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İSTANBUL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI
İNGİLİZ DİLİ VE EDEİYATI ANA BİLİM DALI

**THE DIFFERENT ARTIST IMAGES
OF JAMES JOYCE AND D.H. LAWRENCE**

YÜKSEK LİSANS TEZİ

HAZIRLAYAN
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ÖZET

Sanatçı tanımı çağlar boyunca değişikliğe uğramış ve her dönemin ihtiyaçlarına uygun olarak yeniden tanımlanmıştır. Klasik ve neo-klasik dönemlerin öykünmeci, zanaatçı ve eğitici kimliklerinden kurtularak romantik dönemde yaratıcı kimliğine kavuşmasıyla ilgi odağı haline gelen sanatçı 18. yüzyıl sonunda Kıta Avrupası'nda ve 19. yüzyılda İngiltere'de yazılan romanlarda baş karakter olarak karşımıza çıkar. Sanatçının gelişimini anlatan ve Almanca adıyla "Künstlerroman" olarak anılan bu roman türünün tam şeklini alması ise 20. yüzyılda gerçekleşir. İngiliz yazınında James Joyce, D.H. Lawrence gibi ustaların eserlerinde mükemmelliğe kavuşur.

Bu türün örneklerinde hemen hemen aynı konular işlenir. Her romancı sanatçıyı kendi ölçütlerine göre betimler ama bazı kişilik özellikleri aynı kalır. Sanatçı duyarlı, içe dönük, bencil ve topluma uyum sağlayamamış bir kişidir. İçinde yaşadığı toplumla çatışma durumundadır. Toplum sanatçıyı da diğer bireylerine benzetmek ister. Toplumsal kurumların baskılarına karşı çıkarak kişiliğini bulmak sanatçının amacı olur. Romanın başında daha önce söylenen sanatçı özelliklerini taşıyan çocuk kişilik gelişimini engellemek ya da yönlendirmek isteyen öğelerle karşılaşır. İç çelişkiler ve dış yönlendirmelere karşın kendine uygun mesleği bulmayı başarır ve özgürlüğünü ilan eder. Sanatçının görevi yaşamdır. Bu yüzden hem toplum tarafından yaşanmasına izin verilmeyen deneyimleri yaşamak hem de yapıtlarında doğru bir şekilde yansıtması gereken yaşama nesnel bir gözle bakabilmek için tek çözüm sürgündür. Birçok sanatçı romanının sonunda baş karakter henüz olgun bir sanatçı olamamış ama böyle bir amacı olan ve tanıdık çevresini terketmeye hazırlanan bir genç adam olarak görülür. Joyce ve Lawrence da sanatçıyı betimlerken bu sırayı izler. Yine de her iki yazarın da sanatçıya bakış açıları farklıdır.

Bu roman türü Joyce ve Lawrence'dan sonra da İngiltere ve Kıta Avrupası'nda romancılar tarafından benimsenerek uygulanmıştır ama bu romanlar bu çalışmada incelenen klasik örneklerin bir tekrarı olmaktan öteye gidememiştir.

INTRODUCTION

Goethe's Wilhelm Meister's Apprenticeship (1795-6) is considered to be the first Bildungsroman in the European literature. This book is also the first book in which the central character is an artist and his development constitutes the plot. It is followed by many other examples which establish the genre of the portrait-of-the-artist-novel or the Künstlerroman as a German term. Before analyzing the classic examples of the genre, what is meant by the Künstlerroman, how the artist has managed to be the subject of fiction and the very first examples where he appears as the protagonist of the novel must be elucidated.

Since the Künstlerroman is a variant of the Bildungsroman the definition of the latter is needed. Martin Swales and Jerome H. Buckley are the two critics who analyze the Bildungsroman but while the former concentrates on the German the latter concentrates on the English examples of the genre. Martin Swales tries to give a definition and examines the critical history of the genre in The German Bildungsroman from Wieland to Hesse. Although the early examples appear in the late eighteenth century in Germany, as Swales observes, the term Bildungsroman was in fact used by Karl Morgenstern in the early 1820s. According to Morgenstern, "it portrays the Bildung of the hero in its beginnings and growth to a certain stage of completeness".¹ Yet, it is only after Wilhelm Dilthey's Das Erlebnis und die Dichtung (1913) where he analyzes Goethe's Wilhelm Meister's Apprenticeship and Friedrich Hölderlin's Hyperion that the term is begun to be used widely. Dilthey again gives a definition:

A regulated development within the life of the individual is observed, each of its stages has its own intrinsic value and is at the same time the bases for a higher state. The dissonances and conflicts of life appear as the necessary growth points through

which the individual must pass on his way to maturity and harmony.²

Thus development or Bildung is the central theme in the Bildungsroman. Swales explains the nature of this development. It means “the generality of a culture, the clustering of values by which a man lives”, “a total growth process” rather than “educational attainment”.³ The Bildungsroman is concerned with the self-realization of the individual but a tension emerges between a concern for the “individual potentiality” and a recognition of “practical reality” like marriage, family and career.⁴ The protagonist is expected to achieve “anykind of worthwhile goal or insight” but limiting social environment is an obstacle for the self-realization.⁵

Jerome Buckley again tries to give a definition in Season of Youth: The Bildungsroman from Dickens to Golding. He considers Goethe’s Wilhelm Meister as the prototype of the Bildungsroman and notes that though the term was not used widely until the end of the nineteenth century the genre was already popular among the German Romantics and early English Victorians.⁶ For a definition he appeals to Susan Howe’s Wilhelm Meister and His English Kinsmen. She defines the Bildungsroman as a “novel of all-around development or self-culture”.⁷ Buckley mentions the variants of the genre: “the Entwicklungsroman, a chronicle of a young man’s general growth rather than his specific quest for self-culture; the Erziehungsroman, with an emphasis on the youth’s training and formal education; and the Künstlerroman, a tale of the orientation of the artist.”⁸ The Künstlerroman again deals with the development of the individual but that of an artist.

Maurice Beebe’s Ivory Towers and Sacred Founts is an important study about the portrait-of-the-artist novel. He not only traces the development of the genre but also finds out the common qualities of the artist novels in order to find out the nature of the artist in general. The protagonists who appear in

these novels have an “artistic temperament”, that is they are sensitive, introverted, self-centred and passive.⁹ They have the talent that is needed to become an artist. However, in many artist-novels, the protagonist does not become an accomplished artist in the end. The tension between potentiality and actuality again exists because the artist is in conflict with society and he rejects the domestic, social, and religious demands imposed upon him by his environment.¹⁰ Therefore, in many cases the protagonist becomes an exile.

The artist does not become the subject of fiction until the eighteenth century. The reason of this is closely related to the social status of the artist. There seems to be no difference between the artist and the artisan in the earlier centuries. As the critical theories change the importance given to the artist increases. For the classics art is an imitation and the artist is a mere imitator. Plato claims that art is an imitation of the appearances of the ideas because the objects of the material world which constitute the artist's subject-matter are only appearances. In the Republic, Plato blames the poet of advocating the inferior parts of soul like the passions rather than affecting the rational principle in the soul.¹¹ In Ion, Plato claims that the poet produces art only when he is inspired by a divinity.¹² This definition deprives the artist of his faculties. For Aristotle, the poet is again an imitator who imitates “actions” and a “maker” of plots.¹³ In the later criticism art continues to be an imitation but with an aim of teaching and delighting the audience. The poet is thus burdened with the obligation of giving moral lessons. Sidney, in Apology for Poetry, wants the writer to present a better version of nature in order to teach.¹⁴ The faculties of the poet are again out of question. The sixteenth century critics believe in the necessity of the poet's training. The poet is like a craftsman. Ben Jonson in Timbers: Or Discoveries puts the emphasis on the poet's reason, wisdom, learning, habit and skill.¹⁵ He must also read the best writers and imitate them. The neo-classical criticism has similar arguments. Alexander Pope in Essay on Criticism advises

the poet to follow the ancients who imitated nature best. Rules of writing which have been discovered by the ancients must be his guides. Yet, Pope is flexible about the rules. He does not want them to limit the genius of the poet. This does not mean that he allows the poet to use his creativity freely. His wit, that is his inventiveness or fancy must be checked by his judgement or reason.

The romantic criticism begins to give importance to the poet and his faculties. His genius, creativity, imagination, emotions become important. The poet is also regarded as a creator rather than an imitator and craftsman. Wordsworth in Preface to the Lyrical Ballads defines poetry as “the spontaneous overflow of powerful feelings” of the poet.¹⁶ Thus it is the poet himself who originates the poem. The poet is “a man speaking to men” but a man who has more sensibility. He has imagination and can present the ordinary things in an unusual aspect. For Coleridge, the poet is again at the centre. In Biographia Literaria he defines the poetry as “a distinction resulting from the poetic genius itself, which sustains and modifies the images, thoughts, and emotions of the poet’s own mind.”¹⁷ Coleridge also equates the poet with God because he shares his imagination with God and his creative activity is similar to that of God. The poet is able to create a living world out of the “fixed and dead” external world.

Before the English Romantics in Germany the Sturm und Drang writers have emphasized the freedom, feeling, individuality and genius of the poet. He has “*Kraftgenie*” which means creative and imaginative originality.¹⁸ Goethe is one of the writers belonging to this movement. The first artist-heroes appear in Goethe’s novels like The Sorrows of Young Werther and Wilhelm Meister’s Apprenticeship. His contribution is to the establishment of the artist, type as a passive, sensitive and introvert hero like Werther and Wilhelm.¹⁹ Yet, the first fully developed self-portrait of the artist is Jean-Jacques Rousseau’s the Confessions. This book, too, contributes to the establishment of the artistic temperament. The artist depicted is sensitive, imaginative, not in

harmony with society and prefers to retreat from the unpleasant aspects of life.²⁰ The first sentence of the book is as follows: "I have resolved on an enterprise which has no precedent, and which, one complete, will have no imitator."²¹ Rousseau is right when he says that his work has no precedent because although there are confessions written before him like St. Augustine's Confessions this is the first confession and portrait of the artist. Ironically, though he says that he will have no imitator, many writers coming after him write similar novels of confessions from the late eighteenth century to about 1870.

In brief, the poet bestowed with extraordinary faculties becomes an exalted figure whose mind and feelings attract attention. The portrait-of-the-artist-novel becomes an established genre on the Continent by 1820. The English writers do not begin to write such novels not until 1830s since Wilhelm Meister is translated into English as late as 1824.²² Nonetheless, there is no fully developed Künstlerroman in the mid-Victorian period because the novelists tend to write Bildungsromane. In other words, even if the protagonist is an artist he "ultimately become[s] reconciled to the necessity of subordinating [his] art to some form of social purpose."²³ Most of the time these novels in which the artist appears as the hero are autobiographical. The two major novelists of the midcentury are Thackeray and Dickens. Their two most autobiographical novels are Pendennis and David Copperfield.

Pendennis is considered to be the first English Bildungsroman but not in its perfect form. As Jerome Buckley points out it is rather a "direct autobiography, limited to memories of persons and places and occasional strokes of self-portraiture, does not extend to decisive acts or crises of emotion."²⁴ Many of the qualities of the Künstlerroman do not exist, either. As a child he is not an introvert. he gets on well with his schoolmates. He is seen as a social person throughout the book. However, he has affinity for literature. At the school he likes reading and prefers reading fictional books to the course

material. As a boy he tries to write a tragedy but it arises laughter from his mother rather than pity and terror but he does not think of becoming a writer at this stage. Throughout the book he makes many mistakes and is deluded about the people around him. He is a sloppy romantic adolescent. He falls in love with an actress, Emily Castigan who is much elder than him. She is a down-to-earth, incapable of genuine emotion. Arthur fails to see this and moreover deems her as a divinity. His second delusion is about Blanche Amory who is a conceited, tricky girl. He writes verses for her like he has done for Emily and thus uses art to court women. He has misleaders, too. For instance, his uncle Major Pendennis, "a real man of the world"²⁵ tries to turn Arthur into a vain and selfish man like himself. In fact, Arthur is liable to be one. As a result of his uncle's inducements he begins to lead a luxurious and snobbish life. His uncle again misleads him when he wants him to marry a woman with money, get into the Parliament and distinguish himself. Blackmailing Blanche's stepfather Sir Claverings Major makes him give up his seat at the Parliament for Arthur and allow his stepdaughter who has a good dowry to marry his nephew. He then persuades Arthur to marry Blanche. Making such a logical decision Arthur thinks that he has purged of romanticism and sentimentality and become mature. Yet, he can develop only when he refuses what his uncle wants to impose on him and appreciate the virtue represented by Laura, his mother's adopted daughter. Among his misleaders Laura who is sacrificing, honest and sincere is his guardian angel. When Arthur finds out his uncle's tricks he refuses the fortune that Blanche will bring and the seat in the Parliament. Finally, he makes the right decision and marries Laura. Hence his development is completed. He ends up as a writer but his artistic development is not given in the book. The aim of Thackeray is to show Arthur's growth out of an inexperienced, haughty, over-sentimental boy and his reaching at a self-awareness. Art is not an important part of his life. His becoming a writer depends on coincidences. When he

decides to earn his life he goes to London. He wants to be a lawyer but when he runs out of money he begins to write literary articles for a newspaper. He then writes a book called Leaves from the Life-book of Walter. He gains fame and money through this book. Art is a means for Arthur to earn money and is regarded as a trade. Any other vocation that will enable him to earn his living will do for him.

Charles Dickens' David Copperfield is again an autobiographical novel. Maurice Beebe claims that it is the first portrait-of-the-artist novel in English fiction.²⁶ Yet, Dickens is concerned with not only the artistic but also social and moral development of his protagonist. Unlike Arthur, David has the traditional characteristics of the artistic temperament. He is "a child of close observation"²⁷, imaginative and introvert. His childhood passes under the strict discipline of his stepfather, Mr. Murdstone. He finds solace in fiction when he is in distress. He is educated by Mr. Murdstone. For David, the hours that he spends with this man become a nightmare. During the intervals he prefers to pass his time reading fictional books. As he grows up he makes mistakes like Arthur. As a result of a love at first sight he marries a childish young woman, Dora. His marriage turns out to be a fiasco. David defines his mistake as an outcome of his "undisciplined heart". His development then depends on his ability to discipline his heart. After his wife's death he goes through a period of desolation. He recovers with the help of his guardian angel, Agnes who is David's housekeeper Mr. Wickfield's daughter. Finally, David is purged of his undisciplined emotions. He makes the right decision and marries Agnes. Also, he decides to become a writer. In both novels, the protagonists adjust themselves to society in the end and a struggle between society and the artist is not lived through. David's becoming a writer is again a matter of chance. As a child he decides to become a learned and distinguished man in the future. When his aunt Betsey wants him to be a proctor he does not object to this. Later, his aunt loses her

money and David tries to find a way to earn money. Thus he becomes first a secretary, then a news reporter. In the end he decides to become a writer.

