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The Politics of the Romantic Aesthetics: From James Joyce's *Stephen Hero* to *A Portrait of the Artist as a Young Man*

Abstract

This research paper, in a close textual analysis, examines the similarities and differences between Stephen Hero and A Portrait of the Artist as a Young Man. Though Joyce makes autobiographical material the medium of expression in both versions, they appear to give the impression that they are different texts in more than one sense of the word. He suppresses some of the details he employed in the earlier version. In Stephen Hero, Joyce portrays the artist as a romantic hero. The final version bears a new title. A Portrait of the Artist as a Young Man seems to be a systematic account of the history of the protagonist's growth, covering the first twenty two years of his life – from the time of his birth in 1882 to his self-motivated banishment to Paris in 1904. How does Stephen counterbalance the disenchantment of the heart caused by the ethos of the institutions of education with the enchantment of the heart embodied in the romantic/epiphanic mode of education? Joyce appears more objective toward the autobiographical material; he is more systematic and more logical in the presentation of the autobiographical material. The earlier version appears to be a skeletal outline of Stephen's concerns; here it is fleshed out with the circumstantial details that underlie his choices. Joyce seems to have undergone transformation after having written the first version of his early life. He undertakes to rewrite himself in a new version of himself which requires sophistication in the art of expression as well.

Key Words: Growth, Romantic, Ideology, Aesthetics, Artist

Introduction

A Portrait of the Artist as a Young Man was first published in 1916. Joyce wrote *Stephen Hero* between 1901 and 1906.¹ Living away from Dublin – mostly in Trieste – and the distance of time between the earlier and the later version seem to have altered his perception significantly toward the autobiographical material of his early life. It is first necessary to focus on Stephen's early growth as a child and a boy, which is missing in *Stephen Hero*, so as to form a fuller picture of his growth. As the romantic mode of educating an individual begins from the earliest-formed childhood impressions of the surrounding environment, so the novel appears to take its narrative course from a very little child's earliest-formed impressions of his surrounding environment. It gives a glimpse into his relation with Nature, and the nurturing figure of the mother. It describes the state of natural joy of a little child well before entering the institutions of education. Joyce does not describe in a great detail the earliest-formed impressions of the baby Stephen's surrounding environment as Wordsworth (an arch-Romantic) does in his epic *The Prelude*. He rather condenses it to a page and a half with a few more references to follow in Stephen's boyhood period. It is evident in *The Prelude* that the young Wordsworth's relation with the country life and its various aspects is a far more frequent and concretely realized experience; in the case of Stephen, it is more of a reverie than actuality. In the first two books of *The Prelude*, Wordsworth recalls the earliest-formed childhood impressions, his unconscious intercourse with the objects of Nature so as to make a launching pad for his literary aspirations. He celebrates the beauty of Nature, his communion with the objects of Nature, and the joy which he traces in them. He gives an account of his wanderings, walks before the school starts, and a trip to a twenty miles distance on the horseback. In short, it is an adventurous account of his boyhood experiences. What kind of boyhood experiences Joyce's protagonist undergoes? The first point of difference is that young Wordsworth's experiences are mostly outside the school; whereas, Joyce's protagonist is shown mostly inside the school and in relation to the mode of instruction there. In *Stephen Hero*, there is no such reference to the appreciation of the country life. How long does the baby Stephen hold on to natural joy and innocence in the subsequent stages of growth at the institutions of education he attends? Does he, at a later stage in his growth, attempt to retrieve the lost natural joy associated with innocence? I will discuss these questions in connection with Stephen's aesthetic theory at a later stage in this paper.

