

TRIBHUVAN UNIVERSITY

Establishing Authorial Self in James Joyce's *A Portrait of the Artist as a Young Man*

A Dissertation Submitted to the Central Department of English, T. U.

In Partial Fulfillment of the Requirements for the Degree of

Master of Arts in English

By

Rajendra Thapa

Central Department of English

Kirtipur, Kathmandu

June 22, 2017

Tribhuvan University
Central Department of English
University Campus, Kirtipur, Kathmandu

Letter of Recommendation

Rajendra Thapa has completed dissertation entitled “Establishing Authorial Self in James Joyce’s *A Portrait of the Artist as a Young Man*” under my supervision. He carried out his research from **March 2017 to June 2017** and completed successfully. I hereby recommend his dissertation for the final examination.

Hem Lal Pandey
Supervisor
June 22, 2017

Tribhuvan University
Faculty of Humanities and Social Sciences

Central Department of English

Letter of Approval

This dissertation entitled “Establishing Authorial Self in James Joyce’s *A Portrait of the Artist as a Young Man*” submitted to the Central Department of English, Tribhuvan University by Rajendra Thapa has been approved by the undersigned members of Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head

Central Department of English T. U.

Kathmandu, Kirtipur

Date: _____

Acknowledgements

I would like to express my sincere gratitude to Hem Lal Pandey, my dissertation supervisor and Lecturer at Central Department of English, T. U. Kirtipur, for his academic supervision and essential proposition to accomplish this project.

I am also greatly indebted to Bal Bdr. Thapa, Lecturer at Central Department of English, for all kinds of academic support and existing research procedure he offered me with eagerness and dynamism during the accomplishment of this research work.

My special appreciation goes to Dr. Taralal Shreshtha, and Lecturer Pradip Raj Giri, at central department of English, for their encouragement and assistance in searching relevant research materials for my dissertation. I am also indebted to all.

I am indebted to Prof. Dr. Anirudra Thapa, and Ass. Prof. Jiblal Sapkota for their profound ideas, and scholarly guidance to carry out my research work.

Rajendra Thapa

June 22, 2017

Abstract

This research looks at James Joyce's *A Portrait of the Artist as a Young Man* from the perspective of autobiographical subjectivity. Perceiving the novel as plain autobiography without considering the components involved in the creation of the work appears problematic. Taking the insight from reading autobiography, this research examines the involvement of constitutive components on the composition of this novel. This research analyses how constitutive processes of autobiographical subjectivity work while writing an autobiographical text. In the novel, Joyce establishes his alter ego, Stephen Dedalus, the major character of the novel, through a very complex process that consists of memory, experience and identity. By showing that the novel as the product of complex constitutive processes rather than a plain narrative, this research highlights the importance of memory, experience, an effort to have an identity and interrelationships among these factors while writing the autobiographical narrative.

Establishing Authorial Self in *A Portrait of the Artist as a Young Man*

This thesis critiques constitutive processes of autobiographical subjectivity in James Joyce's *A Portrait of the Artist as a Young Man* and argues that Joyce went through the complexity while writing the novel. The novel is one of the effective literary genres to narrate author's personal experiences. But it is a very complex phenomenon. Certainly the intense impact of past experiences encourages the writer to write about himself/herself. The deeper influence of some people, places, incidents, philosophical, social, political and religious issues motivate an author to reflect on his/her past. Various factors such as memory, experience, identity and complexities within these elements play a crucial role to shape an autobiographical writing. This research focuses on the ideas that analyze the novel as a self-referential text.

Every writer has his/her personal issues. Unlike other forms of personal narratives such as diaries, journals, memoirs, the novel can dig the major concern of the author in a deeper level. Simply narrating the past happenings of one's life in relation to external surroundings is not the only feature of the novel in autobiographical form. Through narrating personal story and examining mainly protagonist's thoughts along with other characters' depiction, some writers write fiction blurring the differences between a novel and a personal narrative. Likewise, both life narrative and the novel have the same features of fictional writing such as plot, setting, dialogue and characterization which further enhances the similarity. Moreover, the author can deal with serious issues such as politics, societal agendas, and philosophical queries through autobiographical writing. Joyce is expressing his bewilderment regarding religion, politics and art in the novel. The significant queries of the author can be raised in the novel in an indirect way. In other words, the objective of such writing is to explore the

philosophical issues by interpreting the occurrences the author has experienced or observed.

The author can be highly influenced by his/her real experiences. Some people, places, relationships, thoughts are very strong that an author becomes consciously or unconsciously motivated to write about those associations. In some cases, an author pretends writing a novel or other forms of writing but in fact they write the impacts of the past which can be considered as autobiographical writing. Nevertheless, calling the novel as an autobiographical text is not as easy as it seems. In other words, the writing cannot be considered as an exact description of the author's past. Rather, the writing of the novel contains lots of complexities. These occur due to the impact of several factors, mainly such as memory, experience and identity.

