A PORTRAIT OF THE YOUNG ARTIST'S MIND IN THREE STEPS: FOR ART'S SAKE

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Abstract

James Joyce's novel *A Portrait of the Artist as a Young Man,* classified as a semi-autobiographical, Bildungsroman and Künstlerroman, draws many details from his early life. Stephen Dedalus, the protagonist modeled after Joyce himself, reflects the young Joyce's emotional, social and artistic development and presents in three steps how he grapples with national, religious, familial and moral values as he grows up. Dedalus finally decides to reject all the bonds nationally, socially, familially and morally imposed on him and to live freely as an artist with his pen ready to discover the world other than his former life but he recognizes that what he has rejected forms his artistic identity actually. Since Dedalus is Joyce's fictional double in many ways, this article entitled "*A portrait of the young artist's mind in three steps: for art's sake*" will focus on three stages, drawing the frames of the psychological portrait of Joyce's personal development that paves the way for a young artist who decides to encounter the reality of experience for art's sake.

Key Words: Autobiography, Bildungsroman, Künstlerroman, Individuation Process, Artistic Identity

GENÇ SANATÇININ DÜŞÜNCESİNİN ÜÇ ADIMDA PORTRESİ: SANAT UĞRUNA

Özet

James Joyce'ın kısmen öz yaşam öyküsü, gelişim romanı ve sanat romanı olarak tanımlanan *Genç Bir Adam Olarak Sanatçının Portresi* başlıklı roman Joyce'un kendi yaşamından pek çok detayı aktarmaktadır. Joyce'un kendi kurgusal ikizi olan ana karakter, Stephen Dedalus, genç Joyce'un duygusal, sosyal ve sanatsal gelişimini yansıtmakta ve büyürken milli, dini, ailevi ve ahlaki değerler ile nasıl mücadele ettiğini üç evrede sunmaktadır. En sonunda milli, sosyal, ailevi ve ahlaki olarak dayatılmış bütün bağları reddedip kalemiyle dünyayı keşfetmeye hazır bir sanatçı olarak özgürce yaşama kararı alan Dedalus, aslında karşı çıktığı şeylerin sanatsal kimliğini oluşturduğunu fark eder. Dedalus birçok yönden Joyce'un kurgusal ikizi olduğundan, "*Genç sanatçının düşüncesinin üç adımda portresi: sanat uğruna*" başlıklı makale, üç evre üzerine odaklanarak, sanat uğruna deneyim gerçeğiyle yüzleşmeye karar

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veren genç bir sanatçının yolunu açan Joyce'un kişilik gelişiminin psikolojik portresinin çerçevelerini çizecektir.
Anahtar Kelimeler: Özyaşamöyküsü, Gelişim Romanı, Sanat Romanı, Kişilik Oluşumu Süreci, Sanatsal Kimlik

1.

***"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 . . ."* (p. 191)**

James Joyce's novel *A Portrait of the Artist as a Young Man,* published in 1916, draws on many details from Joyce's early life. This novel classified as an autobiographical, bildungsroman and Künstlerroman follows the life of the protagonist, Stephen Dedalus who was modeled after Joyce himself and presents the development of Stephen (young Joyce) who grapples with his nationality, religion, family, and morality as he grows up, and finally decides to reject all socially imposed bonds and live freely as an artist with his pen ready to discover the world other than his former life but he recognizes that what he rejected actually had formed his artistic identity. In this paper, by discussing young Stephen's development from childhood to a mature artist, I intend to draw a portrait of the young artist's mind that rejects his nationally, socially, familial and morally imposed bonds for the sake of art but later writes about all for the art's sake, through a psychological frame. Since Stephen Dedalus is in many ways Joyce's fictional double, ***the portrait in three steps of the young artist's mind: for art's sake*** will draw the frames of a psychological portrait focusing on the three stages in James Joyce's identity development that paves the way for the young artist who decides to encounter the reality of experience for art's sake.