In conclusion, neither of these novels is concerned with merely the development of the artist. Which factors affect the protagonists' artistic development and ^{how} they do this are not mentioned. The protagonists write books but their art theories are not mentioned, either. Another important theme of the Künstlerroman is the conflict between the artist and society but this theme does not exist in these novels since the artist is not at odds with society. Both Thackeray and Dickens sees art as a trade, the artist as a social man and his development includes social conformity. The genre finds its complete form in the twentieth century, in James Joyce and D.H. Lawrence. A study of their portrait-of-the-artist novels will reveal the basic qualities of the genre. It must also be noted that this dissertation deals only with the portraits of the artist and the different images of the artist depicted in them. In other words, those novels in which the protagonist is a mature artist are not to be examined.

CHAPTER ONE:

DIFFERENT IMAGES OF THE ARTIST

A Portrait of the Artist as a Young Man and Sons and Lovers are two classic examples of the twentieth-century Künstlerroman. Both novels depict the development of the artist but the portrayals of the artist figures are not exactly the same. James Joyce and D.H. Lawrence draw their portraits according to their own images of the artist and the protagonists have yet their own images but despite these differences the artist type and the pattern of his development remain the same in essence.

Nevertheless, there exists a basic difference between Joyce's and Lawrence's portraits of the artist as someone who possesses distinct qualities-pride in his difference, a sense of alienation, uncommitment, and imagination-which he does not share with anyone else. On the other hand, Lawrence's artist is not strictly distinguished from the other characters in the novel. In fact, some of the typical artistic qualities can be observed in them as well. Yet, it is Paul Morel who not only feels but also transmits his feelings and expresses himself.

In A Portrait of the Artist as a Young Man Stephen Dedalus' differences from his peers is continuously emphasized. First of all, he is set apart by his "strange" name which proves to be first discerned by his schoolmates at Clongowes Wood College. "You have a queer name, Dedalus'", says Athy, the boy lying in the bed next to him in the infirmary. It is obvious that his name is not a common one. Nasty Roche, too, is surprised at hearing such a name. "What kind of a name is that?", asks he as he has not heard of such a name before. Davin who is Stephen's friend from the university, proves to be yet another person who questions Stephen's name and roots. He asks, "what with your name and ideas... Are you Irish at all?"¹ (_____). These reactions

of the boys point out the fact that since one's name is an indication of one's nationality the foreign name Dedalus implies that Stephen does not inherently belong to the Irish nation. This name does not limit him to a certain place and race. Moreover, his name has symbolic connotations in that it conjoins the first Christian martyr, Saint Stephen, who was stoned to death outside Jerusalem in 34 A.D., and the great pagan artificer-artist hero Daedalus.² Saint Stephen fought for his beliefs against the Jews, likewise Stephen will have to fight for his beliefs and values which are not in accordance with those of the burgher society. However, Stephen as depicted in the novel, is not yet Daedalus but close to his son, Icarus who is taken as a symbol of the romantic artist.³ King Minos imprisons Daedalus and his son in the Cretan labyrinth which has been contrived by the artificer himself but Daedalus makes wings for himself and his son to escape from it. Not paying attention to his father's warnings Icarus flies too near to the sun. Consequently, his wings melt in the heat of the sun and he falls into the sea.⁴ Icarus with his arrogance and Faust-like insatiableness is also the young artist who soars in the sky yet not heeding wisdom and maturity as he lacks the humility of his father. In this case Daedalus must be the ideal of Stephen because if he follows the son he is doomed to fail like Icarus who is drowned in the sea.

As Davin says not only Stephen's name but also his ideas are different. Through out the book he resists the influences which want to turn him into a typical Irishman. He achieves this by retaining a sense of alienation and remaining uncommitted. The gap between his family and nation gradually deepens; a true reconciliation is never attained. He even begins to feel that "he [is] hardly of the one blood with [his family] but [stands] to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother" (PAYM, p.105). He cannot reach out to them as he is a proud boy, not yet a mature artist. Also, as it will be discussed in the following chapter, Stephen wants to protect himself

from his family who tries to make him a conventional person. Thus he chooses to separate himself from them. Furthermore, this feeling of fosterage leads him to seek a spiritual father in the end and Daedelus emerges as the appropriate one. On his trip to Cork with his father his alienation from the Irish is stressed as he gets bored with the clichés and banal jokes that his father's friends indulge in. He does not "[know]... the pleasure of companionship with others" or "the vigour of rude male health" (PAYM, p.102) which is in contrast with the image of the artist as someone physically weak.

Stephen is not only alienated but also uncommitted. At the university he distinguishes himself, as his friend Temple says, "he's the only man" at the university who "has an individual mind" (PAYM, p.217). In other words, Stephen, not being one of the flock, has his own original ideas and he prefers to remain a detached observer rather than to be involved with different ideologies. Indeed, what he does is in accordance with the demands of his vocation since the artist must be universal in order to be objective. He can achieve this only when he detaches himself from the daily concerns. Thus while many university students are involved in the political and social movements or campaigns of their time Stephen is not. His friends at the university are either patriots who boast of their past and ironically co-operate with the ones who enslave them or they are internationalists who fail to see the need to discover their own identity in order to gain freedom. Moreover, they expect Stephen to comply with them. Unlike his friends, Stephen never supports the Gaelic Association and the Gaelic League which are revivalists movements. He does not sign the petition for the universal peace when his pacifist friend Temple collects signatures for it. Neither does he take part in the catcalls and hisses of his fellow students while watching The Countess Cathleen at the night of the opening of the national theatre. He is not outraged by the play in which the Irish people is depicted as a people who sell their souls to the devil⁵ because he

watches the play impartially. In other words, he judges it according to the standards of art not to those of a nationalist.

Imagination is another quality which Stephen does not share with his peers. He is an imaginative child. Impressed by a mystery about Clongowes Wood College he imagines that ghosts of marshals and murderers walk in the halls. He also enjoys playing with phantasmal friends. On the other hand, his friends seem more down-to-earth children. They enjoy teasing each other by asking riddles and nonsensical questions. Stephen's difference as an artist comes to the foreground when he actually produces fiction. It is he who writes poems, the quality of which is open to discussion.

However, in Sons and Lovers Paul's difference is not easily discerned because although he is the only person who produces works of art he is not the only person who displays peculiar artistic qualities. Moreover, Lawrence does not make a distinction between the development of the artist and that of the other human beings. In order to understand Lawrence's image of the artist one should refer to his theories about the conscious and the unconscious.⁶ Lawrence uses different terms for the conscious and the unconscious in his miscellaneous works. The conscious is also called mental consciousness and the unconscious blood consciousness-the vital self, and wholeness of being. According to Lawrence, the individual receives from the outside the social values and mores which comprise the social milieu. This initiation is started in the family by the mother who "deliberately or subliminally" separates the child from "vast areas of deeper experience and being", that is his "vital self" or blood consciousness. As a result, even if he realizes the social conditioning by the mother he remains permanently self-divided. Hence, the individual who is compelled to mirror the maternal mind and the social milieu is at the same time deprived of his real identity. To attain individual integrity through unimpeded growth the mental consciousness that obeys the social values has to be

obliterated, and thus both the man and the artist have to reject society with its imposing values and the mother as its representative in the family. This obligation of rejecting society and the mother is valid for Stephen, too. Mrs. Dedalus as closely connected with the church is also a representative of mental consciousness. Moreover, Lawrence claims that if the child is a male, his assimilation into the socially conditioned mind will reveal itself in incestuous desires because he will want to be an adjunct of possessive womanhood, that is the mother, mother surrogate or “predatory woman” as Lawrence calls it. Nonetheless, Lawrence claims that “vital growth” is possible since the oedipal tie between the mother and the son does not affect his blood consciousness. Ultimately, Paul manages to reject mental consciousness and social conformity in the guise of three women; Mrs. Morel, Miriam, and Clara in the end.

Lawrence’s answer to the question what art is explains his views about the nature of the artist clearly. In “Introduction to These Paintings” he discusses that instincts and intuition which are the parts of blood consciousness depend on man’s “sexual and procreative being”.⁷ Lawrence bases his definition of art on this faculty of man: “By intuition alone can man live and know either woman or world, and by intuition alone can he bring forth again images of magic awareness which we call art.”⁸ Intuition however, is not a faculty which belongs only to the artist. Neither is imagination because although it is considered to be a quality of the artist, unlike Joyce Lawrence believes that it is not under his monopoly.

....the plastic arts... depend entirely on the representation of substantial bodies, and on the intitutional perception of the reality of substantial bodies. The reality of substantial bodies can only be perceived by the imagination, and the imagination is a kindled state of consciousness in which intuitive awareness predominates.... At the maximum of our imagination we are religious.⁹

As discussed earlier this blood consciousness which is a necessary condition for imagination exists in every person but is not allowed to develop freely by mental consciousness. This definition of the artist is illustrated in the personalities of Paul, Mrs. Morel and Miriam Leivers.

In a scene Paul tries to explain why Miriam likes one of his pictures more than another.

It's because-it's because there is scarcely any shadow in it; it's more shimmery, as if I'd painted the shimmering protoplasm in the leaves and everywhere, and not the stiffness of the shape. That seems dead to me. Only this shimmeriness is the real living. The shape is a dead crust. The shimmer is inside really.¹⁰

It is not the appearance but "the very quivering tissue", "the very protoplasm of life" which interest Paul. For him the fir-trees are like "precences on the darkness" as they have a life of their own. His aim is to depict this life behind the shape. During the sunset he paints some pine-trees which catch the red glare from the west. His perception of the trees is not limited with the surface reality. As Lawrence points out, "the true imagination is for ever curving round to the other side, to the back of presented appearance."¹¹ With the help of his imagination he achieves the intuitional perception of the reality of the substantial bodies, and transfers the pine-trees into "red coals" or "God's burning bush". He makes a religious association because as Lawrence claims, "at the maximum of imagination we are religious".

Unlike Joyce, Lawrence does not have an elitist view of the artist. Apart from Paul, Mrs. Morel and Miriam, too, are capable of the intuitional perception of the reality of the substantial bodies. Although Mrs. Morel is portrayed as a woman who represses her sensuality, who is always in control and who is too materialistic to see meanings in nature, there are scenes where she loses consciousness and establishes special communication with nature. In

these scenes not her mental but her blood consciousness is at work. When Paul is a baby, one evening, she sits in the cricket-grout on the meadows and watches the sunset and the hills: "A few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing; perhaps her son would be a Joseph." (SL, p.49) Thus Mrs. Morel manages to see a reality beyond the substance by deciphering a hidden meaning, a message in the corns. The religious association she makes between the corns, Joseph, and her son is an intuition which consoles her after her marriage fiasco.

In another scene Mr. Morel thrusts his wife out into the moonlit garden after a quarrel with her. "The great white light" of the moon comes as a shock to her "inflamed soul". Losing her consciousness for a while she lives through a strange experience which frightens her. The presence of the night is felt powerfully by the pregnant woman. Moreover, there is something about her which she becomes aware of after a time.

She became aware of something about her. With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear. (SL, p.35)

Her awareness of the scent is not different from Paul's awareness of the presence of the fir-trees. Although she does not make the association here, these lilies, the scent of which frightens Mrs. Morel are foreboding the doom of her elder son, William as a result of his unhappy marriage with a lily, Lily Western.

Miriam is another character who can delve into the nature of things beyond the surface reality. Her relation to the wild-rose bush in the wood is of this kind. Miriam wants Paul to see this bush which she has discovered earlier. She is excited because they are to "have a communion together-something that thrill[s] her, something holy." (SL, p.197) That bush is not only a flower for

Miriam but kindles something in her soul as well as in Paul's and together they experience the soul communion which she has been waiting for. Also, she manages to be religious as she defines her experience as "holy". It can be concluded that the artist is not a freak figure for Lawrence since Paul's artistic qualities can be observed in other characters as well.

Not only the authors but also the protagonists have different images of the artist and different concept of art. For Stephen artist is an idealized and elevated figure with an essentially cosmopolitan outlook on life and art is an all-consuming vocation. On the other hand, for Paul the artist is a romantic living in nature and art is only a means for establishing relation with Miriam, an alternative option. Yet, for both of them art must be impersonal.

In a scene Stephen stands on the steps of the library to look at the birds which fly in the sky. He imagines that the colonnade above him is an ancient temple and the ashplant on which he leans the stick of an augur who observes the flight of the swallows to foretell omens. His image as a pagan priest, an oracle emphasizes the Romantic notion of the artist as "seer", in Shelley's terms an "unacknowledged legislator".¹² Thus he assigns himself the task of forging the uncreated conscience of his race. The artist is then an exalted figure for Stephen. He even calls himself "a priest of eternal imagination." Though Paul does not call himself a priest using his imagination, he, too, makes associations between the objects he observes and religion. He is again a kind of seer when he manages to see the reality behind the appearances. However, Stephen's idealized view of the artist is presented with irony by James Joyce. Stephen expounds his art theory to his friend Lynch who is the least interested in fine arts. He is a utilitarian who tells Stephen to "give [him] at least another cigarette" if he is "to listen to [his] esthetic philosophy." (PAYM, p.224) His banal and realistic speech full of slang is juxtaposed with Stephen's bombastic style. Lynch represents the sordid life which Stephen tries to avoid throughout

the book. An art theory which excludes this side of life is quite rightly described as a “scholastic stink” by Lynch. Not only Lynch but the surroundings function to show the unrealistic tone of Stephen’s theory based on Aristotle and Aquinas: “A crude grey light, mirrored in the sluggish matter, and a smell of wet branches over their heads seemed to war against the course of Stephen’s thought.” (PAYM, p.224) His speech is interrupted again by “the harsh roar of Jangled and rattling metal”. There is a physical world and a palpable life around him and at a time “when the world perishe[s] about his feet” and “the spirit of beauty fold[s] him” (PAYM, p.191) these voices intrude as a reminder of that life. Joyce criticizes Stephen because he mistakes the artist’s detachment for the alienation from the common humanity and the common life which must be his subject material.

Moreover, artist is a cosmopolitan for Stephen. He is always on the move, changes locations. His family moves first to the southside then to the northside of Dublin as a result of financial breakdown. This move is something which Stephen has planned before. As a child he defines a route for himself when he makes a list of some geographical items; his town, Ireland, Europe and the world. He dwells in Ireland until the end of the book where he declares that his destination is Europe. While Stephen remains within the boundaries of Dublin Paul is in contact with both the town and the country. He works in Nottingham but passes most of his time on the Willey Farm which belongs to the Leivers with whom he becomes acquainted through his mother. Although the country attracts Paul more than the city he has no problems with the city itself. He is against the industrialism which is linked to urban life.