Analysis and Discussion

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The narrative shifts abruptly from the baby Stephen's earliest-formed impressions to that of a school-going boy. The baby Stephen is now a student of the third line. The students under the age of thirteen are normally admitted to the third line. He is shown on the playgrounds of Clongowes Wood College. He does not seem to feel comfortable at the school despite the fact that he is a brilliant student; there is only Jack Lawton as his rival in a competition for top. From here on, he gradually becomes critical of the public school ethos. The first time in the text the reader gets to know the name of the boy; he is Stephen Daedalus. In the earlier version, there is no surname given to Stephen. Joyce's choice of the name is thoughtful; it is not Joyce's family name. Stephen Daedalus is a combination of the first Christian martyr, St Stephen, stoned to death outside Jerusalem in 34 AD, and the great pagan artificer-artist hero, Daedalus. The name Daedalus in Greek means 'cunning artificer'. The father and the son are often taken as typical examples of the classical and of the romantic artist respectively. Is he the father or the son or both? It is very much on his mind what he would like to become when he grows up: "When would he be like the fellows in poetry and rhetoric" (Joyce, 1968, p. 17)? It enchants Stephen's heart to imagine himself figured among 'the fellows in poetry and rhetoric'.

Stephen's classmate pushes him into a ditch, he falls sick as a result of that. While lying in the infirmary, he allows his imagination to trigger images of its own making; inspired by the shadows of the burning fire, he lapses into a reverie; he foresees the death of Parnell: "Parnell! Parnell! He is dead" (Joyce, 1968, p. 27). The scene is structured in the way dreams are structured. The invisible presence of Parnell is beginning to substantiate itself into his reverie. The nature of Stephen's epiphanic moment is catastrophic. He foresees the death of Parnell – the famous Irish politician who advocated Home Rule for Ireland. (In *The Prelude*, Wordsworth recalls a catastrophic moment when he foresees the death of his father.) Soon after, he goes back home on the Christmas vacation. During his first Christmas dinner at home, the news of the death of Parnell is confirmed.

His father's unstable financial condition forces displacement from their comfortable house to a rather cheerless one. The shift from Blackrock to Drumcondra unsettles the boy's once coherent world of home and homely comforts. The city of Dublin strikes young Stephen's imagination as "a new and complex sensation" (Joyce, 1968, p. 68). The effect it brings on him is that of disenchantment. He gives himself over to wandering in the city in a state of vague sense of looking for someone that evades his grasp. What he sees around is "a vision of squalor and insincerity" (Joyce, 1968, p. 69). Amidst this 'vision of squalor and insincerity' of Dublin life and the accompanying disenchantment, one late evening Stephen leaves a children's party at Harold Cross in the company of Eileen to see her off. It becomes the occasion for the epiphanic moment. While sitting in the tram, they feel the desire to come close together but Stephen feels checked by his inner reserve. He hears in that moment of repressed physical intimacy an echo of an earlier childhood incident as he reflects over the continuity of their tale over time and its affirmation in her eyes, "in some dim past, whether in life or in reverie, he had heard their tale before" (Joyce, 1968, p. 71). They were playing together on the hotel grounds watching the waiters. A sudden burst of laughter and her running away from him had excited an intense desire for her. He feels and acts the same way even now: "Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him" (Joyce, 1968, p. 71). The following morning, he wakes up with a feeling to compose a few verses about her. The idea of composing the few verses bring him back to an earlier time in his childhood at Bray when he thought of writing a poem about Parnell but he could not write it. The earlier failure is redressed as he becomes successful in writing the poem, "To E----C---". The poem achieves what in actuality is missed out; both kiss one another when the moment of leave-taking comes. His earlier inability to write the poem about Parnell, his earlier and the latest inability to hold her in his arms are fulfilled through the mediation of poetry at this point of time in his life. The epiphanic moment releases him from his earlier inabilities.

Stephen attends briefly the Christian Brothers' School before he is admitted to Belvedere College. He fills out the intervening time between leaving Clongowes and joining Belvedere with the study of writers of his heart's desire. The first year at Belvedere is skipped in the narrative. In the second year, he is shown participating in the Whitsuntide play. He is already the elected secretary to the gymnasium; he has already developed a reputation for essay-writing. Stephen and Heron are regarded as the best students in number two. Only minutes before Stephen's theatrical performance, he bumps into Heron and his friend, Wallis. Heron tells Wallis that "Dedalus is a model youth" (Joyce, 1968, p. 77). He does not smoke; he is known for "his habits of quiet obedience" (Joyce, 1968, p. 86). Heron and Wallis tease Stephen about Eileen; Stephen feels embarrassed about his personal life being discussed in the presence of a stranger. During their conversation over Stephen's involvement with Eileen, Heron strikes Stephen with a cane across the calf of his leg and pressurizes him to 'admit'. Heron's act of striking the cane and the word 'admit' brings Stephen back to a time when they were in number six; it was toward the end of the first term at the college; he struck him the same way and pressurized him to 'admit'. It was the time when Stephen had just moved to Dublin. The incident was about Stephen's weekly essay. His English teacher, Mr Tate, announced to the