A Portrait of the Artist as a Young Man is classified as an autobiographical novel because there are various similarities between the lives of the protagonist, Stephen Dedalus, and James Joyce but Stephen Dedalus is an image of young Joyce not Joyce himself. Therefore, Stephen's parents, friends and home are like Joyce's. Interestingly, Stephen happens to go to Joyce's school and share many of Joyce's friends, disguised by other names. However, Stephen is not Joyce himself but the image of Joyce, something he has made as an artist using his inventive and imaginative power. Whatever his inventive power may be, an artist must get his materials from somewhere, and Joyce prefers to take his materials from his own life

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and his own experiences. Yet, the materials and things selected by an artist need to be shaped personalized or depersonalized (Tindall,1971: 52), so James Joyce by rearranging and inventing shapes the materials he has chosen from his life, to serve his purpose. Thus, *A Portrait of the Artist as a Young Man* is not a typical autobiography of Joyce's life but partly an semi-autobiographical novel that represents similar experiences of "young Joyce" during his days in Dublin. In the fictional tracing of Stephen's development, beginning from his educational life to a spiritual education of his life, *A Portrait of the Artist as a Young Man* is a bildungsroman: "a German term, which means "the novel of development" (Ed. Board, 1980: 6). In fact, Bildungsroman is a novel that deals with the development of a young person, usually from "adolescence to maturity and frequently autobiographical" (Holman, 1986: 52). Joyce's novel presenting the development of a young man, Stephen Dedalus who is a fictional double of himself, is a bildungsroman more than an autobiography. More specifically, because that *A Portrait of the Artist as a Young* Man focuses on the spiritual and emotional development of an artist, it is also classified as a Künstlerroman (Belanger, 1992:viii). The three classifications of the novel can be paralleled with the theory of Freud's most important student Carl Gustav Jung who divides human psyche into three parts; conscious, the personal unconscious and the collective unconscious. According to Jung the ***conscious*** or waking stage is directly affected by the unconscious. In turn, the unconscious is divided into two parts; personal and collective unconscious. The ***personal unconscious,*** exists directly below the surface of the conscious and contains elements of all those private affairs that occur daily in each of the individual's lives. This means one person's personal unconscious may not be similar with someone else's but in the "depths of the psyche and blocked off from human consciousness lies the ***collective unconscious***, which houses the cumulative knowledge, experience, and images of the entire human race" (Bressler,1992: 92). Thus, it can be stated that Joyce's conscious, his awakening stage that has directly affected his unconscious can be traced in the ***semi-autobiographical*** part of the novel. Additionally, the division of Joyce's unconscious as personal unconscious and collective unconscious form the bases of the bildungsroman and the Künstlerroman parts. Joyce's personal unconscious, Stephen's daily personal and private experiences that enables the

development of Stephen from childhood to a mature state, is fictionally shaped in the ***bildungsroman*** part. Finally, Joyce's collective unconscious, Stephen's development as an artist and his dreams, religions and fantasies expressed through myths and archetypes with the support of the past memories and artistic power form the ***Künstlerroman*** part of Joyce's novel that can be classified according to three traditions but processes in a duality of contradictory aptitudes, representing a journey into the mind of the artist because "human psyche is the womb of all the sciences and arts" (qtd. Bressler, Jung,1992: 175). Stephen's early development goes on internally, and Joyce takes the readers right inside his mind so that they can see the intellectual and emotional development going on behind the surface of the mind.

Obviously, the study of a literary work requires a journey into the mind of the artist, because a literary text is really an external expression of an artist's unconscious mind, dream or fantasy. Therefore, in order to analyse a literary text the "hows" and the "whys" in the formation of a work of art, the creative power of an artist, and the relationship between the work and the artist (creator) must be questioned because the creative person is a "duality of contradictory aptitudes" (Jung 185). On one side the artist is a "human being with personal life", on the other side he is an "impersonal" figure with "creative process"(qdt Bressler, Jung, 1992: 185). As a human being, artist may have moods, a will and personal aims, but as an artist he is a 'man' in a higher sense, he is a collective man, because artist's diposition involves an overweight of collective psychic life. In other words, artist is man who carries and shapes the unconscious, and the psychic life of mankind (qdt. Bressler, Jung,1992: 186). Human beings, unaware of the presence of the unconscious act consciously, believing that their reasoning and analytical skills are responsible for their behavior (Bressler, 1992: 88). Thus, Stephen Dedalus, who aims to become an artist, the desire hidden in his thoughts, believes that he has the right to reject his nationality, family, religion and morality, for art's sake. Actually, in order to become an artist Stephen daily struggles and undergoes several crucial developments throughout the novel that helps the formation of his personal unconscious. The several crucial developments that Stephen goes through begin with his family relations in Chapter 1, and continue with his experience with the Dublin prostitutes at the close of Chapter 2. The sermons of Father Arnall have great influence on Stephen and on the development of his religious belief because Stephen believes that every confession is a

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rebirth in Chapter 3 and the strict religious observances develop Stephen's vision of life in Chapter 4. Finally, in Chapter 5 the rigid expressed aesthetic theories develop his understanding of art. Art for Stephen becomes "a way of rewriting his experiences and anaesthetizing his encounters with women, who become, in both poems, the 'depersonalized' products of Stephen's creative processes" (Henke, 1990: 62). Furthermore, his personal unconscious together with his collective unconscious help Stephen (Joyce) to become a fully formed artist because his diary entries reflect the independent individual and artist, he has become for art's sake.