Their reactions to their environment are again different. Stephen is not in harmony with the life around him whereas Paul is. Stephen encounters the cows which he first heard of in the story told by his father once again. But this time they appear in their real nature. During a summer holiday Stephen and his

friend Aubrey drive out in a milkcar to Carrickmines where they see the cows at grass but when autumn, season of disillusionment comes the cows are driven home from the grass and Stephen now sees the filthy cowyard. This side of reality disgusts him and he cannot even look at the milk they yield. Unlike Stephen who cannot bear the sight of the filthy cowyard Paul has no problem with the farm life, even enjoys it. He joyfully helps the boys on the farm chopping hay, pulping turnips and milking. Therefore he has no problems with cows, either.

Ironically, Stephen does not comprehend the importance of city for himself at first. He thinks "his soul [is] disquieted and cast down by the dull phenomenon of Dublin." (PAYM, p.82) Dublin, "the gloomy foggy city" with its docks, porters, carts, and policemen is a "new and complex sensation" for Stephen. Cities represent complex life, culture, knowledge and freedom. In this new environment Stephen realizes the vastness and strangeness of the life which he has to know will and take part in in order to become an artist. First of all, he must take life as it is and compromise with it. However, the solid Dublin reality seems not to be recognized by oversensitive Stephen. He resolves to fiction in order to escape from the squalid of his home, the dullness of ordinary life and repulsive reality in general. Thus he creates an imaginary ideal world for himself. This world, at the same time, protects him from the voices of his parents, masters, schoolmates who want to mould Stephen as they like because he gives ear to these "hollowsounding voices" for a time and prefers to be "far from them, beyond their call, alone or in the company of phantasmal comrades". (PAYM, p.88) This dream world is not an original creation of Stephen but is based on the fiction of the other writers. Under the influence of the romantic books that he reads he founds "a gang of adventurers" who make forays and fight battles in the streets. He identifies himself with one of the romantics, the Count of Monte Cristo. The reason why Stephen chooses this character to

identify with is important because Edmond Dantes is an exile. Likewise, Stephen is going to be an exile. Secondly, Edmond Dantes' epithet is "the dark avenger". He is a person who by taking revenge commits a sin. Thus, the dark, satanic quality of the artist is emphasized. In his imagination Stephen lives through adventures which resemble those in the Count of Monte Cristo. At nights he builds up an image of the cave on the island of Monte Cristo by using different kinds of paper. He passes time by imagining Marseilles and Dantes' beloved Mercedes. This dream world is very different from the actual one where Stephen observes discord, degeneration and ugliness. In this respect he resembles the hero depicted in the romantic fiction, a hero who is "discontent with present reality and flight[s] into vague dreams and longings."¹³ His attitude cannot be attributed only to romantic sensibility. This is a period when Stephen experiences the pains of growing up which causes restlessness and discontent. Adolescent pains cannot be dissociated from this sensibility.

Ordinary life does not bewilder Paul as it does Stephen. He lives in a mining town in the countryside consisting of blocks of miners' dwellings. The conditions of living are "unsavoury" but Paul does not complain about this. On the contrary, he likes "the pits... the rows of trucks, and the head stocks, and the steam in the day time, and the lights at night". (SL, p.389) Meanwhile, he works in Nottingham. Though he does not like the town once he gets used to Nottingham he does not complain any more. What irritates Paul is the industrial system which depersonalizes the human beings. When he goes to the co-op reading room to look for a job for himself he feels that he is already "a prisoner of industrialism". What he really wants is not in that room. Thus he looks "wistfully" out of the window:

Large sunflowers stared over the old red wall of the garden opposite, looking in their jolly way down on the women who were hurrying with something for dinner.... Already his heart

went down. He was being taken into bondage. His freedom in the beloved home valley was going now. (SL, pp.113-114)

This hatred of industrialism unites Paul with the romantic artist. As a sensitive child who likes the country and being out in nature he does not conform with the impersonal, materialistic, and even corrupt urban life and its rigid business world "with its regulated system of values." The job he applies for is manufacturing surgical appliances like wooden legs and other artificial things which take the place of what is human. These apparatuses as symbols of that industrial system seem monstrous to Paul who is in fact has not heard of the existence of such things before. These aspects of the town terrify him. Otherwise, he has optimistic views about the future of the town: "But the town's all right... it's only temporary. This is the crude, clumsy make-shift we've practiced on, till we find out what the idea is. The town will come all right." (SL, p.332) Thus he does not need to retreat into an ideal world.

Both protagonists have affinities for the underground places, cave and pit. These symbols epitomize the protagonists' images of the artist. Stephen creates the cave on the island of Monte Cristo in his imagination and prefers to stay on this island. Island is an isolated place. Thus Stephen chooses to isolate himself from society. Not satisfying with this he moreover retreats into a cave on the island. Cave is another symbol for inwardness and isolation. It also symbolizes primitive art as the first place where art was exhibited. Hence Stephen goes back to the roots of art. Cave is then a sort of ivory tower where Stephen excluding society can devote himself to art.

Another cave-like place, pit becomes a symbol of Paul's concept of the artist as a social man, not a recluse. Paul likes pits and likens the pit to "something alive almost-a big creature...". He explains that he likes "the feel of men on things, while they're alive" and "there's a feel of men about trucks, because they've been handled with men's hands, all of them." (SL, p.154) This

side of Paul indicates that although he denies that he may have anything in common with his father who is a miner he feels sympathy for what his father represents as a member of the lower social classes. It is clear that the pits do not represent an idealized world. Dorothy van Ghent argues that for Paul the pits are a symbol of not only “virility” (a feel of men) but also of “being alive” (a big creature). The pits are also associated with Mr. Morel who represents “the irrational life principle” while Mrs. Morel embodies “the rational death principle.”¹⁴ Since Paul thus cherishes life, in the end, after his mother’s death he is going to choose to live rather than to commit suicide. Finally, the pit symbolizes society. Although it is men’s world and men solidarity pit is a social place when compared to Stephen’s isolated cave. The artist then must withdraw himself from society in order to get close to art for Stephen. On the contrary, the artist, for Paul is a figure who longs for society in order to get close to the irrational life which represents blood consciousness as opposed to the rational mental consciousness. Art can be produced only when the artist’s blood consciousness is at work.

The role of art in their lives is again different. Art itself is important for Stephen who desires to devote himself to it completely. He wants to lead a life which is in accordance with the demands of his art even at the cost of isolation and loneliness. On the other hand, for Paul art is not an end but a means. That is to say, he uses his art to please his mother and to establish relation with his beloved, Miriam who seems to be more interested in his paintings rather than himself. Disillusioned with her marriage Mrs. Morel identifies herself with the success of Paul. What she cares about is not his art but his becoming a gentleman, a distinguished person of whom she can be proud. She does not care whether this happens through his art or something else. When her son’s pictures are rewarded and he is given prizes she feels that her dreams are coming true. Paul, too, is conscious of this fact as he feels that “he [has]

done something for her, only a trifle” and “all his work [is] hers” (SL, p.227) Paul also uses his art to attract Miriam’s attention. She is a girl who is not content with her life in the farm and desires to have the chances which are given to men, at least, a proper education. This prepares the grounds for Paul to give her lessons and thus come closer to her. Bringing his pictures to Miriam who is capable of appreciating art to discuss he creates an atmosphere of intimacy and their relationship thus develops.

While Stephen sees art as his only aim art is an option for Paul. Stephen decides to become an artist in the end but Paul, although he starts to earn money with his art, always considers to become an artist as an alternative, not a destination. All his ambition is “to earn his thirty or thirty-five shillings a week somewhere near home, and then, when his father die[s], have a cottage with his mother, paint and live happy ever after.” (SL, p.113) He has one other option: “He thought that perhaps he might also make a painter, the real thing. But that he left alone.” (SL, p.113) This hesitation and uncertainty make a difference between Paul and Stephen; while the former lacks the determination of becoming an artist the latter, once he finds out his true calling, displays the resoluteness that is needed to become an artist.

Art has one more function for Stephen. Whenever he is in distress and is disturbed by the ugly aspects of reality and the hostile society he resolves to fiction. He either evokes rhythmical words or creates an imaginary world. Art does not have such a compensatory function for Paul. Art is not a reason to live. When he feels desperate after his mother’s death art does not console him because as he thinks, “painting is not living” (SL, p.500) Also, unlike Stephen Paul is not an idealist. He sees art not only as a religious expression but also as a financial source. He believes that his work is “good and valuable” but when he is paid he also paints the objects which he does not like.

Despite these differences both Stephen and Paul believe that the artist must be impersonal. Stephen, for example, forms an esthetic theory which stresses the need for the impersonality of the artist. He divides art into three forms; the Iyrical, the epical and the dramatic. The highest form is the dramatic form and this is Stephen's ideal. In this form "the personality of the artist... refines itself out of existence, impersonalises itself..." (PAYM, p.233) Stephen concludes that "the artist, like the God of creation, remains within or behind or beyond or above his handwork, invisible, refined out of existence, indifferent, paring his fingernails" (PAYM, p.233) Although it does not appear in his art theory Paul, too, emphasizes impersonality in his relations. "To be rid of our individuality, which is our will, which is our effort..." (SL, p.351) is his dictum. Thus he complains that Miriam and Clara are possessive women who want to absorb him because they cannot manage to be impersonal in their love affairs. As the artist he is, Paul is capable of manifesting impersonality in different spheres of his life. Baxter Dawes, Clara's husband, gets into a fury "finding [Paul's] impersonal, deliberate gaze of an artist on his own face." (SL, p.229) When Paul notices Miriam's new blouse she sees that "the artist approved". The artist's eye is a gift belonging to Paul who manages to maintain an objective distance and to appreciate the esthetic object. Miriam who is competent enough to discuss art with Paul is incapable of understanding his impersonality. In a scene she feels as if "she were fingering the very quivering tissue, the very protoplasm of life" as she hears him. Though this first gives her satisfaction it later frightens her because Paul reaches at an impersonal level. "There he lay in white intensity... almost inhuman, as if in a trance". (SL, p.239) (*italics mine*) It is the only quality which the artist does not share with other people. Keith Alldritt describes this quality as the "duality of consciousness". In other words, '[Paul] has the normal subjective perception of the ordinary man, but simultaneously there is in him a more objective mode of perception, or what

Lawrence in the novel repeatedly calls “the eye of the artist”.¹⁵ This doubleness is a consequence of the necessity for the artist to be both involved with the flow of life and remain outside of that flow in order to observe it objectively. Yet, the artist must put up with the undesirable effects of this quality. A scene from Sons and Lovers is explanatory. One evening while Paul and Clara are walking along the road they meet Baxter:

Morel knew something about the bearing of the man approaching, but he was absorbed in his thinking at the moment, so that only his artist’s eye watched the form of the stranger. Then he suddenly turned to Clara with a laugh, and put his hand on her shoulder, saying, laughing:
‘But we walk side by side, and yet I’m in London arguing with an imaginary Orpen; and where are you?’ (SL, p.439)

At that moment Baxter passes touching Paul who then needs to look at this figure. He sees Baxter’s eyes but do not realize that it is him. This is a scene where Paul is both there and not there. He, too, is conscious of this fact because he laughs as he knows that while he is in a dream world his artist eye is open and observing the surroundings. Baxter misinterprets this laughter and he fights with Paul believing that Paul has insulted him. This double life exists in Stephen as well. At a certain point he begins to be a constant visitor of the brothel houses. Thus he begins to lead a separate night life. This other life which belongs to his “monstrous reveries” and which “is a brutish malady of his own mind” is painful for him. While he lives like an ordinary man during the day time he also leads a “monstrous” life at nights as if he has a dark double. No matter how painful it is this is a new experience to be lived through by the artist.

For both protagonists the road to art means the road to exile because only exile provides them with the freedom from the influences which want to prevent them from becoming artists and producing their own works of art. Having decided to become an artist Stephen is ready to leave behind all those things which are considered to be the dearest things to a person. In his case,

those things-family, nation, religion, and language-are restraints or in Stephen's words "nets which are flung at the soul of man [when he] is born in [Ireland] to hold it back from flight." (PAYM, p.220). Flying by those nets is what Stephen desires because all these items seek to impose their own ideologies on the artist and mould his character accordingly. The more Stephen comes under the influence of these forces the more difficult artistic creation will be for him. As a consequence, exile is inevitable for the artist who wants not only to express himself freely but also to maintain an objective outlook. Exile, as defined by Anthony Burgess, is "the stepping back to see more clearly and so draw more accurately" and "the only means of objectifying an obsessive subject matter."¹⁶ Therefore, the artist withdrawing from everyday life reflects what he observes in life objectively and shapes his experiences into a work of art. It must also be noted that exile is not Stephen's denial of his ties with his country. Just before he leaves Ireland he says to one of his friends, Davin that "the shortest way to Tara [is] via Holyhead." (PAYM, p.273) Tara is "the ancient site of the High Kings of Ireland" and Holyhead is "the port in Wales for the stam packets from Dublin."¹⁷ Thus he leaves Ireland in order to get at the conscience of the Irish. What he wants is "to forge in the Smithy of [his] soul the uncreated conscience of his race." (PAYM, p.276) and "exile [is] his smithy".¹⁸ The artist will thus become the moral agent of his society. Stephen also cannot erase Ireland from his memory because she will be his raw material. Likewise, Paul eventually chooses exile leaving behind him the other options: either committing suicide to follow his mother to the grave or marrying Miriam. Exile is necessary for Paul because he, too, is under the influence of the "nets", that is his mother and his two beloveds who by being possessive endanger Paul's self-realization, i.e. attaining an independant identity.

Although the images of the artist differ in the portraits both protagonists are artist types. First, they are physically delicate, unathletic and

thus prone to illnesses. Moreover, they are ego-centric, proud, introverted, sensitive and have a sense of difference. These qualities associate them with the romantic artist. Their insistence on “self-centredness” and “individualism” is a trait of the Romantic period.¹⁹ They are also linked to the Romantic artist whose interest is in himself and who gives importance to the “introspective analysis of his thoughts, reactions and feelings”.²⁰ However, the artist must not look inward and guard himself against other people all the time because he must reach out to people and admit that he is a common human being as anyone else.

Stephen’s portrayal at Clongowes Wood College is that of an ego-centric boy who measures people against himself. He sees that Rody Kickham is not like him because Rody is strong and competent enough to be the captain of the rugby team. Again he observes the students coming to the refectory, boys of different ages and different nationalities, -Spanish and Portuguese- and notices, “every single fellow [has] a different way of walking.” (PAYM, p.10) In fact, “all the boys [seem] to him very strange” (PAYM, p.9) This sense of difference which results in Stephen’s pride in his name and in his individuality constitutes, according to Edmund Epstein, the main reason why he does not mingle with his schoolmates, or let his name and his personality be either disregarded or insulted at the school.²¹ As long as these aspects protect Stephen from the external influences that imprison his creative mind they are not harmful but when they prevent him from establishing relations with people they become disadvantages for the artist.