whole class that Stephen's essay had heresy in it. Although it is clarified in the class that he had not written something heretical, it could not silence his classmates' doubts about it. A few days later, Stephen was walking on the Drumcondra Road; he was stopped by Heron and a couple of his friends, Boland and Nash. In Stephen's opinion, both Boland and Nash had little intellectual inclination. The subject of their conversation was their respective favourite writers. Stephen's choice of the best prose writer was Cardinal Newman, and his favourite poet was Lord Byron. In the opinion of his classmates, Byron was a heretic and immoral poet. Stephen's choice of his favourite poet enraged his classmates to the point of using violence against him. They not only insulted him but also beat him up with a cane and a filthy cabbage stump. Heron was the one who was asking him to 'admit' that Byron was not a good poet. It enraged Stephen momentarily but when he set off homeward in a faltering manner, he was no longer angry; he felt some power stripping him of his anger. The whole incident is triggered in his mind by Heron's striking him with the cane and repeating the word 'admit'. Stephen still sees him laughing with his friend the same way as he was laughing at him then. He feels sick at heart. It may be called the negative epiphany; what it reveals from memory is disturbing. In spite of performing his role very well in the play, the expectation of seeing Eileen, and the presence of his family in the audience could not cancel out the effect of this epiphany. Soon after the play is over, he rushes out of the hall and makes an excuse to his family. He walks briskly towards an unspecified direction feeling that "Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind" (Joyce, 1968, p. 88). The effect of the negative epiphany is so oppressive that only the negative means such as the combined smell of the horse urine and decomposed straw in the air could appease his disenchanting heart.

Stephen undertakes a journey towards Cork with his father; it proves epiphanic in the sense that he travels back to his earliest past and meets the image of pure innocence. The apparent purpose of this visit is to sell out his father's property in auction. It spells out deeper financial trouble for his family. The whole scene regarding his father is imbued with a nostalgic sense of holding on to something that seems to have lost permanently for him. Simon Dedalus' pride over his past heroic acts of manliness no longer matches the reality of the present state of affairs. Ironically, it appears to Stephen that he is making a mockery of himself by presenting a heroic version of his past. He seems to be ambivalent toward his father; in the earlier version, he appears straightforwardly hostile toward him. Stephen's already embittered mood is accentuated by the places he visits in the company of his father and the persons he meets who seem to have known his father very well; Stephen remains speechless in contrast to his father's banal conversation with them. Most significant of all is his visit to Queen's College which his father had attended in his youth. While his father is busy searching his initials in the anatomy theatre, Stephen perchance comes across the word *foetus* cut many times in one of the wooden desks there. It suddenly evokes a vision of the past students of the college who might have cut the word in the wooden desk. The effect of it is so profound on Stephen that he remains in the grip of it during the remainder of their visit. The gradually intensifying mood, triggered by the word *foetus*, dims out his relation with the surrounding environment; all else appears to him as names stripped of their concreteness. Even his childhood memories seem to have evaporated; what is left behind in his mind, only names; Dante, Parnell, Clane, Clongowes. As the word *foetus* is cut many times in the wooden surface of the desk, he feels that it is cut similarly on the surface of his mind bringing about a vision of his lost innocence: "His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon" (Joyce, 1968, p. 98). The mood inspired by the word *foetus* proves another instance of the negative epiphany. Stephen has been led along predominantly by the negative epiphanies to the point in his growth that marks a dividing line between his earlier vision of innocence and his present vision of loneliness, emptiness and lustfulness. Does he attempt to retrieve, like Wordsworth, his childhood innocence and the 'simple joys' accompanying it?