The protagonist of the novel, Stephen Dedalus, goes through various unpleasant experiences. His family faces financial problems, and he suffers from solitude on being far away from his family. Most of his friends are from rich families, and he cannot befriend them. As he gradually enters into adulthood, he becomes aware of sins and finds himself guilty of involving himself in illicit activities such as prostitution. Furthermore, he becomes completely disillusioned with religious tenets and sensual beauty. All these experiences are not only the experiences of the fictional character, Stephen, but James Joyce's personal experiences also play significant role in a subtle way.

This thesis examines the inspiration of an author to compose a novel by associating it with personal experiences in a complex way. Additionally, in many cases, the novel does not explicitly and thoroughly narrate the author's story. Instead symbols and motifs are the artistic medium for the writer. Hence, the influence of personal life in other genres of literature such as novel has become one of the greater aspirations for novelists.

The text has been reviewed by numerous critics since its publication. Some are concerned with the contents of the novel. Reading the novel through thematic structure, Vicki Mahaffey argues that the protagonist, Stephen, is highly tortured due to religion's high demand from an individual:

Coupled together, James Joyce's *A Portrait of the Artist as a Young Man* and Oscar Wilde's *The Picture of Dorian Gray* expose the complementary parental mechanisms by which children are corrupted, and in both cases, the child is corrupted not by homosexuality but by homophobia; not by openness but by secrecy; not by the real but by the objectifying force of the ideal. (1)

There are few incidents that occur in the novel which are not disclosed to the society. Stephen starves for sexual craving and wanders in the streets of the city. The social disease such as prostitution is prevalent but limited among individuals. Stephen also becomes victim of the same secret illicit act of an adolescent.

Different social institutions such as family, school, college, church and others have ideologies. These are really hard to follow for individuals. When there is less emphasis on the things that can really happen and more emphasis on the ideal demand of the institutions, then people cannot cope with the requirement. As a result, they try to squeeze pain by going the exact opposite. When Stephen could not be a true Catholic or a true patriotic then he goes opposite by neglecting the importance of church and nation's high idealistic domination.

A Portrait of the Artist as a Young Man also shows the society of religious domination where Stephen lives. This religious domination symbolizes the bemusing side of life. He is confused over the right way to lead one's life. He attends schools and colleges being far from the family and finds himself in solitude. After realizing the

involvement in the prostitution as one of the deadliest sins, he confesses the sin and begins to lead pious life. The demand of the religious life is intolerable and Stephen feels that he is not destined to lead a complete pious life. The inner workings contemplating right and wrong that go through Stephen's mind is the major issue of the novel. As a result, he suffers from injustices of the religious domination.

Unlike Vicki Mahaffey, another critic Steven R. Centola analyzes the text through allegory. He argues that Joyce has "employed the positive and negative connotations and various associations of white imagery" (12). He has used the motifs like "birds, eyes water, roses, light, the eucharist, the temptress, and the blessed Vrgin Marry" (12). Furthermore, Centola also argues that Stephen struggles with his varying experiences including of past and present, and he becomes more responsible being an artist:

As the novel ends and Stephen starts out for "the white arms of roads" (252) in self-imposed exile, he knows that his past is still present and will continue to be a nightmare from which he will attempt to awake. But he also knows that he no longer has to be dominated by that nightmare, for he has shown himself to be capable of responding creatively to his past and the world around him. He knows that past sense impressions and stored images in his mind can take on new meanings and associations now that he has thrown off the nets of "nationality, language, [and] religion" (203) and has exerted some control over his environment with his artistic discrimination. But with his newly found freedom comes the responsibility of knowing that he alone has the power to determine whether he will continue to develop his potential and reach full artistic maturity. (6)

Steven R. Centola analyzes the uses of white imagery in the novel: "The white arms of roads" is the symbolic indication towards Stephen's decision upon leaving his family and friends in order to pursue the objective of life through the medium of art. He considers literature as the highest form of art. Centola indicates that the path Stephen has chosen is a way towards freedom. At the same time he further talks about the responsibility that Stephen has to accomplish through artistic pursuit as being an artist. White arms can be considered as the symbol of freedom to write. Roads are unpaved and the responsibility of the Stephen is to explore the ways.