Like Stephen, Paul displays the typical artistic temperament as someone who “[is] proud within himself, measuring people against himself, and placing them, inexorably” (SL, p.113) when he is confronted with vulgar society. His sense of difference can clearly be seen in his visit to the contractor’s office to get his father’s wage. He suffers “convulsions of self-consciousness” and labels the workers as “hateful and common”, very different from him. Even

their speeches are different. “Mr. Braithwaite drops his “h’s”, an Mr. Winterbottom says “You was”.’ (SL, p.93).

Both Stephen and Paul are arrogant towards the burgher and quick to take umbrage. Yet, Stephen is even rebellious. Father Dolan who is Stephen’s teacher at Clongowes is one of these burghers. He attempts to insult the individuality of the artist. Stephen responds with not only arrogance but also rebellion. Such rebellion is not a characteristics of Stephen only. Its roots can be traced back to the Romantic period, especially to the Sturm und Drang period, the essence of which lies in “rebellion against finite restriction in any shape or form-literary, political or social.”²² The reason for this “self-assertive rebelliousness” arises “directly out of the proud conviction of the limitless rights and powers of the divinely inspired genius”,²³ that is the poet. Though Stephen is not yet an artist his reason for rebelling is not different from this: it is the pride in his individuality. During a Latin lesson Stephen exempted from writing the themes because his eye-glasses have been broken. This attracts the attention of father Dolan who interrupts the lesson and terrorizes the students in search of “any idle loafers that want flogging in the class.” (PAYM, p.49) He chooses Stephen as his victim and not accepting his excuse pandies him unjustly. He, moreover, labels him as a “lazy little schemer” saying that he broke his glasses in order to fool his teacher. Stephen is proud enough not to yield to his impulse to cry which will be a sign of weakness; but however hard he tries not to burts into tears because of the pain he cannot help “the scalding tears falling out of his eyes.” (PAYM, p.52) What awakens in Stephen a sense of injustice, apart from the fact that he is pandied without a sound reason, is Father Dolan’s asking twice that his name is, “why could not he remember the name when he was told the first time or was it to make fun out of the name?” (PAYM, p.507 In addition, Father Dolan misnames him as a schemer, thus changing his identity. Finally, he makes no difference between Stephen and the other boy whom Father Dolan

pandies: It was cruel and unfair to make him knell in the middle of the class then; and Father Arnall had told them both that they might return to their places without making any difference between them (PAYM, p.53) Even after the class is dismissed Stephen is preoccupied with this event. In the refectory he contemplates,

It was wrong: it was unfair and cruel... he suffered time after time in memory the same humiliation until he began to wonder whether it might not really be that there was something in his face which made him look like a schemer and he wished he had a little mirror to see. But there could not be; and it was unjust and cruel and unfair. (PAYM, p.54)

The artist is not only a freak figure for the burgher society, he has moreover got “something in his face” as Stephen vaguely feels. This is the stigma of the artist which he shares with Cain who has one on his brow because both are sinful according to the burgher values. Nonetheless, Stephen as an artist-to-be child does not keep his silence when his name and individuality are insulted. The hyperbolic style that is employed in the preceding quotation especially in the repetition of “cruel and unfair” indicates his over-emotional, almost hysterical reaction to this incident. He even mocks Father Dolan’s name. He thinks that his own name resembles to the greatest men’s names in the history and Dolan is a name “like the name of a woman that washed clothes “(PAYM, p.57) Consequently, he decides to appeal to Father Conmee for justice. While he passes through the corridor leading to the rector’s office he is so proud that he likens himself to great men who appealed to the senate and the Roman people for they, too, had been wrongly punished. After being assured by Father Conmee that he would tell Father Dolan to correct his mistake Stephen feels “happy and free”. Nevertheless, he cannot enjoy this happiness as he has committed one of the deadly sins, pride and immediately a sense of guilt arises. Although he is proud of what he has done “he would not be anyway proud with

Father Dolan.” (PAYM, p.60) Rather he wishes in a condescending manner that “he could do something kind for [Father Dolan] to show him that he [is] not proud” (PAYM, p.61) Yet it is not easy for Stephen to be a real repentant and he cannot help feeling happy and contented afterwards. Ironically this act of bravado is later mocked by Father Dolan, Father Connée and his own father who have a “laugh together over it”. Even if it is underestimated by the adults his pride in his individuality and difference protects him from the forces which want to impose on him a conventional identity.

Unlike Stephen, Paul’s relations with the burgher society are described by his reactions, not his rebellion but he is, too, arrogant towards the burgher. In the contractor’s office, Paul is among the burgher. They are not sympathetic and mock the boy who compares his situation to “the tortures of the damned”. Taking his father’s money Paul goes to the pub where he meets his father and refuses the drink that Mr. Morel offers because “he would have suffered more in drinking a lemonade before all the men than in having a tooth drawn.” (SL, p.92) His “clear and fierce morality”, as the landlady observes, is a sign of his arrogance, feeling of superiority to common people. This quality is explicit in his own words when he explains his mother why he does not want to go to fetch the money any more: ““They’re hateful, and common, and hateful, they are, and I’m not going any more. Mr. Braithwaite drops his “h’s”, an’ Mr. Winterbottom says “You was”.’ (SL, p.93) This society is regarded as philistine by the elitist artist-to-be child. What Paul feels when he is victimized by the Derbyshire people is similar to Stephen’s feelings when he is victimized by Father Dolan. That is to say, Paul is conscious of his difference and is indignant at the cashier who mocks him. He does not appeal to a higher authority but complains to his mother of this “common” man’s rudeness: ““An’ then Alfred Winterbottom says, what do they teach you at the Board-school?”. (SL, p.93)

Likewise, he suffers at Jordan's where he has to work with "common" and "rather dull" men.

Both protagonists, moreover, are over-emotional and good at exaggerating trifle matters. A boy called Wells shoulders Stephen into the slimy water of the square ditch when he refuses to snoop his snuffbox for Wells' hacking chestnut. Since Stephen is an unathletic boy he immediately becomes ill after this event. His illness gives him an occasion to delight in his role of the artist as martyr. Even though he has only the flu he hallucinates his own death and a pompous burial ceremony. He manifests excessive "self-observation" and "self-pity" which link him to the Romantics.²⁴ He oversentimentalizes his imagined funeral and in this moment of crisis he has recourse to words and sings the song which Brigid, the maid has taught him. Then in a bombastic and pathetic style he sentimentalizes the song:

'How beautiful and sad that was! How beautiful the words were where they said Bury me in the old churchyard! A tremor passed over his body. How said and how beautiful! He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music. The bell! The bell! Farewell! O farewell! (PAYM, p.22)

Thus Stephen as an oversensitive and overemotional child manages to exaggerate his situation. The same overemotional reactions can be seen in Paul, too. He is very nervous about the interview which he has to make in order to get a job at Jordan's. Consequently, the interview turns out to be a disappointing experience for Paul who gets excited when he is asked to translate a letter from French into English. As he does not speak up to tell that the handwriting in the letter is illegible Mr. Jordan, or the "common littel man" as Paul calls him, thinks that he does not know the meaning of one word and corrects him, or according to Paul, makes a fool of him. Like Stephen he easily takes himself to be a victim.

Furthermore, artistic tendency is apparent even in their childhood. They produce their very first works of art at this period. The opening pages of A Portrait of the Artist as a Young man describes the baby Stephen and his sensory impressions of his environment. Notably, the first sensory data Stephen acquires is a literary form, a story told by his father. Another art form, a song follows it. This time Stephen not only listens but also creates a new one:

O, the wild rose blossoms.

On the little green place.

He sang that song. That was his song.

O, the green wothe botheth. (PAYM, p.3) (italics mine) Not understanding the meaning of the song Stephen changes “the wild rose” to a green one when he sings it himself and mispronounces the words in his infant tongue. What he does is to recreate a song of his own by using and reshuffling the words of the adults. Moreover, he comes up with a green rose which does not exist anywhere but in his imagination. This incipient creativity is a palpable hint about Stephen’s artistic inclinations. This example also reinforces the definition of the artist as the agent in society who acquires the data that is to constitute his artistic material from the world, reshuffles them and creates an imaginary world which reveals the truths of the actual world. It also introduces him as a rebel to the adults, the orthodox culture bearers. Therefore, it can be concluded that Stephen is introduced as a potential artist who fits the definition of a typical artist, a definition which is akin to Stephen’s own definition which he formulates when he decides to become an artist. For William R. Mueller the artist is “the person [who is] called to translate the raw material of earthly phenomena and of his own imagination into words which in turn, bring sight and sense to man of lesser vision and sensitivity.”²⁵ As he grows up he continues to deal with literature and writes essays and poems. One of his villanelles appear in the book but the other works are only mentioned.

In Sons and Lovers, Paul, too, displays artistic creativity already in his childhood. Though Paul's compositions are rewarded his inclination is towards painting. As a child he is fond of drawing but what kind of pictures he draws is not mentioned. He continues to draw and as Keith Alldritt points out he is influenced by different art movements.²⁶ His first picture is a sketch of Connie who is a spinner at Jordan's. She reminds him of Elaine in the "Idylls of the King". Her red hair, her face, her murmuring voice recalls "a lady in her shabby black frock" who "appeal[s] to his romantic side." (SL, p.138) Alldritt calls this picture a work in the Pre-Raphaelite style. This movement puts the emphasis on "individual feeling and emotion" and is of a religious nature. In art, "dramatic themes drawn from the past or from events of an exotic nature" are used.²⁷ Paul, too, is inspired by a mythological story, that of King Arthur. Then he makes a sketch of a colliery at work. According to Alldritt this picture is produced in a realistic mode. Indeed, the nineteenth-century kind of realism can be described "as the subject matter of everyday, contemporary life as seen or seeable by the artist...".²⁸ Paul's subject matter is not a mythological or fictional figure but a colliery who is visible in Paul's contemporary life in Bestwood. His picture of the fir-trees is put by Alldritt into the category of German expressionists. This movement is defined as "a manifestation of subjective feeling toward objective reality".²⁹ In other words, objective reality is distorted to represent the mental condition of the artist. In painting, this mode is expressed by distortions of form and colour. Paul, too, distorts the form and colour of the pine-trees and turn them into "God's burning bush". In conclusion, Stephen and Paul not only have the artistic temperament but also they produce works of art.

Finally, the development of the two artist figures follows the same pattern in both novels. Stephen and Paul both start as talented children but their growth as artists is, at times, impeded by different forces in the family as well as society. The artist-to-be then clash with petty bourgeoisie, but do not yield and

so manage to liberate themselves from its traps. In the end exile is waiting for them. There is a chronological order in both novels. The narration of the protagonists' life-stories starts from childhood and ends in young manhood. Their childhood and early adolescence mark the very first attempts of society to mould them in its own image. During adolescence women begin to play important roles in the life of the artist who is now establishing relation with them as a consequence of sexual awakening. This time society attempts to prevent the sexual development of the artist. Yet, these endeavours prove to be futile since the protagonists ultimately disposes of the hostile forces; family, school, philistine society, possessive beloveds. After this liberation process they begin to show signs of maturity though neither portraits end with fully developed artist figures.

To sum up, in these two novels of the same genre the artist is presented from the writers' and the protagonists' different point-of-views. However, the typical artistic qualities which exist in the previous portrait-of-the-artist novels appear in these novels as well. The problems that the artist faces are again the same. These will be discussed in the following chapters.

CHAPTER TWO:

SOCIETY AS A NEGATIVE AND A POSITIVE FORCE

Society plays an important role in the development of the artist. Both protagonists confront different social units-family, school, business- that seek to impose the social ideas on them. However, there are individual members of society who motivate the creativity of the artist.

The first social unit which both Stephen and Paul face is the family. Family has a double function in the artist's life as it is both motivating and threatening his creative potential. First of all, the talent that the protagonists have is hinted to have been inherited from their fathers. Both Stephen's and Paul's father are story-tellers and singers. They encourage and stimulate their son's creativity by their own artistic creations. Both protagonists hear stories from their fathers. Mr. Dedalus is telling a story to his son at the very beginning of the novel. Mr. Morel, too, tells a story about "Taffy's cunning" to his children and he is a good story-teller since "he make[s] one feel Taffy's cunning" (SL, p.83). Paul's mother is also imaginative and he might have inherited his creativity from her. She stimulates his art as she buys tubes of paint and paper for him.

Family, however, is not only a driving force that encourages the artist's creative spirit. Mr. and Mrs. Dedalus and Mrs. Morel are also conservatives who try to direct their sons according to their bourgeois ideals. Yet, Mr. Morel is not allowed to bring up his son according to his own ideals by Mrs. Morel. She represents the authority at home and induces Paul not to establish relation with his father. The only instance where Mr. Morel attempts to interfere with his son's upbringing is his cutting the baby's locks. The girlish look of his child annoys his macho side. This causes an important quarrel between husband and wife. Afterwards, Mr. Morel gives up his rights as a

father. Mr. Dedalus is, on the other hand, introduced as a formative influence. He first appears in the book as a story-teller.

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo... (PAYM, p.3)

Hence, Simon Dedalus produces fiction, in this case a fairy tale, by modifying reality as he destroys words to make up new ones. The story is told in an unsophisticated way with an alteration of the structures of the words in order to stoop down to the level of the child's mind. For instance, the word "cow" as a sound pattern which refers to the concept of the animal in question becomes "moocow" that meets "a nicens little boy named baby tuckoo." Obviously "baby tuckoo" is Stephen, however it is not his real identity and the adjective nice may not necessarily be his quality. Mr. Dedalus wants his son to be a nice boy who will not object to his father. This is a distortion of the identity of the artist. Stephen has to find out his real identity and attain self-knowledge in order to become an artist. As Stephen grows up the enmity between father and son increases so much that "any allusion made to his father by a fellow or by a master put[s] his calm to rout in a moment." (PAYM, p.80) He begins to feel the burden of his father's demands. For example, he wants Stephen to be interested in athleticism so that his son can be "strong and manly and healthy". Therefore, Stephen is trained as a runner by Mike Flynn who is an old friend of Mr. Dedalus. Becoming a runner emphasizes Stephen's urge to escape from the limiting familiar environment through exile. Though his father says that Mike Flynn has trained the best runners Stephen is not convinced that this man with a "flabby stubble covered face", "stained fingers through which he rolled his cigarette" and "mild lustreless blue eyes" could be the man whom his fathers claims to be. This man who is a part of Mr. Dedalus' "glorious" past exemplifies

the futility of sticking only to praising one's own past rather than preparing oneself for the future. Hence, Mike Flynn has wasted his life, as Stephen observes, like many other Irishmen. Mr. Dedalus serves again as an obstacle when he envisages a different future for his son. As Stephen grows up he becomes aware of this fact: "...his father had enemies... some fight was going to take place. He felt too that he was being enlisted for the fight... some duty was being laid upon his shoulders." (PAYM, p.68) What Stephen senses is his father's financial and social decline and a "voice" bids him to "raise up his father's fallen state by his labours." (PAYM, p.88) He has filial obligations and is expected to pick up family matters where his father left off. However, this kind of commitment is not one of Stephen's plans. As discussed earlier he dissociates himself from his family thinking that he is a foster child and foster brother.