The craving of his soul for lust overpowers him. He goes to a prostitute and sins. He hopes to fill out the emptiness of his soul with lust. He sins mortally not once but many times. In the earlier version, only a hint is given about debauchery, but here he sins facing the full horror of it afterwards. Soon he begins to realize that he has fallen from grace; tormenting guilt sets in his soul. He becomes frigid toward everyone and everything except saving his soul from eternal damnation; complete loss of hope in the redemption of his soul upsets him to a highest degree. He sees his role in the college of the sodality of the Blessed Virgin Mary as that of a hypocrite. He tries hard to conform arduously to the doctrines of the church but the sense of being fallen from grace continues to unsettle his mind. In contrast to his guilty state of mind, the college observes its annual round of religious ceremonies: the retreat in honour of Saint Francis Xavier, confession, mass, and general communion. Before the start of these ceremonies, the rector delivers to the students a most terrific account of the damned and their punishment in hell. It scares Stephen so much that he finally makes up his mind to confess his sins before the priest. He is only a boy of sixteen yet but he has undergone so much pain already. He does all the priest asks of him in order to atone for his sins but he could not

obliterate from his mind the constant feeling of guilt. In response to Stephen's academic talents, the director suggests that he could become a Jesuit. Stephen thinks over it very carefully: on the one hand, he could ease out his family's constantly declining financial condition; on the other hand, he harbours a number of doubts. He sees himself as a hardened sinner on the one hand, and on the other hand, sees himself as a chosen one by the Church. He tries hard to imagine himself as Reverend Stephen Dedalus, S. J. His prayers, fasting and observance of religious and academic duties have already assured him that it is difficult for him to "merge his life in the common tide of other lives" (Joyce, 1968, p. 155). It appears to him a dull and joyless life: "It was a grave and ordered and passionless life that awaited him, a life without material cares" (Joyce, 1968, p. 164). He dismisses it in favour of a life full of joys; he rather flies out of the net thrown upon him by the rigorous religious training of the Jesuitical nature of education: "He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world" (Joyce, 1968, p. 165). He assures himself that the sins he has been escaping in vain are 'the snares of the world'. He thinks that he has not fallen yet but he would like to fall. He positions himself contrary to the teachings of the church and the educational ideology of the Jesuits. He chooses as his guide "a wayward instinct" (Joyce, 1968, p. 169). After having delved deeper into the inconsistencies of religion, he rebels not simply because he is an artist and he has to but he faces the full horror of it and resolves this conflict by making a choice of 'a wayward instinct' as his guide as against the conventional moral system. At the beginning of his inward journey in *The Prelude*, Wordsworth chooses "a wandering cloud" as his guide (1979, I, 17).

His flight from the church and its educational ideology opens up a new chapter in his life. He reflects over his name; it bears the insignia of flight and creativity. The new chapter of his life involves both Icarus and Daedalus; the one who flies and the other who creates. He flies above "the mists of childhood and boyhood" and undertakes to create "a new soaring impalpable imperishable being" (Joyce, 1968, p. 173). He feels repaired, purified, and assured of his powers: "a new wild life was singing in his veins" (Joyce, 1968, p. 175). So far Stephen has been led along by the negative epiphanies predominantly inspired by fear; what passes through his mind at this point of life is reaffirmed through the epiphany of the beautiful. Stephen's process of growing up is comparable to Wordsworth as he states very clearly in *The Prelude*: "I grew up / Fostered alike by beauty and by fear" (1979, I, 301-2). In this state of freedom from the church, the institutional mode of education, family concerns, and Mercedes, he takes a walk through the streets of the city; his wandering takes him to the sea side. He enters the sea water reflecting upon the dead images of his past. In the midst of noises from children and girls, he sees a beautiful girl standing before him in midstream. His faculties are taken in by the beauty of the girl that appears to him in the form of a sea-bird. He remains lost for some time in contemplating the part to part relation of her perfect form. Suddenly the whole vision of beauty leaps up to him; a flood of joy pours into his receiving soul as he utters the word in token of appreciation, "Heavenly God" (Joyce, 1968, p. 176)! It is the epiphany of the beautiful. It organizes the randomness of experience into a vision of the beautiful as he reflects over the staying power of the image, "Her image had passed into his soul for ever" (Joyce, 1968, p. 176). In that moment of acquiescence, he affirms the calling of life to the adoration of the beautiful. Earlier the sense of beauty was inspired by the 'wild rose' and now the sense of beauty is inspired by the "wild angel", the beautiful body of a young girl (Joyce, 1968, p. 176). It is the moment of resolution, of embracing a new commitment to life: "To live, to err, to fall, to triumph, to recreate life out of life" (Joyce, 1968, p. 176). He is at peace with himself, and reassured of his vocation of life. Before entering the university, he is confirmed in his belief in art.