However, Elliot B. Gose, Jr. critiques the novel through the act of destruction and creation. He argues that Stephen goes through various experiences. He is an artist and his job is to destroy old image and create a new one. Moreover, Elliot B. Gose, Jr. posits that he will face newer challenges in life because he decides to live life where creation will be his job:

Yet Stephen must also become more than either victim or saviour. The artist takes all the anger that he has observed and suffered, and makes it his own so he can turn it upon what is unworthy, destroy that image, observe the chaotic lumps of matter that result and from them create an artistic unity; this new cosmos will characteristically mirror the process of its creation by assuming chiasmie form. And finally the artist must base creation on the natural desires that draw him into life. Only by admitting his need to possess and be possessed by the female outside can he enter into productive love with the soul within, into that amorphous state which is the matrix of creation. (268)

Here, image can be referred to a broader concept. The bigger questions of human life can be taken as images. How one should lead his/her life can be taken as one big question.

And there can be various interpretations about the argument. Stephen propounds new image where he accepts the sensual beauty of life leaving complete pious life behind. In the formation of this new image Stephen has to go through various experiences.

Additionally, a role of female is significant here as in the moment of epiphany, where Stephen sees a beautiful girl and realizes the significance of sensual beauty.

Furthermore, Joseph S. O'Leary argues that Joyce is heavily influenced by the German philosopher Nietzsche. Leary analyzes the novel from the perspective of Nietzsche's concept of Apollonian and Dionysus. Joseph S. O'Leary argues that there are continuous clashes between harmony and disorder:

Stephen struggles 'to build a breakwater of order and elegance against the sordid tide of life without him and to dam up ... the powerful recurrence of the tides within him' (104). Nietzsche (34) also uses the image of damming in connection with the Apollonian. The breakdown of this order, seemingly catastrophic at the time, saves Stephen from sterility. Again and again, when Stephen's soul has attained Apollonian harmony, the mould is shattered by Dionysian intrusions that bring his soul alive in a new way. (69)

In the beginning when Stephen is just a child and when the character is troubled by disorders, he yearns for the order and light, meaning he is leading himself towards Apollonian aspect. Somehow, there are many situations on his upbringing where he goes through the activities like masturbation, visiting brothels. The involvement of the Stephen in these activities heavily influences his perception. For some considerable time, Stephen lives a pious life. The religious life symbolizes the inclination of Stephen towards Apollo. Stephen is heavily influenced by father Arnall speech and tries to find peace and harmony in the sacred way of living avoiding as much sins as possible. This

does not last for long, and he is again confused with perplexity of the life and the universe.

Sheldon Brivic analyzes *The Portrait of the Artist as a Young Man* as a voice of hybrid gender and culture. James Joyce is not representing the voice of masculinity and reflecting the society where he lives. Instead the voice of the male author is accompanied by the female voice. Additionally, the native culture of Joyce is not the depiction in the novel. Instead Joyce is inclined to be affected by the entire European influence. Sheldon Brivic defines Joyce's perception of self as the identity of 'exile', excluding all other identities:

Stephen's final position is neither masculine nor feminine, as it is neither Irish nor European. He rejects his gender and social identity as fabrications in order to seek what Butler calls "alternative domains of cultural intelligibility." This stepping outside of bounds, which leads to the feminization of manhood and the internationalization of Irish culture, embodies the forward movement of history into hybrid civilization and gender dissonance. In gender, as in nationality, the Joycean position is one of exile. (473)

Sheldon Brivic's interpretation of gender dissonance and hybrid culture can be seen in the novel. Stephen decides to leave the place he lives in order to lead life towards artistic goal and he wants to go to a foreign land. It can be seen as the distraction upon his own country and culture and fascination towards foreign belongings. But that does not mean he can be completely abdicated from the influence of the place where he was up brought. Similarly, the mental agitation of the Stephen can be compared to the disease of female, hysteria. Stephen goes through mental conflict due to prevalent religious domination. Thus, Brivic interprets that the position of the author is not completely masculine and

Irish but the mixture of male and female voice and hybrid culture of Ireland and Europe.

Despite broad range of analysis and the prevalence of many autobiographical components, none of the critic, however, is aware of processes that the author went through while writing *A Portrait of the Artist as a Young Man*. Autobiographical criticism basically deals with the text finding author's actual experiences disguised in the book. Actual experiences of the author are influential and inspirational to motivate the writer on writing a novel. But the major concern of this research is to explore the complex process that the author went through while writing life narrative. It involves how the memory of the author works and the nature of memory itself while an author writes a novel. Similarly, how the author's experience shapes the explanation. Almost all authors try to create an identity by writing the life narrative. But exploring how the author creates his/her identity is the discussion of this research. Moreover, autobiographical criticism exposes relationship between author and the characters and text. Readers can understand the significance of author's own associations and their employment in the book. Some authors consciously and unconsciously write about himself/herself and his/her experiences in an indirect way in the form of fiction. Certain significant experiences motivated James Joyce to write about himself and his inner thoughts. Stephen goes through extreme mental affliction due to philosophical conflicts. Once he suffers by his involvement in illicit activities and next he becomes completely perplexed when he tries to live by devoting himself completely in pious lifestyle. The role of memory, experience and effort to create an identity has a significant impact on the author while writing a novel. The analysis of these components is the major objective of this thesis.