A Portrait of the Artist as a Young Man psychologically moves from the state of indecision and rejection on Stephen's part to a certainty and reflection in the concluding section. However, it is may be a coincidence that ***three*** is the significant number that forms the bases of Stephen's development. In other words, Stephen's incidents and experiences are circulating around three significant events just like the human psyche is divided into three; conscious, personal and collective unconscious, and the three stages of individuation process; Inflation, alienation and individualization according to Jung. Firstly, the novel is classified in three traditions; autobiography, bildungsroman and Künstlerroman. Three incidents; being pushed in to a ditch, Christmas dinner and being unjustly punished at the Jesuit's boarding school, Clongowes Wood College influences Stephen's character development because he learns to seek his rights. Stephen attends a three day spiritual retreat at Belvedere College that forms his ethical understanding. The three climaxes; his sexual experience at the end of Chapter 2, his spiritual experience (epiphany) in Chapter 4, and his exile in Chapter 5, are the phases of his development both individually and psychologically. Finally, Stephen's three breaks with the Catholic Church, his family and his country forms the basis of his creative mind. The novel that is written in five chapters can be divided into sections, successively presenting the aspects of Stephen's development emotionally spiritually and creatively in three steps.

2.

Obviously, *A Portrait of the Artist as a Young Man,* from the opening pages, to the closing final chapter, portrays a picture of Stephen Dedalus's development from the first moments of childhood conciousness of the world around him, to the moment of when he is ready to leave Ireland in order to escape the jumble of nationality, religion, morality and family ties, so that he can become an artist. Actually, Stephen's journey from chilhood toward maturity is a

journey from innocence to experience (Inflation to Individualization), a journey of a young man's mind (from conscious to unconscious) that rejects all his social bonds for the sake of art and a journey of an artist's talent (from Bildungsroman to Küstlerroman) that narrates a story of a young man becoming an artist. James Joyce used the events of his life to form a character whom would represent not only the physical struggle but emotional struggle of a young artist who struggled against all the barriers (national, religious, morality and family) that trapped him in a labyrinth. Starting from the familial barriers he is trapped in the labyrinth of familial values. Then the social values trap him and finally he recognizes that he has to compromise with the barriers of surrounding that has put him into a labyrinth of life. Thus, he struggles to find the way out from the labyrinth of life till his individuation process is completed. The individuation process is completed in three stages. In the ***inflation*** stage because that he sees himself at the center of the events he feels himself protected by the family, society and religion, but in the ***alienation*** stage he isolates himself from his surroundings because of the disappointments he experiences. Therefore, he finds the right to reject social bonds because of the frustartions he witnessed. Finally, in the ***individuation*** stage he recognizes that he cannot be in the center of the world and isolates himself from his nationality, religion and social bonds, therefore, he learns to compromise with his surrounding and life. Thus, James Joyce's fictional double Stephen Dedalus, a name formed from the conbination of mythical stories, presents the development of young Joyce's individuation process and the development of the young artist's mind going through a conscious and unconscious journey as he struggles to find the way out of the metaphoric life labyrinth.

According to Jung, people from all over the world respond to certain myths or stories in the same way not because everyone knows and appreciates the same story, but because lying deep in the human collective unconscious, there are racial memories of humanity's past. These memories exist in the form of archetypes: patterns or images of repeated human experiences such as birth, death, rebirth so on. These archetypes express themselves in human being's stories, dreams, religions and fantasies (Bressler, 1992: 92). James Joyce's combination of the first Christian martyr; Saint ***Stephen*** and the great figure in Greek myth, ***Daedalus***, the builder of King Minos' Labyrinth and maker of the wondrous waxen wings which he used to escape with his son Icarus from Minos' domination (Ed.Board,1980:

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8) indicates the repeated human experience and images that lie deep in his psyche and the functioning of his artistic mind shaped with his religious and national surroundings. Namely, Joyce by combining the name of the first Chrisitian martyr with the name of the pagan builder, joins two archetypes in such a way that both seem to picture the religious and the artistic sites of James Joyce who like Dedalus of Greek myth, has to become a "maker of wings" (writer of words) so that he can fly and escape from the labyrinth that his social bonds have pushed him into, and act freely in his invented imagenary world. In fact, as the first Christian martyr Saint Stephen, James Joyce was one of the first writers to attempt an inside-out presentation of a character's response to the world around him, therefore, he managed to enter the mind of Stephen Dedalus (Ed.Board,1980: 9). The elements of the myth relating both to Daedalus the father's triumphal flight and the fall to earth of Icarus the son are translated into the narrative structure of the novel itself: Stephen's moments of triumph and spiritual elevation are consistently followed by episodes of deflation, where his pride is wounded by his fall back to earth. In the pattern of flight and fall, Stephen is both Daedalus and Icarus just as he defines artist, both being God the Father and Jesus. He is also like the rebellious angel Lucifer who like Icarus falls from Heaven (Belanger, 1992: xvi). Once again Stephen (Joyce) consciously is in ***three*** characters: ***Jesus, Icarus,*** and ***the son***, inexperienced but according to his personal unconsciousness he is ***Lucifer*** rebelling all the pressures limiting him and ***God the Father***, ***Daedalus;*** artist the experienced writer. In the novel, Stephen's main struggle is to become "the father" to create his own identity and form an identity for his nation that he rejected while he set on the journey to become an artist but finally, as an artist or a writer he puts his pen on paper to represent the social bonds that physically limited his body but spiritually develped his soul. The development in Joyce's soul enabled him to express what he wanted through his works freely. Briefly, as Stephen matured, he began to understand his position in life and gain his identity.

Stephen Dedalus, struggled against his religious and heritage, till he understood his position in life. Stephen's struggle has been presented with the stream of consciousness technique. Joyce, by using this technique once again as he has combined the name of his protagonist's name; Stephen Dadelus, combines two narratives; the first person narration with the third person narration. Combination of two narratives, two names and events with facts and fiction are all due to Joyce's psychic process. In other words, consciously he is someone

and unconsciously wants to be someone else. Again, consciously he wants to narrate explicitly his early life experieces but on the other hand, he implicitly wants to narrate his artistic tendencies. He has memories to narrate but also an imaginative world where he creates and combines the fact and fiction. Generally, artist's fictional world is based on dualism, because in the artist's mind fact and fiction are sometimes mingled and sometimes seperated due to the process of the psyche and the creative power of his artistic mind. The "stream of consciousess" technique helps the artist to represent the duality going on in his mind and helps him to enter into the mind of his characters. For example, Joyce instead of describing the sensations from the external standpoint of an observer, reflects the thoughts and sensations that go through a character's mind. Thus, Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind that is, actually, the portrait of the young artist's (Joyce's) mind.

Stephen Dedalus who was the subject of his father's story at the beginning of the novel, became the writer of his and others' stories at the end. Namely, the young artist who was the listener and the obsever of his surrounding became a writer and narrator presenting his own story for art's sake. Stephen's growth into a "fledging young artist is not the linear progression of narrative, but the formation of Stephen's consciouness" (Belanger, 1992: xiii). Therefore, the novel has disjointed narrative jumping from one stage to another stage in Stephen's life. The changing stages of life in the novel are "rendered not only in terms of plot and basic descriptions but also through subtle changes in the narrative and stylistic techniques employed by James Joyce"(Belanger, viii). The first chapter is composed of Stephen's childhood experience and his experiences as a schoolboy at Clongowes Wood College. In this chapter (inflation stage) he learns to make difference between his mother and father: "His mother had a nicer smell than his father" (3). This difference leads him to make distinction between his family and the other: "The Vances lived in number seven. They had a different father and mother. They were Eileen' father and mother" (3) In this chapter Stephen's struggle to develope an identity through a recognition of differences between himself and others has been pictured. Since all of the present wishes of human beings originate during infancy, "infant period" in ones life is very important. As infants, generally, human beings feel themselves both sensually and emotinally satisfied. It is the memory of the satisified infantile desires or wishes that provide the fertile ground in which present wishes can

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occur (Bressler 89). Actually, all present wishes are the re-creations of past infantile memory brought to the surface of unconcious and conscious states of the mind through sensations, emotions, and other present-day situations.

Stephen begins to understand his relationship with others through "language" because he starts to question and shape the world around him and tries to find his place within the world surrounding him through words. According to Seamus Deane, Stephen begins his journey by gripping the world around through language;

> receiving the language of his world- nursery ryhmes, Latin tags, political arguments . . . hell-fire sermons, literary models. He ends by supplanting these forms of language with his own, so that the subject of the book becomes, in a formal sense, its author (182).