Joyce made use of the available pages of *Stephen Hero* as the last eighty pages of *A Portrait of the Artist as a Young Man*. He deletes the gruesome scene of his sister's death. Most of all, he omits the term epiphany. Nevertheless, the point of intersection between the two versions comes in chapter V of the second version. Stephen is now an undergraduate student at University College, Dublin. It is evident in the scene at the beginning of chapter V that he is no longer the same student as he appears in the earlier institutions of education. He shows little interest in his university education. Before leaving for the university, his mother finds him dirty looking. His father refers to him as lazy. He hardly knows which day of the week it is. He seems to have lost a sense of clock time. He takes a leisurely walk toward the university reflecting over the momentary "lightnings of intuition" which give clarity to his otherwise mystified thinking (Joyce, 1968, p. 180). Thoughts on developing his aesthetic philosophy preoccupy his thinking. Consequently, he becomes late for the French lecture. There is no sign of regret on his part that he has missed the French lecture. He instead goes to the Physics theatre where he meets the dean. The dean is busy lighting a fire in the fireplace. This scene occurs in *Stephen Hero* at the beginning of the available text. Joyce gives it a new orientation here; he retains the existing material but adds a little more to it. Aquinas' definition of the beautiful and the good and the distinction between the words used according to the literary tradition and the words used according to the marketplace are kept the same but the dean and Stephen differ on one point. Though they mean the same thing, Stephen does not know what a funnel is, whereas the dean does not know what a tundish is. There is a great

deal in the secondary material about this passage since it is of interest to postcolonial critics. Stephen is aware of the difference between English English and Hibernian English. But he knows that tundish is also an older form – funnel is more recent – because Hibernian English has retained Elizabethan usages dating from the conquest of Ireland by the English in the sixteenth century. He wonders at the dean’s ignorance of the word because he is an Englishman and it is his language which for Stephen would remain an acquired language. The whole scene seems to give the impression that Stephen is teaching the dean on the subject of language and art. He talks with the dean in the confident tone of a self-conscious artist as the dean acknowledges it as well.

The hollowness of the mode of education is further exposed in the Physics lecture. Stephen sees his fellow students making fun of the professor and showing little interest in learning. While sitting with them, he feels pity for the professors of the university who, in spite of their apparent academic concern, receive jeering responses from his fellow students. The professor’s seriousness contrasts with the students’ whispering funny remarks to one another. Soon after the lecture, his fellow students ask Stephen whether he has signed the testimonial to the Csar for universal peace. He refuses to sign the petition. He rather takes up a position antithetical to the general climate of opinions prevailing among his fellow students. MacCann, Cranly, Moynihan, Temple and Lynch reappear in the same role as described in the earlier version. MacAlister and Davin are new to the earlier set of his fellow students. MacAlister is passed over with the remark that he is no less different from the rest. Davin is Madden of the earlier version. Stephen refers to him as a “tame goose” (Joyce, 1968, p. 206). Later in their conversation after the Physics lecture, Stephen picks up an argument with Davin over nationalism. Davin maintains that Stephen leaves the Irish class after the first lesson because Stephen suspected an affair between Eileen and Father Moran. This incident was given some detail in the earlier version; here Joyce compresses it into a passing remark. He reminds Stephen of the account of his private life which Stephen shared with him at an early stage of their friendship. Davin reiterates his disgusting response toward it. Stephen’s reply in response to his disgusting response is that “I shall express myself as I am” (Joyce, 1968, p. 207). Davin charges him with intellectual pride. Davin argues that fundamentally they belong to Ireland, and their country comes first. Stephen refers to the Irish people’s betrayal of Parnell; he does not wish to be part of those who betrayed Parnell. He is under no obligation to pay the debt of his ancestors who not only joined the oppressors against themselves but also betrayed their language. He clarifies his position to Davin that “When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets” (Joyce, 1968, p. 207). It is reminiscent of his earlier repudiation of Fleming’s proposed model of identity for Stephen. He stands contrary to the ethos of the university education that inculcates conformity to the prevalent notions of ‘nationality, language, and religion’.