Mrs. Dedalus is another authoritative parent who wants to impose her ideals on Stephen. She first teaches the child Stephen basic social rules as the representative of the outer society and its rules at home. Her function is similar to Lawrence's definition of a mother's function at home. Mrs. Dedalus, too, represents the mental consciousness. As a baby Stephen is unconscious that wetting the bed is something to be ashamed of. Yet, his mother intervenes as an authority who decides that Stephen has done something wrong and corrects it by putting on the oilsheet to keep the sheet of the bed clean. Being strictly devout she represents religion at home with another mother figure, Stephen's nurse, Dante Riordan. When Stephen says that he is going to marry the daughter of their Protestant neighbours, Eileen Vance, his mother and Dante show their disapproval by frightening him and thereby push him to comply with their religious rules.

His mother said: -O, Stephen will apologise.

Dante said: -O, if not, the eagles will come and pull out his eyes.
(PAYM, p.4)¹

The image of an eagle pulling out Stephen's eyes links him to Prometheus. In fact, Prometheus can be taken as an artist figure in many respects. When Zeus forces men to eat raw flesh by withholding fire from them he purloins fire from Mount Olympus and brings it back to men. As a result, he is punished by Zeus by being chained to a rock in the Caucasus Mountains and his liver being devoured by an eagle.² Stephen, too, rebels against the authority. He, too, has a lofty moral aim because he wants to liberate the Irish from the imperial forces by creating the conscience of his race. The threats about the eye plucking eagle also points out the hostile attitude of society towards the artist because eyes are vital to the artist who observes in order to create. Being frightened Stephen hides under the table where he feels secure as he is isolated from the other members of his family. From then on Stephen chooses to isolate himself from society in order to refrain from its oppressive influences. His second reaction against hostile society is his having recourse to words. Hence lines from a song come to his help:

Pull out his eyes,
Apologise,
Apologise,
Pull out his eyes (PAYM, p.4)

The threatening words now constitute a kind of pacifying rhythm. Consequently, words give a sense of comfort.

Mrs. Morel is another mother who represents mental consciousness. Unlike the Dedalus family the Morels have a dominant mother who wants to impose her own ideas on her husband and sons. Another striking feature of this family is the discordant relationship between husband and wife. The reason for this conflict is mainly the incompatibility between husband and wife. Gertrude and Walter Morel are from social classes which define their characters correspondingly. Mrs. Morel comes from an old burgher family. She is puritan, contemptuous of sensuous pleasure, "high-minded" and stern. She is moreover

well-read and considered very intellectual. As opposed to the distinguished family members of Mrs. Morel's family Mr. Morel has a French refugee grandfather who married an English barmaid. While Mrs. Morel inherits her puritan sense from her family Mr. Morel inherits his warmth, animation and sensuality from his French ancestors. Besides, his education when compared with Mr. Morel's is insufficient since he left school at the age of ten in order to work in the mine. The marriage between these opposite poles occurs only because it is based on passion. Physical attraction soon proves to be transitory. Mrs. Morel realizes that her husband does not live up to neither her ideal of manhood nor her moral, intellectual, social and economical demands. She wants to make him religious, "undertake his own responsibilities" and "fulfil his obligations" (SL, p.23) but her inability to cope with such a man and her reluctance to tolerate his flaws causes Mr. Morel's brutality and drinking. She then expects her son to recompense her for what Mr. Morel has not given her as a husband and directing all her affection and interest towards Paul she does not allow him to nurture his own identity.

In fact, Paul is linked to his mother in a symbolic way even before his birth. After a quarrel with his wife Mr. Morel thrusts her out into the moonlit garden. For a while, Mrs. Morel stays there in a "delirious condition" and cannot control her consciousness.

She did not know what she thought. Except for a slight feeling of sickness, and her consciousness in the child, herself melted out like scent into the shiny, pale air. After a time the child, too, melted with her in the mixing-pot of moonlight... (SL, p.35)

In this experience of Mrs. Morel where the mother and the unborn child are described as fused together "in the mixing-pot of moonlight" the child takes on the mother's identity.³ The artist's identity is thus attacked and both Stephen and Paul will have to fight for asserting their own identities. This is a common problem for them but there is a difference between the two, while Simon Dedalus merely

distorts his son's real identity Mrs. Morel absorbs one part of her son which indicates that it will be more difficult for Paul to unfetter himself from this deep-rooted maternal chain. Besides this scene where the mother's prenatal effect upon the child is presented there is another symbolic incident which enhances the bond between Paul and Mrs. Morel. Again during a battle Mr. Morel cuts his wife's head by flinging a table drawer at her. drops of blood fall from her wound into the baby who lies on his mother's arms and his hair is slowly soaked by blood. Mr. Morel watches this "fascinated, feeling it soak in; then, finally his manhood [breaks]." (SL, p.54) Thus, Paul's assimilation is complete through blood soaking. As John E. Stoll points out Mr. Morel's broken manhood implies that Paul is "deprived of a male frame of reference" and "his future development will be entirely in [his mother's] image."⁴ Therefore, Paul has to first "assert his manhood, assume an identity, or encounter himself"⁵ by breaking away from his mother for self-fulfillment which is also a condition to become an artist.

Subsequently, Paul begins to reflect his mother's social and moral values. It is not difficult to influence Paul who is "so conscious of what other people [feel], particularly his mother" and who "[understands]and [can] have no peace when she [frets]." (SL, p.75) Paul's relation with his father is thus affected by his mother. Since Mr. Morel is the cause of Mrs. Morel's sufferings Paul hates his father. The rationalization of this hatred is derived from Mrs. Morel's convictions about her husband. She judges and condemns the man according to her middle -class upbringing and Paul easily accepts these judgements. As Scott Sanders points out, it is she who influences Paul "to see his father's work as bestial, and therefore to despise the man himself"⁶ because Mrs. Morel evaluates her husband's job according to middle-class criteria which label the proletariat as inferior. This hatred is also caused by the oedipal tie between the mother and the son which becomes evident even in the childhood period. When his father stays in the hospital as a result of an accident in the mine Paul willingly replaces

him. He boasts thus, "I'm the man in the house now." (SL, p.112) Under the influence of Mrs. Morel Paul tends to keep aloof from his father. He even prays, "Lord let my father die... Let him be killed..." (SL, p.797) Nevertheless, there are times when the household and Mr. Morel come together in good humour. The children like to watch him mending things at home or to listen to him telling stories. "they united with him in the work, in the actual doing of something, when he was his real self again." (SL, p.82) This "real self" is his "masculine integrity" which is "what the mother's possessiveness has injured in the sons."⁷ Hence, Mr. Morel who is considered to be an enemy by the child Paul becomes an important figure for the young Paul who tries to free himself from his mother's influence. As it will be seen in the next chapters, this liberation process involves a reconciliation with a father surrogate, Baxter Dawes, an unconscious identification with his father, and a developing sympathy for what Walter Morel represents. The difference between the two portraits can be detected here, too. While Stephen must keep aloof from his father Paul must get close to his father in order to achieve self-actualization.

Another negative influence of Mrs. Morel on Paul is her envisaging a future for her son like Mr. Dedalus. leaving school Paul decides to go out into life. His decision is again made under the influence of Mrs. Morel who wants her son to become a gentleman rather than a worker like Walter Morel who is doomed to live in squalor. Hence she harps on the fact that Paul is not strong enough for heavy manual work. He himself prefers reading and painting to making things with his hands. As a result, he obeys his mother who wants him to look for a white-collar Job even though such a job is not suitable for someone with an artistic temperament. Eventually Paul is engaged as a Junior spinal clerk at Jordan's and thus Mrs. Morel's expectations are fulfilled. In other words, she creates a "great centre of industry", a man who "would work out what she wanted." (SL, p.127) Being a materialistic woman Mrs. Morel

introduces commercial values to her son. Paul draws for his mother designs for decoration and embroidery but he knows that she is interested in the money which he will have when he sells them. Then Mrs. Morel is interested not only in his artistic achievement but also in the money he earns with art. This materialistic concern is not a positive motivation for the artist.

Finally, Paul's intellectual development is again influenced by his mother. Mrs. Morel is an educated woman and Paul easily adopts her ideas. Hence, when he takes part in a discussion he uses Mrs. Morel's ideas: "Paul had already heard his mother's views, and as these were as yet his own, he argued for her." (SL, p.195) However, if Paul wants to become an artist he must have his own ideas.

While Paul's family circle is limited with parents, brothers and sisters Stephen has to deal with the other people who are related to his family and who are as formative as his parents. The ideologies of the burgher society are also represented by Dante and Mr. Casey. Dante Riordan has two brushes in her press; the brush with the maroon velvet back is for Michail Davitt and the brush with the green velvet back is for Parnell. With these brushes Stephen is familiarized with the political issues, that is the support given to the political leaders. Politics is one of those nets from which the artist must set himself apart.

He wondered which was right, to be for the green or for the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man... That was called politics. There were two sides in it: Dante was on one side and his father and Mr. Casey were on the other side but his mother and Uncle Charles were on no side. (PAYM, pp.13-14)

Bestowed with such alternatives Stephen is expected to choose one. The forces which work upon him are trying to draw him over to their side. Thus he becomes a prey over whom the adults are fighting during the Christmas dinner while a bitter quarrel is going on between Dante and Mr. Casey. They are

also conscious that their speeches will affect the child who faces political disputes for the first time. Dante warns, “he’ll remember all this when he grows up... the language he heard against God and religion and priests in his own home” (PAYM, p.33) fearing that Stephen may use the same kind of language later in his life. Mr. Casey, on the other hand, is glad because he wants the child to understand his comments about Parnell and the opposing priests, “let him remember, to... the language with which the priests and the priests’ pawns broke Parnell’s heart and hounded him into his grave.” (PAYM, p.33).

This dispute has a further importance for Stephen because Parnell is related to him on the symbolical level. Parnell is not just a political figure; he is the “spiritual leader” of the Irish who are ruled by the British and the Roman Catholic imperial systems, and wants to bring freedom to them.⁸ However, when his love affair with the wife of a member of the Irish Parliament results in her divorce, Parnell is abandoned by both the Roman Catholic church and the Irish Parliamentary Party of which he is “the Chief”. Thus committing adultery he transgresses the moral rules of the conservative society. This quality brings him closer to the artist figure who also violates such rules. This is followed by the denunciation of the clergy and the subsequent appeal of Parnell to the traditional enemy of the clergy, the Fenians, results in a middle-class Irish Catholic hostility to him. This conflict between Parnell who wants his people to retain their individuality and the Irish who betray their leaders by slavishly cooperating with their oppressors is, at the same time, the conflict between the artist and his fellowcitizens. That is to say, the artist resumes the battle for individuality, “availing of the long romantic tradition of radical selfhood”⁹ and the role of the spiritual leader who is doomed to be a martyr like St. Stephen and to endure the hatred of the conservative people. This is what Stephen is likely to experience in his life.

The families thus try to shape the artist-to-be's mind but the values which are introduced by them are not easily accepted by the artist-to-be, Stephen questions what he is taught and isolates himself in order to be immune from the social forces. Paul seems to be more ready to adopt his mother's ideals but he, too, rejects to comply with all of her convictions.

Although the adults at home try to influence him Stephen does not easily submit to them. As an artistic child he questions the social rules and the authority who exercises them. He asks, "but why was [Mr. Casey] then against the priests? Because Dante must be right then. But he heard his father say that she was a spoiled nun..." (PAYM, p.34) Stephen expects the adults to have an agreement among themselves on the common principles and certain standards but what he observes is a conflict between Dante and Mr. Casey who address one another in a rude manner though they advise Stephen not to be rude. As a result, all of his value judgements are overturned, and thus he is left in a moral chaos being unsure of the validity of any established social values. The Catholic education which his family gives Stephen is limiting and dogmatic with its unquestionable, rigid rules. Yet, Stephen questions religion, too. Religion has its own terminology with fixed meanings which impede the free thinking, creative mind. Stephen does not fall into this trap. For instance, when he comes across terms like "Tower of Ivory" and "House of Gold" during his Catholic education he does not take them to be only parts of the litany of the Blessed Virgin. The desire to find out their meaning occupies his mind for a time. He thinks that Dante does not allow him to play with Protestant Eileen because the Protestants make fun of this litany, "how could a woman be a tower of ivory or house of gold? Who was right then?" (PAYM, p.35) It is Stephen himself who answers these questions. He decides that Eileen's "long and white and thin and cold and soft" hands which resemble ivory are the meaning of Tower of Ivory. Eileen's "fair hair" which "stream[s] out behind her like gold in the sun" (PAYM, p.43)

is the meaning of House of Gold. Stephen finds out what Tower of Ivory and House of Gold mean when Eileen puts her hands over his eyes and when her fair hair streams out behind her. Suddenly the meanings clear up in his mind: "By thinking of things you could understand them" (PAYM, p.43) Stephen's association of Eileen's hands with the Tower of Ivory and her hair with the House of Gold is not imposed upon him by others who try to shape his mind but constitutes a creative act of his own. Although he seems satisfied with his explanation it is a fact that no theologian will accept this definition of Tower of Ivory and House of Gold as associated with Eileen. However, what is important here in the development of Stephen^{is his} not taking the religious version for granted.

Paul who believes that his mother "[has] been done out of her rights" and "never had her life's fulfilment" is ready "to make up to her". (SL, p.85) Therefore his actions and decisions serve to this end as in the case of choosing a career for himself. Being unaware of her restrictive influence Paul does not overtly rebel against his mother. However, this does not mean that Paul is a perfect copy of Mrs. Morel. He is in Alldritt's term, an "unconvinced puritan"¹⁰ despite his mother's puritan indoctrination. Being a "centre of industry" does not appeal to his artistic side. There is also an incident in the book which reveals the difference and the first disagreement between the bourgeois mother and the artist-to-be son. Paul's brother, William sends a photo of his girl friend. While Mrs. Morel severely criticizes the girl who gives her boy friend a photo of hers in which she is seen as a naked bust to send to his mother, Paul thinks that it is a lovely photograph and that his mother is disagreeable. The reason for this disagreement comes from the fact that Paul looks at the picture with the artist's eye, not with the puritan eye which condemns it according to strict moral rules.

His mother cannot prevent Paul's intellectual development, either. He later begins to question Mrs. Morel's bourgeois and religious values. He

becomes an agnostic, gets into connection with the socialist, suffragette and unitarian people in Nottingham. Unlike Stephen, Paul gets involved with the social and political trends of his time. Though he does not become a socialist his association with these different groups have a positive effect in that they save him from retaining a one-sided view. Also, as a result of his education Paul surpasses Mrs. Morel's knowledge. For instance, Mrs. Morel has nothing to say about his new interests like Balzac or Michael Angelo. "Life" which he is going to choose in the end is one of his interests. In the discussions that he makes with his mother about life he begins to object to her ideas about the classes. He claims that "the difference between people isn't in their class, but in themselves" and prefers his "common people" to "the well-to-do middle classes". (SL, p.313) Yet, he still refuses to mingle with his father's friends when his mother tells him that they are not different from other common people. By not following his mother's views slavishly Paul takes a step towards intellectual freedom but he has not yet gained the artist's objectivity and still condemns his father according to class-bound judgements. To become an artist he must learn to sympathize his father and his class.