Arguments from autobiographical criticism seem more relevant to analyze the novel. This research primarily takes theoretical insights from Sidonie Smith and Julia

Watson. Theoretical insights of autobiography help readers to see the text as the experiences of the writer constituted through a complex processes. *A Portrait of the Artist as a Young Man* shows the autobiographical and philosophical self of author himself in self-referential mode. The novel mainly shows the gradual development of the Stephen's awareness as he grows older. In the novel, the major character Stephen goes through prohibited and extremely revered activities one after another.

This research examines the establishment of the protagonist, Stephen Dedalus, in the novel that contains the autobiographical issues of James Joyce. Thus, analyzing constitutive processes of autobiographical subjectivity employed in the novel is the major objective of this research. Several elements have played a subtle role to encourage the novelist to include autobiographical issues in the novel. This research will thoroughly analyze how the factors, memory, experience and identity were so active while Joyce wrote the novel.

While writing an autobiography, a writer certainly remembers the real events happened in the past. Without memory, no word can be put onto the paper when an author writes an autobiography. A writer tries to remember what had really happened in his/her life. However, it is unlikely that a human brain can remember each and every happening in minute details. So, in the words of Sidonie Smith and Julia Watson, memory is "a reinterpretation of the past in the present" (16). They add, "Memories are of records of how we have experienced events, not replicas of the events themselves" (16). In *A Portrait of the Artist as a Young Man*, despite Joyce has written several actual things of his life, he has certainly given the interpretation in the process of the capturing the past. They were not exactly like they occurred but they have been presented in the novel with interpretation and modification. It is interesting to note that Joyce has himself said in the novel that memory fades as time passes, "The memory of his childhood

suddenly grew dim. He tried to call forth some of its vivid moments but could not. He recalled only names. Dante, Parnell, Clane, Clongowes” (113). The young Stephen becomes able to remember only names but not other events of the past. It is not possible to remember each and every thing when a person writes an autobiography. The real happenings fade away and human brain only becomes able to remember things that are too important or that have too much impact on author’s life. Furthermore, they interpret the occurrences from the personal perspective.

Joyce narrates the happenings of Stephen’s life from the very early stage until he decides to choose the life of an artist. It is unlikely that Joyce in the disguised character, Stephen, remembers exactly what really happened when he was just an infant. Similarly, other events he has written are not exactly like it happened. All the events Joyce explains are his interpretation of the past.

It is also relevant here what researchers in developmental psychology perceive memory, “we learn early in childhood what people around us and, by extension, our culture expect us to remember” (16). In the very beginning of the novel or in the very early stage of the life of the protagonist, Stephen tries to remember things around him. He only becomes able to identify his existence through his father’s voice. “His father told him that story: his father looked at him through a glass: he had a hairy face. He was baby tuckoo” (3). Infant Stephen recognizes his existence or identity from the perspective of his father. He only remembers the story his father told him, his father’s face and glass through which his father saw him. The role of the people around an individual is also significant on shaping what one remembers. It would have been difficult for Joyce to explain if he had written the novel only from the perspective of infant Stephen. The very young Stephen could only remember the surroundings without having any real understanding of it and his own existence. Thus, perspectives of the

other characters in the novel have been employed. These perceptions about other's ideas cannot be accurate. They have been interpreted through the observation of the author himself.

The context when the events occurred is very important while writing an autobiographical text. Smith and Watson argue that, "the memory invoked in autobiographical narrative is specific to the time of writing and the contexts of telling. It is never isolatable fact, but situated association" (18). Joyce remembers himself as a lonesome child and boy in his schools, Clongowes Wood College and Belvedere. At the final section of the novel, Joyce has even mentioned the date when the diaries were written by Stephen himself: "MARCH 20. Long talk with Cranly on the subject of my revolt" (310). Likewise, Stephen returning home from boarding school for Christmas vacation, returning to school after vacation, spending summer in his family's new house in Blackrock, a town near Dublin are the evidence that time and place or context plays significant role while writing an autobiographical writing. We can even relate Joyce's personal experiences of attending the schools of the same name. Thus, these autobiographical issues encouraged Joyce to mention them in the novel. Here, memory of the author has played a vital role on choosing those events.