In the earlier version, Stephen writes an essay “to define his own position for himself” (Joyce, 1956, p. 81). In *A Portrait*, he expresses his ideas on art and beauty in a conversation with Cranly and Lynch while taking a walk through the streets of Dublin. What Stephen states here culminates in his aesthetic theory. The point of difference with the earlier version is that his aesthetic theory is the combination of various ideas rather than Aquinas’ alone. He begins the conversation by challenging Aristotle’s definition of ‘pity’ and ‘terror’. Lynch refuses to listen on the pretext that he is sick but Stephen goes on. After having spoken the definitions twice, he gives the example of a so-called tragic incident that describes the accidental death of a girl who was on her way to meeting her mother. The girl had not seen her mother for many years. Stephen objects to the reporter’s calling it a tragic death. He explains that it is far from tragic because “the tragic emotion is static” (Joyce, 1968, p. 209). The ‘tragic emotion’ does not excite “desire or loathing” (Joyce, 1968, p. 209). It is the function of improper art to excite “kinetic emotion” of ‘desire or loathing’ (Joyce, 1968, p. 209). Stephen considers pornographical or didactic arts as improper because they excite ‘kinetic emotion’. He infers from this distinction between the improper and proper arts: “The esthetic emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing” (Joyce, 1968, p. 209). Stephen explains to Lynch that “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” (Joyce, 1968, p. 210). Therefore, the aesthetic emotion is above the ‘purely reflex action of the nervous system’. Accordingly, beauty “awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty” (Joyce, 1968, p. 210). He further explains that ‘the rhythm of beauty’ is “the first formal esthetic relation of part to part in any esthetic whole or an esthetic whole to its part or parts or of any part to the esthetic whole of which it is a part” (Joyce, 1968, p. 210). The above-mentioned epiphany of the beautiful girl is the prime example of ‘esthetic stasis’. Stephen views the girl as that of a beautiful bird. Earlier, Stephen thinks of Heron in terms of a bird too but that is the example of ‘kinetic emotion’.

Aquinas’ definition of the beautiful is kept the same as in the earlier version. Stephen challenges Plato’s idea that “beauty is the splendour of truth” (Joyce, 1968, p. 211). He holds that the true and the beautiful are not similar: “Truth is beheld by the intellect...beauty is beheld by the imagination” (Joyce, 1968, p. 211). He uses Aristotle’s

statement in his defence; it says that “the same attribute cannot at the same time and in the same connection belong to and not belong to the same subject” (Joyce, 1968, p. 211). Stephen imagines his aesthetic theory through MacAlister’s eyes as ‘applied Aquinas. Joyce changes the language but keeps the same meaning as in the earlier version. Stephen’s departure from Aquinas bears the same meaning as in the earlier version: “When we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience” (Joyce, 1968, p. 214).