Family thus is the first social institution that wants to impose its values and ideologies. The socialization process is inevitable for even the artist-to-be child who will nonetheless not surrender to society. The protagonists are rather self-divided. Stephen sometimes vacillates between the ideals of society and the ideals of the artist. For instance, he worries about his father's social status and feels happy when Mr. Dedalus becomes a marshal, "higher than a magistrate". Paul, too, wavers between what he likes and what his mother imposes as we have seen in the preceding discussion about Lily Western's picture and social classes.

In conclusion, the role of Stephen's family is to familiarize him with the social norms and to bring him up in a way which bourgeois society will

approve of. This role is performed by Mrs. Morel in Paul's family. Although these are negative contributions for the promising artists positive contributions of the families to their son's artistic development are undeniable. It must not be forgotten that both fathers introduce literature to their sons and Mrs. Morel stimulates Paul's artistic inclination. There is a difference between Stephen's and Paul's reactions to their families. What Stephen observes is disputes among the adults and their hypocrisy. He is aware of the hostile attitudes of his family and isolates himself from them. Paul, unlike Stephen, allows more readily to be directed by his mother to whom he is linked with a strong bondage because although he sometimes questions Mrs. Morel he never sees her as a hostile force. But his artistic temperament is there indicating the possibility of an artistic growth for Paul who, like Stephen, is to meet new forces which will try to leave their impact on him.

Both Stephen and Paul confront ... other social units apart from the family; school and the business world. Society can be a negative and a positive force for the artist. In Stephen's case society victimizes the artist and introduces its own ideologies. Stephen fights against them with the weapons of the artist. Society may have a positive influence as in Paul's case when it motivates the artist.

Stephen comes under the oppressive influence of his antagonistic schoolmates and teachers at Clongowes College. The hostility of his schoolmates becomes evident when Wells resorts to physical violence and shoulders him into the square ditch. Also, the nets of nation, religion and language which try to prevent Stephen's artistic development from his birth are thrown out by his school friends as well. Stephen avoids any involvement in political, religious, and linguistic issues by employing his artistic qualities: silence and cunning. Nation and religion are represented by one of Stephen's peers, Fleming. There is a picture of the earth in the middle of the clouds. Even

though Stephen does not want Fleming to colour the earth green and the clouds maroon he paints them with crayons. By colouring Stephen's book green and maroon which are the colours of his country Fleming tends to impose his own nationalistic ideals on Stephen. On the other hand, the artist-to-be who knows that these colours are the national colours like the ones of Dante's two brushes, will never have the inclination to use them because he is beyond nationalism and politics even as a child. The earth and the universe may only mean Ireland for Fleming but Stephen will not be satisfied with Ireland only.

In order to maintain a universal outlook which is a condition to become an artist he must have a wider view of his environment, which he, indeed, possesses for he has written on the fly leaf of the same book "himself, his name and where he was. " (PAYM, p.12)

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe (PAYM, p.12)

As opposed to nation-bound Fleming, Stephen rejects to become a part of Irish nationalism when he goes farther than Ireland in his list. Stephen's list, furthermore, is contrasted with the one which is written by nationalistic and religious Fleming to define who Stephen is:

Stephen Dedalus is my name,
Ireland is my nation.
Clongowes is my dwelling place.
And heaven is my expectation. (PAYM, p.13)

Here, too, Fleming gives a limited, narrow definition and adds "heaven" to Stephen's list where God's name, which should take its place after the universe, is omitted. Fleming like the Dedalus family tries to entangle Stephen by

assigning to him a definite nation and a particular faith. Although Stephen's fate seems to be determined by Fleming he later renounces his religion and refuses to serve his country.

Stephen's schoolmates want to impose their world view on him also through the medium of language. At Clongowes he is acquainted with the diverse usage of language. Some of the words that he hears from his schoolmates are totally new to him. For instance, he hears that Simon Moon is called "Mc Glade's suck". "Suck" which is used as a school slang for favourite is not a familiar use of that word for Stephen. Nonetheless, when he ponders over the word he again comes up with an original explanation. He remembers the time when he washed his hands in the lavatory of the Wicklow Hotel. His father pulls the stopper up and the dirty water, while going down through the hole in the basin, makes a sound like "suck". Stephen also tries to understand the meaning of the familiar words when they are used in different contexts. Being yet immature and inexperienced he is unaware of linguistic intricacies and thus assumes a connection between the sound pattern and the meaning it bears in reality. Nasty Roche calls Friday Pudding "dog-in-the-blanket" but for Stephen there is no one-to-one correspondence between pudding and a dog in the blanket. The free thinking artist must not accept another's metaphors and create his own ones. Stephen then must be cautious about the words which his friends use.

Stephen reacts to his schoolmates' hostile attitudes by holding himself back from mingling with the other boys. When his schoolmates play rugby football on the playground of the school he tries to avoid any contact with either the ball which is likened to a heavy bird, like the eye-plucking eagle, or the other players. The distinction between the burgher who acts and the artist who observes is quite obvious. He stands on the fringe of his line "out of the reach of the rude feet" and "out of sight of his prefect" as if he wants to hide

from the boisterous world. He also feels as if he is on a battlefield rather than on a playground because he is horrified by the players who are “Struggling and groaning, and their legs[are] rubbing and kicking and stamping.” (PAYM, p.6). Their bestial side horrifies Stephen who now considers them as hostile figures. Moreover, he takes refuge in words and recalls the sentences in the spelling book which create a rhythm which is a kind of pattern, as Dorothy van Ghent defines, a “whole” which Stephen seeks in order to reach to the confusion that he sees around”¹¹. Thus, at school, Stephen prefers to isolate himself most of the time rather than take part in the games or the conversations of the other boys whom he finds coarse and disorderly. Instead he turns to words like those in the spelling book.

Since Mr. Dedalus cannot afford to send his son back to Clongowes Wood College after his financial breakdown Stephen continues his education at Belvedere College where he is allowed to study for free. The students at Belvedere College are not different from the ones at Clongowes in that they are as willing to victimize the artist as Stephen’s previous fellow students. Yet, a change is observed in Stephen’s reaction to them.

In a scene some of his friends talk about books and writers trying to decide who the greatest prose writer and the best poet are. This time one of Stephen’s friends, Heron, who reminds the reader with his bird’s name the eye-plucking eagle, victimizes Stephen. When Heron says the best poet is Tennyson Stephen forgets “the silent vows he [has] been making and burst[s] out” (PAYM, p.85) because from an artist’s point-of-view Tennyson is “only a rhymester” and Byron is the greatest poet. However, according to a common boy Byron is “a poet for uneducated people”, also “a heretic and immoral”. These two preferences point out the contrast between Stephen and his friends. While the poet laureate Tennyson upholds the sacred ideologies of society Byron violates them. Subsequently, his friends catch hold of him and force

Stephen to admit that Byron is no good by hitting him with Heron's cane and a cabbage stump. Society again hurts the artist physically and tells him to comply with their own views. Stephen manages to escape without recanting his own beliefs. Nevertheless, Stephen is much affected by this torment; the boys leave him sobbing and "half blinded with tears" (PAYM, p.86) The image of the eagle which threatens Stephen with putting out his eyes, in other words making him blind recurs here. In this scene Stephen is very self-conscious and unyielding but later he learns to hide his anger through cunning and silence.

His friends do not give up teasing him. In another scene Heron forces to him to admit his secret relationship with Emma and asks him to recite the Confiteor. These "indelicate", "silly" allusions cause only a momentary anger in Stephen and not being seduced from "his habits of quiet and disobedience" he remains indifferent. Heron again uses physical force and strikes Stephen across the calf of the leg with his cane. This time Stephen recites the Confiteor. In this case he submits to society but in the end he will refuse to submit to any social force.

Teachers are the other forces who victimize the artist. Father Arnall, for example, distorts Stephen's identity when he divides the class into two groups and makes them compete with each other as the York team and the Lancaster team. being the leader of the York team in the class Stephen tries hard even if he is not good at sums so that York might not lose. Thus he identifies himself with a group. In such a system all the students are dehumanized by being defined as members of a certain group rather than individuals. Stephen cannot find the answer for the sum but it does not matter for him any more and his eagerness passes away soon because he calms himself remembering the song about the wild rose which metamorphosed into a green one in his own song. The green rose a a symbol of imagination takes precedence over his worries about being of the top of his class. Stephen, moreover, discovers that his teachers are

not consistent in their judgements and do not practice what they preach. Hence when he is pandered unjustly his image of the priest as the emblem of perfect justice is shattered, "the prefect of studies was a priest but that was cruel and unfair. "Also, teachers demand submission from him. Mr. Tate, the English master at Belvedere discovers heresy in one of Stephen's essays in which Stephen contradicts a Catholic doctrine. Instead of insisting on his opinion he covers up his real thoughts by changing a word and thus the entire meaning in his sentence to which Mr. Tate objects. After this, Stephen is stigmatized as a heretic by his friends, that is society again victimizes the artist. As these examples indicate Stephen has learned to deal with these hostile forces. He either submits or keeps silent. He is not yet free from the social pressures but he is capable of freeing his mind from their influence. Hence he begins to question the Catholic faith or the literary taste of the conventional society.

Paul does not face the same kind of difficulties which Stephen faces in his relations with other people. The society in which he lives cannot be called hostile or vindictive and does not function to impose its own ideology on Paul. This society is rather vulgar for Paul who is used to elegant manners of his mother at home. He does not have any difficulty in establishing relation with the people whom he does not regard vulgar.

Unlike the long description of Stephen's school life Paul's school life takes only two sentences in the narration: "He suffered very much from the first contact with anything. When he was seven, the starting school had been a nightmare and a torture to him. But afterwards he liked it." (SL, p.112) A school which is full of common children, that is sons and daughters of the workers may be a nightmare for Paul. He is also a self-conscious, shy boy, thus contact with the social institutions may be annoying. He establishes contact with his peers more easily than Stephen. He makes friends with the reserved sons of the Leivers? In his confrontation with the other institutions after the first days'

timidity he can adapt himself to change and finding something to like he makes his experience bearable. Furthermore, he does not see all society as a hostile force. He becomes an important factor in the warehouse where he gets on well with the other employees, especially with the female workers who are not dull unlike the male workers. For Paul each girl has distinct qualities. Polly is like “a small bird”, “a robinet”, Connie is “a lady in her shabby black frock”, Louie with whom Paul always jokes is “handsome and brazen” and Emma is “condescending” towards him. Paul likes chattering and singing with them. The people with whom Paul gets involved are far from being hostile. On the Contrary, they are a motivation for the artist. For instance, the Leivers family are more interested in Paul’s pictures than his mother.

It was not his art Mrs. Morel cared about; it was himself and his achievement But Mrs. Leivers and her children were almost his disciples. They kindld him and made him glow to his work, whereas his mother’s influence was to make him quietly determined, patient, dogged, unwearied. (SL, p.185)

Society, then has a double function for the artist. In A Portrait of the Artist as a Young Man, society works against Stephen’s artistic growth. The family and the school try to cast nets over him. Stephen chooses isolation and fight against the hostile forces with silence and cunning. Also, each time he finds himself in a chaotic situation he evokes rhythmic sounds and words-if not poetry yet-as a solace. In Sons and Lovers, the mother embodies all of those nets which Stephen mentions. The rest of society does not function to mould the artist’s mind. Although Paul is not in perfect harmony with the “common” people he is better adjusted to society than Stephen. Society is even a motivating force for him.

CHAPTER THREE:

THE IMPORTANCE OF SEXUAL MATURITY FOR THE ARTIST

Adolescence is generally a painful period for teenagers and Stephen and Paul with their sensitive and emotional temperament are no exceptions. Like any other adolescent they go through the process of sexual awakening. Yet, this process mean more for the artist-to-be than the other adolescents. Sexual maturity seems to be a necessary condition to become an artist. First, it is necessary for the artist who must experience every side of life in order to express it truly. Thus, Stephen's experience with the prostitute acquaints him with a dark side of life which is considered a taboo by the conservative society but which must be lived through by the artist who must yield an all-compassing picture of life. sexual development has another importance for Paul because it is a means to release him from his bondage to Mrs. Morel. Sexuality is also linked with potency and fatherhood in that it is a means for the child to become a father himself and that means independence and maturity. Fatherhood has an additional importance for the artist since the artist is regarded as the father, the creator of his work, either a novel or a painting. Hostile forces that work against the development of the artist attack this development, too. These forces are represented by the "fathers" in Stephen and by the "mothers" in Paul in this period. Ultimately the protagonists emerge with triumph from their struggle with their adversaries.

In the fictional world that Stephen has created for himself Mercedes has a special place. Thus Stephen is further association with the protagonists of the Romantic fiction who "look beyond this world in [a] quest for an intangible, unattainable ideal in a dream sphere of his own creation".¹ This ideal for Stephen is a woman who indicates that his choice is not only an evidence of his

romantic spirit but also an evidence of his adolescent sexual awakening. He broods upon the image of Mercedes with the feeling of “a strange unrest” in his blood and walks alone in the evenings in order to find peace for his “restless heart” and to quench his “fever”. This restlessness reveals that Stephen is sexually awakened. Also concentrating on an unsubstantial image he seeks an outlet for his sexual urgings.

He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how. But a premonition which led him and told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence; and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. (PAYM, p.67)

Stephen's desire to grow up is explicit in his own words because this transfiguration will save him from the characteristics of a child; weakness, timidity and inexperience. This wishful thinking is yet to be fulfilled. His encounter with the prostitute will work a transformation but not a spiritual one as Stephen expects. The transformation which will enable him to grasp his artistic mission will occur in his encounter with the girl in the mid-stream. Under the influence of a strict religious education he prefers to repress his sexual urges. He rears of himself as the older and sadder Edmond Dantes who refuses “with a sadly proud gesture” the muscatel grapes which are offered to him by Mercedes. He will not be seduced and corrupted by this grape offering Eve.

This sexual awakening which will lead to maturity is not allowed to develop freely. The first important obstacle is Stephen's father. Stephen's trip to

Cork with his father who wants to sell his property there reveals the nature of this threat. During this visit Mrs. Dedalus continuously talks about his youth. His desire to be young again comes to the foreground when he takes his son to the anatomy theatre of his school to search the desks for his initials, i.e. for his own youth. He seems to be jealous of his son because Stephen has the youth which he lost. He does not want his friends to fill his son's mind with the ideas of flirting. Though he accepts that he used to be "the boldest flirt" in Cork he does not want to accept that his son may have girl friends. He even sees Stephen as a rival: "By God, I don't feel more than eighteen myself. There's that son of mine there not half my age and I'm a better man than he is any day of the week." (PAYM, p.101) Mr. Dedalus talks about an incident that passed between his own father and himself. It is about his being caught by his father while smoking with other boys. Mr. Dedalus explains his smoking as a desire to act like grown up men: "...we thought we were grand fellows because we had pipes stuck in the corners of our mouths." (PAYM, p.97) This incident must have been told to remind Stephen that he is yet a child and should not think of himself as a "grand" person. Denying Stephen's sexual maturity Mr. Dedalus endeavours to deprive his son of sexual experience in order to keep him forever a child. Mr. Dedalus knows that he can keep a child under control more easily.