Moreover, Smith and Watson argue: "Acts of remembering take place at particular sites and in particular circumstances. We remember the history of the relationship in the context of sexual intimacy" (18). In his early childhood Stephen expresses his intention to marry Eileen Vance, the young girl, who lives next door. At a birthday party of one child, Stephen is attracted to one of the girls, E. C. Frustrated by his family's extravagant expenses, Stephen roams the streets at night haunted by sexual desires. He eventually has his first intercourse with a prostitute. Similarly, he remembers his childhood friend Eileen Vance and E.C now and then throughout the novel. He even

writes poems while imagining Eileen Vance. His encounters with several girls in the novel justify that the context of sexual intimacy inspires the author to mention them in his work.

Memory contains politics too. An author always has a hidden ideology. Some authors mention it directly while some prefer to express it in an indirect way. Smith and Watson writes, “Remembering also has a politics” (18). Politics does not only mean being actively involved in some particular political agenda or having some firm political belief. The main implied purpose of James Joyce is to criticize the rationality and recognize the significance of emotion in human life. In the conversation between Stephen and his friends he accepts that he is more inclined towards emotion: “I am proud that I’m an emotionalist” (249). Similarly, Stephen is more concerned about nationality, language and the way of living perfect life as an artist. Stephen’s decision of not pursuing the religious life and choosing the life of solitude and art can be interpreted as his politics of claiming art higher than religion. Another important issue is his disagreement with both nationalist cause and English oppression. He neither supports the national cause against English oppression nor he accepts English language and literature as his own. Joyce is expressing the complexity of the situation. “This race and this country and this life produced me, he said. I shall express myself as I am” (251). He does not blame himself for the existing chaos. Rather, he defines himself as the product of the system created by his race. He is dissatisfied with both foreign oppression and hollow national cause. His negligence to the existing dogmas is not his ordinary refusal. He has pointed that the chaos has brought by his predecessors and they are responsible for the complexity. He also advocated the freedom of an individual to express his thoughts with complete liberty. Stephen maintains that he has lost his belief in all the institutions, and he also explains his plan for the future:

I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls 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. (309)

The greatest politics that Joyce has is to glorify the position of an artist. His explicit expression, what he wants to do in life, suggests his belief in an art and loss of faith in religion.

Moreover, Smith and Watson claim that the autobiographical narratives are conducive for generating understanding of the past. It also challenges the existing notions:

The politics of remembering- what is recollected and what is obscured- is central to the cultural production of knowledge about the past, and thus to the terms of an individual's self-knowledge. Autobiographical narratives, as we will see, signal and invite reading in terms of larger cultural issues and may also be productively read against the ideological grain. (19)

Stephen's decision to reject all the existent notions resides in the moment when he goes through the moment of epiphany. He comes to the realization that life is livable and the beauty of it can be well appreciated by the art.

From the first chapter to the last, we can vividly see how material world inspired the author to mention what really happened in the world. Smith and Watson explain the indispensable impact of material world in our memory:

Memory, apparently so immaterial and personal and elusive, is always implicated in materiality, whether it be the materiality of sound, stone, text, garment, integrated circuits and circuit boards, or the materiality of

our very bodies- the synapses and electrons of our brains and our nervous systems. Memory is evolved by the senses- smell, taste, touch, sound- and encoded in objects or events with particular meaning for the narrator. (21)

In the first chapter Stephen remembers the surrounding, “When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell. His mother had a nicer smell than his father. She played on the piano the sailor’s hornpipe for him to dance” (3). The exact description of the material world goes on throughout the novel. James Joyce depicts Stephen as a boy who prefers to seek solitude and spends time contemplating in the surrounding of nature. He thinks of the moon being alone in the sky. He also roams in the streets of the city observing the people and places. While explaining his aesthetic theory heavily inspired by Aristotle and Aquinas, he mentions about the significance of material world. Even, in the moment of epiphany he observes that the material world is beautiful and it can be appreciated only through the medium of art. The material world is evidently ubiquitous throughout the novel. Without the material world, it is hard for the memory to capture the past. The relation between material world and memory is interrelated. Memory can only be grounded on the solid place it occurred.

Memory and trauma are also relevant in the context of *A Portrait of the Artist as a Young Man*. Stephen was psychologically traumatized because of the claim of the religion about life and death. The impact of Christianity on young Stephen’s soul is torturous. Smith and Watson argue that the traumatic memories torture the individuals and they write about these experiences in life narratives:

People suffering the agonies of traumatic memory are haunted by memories that obsessively interrupt a present moment and insist on their presence. These memories may come to the surface of consciousness in

fits and fragments, again and again, despite the passing of years. This hunting of memory is entangled with profound crises in people's lives. Crises of a personal sort ... may be speakable only in the halting fragments of traumatic or obsessive memory. (21)

When Stephen goes through the retreat session at school by father Arnall, he realizes that he has sinned. Carrying the remorseful soul, he visualizes deadly pictures. He finds himself the deadly sinner which terrifies his heart and soul:

The next day brought death and judgement, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! He—he himself—his body to which he had yielded was dying. Into the grave with it. Nail it down into a wooden box, the corpse. Carry it out of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and to be devoured by scuttling plump-bellied rats. (136-137)

Joyce uses the long speech of father Arnall in the novel is to show its impact on the psychology of young Stephen. The impact is the torture that Stephen goes through. The

same speech does not affect other students at school but it frightens Stephen enormously. In this case, the question arises if the speech is really an issue of trauma. A differentiation is important here. In Stephen's case it is. Stephen is just a school boy when he listens the speech but he is an extremely introvert adolescent. Similarly, he is a boy who is always after the truth and he seeks the best way of living life. Consequently, when he realizes for the moment that he has been living a life of a sinner then we can conclude that speech has certainly traumatized young Stephen.

Realization 'that he has sinned' is the major source of torture. Other students also go through the retreat session but it was only Stephen who finds himself as the sinner. His 'remorseful soul' aches because of the sin he has committed. This is the philosophical issue that the author wants to cope with. Young people are tortured in the name of the religion. Stephen was one of the victims. According to the Christianity, the religion of Stephen, everybody is a sinner and they have to confess their sins in order to get rid from the sinful world and attain the kingdom of God. The speech of father Arnall about 'death and judgement' is horrifying because he talks about the 'listless despair' and absolute painful death if the sin is not atoned. Among various sources of the trauma and torture, religious dogma was one of them to turning youthful spirit of Stephen to desperate state of mind.

By writing all those terrified moments of the past, James is somehow releasing the effect of the trauma through writing. Focusing on the therapeutic effect, Smith and Watson perceive autobiographical narratives as the means of expressing the traumatic experiences:

For those suffering from traumatic or obsessional memories, autobiographical acts can work as therapeutic intervention, what Suzette A. Heneke calls scriptotherapy. Speaking or writing about trauma

becomes a process through which the narrator finds words to give voice to what was previously unspeakable. And that process can be, though it is not necessarily, cathartic. (22)

One reason that Stephen chooses to live a life of an artist is to express dissatisfaction. We have already analyzed that Stephen is not satisfied with church, country, family and all other established institutions. He wants to express all this through his writing. He considers writing as the highest art. Through writing one can express the dissatisfaction one possess as Joyce has done by criticizing the established institutions.

Furthermore, Smith and Mary conclude, “narrators of trauma often testify to the therapeutic effects of telling or writing a story, acknowledging how the process of writing has changed the narrator and the life story itself” (22-23). Certainly the life of Stephen changes after listening the speech about sinful life and how purity can be attained again. First, he confesses his sins with complete guilt. Then, he tries to live in the most pious way possible which surprises people around him. This change in the life of Stephen results because of the effect of the speech. He was traumatized by listening the speech of father Arnall. More importantly, after exposing the effects of trauma through writing, a writer changes his/her life. The writer will not be same as he/she was before after expressing the suppression one has been tolerating. Stephen does not remain same. Although initially he leads religious life for certain time, eventually he wishes to abandon everything for devoting his life to art.

Moreover, Smith and Watson have also signaled another aspect of writing trauma. The author of autobiographical writing, “may become, in the end, more self-absorbed than therapeutic, as writing trauma becomes a means of perpetuating its self-involvement” (23). Stephen goes through the philosophical conflict. He is heavily traumatized when he finds himself a sinner. After hearing the speech of father Arnall, he

recalls the sins he has gone through and cannot sleep at night. He runs to the church and confesses that he has sinned several times in several ways. When he is granted mercy by the father, the trauma of Stephen seems ended. In fact, he retains the trauma even after then. He tries to live in a completely pious way. Still, he does not satisfy his intellectual side and decides to appreciate material world and its beauty through art.

Experience is another major aspect that has a significant impact on autobiographical writing. A writer writes experiences. Experience is not the real happening happened in the past. It is equally elusive as memory. Smith and Watson define experience as, “mediated through memory and language, “experience” is already an interpretation of the past and of our place in a culturally and historically specific present” (24). Events occurred in the past are analyzed in the present through the combination of memory and language. As a result, experience is just an interpretation. Smith and Watson clarify: “subjects know themselves in language, because experience is discursive, embedded in the languages of everyday life and the knowledges produced at every day sites” (25). The present analysis of the past with the help of memory and language shapes the autobiographical writing. Michel Foucault calls experiences “discursive regimes” meaning that experiences are just the formation of the subject as per his/her interest.

