flight, the flight of knowledge and art.

Though he has a lot of obstacles to implement the hard-earned achievement, he is successful to implement them that is need of freedom for the creation.

III. Conclusion: Stephen Dedalus: An Archetypal Hero

Stephen Dedalus, the hero of the novel *A Portrait of the Artist as a Young Man*, is a modern archetypal hero. His journey of transformation into a writer resembles the journey of prominent heroes, spiritual leaders and fictional heroes. The heroes and leaders like Buddha, Christ etc., fictional heroes like Ulysses, Aeneas etc, and mythical heroes like Deadalus, Perseus etc. – none of them had extraordinary childhood. He lives his childhood in the ordinary traditional society and its values. Traditional societal environment marks uncomfortable to him. He wants to fight but that is not easy. Strict Jesuit school, teachers, and school and hostel administrators are difficult to bear. As he grows up he finds himself in dilemma. One hand there is his personal intention and freedom, and on the other hand his nation, nationality and culture. Furthermore, his nation was in the final war of independence. He finds the same environment as the helpers to him to relieve himself. His intellectual power to judge leads him to the dissolution. After his long struggle to be free is successful. This successful is his return with elixir to the society.

Aesthetical journey of Stephen Dedalus is the universal journey of the heroes like Oedipus, Perseus, Theseus, Achilles, Buddha, Ram, Arjun, Superman, Spiderman, Luke etc. who have been fictionalised in the literary world for centuries. The archetypes of representations of heroes from the earliest found in myths then legends and classical works to all types of latest-modern fictions – epics, prose, dramas, or movies – in the narratives are outlined in Stephen. Stephen's journey or journey of quest of aesthetics hasn't been resulted different from the journey or journey of quest of the major heroes regardless of any languages, of the east and the west, and of time. Major features of world heroes are analysed and found in the features of Stephen Dedalus's journey of experiencing the growth and transformation into an artist.

Like an archetypal hero, Stephen comes out from the ordinary world like a warrior jumps out from the Kshatry's lines, a prince comes out from a royal family, a pioneer comes out from an explorers' world etc. He couldn't be away from the present social, political and economic circumstances of society. He couldn't go against the human development.

His surroundings slowly and gradually demand Stephen for the adventure in search of solitudes for the creation into the world of unknown. His society, his family status, nation's conditions, his religions and at the top of that his perceptions towards them make him initiate the adventurous journey both a journey of unknown land and a journey of aesthetics.

At first, Stephen like other great heroes doesn't like to initiate the journey of adventures. He is pulled in by the family, friends, society and tradition. He has lot of perspectives. He has lot of obligations and duties in the world where he is living now. So he has not got an easy way to leave the world.

Now and again, like the archetypal hero, Stephen, needs the help of the great Old Wise Man, God Father, Mentor, Virgin Marry, Magician etc. Priests like saint Francis Xavier, Father Arnall etc., politicians like Parnell, Davitt etc., friends like Cranly, Emma etc., critics and theorists like Aristotle, Aquinas etc., and poets like Byron, Shelley etc. have become the Old Wise Man for Stephen Dedalus. They instruct, train, guide and give some useful knowledge for future endeavour.

Eventually, Stephen has to leave the land and prepares to follow the vocation of an artist. He must dare it. His pulling forces couldn't stop him. He must initiate it. It is a part of development. Remaining in the same state is not rule of the world. The world and the time are dynamic. The universal hero is the part of it; and Stephen is also a hero. Like the other heroes he must cross the threshold of the world beyond. He has to give up all his possessions and establish new ones.

Stephen faces obstacles after obstacles but continues his quest. Balmiki's journey was dissolved by Menaka. Similar fate can be faced by the future heroes. To be a hero, strong determination is required. He has to be physically strong and mentally clever and intelligent. Stephen at this stage is strong enough to continue his journey. He faces the tasks and has enough help and knowledge.

Next part of journey, the hero, Stephen, is accepted as a perfect intellectual artist and theorist. He sounds having the ultimate power in his life. It is the most important phase and center of journey too. He feels and is found divination. He has chosen the vocation despite the many refuted alternatives and possibilities. He moves beyond the pairs of opposites to a state of divine knowledge, love, compassion and bliss.

Finally, he achieves what he has deserved that is to be free and to be an artist despite strong blockade. His long adventurous journey has reached the apex of the destination. He has his boon and now he is ready to implement. Though he has a lot of obstacles to implement the hard-earned achievement, he is determined to implement them, that is, need of freedom for the creation. Consequently, Stephen Dadulas, the hero of the novel *A Portrait of an Artist as a Young Man*, is an archetypal hero.

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