Like Mr. Dedalus, Mrs. Morel is a threat to her son's sexual development because the oedipal tie between mother and son creates problems in Paul's relationships with women. Certain scenes from the novel illustrate the nature of this relation. When Paul is sixteen Paul becomes seriously ill. Although he is not a child who needs intense care Mrs. Morel sleeps in bed with him at nights. This event is not without erotic implications.

'I s'll die, mother!' he cried, heaving for breath on the pillow.

She lifted him up, crying in a small voice:

'Oh, my son-my son!'

That brought him to. He realized her. His whole will rose up and arrested him. He put his head on her breast, and took ease of her for love. (SL, p.175)

Paul's role as Mrs. Morel's lover is also evident in the scene where Paul takes his mother to Lincoln Cathedral. He Jokes with his mother saying that he is "a fellow taking his girl for on outing" but unconsciously he tells the truth. He undoubtedly treats her as a date when he buys violets and sticks them on to her coat. In another scene Paul even challenges his father whom he sees as a rival for Mrs. Morel's love. The quarrel starts when Mr. Morel wants to eat a pie which he is not allowed to eat by his wife who says that she has bought it for Paul. Mr. Morel's flinging the pie into the fire makes Paul angry. He jumps up shouting at his father with his fists clenched. Mr. Morel hits his son but his stroke passes Paul's face. Paul aches to hit his father in return but he hears his mother's moan and does not go on. After this incident he wants his mother to sleep with his sister Annie instead of Mr. Morel. This shows that Paul's aim is not to protect his mother from the bullying father. He is jealous of his father who shares his mother's bed. How harmful this oedipal tie can be for Paul's development will be explicit in the analysis of the Paul-Miriam relationship.

Paul, too, goes through a phase of sexual awakening which is the predicament of the adolescents. On a visit to Willey Farm, Paul meets Miriam Leivers who will be a part of his life from then on. His friendship with Miriam develops into a love relationship. Mrs. Morel causes many problems in their relationship. As the love between Miriam and Paul develops Mrs. Morel begins to complain. Paul's going out with Miriam makes her angry and on his return she does not hesitate to scold him. First she seems a mother who worries about her son because he walks in the mud for miles to get to the farm, comes home at night and has to wake up early to go to Nottingham. Paul defends himself saying that he does not love Miriam but likes to talk to her since there is no one else

with whom he can talk about painting and books. Later, Mrs. Morel behaves like a jealous wife: ““You [Paul] only want me to wait on you-the rest is for Miriam... I can’t bear it. I could let another woman-but not her. She’d leave me no room, not a bit of room.”” (SL, p.261) She does not refrain from hinting that she wants Paul to replace her husband: ““And I’ve never-you know, Paul-I’ve never had a husband-not really..””. (SL, p.262) Her words are verified by her manners when “she kisses him a long fervent kiss.”

What makes Mrs. Morel this much angry is her awareness that Miriam is capable of taking her place. She justifies her dislike of Miriam saying that “she is one of those who will want to suck a man’s soul” and “she’ll never let [Paul] become a man.” (SL, p.199) Ironically, Mrs. Morel projects what she herself has been doing to Paul for years, even before his birth, on to Miriam. She is not against Paul’s marrying but not to one who is as demanding as Miriam. Rather she expects him to marry “a lady” so that he can raise himself the middle classes. As a consequence, she tries to keep this girl apart from her son. Soon Mrs. Morel achieves her end. Paul feels uneasy because “the deepest of his love belongs to his mother” and he is sorry for hurting her. He begins to hate Miriam for causing his mother’s suffering. In addition, he accuses her of trying to absorb him. He thinks that “She want[s] to draw all of him into her” (SL, p.239) and that she clutches everything as if she wants to pull the heart out of them. He echoes his mother since the words he uses resemble the ones used by Mrs. Morel when she complains about Miriam. Paul’s complaints that she “absorb[s], absorb[s] as if [she] must feel [herself] up with love” sound like Mrs. Morel’s mode of expression. Paul is vaguely aware of this: “He scarcely knew what he was saying. These things come from him mechanically.” (SL, p.268) About marriage he again parrots his mother and gives voice to her worries when he says he “want[s] a woman to keep [him], but not in her pocket.” (SL, p.339) In other words, this woman cannot be Miriam who wants his soul, “a sort of soul

union". As a result of his mother's inducements and manipulations Paul attempts to break off his mother's inducements and manipulations Paul attempts to break off his relation with Miriam. The girl is very sorry to hear him implying that he does not love her. She guesses that someone has been influencing him. Yet, he does not give up flirting with Miriam but his oedipus complex does not allow him to reach out to Miriam without prejudices.

Apart from the legitimate parents, Stephen and Paul deal with other parent figures. The fathers of the church function like Mr. Dedalus and the mother-surrogates function like Mrs. Morel to hinder the artist's sexual development.

Stephen's restlessness increases and affects all his life. He wants to appease his "fierce longings". The image of Mercedes is now among his old memories. He remembers "the holy encounter" which he has imagined earlier but "wasting fires of lust" dominate him and such a holy encounter seems impossible now for Stephen who compares himself to a "baffled prowling beast". His attachment to darkness and his satanic quality come to the foreground: "He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin. He felt some dark presence subtle and murmurous as a flood filling him with wholly itself." (PAYM, p.106) Thus he begins to wander in the narrow and dirty streets where he hears the noises of wrangling drunken singers and sees the prostitutes. He wonders whether he has strayed into quarter of the jews. According to the standards of society these drunkards, prostitutes are immoral, what they do is to be disapproved of and thus being censured by the other members of society they live isolated in these dirty back streets. The Jews are other outcasts who are compelled to live in their own ghettos because of their religion. The artist is not different from these figures in the eyes of the conventional society. He is an outcast, too as he does not conform to their petty bourgeois values. Moreover, he constitutes a threat by

violating the ideology of society. Stephen is now at the threshold of a new experience which will be a violation of moral rules in this new environment: "He was in another world: he had awakened from a slumbr of centruies." (PAYM, p.107) In order to become an artist he must explore this unknown world. It is as if his initiation into sex is likely to take place in this paganistic atmosphere where the yellow gasflames arise "burning as if before an altar" and the groups before the doors are gathered "as for some rite". (PAYM, p.107) Eventually, he finds himself in a prostitute's arms. With its incestuous implications like in Paul's case this intercourse is not an ordinary one. Stephen wants the woman to hold him tightly and to caress him slowly. This young woman with her "perfumed head" resembles his "nice-smelling" mother and she acts like his mother by holding and caressing him. At last, he feels relieved and some sort of transformation occurs in this encounter as "he feel[s] he [has] suddenly become strong and fearless and sure of himself." (PAYM, p.107) Through her he is introduced to the unknown and dark forces. Her lips are "the vehicle of a vague speech; and between them he feel[s] an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour." (PAYM, p.108)

Stephen's transfiguration into an artist is not yet complete. Moreover, he is not immune to the external influences. For a time, listening to the calls of his "sinloving soul" and his bodily desires he becomes a constant visitor of the brother quarter. Since he has sinned many times he knows that his guilt and his punishment multiply. He moreover commits all the seven deadly sins. He feels irredeemable, forlorn and hopeless. The retreat in honour of Saint Francis Xavier, the patron saint of Stephen's college changes his course of living. This time it is not the paganistic alter but the altar of the religious father which Stephen confronts. This father is the rector. He defines Xavier as a saint who has the power to obtain for the sinners the grace to repent and calls him "a

great fisher of souls". Therefore the net of religion is cast by this "fisher" and Stephen almost get entangled in it.

The retreat includes a sermon which is about catechism, death, judgement, hell and heaven. Edmund Epstein discusses that this sermon affects Stephen in two ways. First, "the artist's affinities for warmth, darkness, odors, detachment" that are discernible in Stephen become the repugnant characteristics of hell.² The preacher is good at creating a terrifying atmosphere as he narrates the plights of the sinners, the torments and the eternal punishment which they will suffer in hell. Stephen, having a "diseased conscience", thinks that every word of the sermon is directed to him. He begins to despise himself in a state of terror. What frightens Stephen is the description of hell. It is dark, foulsmelling, filled with fire, smoke, stench and demons. The effect of the sermon on him so powerful that he begins to despise the elements of hell, even if they are his own characteristics. Although he has tried to avoid any contact with the repulsive aspects of life he is depicted as one from the devil's camp. The symbol of the artist as a hellish creature, a criminal or a dark double is verified in Stephen. Yet, he must not keep himself aloof from the repulsive facts of life because they are parts of the artist's material, in other words, they are sides of the real world which the artist must reflect in his works.

Another affinity of the artist, detachment becomes a quality of the sinners who are separated from God and thus Stephen tries hard to overcome his feeling of isolation from his schoolmates. He feels a part of "antlike men labour[ing] in brotherhood." He even wants to be meek and takes pains to be humble but he overdoes it. When he answers a question of his master his voice is "full of the quietude of humility and contrition". This tenderness that he feels towards other people is a sloppy one and rather unconvincing. In fact, Stephen still retains his proud spirit. He decides to confess but not "among his school companions" which would be too humiliating. His inflated view of himself is

still discernable: "Could it be that, he, Stephen Dedalus, had done these things?" (PAYM, p.148).

The second purpose of the sermon is "to force [stephen] back into childhood again, to horrify him, with maturity, with sexual development."³ At the beginning of the retreat, seeing Father Arnall, Stephen remembers his days at Clongowes and his soul becomes again "a child's soul". He continuously reduces himself to the state of a child. He considers his sins as the errors of a child and wants to be God's child again because he has lost the innocence which children have: "It was better never to have sinned, to have remained always a child, for God loved little children..." (PAYM, p.154) He even begins to despise his own genital organ, "a bestial part of the body" and is now ashamed of sexual arousal. This leads to suppression of his lust and carnal appetites. Being conscience-stricken about his previous way of life he decides to follow the code of chivalry. Stephen believes that, because of his sin he has distanced himself from God but is now approaching "the refuge of sinners", Virgin Mary. The wish to be her knight becomes the motivation for Stephen to repent. Now another woman takes the place of the un-substantial image which will transfigure him. This holy woman "whose beauty is not like earthly beauty" is very different from the other women whom Stephen has met. Yet, the devotion to this ideal beauty who is the opposite of the woman as temptress does not lead to his artistic transfiguration that he has been seeking since his early adolescence. She represents the spirit and religion but the artist must encompass both the spirit and the physical and the mundane.

All this ultimately ends up with Stephen's reciting the Confiteor before a priest. Believing that his sins have been absolved he feels appeased for a time. He begins to do his penance leading an ascetic life. Yet he again exaggerates his penance. He says his prayers more times than needed and in a mechanical manner. He counts them as if he were a cash register. He mortifies

all his senses in order not to take pleasure from the physical world. However, his piety soon proves to be artificial. His programme of “intricate piety and self-restraint” does not result in a true change in Stephen because he is still proud and does not show any tolerance. He can not manage to suppress his anger at hearing his mother sneeze or at being disturbed during his prayers. He still feels alienated from the rest of humanity. “To merge his life in the common tide of other lives was harder for him than any fasting or prayer...” (PAYM, p.164) He is proud enough to think that he has the power to undo all he has done at any moment. He is also disillusioned with Catholicism. As a consequence, he cannot prevent the “growth of doubts and scruples”. All this show ends when he admits that he has confessed because of the fear of hell and he has not been sincere about his sorrows for his sins. The voices of the flesh begin to murmur again and Stephen concludes that he will never be free from sin.

Still, the attacks of the fathers does not end here. Stephen is offered to take up priesthood. This becomes a real test for him because for the first time he is confronted with the necessity to make a choice between vocations. Impressed by Stephen’s penance the director of the college summons him to an interview during which he asks Stephen to Join the Jesuit order. This call to priesthood is “the greatest honour that the Almighty God can bestow upon a man” (PAYM, p.171) since no one, king, angel, not even Virgin Mary has the power which the priest has. This appeal, thus, flatters Stephen’s proud spirit. He hears “in this proud address an echo of his own proud musings” (PAYM, p.171) when he has imagined himself as a priest. Priests’ function in society is close to Paul’s view of the artist as the central moral agent in society because both the priest and the artist guards the conscience of his flock or his race. This call is also attractive for the Faust-like side of Stephen as “offering him secret knowledge and secret power.” (PAYM, p.172) At a first glance this offer seems to be suitable for Stephen but it will serve only to reinforce his true vocation.

Stephen now has the opportunity to review his thoughts about priests and his liability to become one. During this interview he recalls his memories with the Jesuits. His masters “[wash] thirbodies briskly with cold water and [wear] clean cold linen.” (PAYM, p.168) This image is contrasted with the image of the artist as someone who has affinity with warmth and who is not tidy. Though Stephen has shown respect to them he does not agree with some of their teachings which begin to sound childish. The priests are not different from their students who consider Tennyson the greatest poet because they, too, evaluate the artists not by the standards of art but by national or religious standards. Hence, Stephen once hears a priest saying that Victor Hugo when he was a Catholic he had written better than when he turned against the church and also hears him call Louis Veuillot, a defender of papacy, a greater man than Hugo. The impression that Stephen gets from the director himself is not a positive one, either. When he leaves the office of the director he sees “a mirthless reflection of the sunken day” in the priest’s face. This reminds him of the life at college and he begins to think over the offer seriously. “It was a grave and ordered and passionless life that awaited him, a life without material cares.” (PAYM, p.174) While leaving the office he hears a quartet of young men singing. Undoubtedly, this scene represents everyday trivial life. Instinctively, Stephen realizes that he is not someone who can lead “a grave and passionless life”. Not only “the chill and order of the life” repels him but he also knows that his pride, his detachment and his freedom will be destroyed in this life. In other words, he will be a part of the community and will have no individuality when defined as the Reverend;

What had come of the pride of his spirit which had always
made him conceive himself as a being apart in every order?

The Reverend Stephen Dedalus, S.J. (PAYM, p.174)

These reasons are enough for Stephen to reject priesthood. The appeal of the director draws Stephen not to the church but to the common life. This is indeed a requirement of becoming an artist. For the first time Stephen sees his destiny clearly but this destiny does not yet include his future profession.