Their conversation is broken off by Donovan. He brings the news of the results of civil service examination for places within the UK system. He breaks the news in an excited tone that Moonan, Halpin, O’Flynn, and O’Shaughnessy are through the examination; only Griffin could not pass the examination. He is quite confident to pass as MacCullagh and himself are also preparing for the examination. He very boastfully calls himself a member of the field club of seven. He speaks on behalf of the members of the field club that “Our end is the acquisition of knowledge” (Joyce, 1968, p. 215). He asks Stephen whether he is writing an essay about aesthetics. Stephen denies it. He speaks like a charlatan and expresses himself in the manner of a scholar that Goethe and Lessing have already written plenty on the subject of aesthetics. He seems to create the impression that he is well read on that subject. On the other hand, Stephen and Lynch do not respond to his superficial knowledge of German Idealist philosophy. The ethos of the university education fails to emphasize knowledge for its own sake, which, according to Wordsworth, could bring “simplicity and power” (1979, VII, 744). As discussed in chapter one, Wordsworth challenges the ethos of the university education on the grounds that it inculcates conformity to the existing standards of education which do not tend to cultivate taste for knowledge for its own sake. He raises serious doubts about the nature of knowledge which is limited to the external world alone, “reared upon the base of outward things” (1979, VII, 650). It ironically represses an individual’s inner capacity for growth and development as he says, “Knowledge not purchased by the loss of power” (1979, V, 425). He instead wishes to reinstate the power of knowledge which has a unique potential to transfigure an individual from simply a product of the coercive social, political and religious forces into a unique being.

Stephen resumes his unfinished conversation with Lynch on the subject of beauty. He once again quotes from Aquinas that the three phases of artistic apprehension are necessary to arrive at the idea of universal beauty: *integritas, consonantia, claritas*. He translates them as *wholeness, harmony and radiance*. In the earlier version, it is ‘integrity, a wholeness, symmetry and radiance’. The ‘epiphanized’ object – “the supreme quality of beauty” – he employs in the earlier version is ‘the clock of the Ballast Office’ but in *A Portrait*, it is an inverted basket placed over the head of a butcher’s boy (Joyce, 1956, p. 217). In the earlier version, the solution he finds to Aquinas’s use of the term *Claritas* is that “*Claritas is quidditas*” (Joyce, 1956, p. 213). In *A Portrait*, he says the same thing in slightly different words. In the earlier version, the culminating point of his aesthetic theory is that “The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany” (Joyce, 1956, p. 218). He clearly does not employ the word epiphany here. First, he quotes from Shelley in order to describe the *claritas-quidditas* synthesis – ‘lightnings of intuition’: “The mind in that mysterious instant Shelley linked beautifully to a fading coal” (*A Portrait* 217). Second, he borrows a phrase from the Italian physiologist Luigi Galvani and calls it “the enchantment of the heart” which is very much like “a spiritual state” (Joyce, 1968, p. 217). This ‘spiritual state’ achieves a confluence of mind and heart. These are the replacement terms for the epiphany in the earlier version. The point of difference with the earlier version is that here Stephen combines both the experiential epiphany (the epiphany of the subject) and the aesthetic epiphany (the epiphany of the object). The former seeks ‘truth’, the latter ‘beauty’. Taken together, the notion of the epiphany goes beyond a mere aesthetic end; it is equally related to truth as well.

When Stephen and Lynch reach the national library, the rain begins to fall. They take shelter under the arcade of the library where a group of their fellow students are talking about a couple of medical students who have recently passed the final medical examination. Lynch points towards a bunch of girls standing there near the entrance door of the library. Stephen’s mind is engrossed by Eileen; he asks himself whether “Her heart [is] simple and wilful as a bird’s heart” (Joyce, 1968, p. 221)? He compares her with the bird-like beautiful girl he has seen on the beach; consequently, he transcends the ‘kinetic emotion’ of ‘desire’. The following morning he wakes up with a sense of renewal and calls that moment in its “afterglow”, “An enchantment of the heart” (Joyce, 1968, p. 221). He feels enchanted by the moment; it releases a sudden flood of joy and he feels inspired. He cries out in the ‘afterglow’ of that moment: “O! In the virgin womb of the imagination the word was made flesh” (Joyce, 1968, p. 221). Joyce aestheticizes the religious imagery. In the ‘after-glow’, he composes a villanelle on the back of a cigarette pack. The ‘afterglow’ deepens into the colour of a red rose. Is it not the red rose of the baby tuckoo’s song that recurs in his boyhood period too? He links the ‘wilful heart’ of Eileen with the red rose – the symbol of his earlier sense of beauty. He passes from the enchantment of his past life to that of a new enchantment that he felt standing under the