The ideas that are taken as truth only remain true for some time. In the words of Smith and Watson, “since discourses are historically specific, what counts as experience changes over time with broader cultural transformations of collective history” (26). Throughout the novel, experiences of Stephen have changed along with certain discourses at certain point. Before attending the retreat speech in college, he was completely ignorant of the wrongdoings and its consequences. After attending the retreat session at school, his experience from an ignorant teenager turns into an aware being. He

becomes more conscious about the sins and tries his best to avoid all the possible sins. He tries to live in the most religious way possible. Along the time his experience matures and after the moment of epiphany, he decides to accept material world by appreciating it through the art of writing. So, we can see that the experiences of Stephen change along with his understanding. The discourses belong to only some particular moment in the history.

Moreover, Smith and Watson argue that narrators tell stories in their own way and language to convey their experiences:

But in making meaning of these events, we make that meaning, or the “experience” of those events, discursively, in language and as narrative. Thus, we retrospectively make experience and convey a sense of it to others through storytelling; and as we tell our stories discursive patterns guide, or compel, us to tell stories about ourselves in particular ways. (26)

Joyce had a choice to tell the story in a particular way. He narrates the story of Stephen motivated by the several discourses he encounters throughout his life. Although, he seems devoted to the religious way of living for some time, eventually he decides to devote life to solitude and art. Likewise, Joyce uses stream of consciousness technique to narrate the story. His use of an unconventional technique also indicates that he is more concerned about the internal world of the protagonist. Moreover, Joyce wants to show the workings of mind of Stephen in the novel.

Another major objective on writing autobiographical issues in the novel is to establish an identity. Smith and Watson argue, “identities, or subject positionings, materialize within collectivities and out of the culturally marked differences that permeate symbolic interactions within and between collectivities” (32). James Joyce is very concerned about the identity of Stephen from the very early part of the novel. Joyce

tries to identify Stephen as a coherent individual throughout the novel. The very first attempt that Stephen tries to recognize his identity is from his father's perspective. "His father told him that story: his father looked at him through a glass: he had a hairy face. He was baby tuckoo" (3). Stephen sees himself as a baby from his father's viewpoint. He believes that he is just an infant. He cannot even remember the story his father told him. He simply remembers that his father had told him a story. His observation as an infant was unclear and incomplete. He just remembers the 'hairy face'.

Another attempt Stephen tries to identify himself is in terms of his present address. He writes his name and address in the flyleaf:

I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names... The memory of his childhood suddenly grew dim. He tried to call forth some of its vivid moments but could not. He called only names. Dante, Parnell, Clane, Clongowes. (112-113)

Stephen really wants to know who he is and where he really is in. He writes his name as 'Stephen Dedalus', the name he believed he was and 'Simon Deadalus', his father's name. He is trying to recognize himself, his father and their relation through the names. His existence in the places such as 'Cork', 'Ireland', 'city' 'room' and 'Victoria Hotel' are another way of identifying himself. He expects that his presence in the particular space in the universe may help him who he really is and he came from. In other words, it signifies that Stephen is trying to figure out his identity with the assistance of his placement in the universe. Names are the apparent holders of identity. The word 'names' and names of several people, 'Dante', 'Parnell', 'Clane', 'Clongowes' and place indicate how important names or identities are for Stephen.

Another identity crisis occurs when Stephen neither completely resists English oppression by being patriotic and fighting for his nation nor he accepts English as his own. Davin and Stephen argue if Stephen is really an Irish:

I can't understand you, said Davin. One time I hear you talk against English literature. Now you talk against the Irish informers. What with your name and your ideas - Are you Irish at all? Come with me now to the office of arms and I will show you the tree of my family, said Stephen. Then be one of us, said Davin. Why don't you learn Irish? Why did you drop out of the league class after the first lesson? (250)

Traditionally, an individual relates his/her identity in terms of nationality and language. 'English literature' is not the native literature of Stephen. Davin raises the question if Stephen is an 'Irish at all'. We can observe the debate between Davin and Stephen to form an identity in relation to language and nation. Through these discussions Joyce wants to refer the significance of an identity for an individual.

Identities are also formed. They are not natural as they seem. They are only true from the perspective of the constructor. Scott argues "identities are constructed. They are in language. They are discursive. They are not essential – born, inherited, or natural – though much in social organization leads us to regard identity as given and fixed" (33). The effort of Stephen to establish a coherent identity does not succeed. First his identity was constructed from his father's perspective when he was just a child. Stephen recognizes himself as a baby tuckoo. Likewise, the several social organizations try to construct his identity:

he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things [...] When the gymnasium had been

opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her language and tradition. In the profane world [...] a worldly voice would bid him raise up his father's fallen state by his labours and, meanwhile, the voice of his school comrades urged him to be a decent fellow, to shield others from blame or to beg them off and to do his best to get free days for the school. (101)

Several people and institutions tell him several things to do. They suggest Stephen to be 'gentleman', 'good catholic', productive and patriotic depending on their interests and belief. However, Stephen does not listen to any of them. It does not mean that he is certain what he really wants to be. Different social organizations have different fixed ideologies and they try to impose those beliefs on Stephen too. Stephen is confused but does not respond positively to any of them. In the beginning, Stephen is not certain what he is really made for.