This grip of the young mind of language helps Stephen take his first step from being a "passive receiver" of language to an "active user" of language and words that make him become the "author" of the diary that closes the novel. (192). As Stephen matures, his attempt to understand the meanings of words and the connections between words and things continue, the ideas with which he grapples becoming more abstract as the chapter and the novel progresses. While Chapter 1 centers on Stephen's effort to "situate himself in relation to his surroundings and to others" (Inflation), Chapter 2 focus on Stephen's imposing his own vision on to the world around him, in order to shape his enviroment, and "to intellectualise his experiences" (Alienation), and "appropriating the language of texts to structure his own reaction to the world" (Individuation) (Belanger, 1992: xi). These attempts and use of literature to understand the world became a way of approaching life for Stephen Dedalus.

Throughout the novel Stephen vacillates between embracing the sensual and the material aspects of life. After his experience with the Dublin prostitutes at the close of Chapter 2, Stephen's world of sensual experience changes. Chapter 2 with a poem that transfigured actual experience into something purely aesthetic, Stephen responds to the sermons and his own guilt by transforming women from physical beings into angelic guides who can lead him towards spiritual renewal and intercede with God for salvation. While Chapter 3 closes with Stephen's sense of rebirth after confessing his sins, Chapter 4 opens with a dry relation of formal religious observances around which he has structured his life in the wake of his confession. Chapter 4 closes with Stephen's experience of the "call of life to his soul" (130) that

accompanies the revelation of his artistic journey - a call to life that is he falls into the ways of the world. Actually, beginning from the first chapter, young Stephen's development emerges because in the first Chapter young Stephen is only capable of describing his world in simple words and phrases. The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think clearer and in an adult manner. Therefore, the paragraphs towards the end of the novel are more logical and ordered than the paragraphs at the opening sections of the novel. Since Stephen's mind is mature and that he is more aware of his surroundings he becomes truly "rational" in the final chapter of the novel. Moreover, by the end of the novel, Joyce presents a portrait of a mind that has achieved emotional, intellectual, and artistic rationality. Finally, his artistic mind, requiring great work and considerable sacrifice, has begun to be shaped in the last pages of the novel.

3.

After the realisation of the artistic calling in Chapter 5, the longest chapter in the novel, represents Stephen's struggle to articulate the role of the artist and the nature of art and to reject those duties (demanded by the family, church and nation) that would prevent him from realising his journey (alianation stage). Stephen's rejection of familial and social ties is due to his belief of artistic creation and the role of the artist, which similarly emphasizes the need for distance and detachment: "The artist, like God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indiffent, pairing his fingernails" (166) Thus, Stephen does not only take the role of the Lucifer " I will not serve. . ." (184) rejecting social bonds, but also of God the Father and of Jesus. For Stephen, briefly, the artist is both rebellious intellect refusing to serve any master, and betrayed victim sacrificed by those who place worldly interests above any higher concerns. Finally, Stepehen becomes his own decision maker who will express himself and thoughts through his art;

> 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 . . . (p. 191)

Stephen breaks away from the influence of society, in order to pursue freely 'the adventure in his mind' of being an artist

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(individuation stage). However, though the artist is an isolated figure, Stephen's goal is to give a voice to the very community that he is leaving (conscious). In the last few lines of the novel, Stephen expresses his desire to "forge in the smithy of my soul the uncreated conscience of my race" (p.196) He recognizes that his community will always be a part of him, as it has created and shaped his identity (personal unconscious). When he creatively expresses his own ideas, he will also convey the voice of his entire community (collective unconscious). Thus, James as Stephen who at the beginning turns his back on the traditional, religious and social forms in his community later envisions his writing as a service to his community.

Consequently, in three steps, Stephen/ young James who rejected all the social bonds, after understanding his position in the society rather than being a rejecter becomes a reflector of his social bonds and his community and a writer of his conscious and unconscious memories, and an artist structuring his works partly in autobiography, Bildungsroman and Künstleroman forms. Thus, the novel psychologically, emotionally and artistically moves from the state of indecision (inflation) and rejection (alienation) on Stephen's part to a certainty and reflection (individuation) in the concluding part. Briefly, the young artist's mind that firstly rejected his national, religious and social background regarding to his memories (collective unconscious) learns to narrate his story (autobiography), after a maturation process (Bildungsroman) begins to create his literary imaginative world, and finally in an artistic way reflects and writes about all his experiences, for art's sake in his works (Küntslerroman). Thus, the development of the young artist's mind as it matures, in three stages, learns to compromise rather than reject the color of the words that paint ***a portrait in three steps of the young artist's mind: for art's sake.***

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