arcade of the library. He remembers the night at the carnival ball. Eileen has chosen her side; she brands him a heretic and flirts with Father Moran. He thinks that she is very much like “the figure of the womanhood of her country” (Joyce, 1968, p. 225). She has chosen as lover a priest in comparison with him who is “a priest of eternal imagination” (Joyce, 1968, p. 225). He was offered a chance to join the Jesuits; he chooses instead to become ‘a priest of eternal imagination’. The sacramental bread becomes for him “the radiant body of everliving life” (Joyce, 1968, p. 225). Stephen sees in the flying birds a symbol of his flight. He identifies himself with the migratory birds. As they do not live at one place and keep on migrating from one place to another in accordance with the conditions that are appropriate to their survival. Therefore, he will live in accordance with the laws of his own nature as he declares the manifesto of his new form of existence, “I will not serve that in which I no longer believe whether I call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning” (Joyce, 1968, p. 251). He refuses to serve the institutions which formed his earlier identity. He discards his home, country and church. He vows to express himself through art. In order to safeguard his new formed subjectivity, he sets before himself new weapons of self-defence: ‘silence, exile, and cunning’. In his long conversation with Cranly, he realizes that his friendship with Cranly cannot accommodate his radical ideas any longer. He is least afraid to acknowledge it to Cranly: “I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too” (Joyce, 1968, p. 251). ‘Spurned’ here refers to his relation with Eileen. Stephen sees her greeting Cranly in the presence of his fellows which puts suspicions in his mind. He thinks that she could encourage anyone’s attention above his love for her. In the brief meeting with her on the road, he realizes that she cannot go across the line drawn by the dominant ideological forms of Irish society. So he leaves her to her lot as he leaves others. Religion’s claim to a perfect system to regulate human affairs does not appeal to him any longer. He acknowledges that he is subject to error, and he does not require the guidance of religion to find the right path; he can follow his own voice even if that voice leads him nowhere.

Conclusion

The narrative reverses from the third person narration to that of the first person in the last pages of the novel where Stephen jots down the events of his life in a diary. The shift from the third person to the first person is significant in the sense that he has broken himself free from the ‘nets’ and has found out his own voice. As he declares in the spirit of his own independent voice: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (Joyce, 1968, p. 257). It is a passionate declaration stemming from the state of his self in the early glow of celebration at its own sovereignty. By declaring so, he repositions himself intellectually with respect to his estranged relations with his race. He goes into exile with a pledge to create the conscience of his race. He hopes to do so through the medium of art as his faith in art is strongly affirmed in these closing lines of the novel. He commits himself to the future of Ireland. He welcomes life as against the spiritually paralyzed state of Ireland in the present. He chooses his guide a figure from the pagan world of antiquity: “Old father, old artificer, stand me now and ever in good stead” (Joyce, 1968, p. 257). He invokes the image of his mythical father, Daedalus – the craftsperson, who built a labyrinth – to come to his aid and stand in his place. Though he bears his name, he is presuming to be both Icarus – the son who fell – and Daedalus – the father who survived. In other words, he implies that he is fallen but he would survive. Therefore, like Daedalus, Icarus will live on to create his own labyrinth. It marks the beginning of a new phase of development not only in the history of his life but also in the history of Ireland. The novel ends on a new beginning. The year at the end of the last diary entry is 1904. There is another written underneath, Trieste 1914. In *Stephen Hero*, after having arrived at the climactic moment of his growth – the formulation of his aesthetic theory – Stephen tends to disengage himself, both emotionally and intellectually, from his community. He appears indifferent and unconcerned toward almost everything and everyone saving his aesthetic theory and his commitment to art. In *A Portrait of the Artist as a Young Man*, he relocates himself intellectually in his community.

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