Stephen tries to find his true identity and what he should do in life. He was confused most of the time on trying to establish his identity. Finally, he becomes clear and gives a clear answer about his identity and what he wants to do in life:

Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning. (309)

He succeeds and decides at the end to be away from all the belongingness and be free to pursue an artistic goal. He becomes able to identify himself as a freedom seeker leaving his family, country and church. He declares he no longer wants to 'serve' on which he does not believe. He is explicitly saying that he neither believes in 'home' nor 'fatherland' nor his 'church'. He shows his extreme frustration on these institutions. He rather promotes 'silence' and 'exile'. He believes that he should express himself in 'some mode of life or art' focusing on the value of art in life. The confusion that Stephen goes through by listening the several voices and his ultimate decision to free himself from all these voices and the follow the path of art creates his identity as an artist. Stephen declares after realizing the true objective of his life: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (317). At the end of the novel he accepts the life of freedom by emancipating from all bonds.

Sidonie and Smith do not believe in the idea of unified self when authors write what had happened in their lives through life narratives:

Readers often conceive of autobiographical narrators as telling unified stories of their lives, as creating or discovering coherent selves. But both the unified story and the coherent self are myths of identity. For there is no coherent "self" that predates stories about identity, about "who" one is. Nor is there a unified, stable immutable self that can remember everything that has happened in the past. We are always fragmented in time, taking a particular or provisional perspective on the moving target of our pasts, addressing multiple and disparate audiences. Perhaps, then, it is more helpful to approach autobiographical telling as a performative act. (47)

Stephen goes through several confusions in life. Joyce tries to express the working of mind through stream of conscious technique. The writing style indicates that the mind is itself not coherent and unified. Joyce tries to express his own identity through the major character, Stephen, who fails to identify himself as a coherent self. The entire novel is on the process of creating an exact identity, but there is not any specific definition of who Stephen really is. Therefore, we can take the novel as the author's act to create the identity instead of satisfying himself with the predetermined absolute identity.

James Joyce's *A Portrait of the Artist as a Young Man* projects the importance of personal experiences and their complexity on writing an autobiographical text. Reading autobiography helps to think about the complexity involved on writing an autobiography. Autobiographical subjectivity should always be considered while examining an autobiographical writing. Viewing an autobiographical text as the exact happenings of the past of the author is to blur the complexities existing on understanding autobiography. Memory, experience and identity and the complexity behind these components are important aspects of autobiographical writing. *A Portrait of the Artist as a Young Man* appears to be simple and disguises the complexity of the autobiographical writing at the same time. Also, Joyce complicates the difference between direct autobiography and the autobiographical text written in a form of a novel.

Moreover, *A Portrait of the Artist as a Young Man* demonstrates how the various components are intertwined and these elements have complicated the life narrative. This complication between plain narrative and complex narrative makes the novel a matter of close examination. However, by the employment of the insights from relevant thinkers and researchers, it has been analyzed. The novel suggests that the work of life narrative certainly borrows autobiographical issues but they cannot be taken in superficial way.

Instead these issues can only be better understood through minute analysis of the factors involved while the author was writing the text.

The novel shows the significance of the author's memory, experience and effort to form an identity. The trend of perceiving the autobiographical novel as the exact happening of the novelist's life raises the questions of the involvement of the complexity. The novel presents the interpretation of the writer's personal experiences instead of a plain narration. Therefore, this novel particularly challenges the notion of plain narration. And this research regards personal experiences as the source for the writer to express ideas with interpretation rather than just the raw narration.

Works Cited

- Brivic, Sheldon. "Gender Dissonance, Hysteria and, History". *James Joyce Quarterly* 39.3 (2002): 473. Print.
- Centola, Stephen R. "The White Peace of the Altar". *South Atlantic Review* 50.4 (1985): 93-106. Print.
- Gose, Elliot B. "Destruction and Creation". *James Joyce Quarterly* 22.3 (1985): 268. Print.
- Joyce, James. *A Portrait of the Artist as a Young Man*. Great Britain: Penguin Books, 2000. Print.
- Mahaffey, Vicki. "Idealized Corruption". *James Joyce Quarterly* 31.3 (1994): 189-206. Print.
- O'Leary, Joseph S. "Dionysus in A Portrait of the Artist as a Young Man". *Journal of Irish Studies* 22 (2009): 66-74. Print.
- Smith, Sidonie and Watson Julia. *Reading Autobiography*. London: University of Minnesota Press, 2001. Print.