His destiny was to be elusive of social or religious order. The wisdom of the priest's appeal did not touch him to the quick. 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. (PAYM, p.175)

Stephen here affirms his detachment which is a necessary condition to be able to know himself and the world. He is also conscious that the path he chooses is not a smooth one because "the snares of the world" are "its ways of sin". From now on he is not afraid of making mistakes, committing sins. He accepts life with its ups and downs. Thus when he comes to his home it no longer disturbs him to smell the sour stink of rotted cabbages. Moreover, he begins to see his house from a different angle: "He smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life, which was to win the day in his soul." (PAYM, p.176) He takes another important step. Stephen who has been until now looking inward shares the feelings of other people and puts himself in their place. That is, he feels empathy for his brothers and sisters. At home, when he finds them sitting around the table, he cannot help feeling "a sudden instinct of remorse" because they are deprived of everything which has been given to Stephen when he was at their age as a consequence of his father's financial breakdown. He observes that they are already weary of the life which is to be lived by them. Although Stephen has remained an outsider, avoided any involvement with his family he now joins in the song which his brothers and sisters begin to sing. This choir leads him to

“the choirs of endless generations of children” and these, too, he observes weariness and pain. Thus he manages to feel empathy with common humanity.

In brief, the religious fathers fail to keep him under their control. This misleading call of priesthood, is a telling test for Stephen to see how sincere and determined he is in his desire to follow the demands of art. He passes the test and avoids the attempts to hinder his maturity but his true calling is not yet clear to him.

On the other hand, Paul’s sexual development which will lead his self-realization is under the threat of two mother-surrogates; Miriam and Clara. They overlook the independent identity of the artist when they become as possessive as Mrs. Morel in their love relations with Paul.

The main problem in the Paul-Miriam relationship is Paul’s having difficulty to establish a healthy sexual relation with Miriam.

His blood was concentrated like a flame in his chest.

But he could not get across to her. There were flashes in his blood, but somehow she ignored them. She was expecting some religious state in him. (SL, p.220)

This is the summary of the problematic Paul-Miriam relationship. Paul believes that Miriam does not respond to his sexual needs because she has been brought up like a “nun”. Her sexual timidity becomes an excuse for Paul to shrink from physical contact when he is with her. For instance, he shrinks from kissing her passionately thinking that she cannot stand the shock of physical love. Hence, he suppresses his passionate feelings in order not to disturb Miriam.

In fact, Miriam is depicted as a girl who has physical and thus sexual timidity. She is distinguished from the first scenes in the book as a person who seems not to belong to the farm environment. As one of her brothers says she does not Jump off a gate, go on a slide or stop a girl who is hitting her. She even dreads chickens pecking maize from her hand. The reason of this physical

inhibition is her mother, Mrs. Leivers. Like Mrs. Leivers, she is “exceedingly sensitive”. She is hypersensitive to the “continual business of birth and of begetting which goes on upon every farm” (SL, p.201) No one can mention that the mare is in foal in front of her. Sexuality is a taboo for her. She shrinks from any physical contact which has sexual implications. This timidity is partly conditioned by Mrs. Leivers. Miriam once explains to Paul why she does not respond to him physically: “Mother said to me, “There is one thing in marriage that is always dreadful, but you have to bear it. “And I believed it.” (SL, p.355) In the beginning, Miriam accuses herself of wanting Paul as a lover. She prays to God not to let her love him if it is not right in His eyes. If it is right she will love him as “Christ would”. She moreover identifies herself with a God who was sacrificed. She sees having a sexual intercourse with Paul as a self-sacrifice because although she does not want to live through such an experience she thinks that she can do this if Paul wants her to do.

Considering Miriam’s physical inhibition and her giving importance to spirituality as the only reason for the flaws in their relationship Paul ignores the outcomes of his oedipal tie with his mother. Actually Mrs. Morel has a great share in Paul’s hesitation in approaching Miriam physically as discussed earlier. Not realizing this for a long time Paul blames Miriam for being a threat to his individuality by being possessive and for preventing him from acting like her lover. As a result, their relation goes on “in an utterly blanché and chaste fashion”. Paul defines the nature of their relationship as “abstract”, just “a matter of soul”. It is not different from Stephen’s worship of Virgin Mary since both relationships are of an abstract kind, based on the spiritual feeling rather than on physical feelings. Both are misleading devotions because they prevent the artist from experiencing life fully and reaching at maturity.

Miriam is moreover represented as a mother surrogate. This means another oedipal tie which will forbid love between Paul and Miriam. Like Mr. Dedalus, Miriam wants to reduce him to the state of a child. A child will not demand sexual respond from her. Paul once says that Miriam gives him “a feeling of home almost like his mother” and for Miriam, Paul is “a child of four”. On the realistic level she is the opposite of Mrs. Morel. Her body is not flexible and alive, her movements are heavy. In contrast, Mrs. Morel is lively, active, her movements are quick. While Miriam does everything with great intensity and emotion she is reserved and aloof. However, they are not that different. For instance, as John E. Stoll points out, the light imagery used in relation with Mrs. Morel and Miriam is the same.⁴ In the scene where Miriam takes Paul to the wood to see a wild-rose bush scene the similarity between the two women come to the foreground: The white roses gleam among the dark foliage and stems of a tall tree. For a time Paul and Miriam stand close together and watch the roses which “[shine] out of them seeming to kindle something in their souls.” (SL, p.198) Paul discerns that Miriam attains the kind of communion she wants. The light and the flower imagery used in this scene reminds one of the night when Mrs. Morel had a mysterious experience in the garden. She, too, is among white flowers: white lilies and white roses. Also, the moon shines and the darkness of the night is illuminated by the moonlight like the white roses gleaming in the dark wood. Both women can communicate with the flowers. Here the white lilies penetrate into Mrs. Morel’s consciousness and their scent make her dizzy. She loses herself, melts with her unborn childlike a scent out into the air. This scent image is present in the wood scene as well: “There was a cool scent of ivory roses—a white, virgin scent. Something made him [Paul] feel anxious and imprisoned.” (SL, p.198) Paul feels like this as he is subconsciously aware of the fact that the atmosphere created in the wood with the white flowers, the white light and the flower scent links Miriam to Mrs.

morel who has actually imprisoned her son and prevented his independent development. The wood scene is then a reenactment of the garden scene and miriam constitutes the same kind of threat which Mrs. Morel has constituted in the earlier scene.

Finally their love is consummated but it is an unsuccessful one. Both Stephen and Paul sleep with mother figures. Seeing Miriam lying in bed “as if she [has] given herself up to sacrifice... like a creature awaiting immolation” (SL, pp.352-353) Paul feels uneasy because he is the one who will sacrifice her. She is not at ease, either. She worries that Paul will be disappointed and thus will leave her. This unsatisfactory consummation makes Paul think of death and after life which now seem to him “so sweet and consoling”. The aftermath of this love affair leads Paul to a sense of death it is discouraging for his development as the artist who must embrace life as opposed to Stephen’s sexual initiation.

Clara is the second mother-surrogate. Paul’s sexual intercourse with her is successful but she, too, becomes a possessive woman. Paul gets bored with her and begins to think that Clara tries to absorb him and makes him feel imprisoned. She is a feminist who has taken up Women’s Rights. Paul considers her feminist views as attacks on “his manly pride” and does not miss any opportunity to scorn her ideas. Clara is again a threat to Paul. Moreover, like Miriam, she can be taken as a mother surrogate. Physically, she does not resemble Mrs. Morel. She is buxom whereas Mrs. Morel is a small woman. However, they are both reserved and do not easily establish contact with other people. Clara works for the women’s movement, Mrs. Morel for Women’s guild. Also, both have problems with their coarse husbands. Clara’s function as a mother surrogate is reinforced when Paul reunites her and her husband who is a father-surrogate. Eventually, Paul breaks off with Clara, too.

Both protagonists confront the same kind of problems during their adolescence. This time they have to fight against the father and the mother figures who try to thwart their natural sexual development. The fathers of the church intervene to punish Stephen's relationship with the prostitutes and the church wants him to heed her call. The struggle between Stephen and the fathers reaches a climatic point. Yet, the artist emerges from this crisis with triumph when he refuses to become a priest. Likewise, Paul's sexual maturity is thwarted by his oedipal tie with his mother and by his beloved who try to possess him. Paul, too, does not allow the mother-surrogates to possess him but he is still not free from his mother's influence.

CHAPTER FOUR:

FUNCTION OF WOMEN IN THE ARTIST'S DEVELOPMENT

In both novels women are not depicted as only restraints. They have also constructive contributions to the artist's development. Both protagonists tend to see the women in their lives as a source of inspiration, a kind of muse. An intellectual woman like Miriam is also able to make contribution to the artist's intellectual development. Yet, the most important function of the women is their being liberators. It is the girl in the mid-stream who leads Stephen to his artistic calling and thus frees him from the hostile calls. Clara acts the part of the liberator in the other novel. Paul's vital self emerges through his sexual relationship with Clara in accordance with Lawrence's theories. As discussed before, the bond between Mrs. Morel and Paul displays incestuous qualities, indeed, an oedipal tie. For Lawrence, incest is a product of mental consciousness.¹ Since Paul's incestuous relation is only mental it does not affect the emergence of a vital self from the old self.² However, the theory and the practice do not overlap because as we shall see his vital self is not dissociated from his mother's influence. Hence Paul eliminates this last impediment by giving an end to his mother's life. Unlike Stephen he does not announce a decision to become an artist. Still, from then on, he is at least free to choose whatever career he wants to follow.

Among his friends there is a girl whom Stephen likes. Her image is that of a temptress for Stephen. At a children's party her glance excites his heart, makes his blood agitate feverishly. When the party is over they get on the same tram where the girl is represented very sensually. Stephen sees her as a temptress with her fine dress; sash, shawl, and long black stockings. Certainly she seduces him by coming up to his step and going down to hers many times. Stephen thinks that she does this because she wants him to hold and kiss her.

Yet he does not as he has been taught that kissing a girl is indecent. He finds an outlet for his feelings in a poem that he writes and dedicates to her. He remembers the scene at the tram. This time it is not a palpable scene because there is no trace of the tram, the trammen and the horses, even Stephen and the girl do not appear vividly.

The verses told only of the night and the balmy breeze and the maiden lustre of the moon... when the moment of farewell had come the kiss, which had been withheld by one, was given by both. (PAYM, p.74)

Stephen kisses his beloved defined as E-C-(Emma Clery) only in the poem. Suzette Henke argues that “poetry offers aesthetic compensation for frustrated erotic desire”.³ It is again a fact that Emma now serves as a muse who inspires the poet. There is one more poem which is inspired by Emma who appears in Stephen’s erotic dream. In this villanelle Emma is again described as a temptress:

Your eyes have set man’s heart ablaze

And you have had your will of him. (PAYM, p.242)

This poem which comes after an erotic dream has again a compensatory function for the sexual impulses.

Clara is another temptress and muse. When Paul meets Clara her physical appearance is what attracts his attention at first sight. She is a “striking woman, blonde, with a sullen expression, and a defiant carriage.” (SL, p.227) Miriam notices that Paul’s “masculine spirit rear[s] its head” when he is with Clara. Misinterpreting Clara’s situation Paul thinks that her feminism is a cover for her sexual desires. She has a mouth “with a slightly lifted upper lip that [does] not know whether it [is] raised in scorn of all men or out of eagerness to be kissed, but which believe[s] the former.” (SL, p.228) For Paul, then, she is a temptress. She is also a muse who inspires the artist. Once Paul says to Miriam

that he appreciates Clara artistically. He is obsessed with her arms and throat and he makes sketches of her arms.

On the other hand, Miriam contributes to Paul's intellectual and artistic development. She is the only person with whom he can speak about his fields of interest, that is the subjects which his mother falls short of apprehending.

Miriam was the threshing-floor on which he threshed out all his beliefs. While he trampled his ideas upon her soul, the truth came out for him. She alone was his threshing floor. She alone helped him towards realization. Almost impassive, she submitted to his argument and expounding. And somehow, because of her, he gradually realized where he was wrong. (SL, p.279)

What Miriam does is to ponder over his pictures and ask questions about them. When Paul answers to these questions he begins to realize what sort of works he produces. Consequently, his art theory emerges in these speeches. It is Miriam who makes Paul talk about his views about his pictures and art in general by asking the right questions. For instance, she wants Paul to compare two of his pictures because she likes one of them more than the other. This question prepares the ground for Paul to expound his views about the "shimmeriness" of physical objects. This is his perception of the world as an artist.

Furthermore, Miriam is more interested in his pictures than Mrs. Morel because she appreciates and understands art. Paul says that he can do his best works when his mother sits with him. He feels "her warmth inside him like strength." These times he produces unconsciously. However, when he finishes a sketch he always wants to take it to Miriam since "he [is] conscious only when stimulated" and Miriam "stimulate[s] [him] into knowledge of the work he [has] produced unconsciously." (SL, p.169) Paul makes a comparison between his mother's and Miriam's function in his art: "In contact with Miriam he gained insight; his vision went deeper. From his mother he drew the life-warmth,

the strength to produce; Miriam urged this warmth into intensity like a white light.” (SL, p.169) Mrs. Morel only urges Paul to work, not necessarily to produce art. For art, Paul needs intensity. When he is with Miriam he feels as if she wants to draw all of him into her and this creates “intensity like madness” in him. The same feeling occurs in a scene where he discusses Michael Angelo. Miriam thinks that she is touching “the very protoplasm of life” (SL, p.239) while she is listening to him. When Paul is stimulated by Miriam he can achieve to experience the protoplasm of life which is something he wants to express in his works. Miriam also “brings forth his imagination”. She represents spirituality and religiosity for Paul. If “we are religious at the maximum of our imagination” Miriam, by nurturing Paul’s religious side helps him to be imaginative. It can be concluded that Miriam is a source of inspiration and the real motivation for Paul’s art.

In addition, women play important roles in the protagonists’ liberation process. Although Stephen succeeds to free himself from the net of religion he is yet to hear the calling of his vocation. His vocation is revealed to him when he sees the girl in mid-stream. Paul is yet to free himself from his mother. Although there is not a moment when a certain vocation clears up in Paul’s mind his realization of a “new self” independent of Mrs. Morel’s control in his relation with Clara followed by the mercy killing is as important as Stephen’s experience. In order to become an artist Paul must first liberate himself from the dominance of the predatory women.

Stephen has emerged unaffected from his struggle against the forces, “the guardians of his boyhood” which have tried to mould him according to their own ideals and needs. now he is free to listen to the call of his destiny. He is now a university student and is expected to choose a vocation. “The end he [has] been born to serve” (PAYM, p.178) appears to him in the guise of a girl. One evening Stephen begins to walk towards the seacoast. He begins to

think about his refusal of priesthood which he has considered to be his destiny in his boyhood. A squad of christian brothers whom he meets on the road is the answer why he finally refuses that call. Dressed alike and defined as “Brother” they are part of a group, not individuals. Next, he sees Dublin but not with its disgusting physical aspects and not in a certain time span. He manages to apprehend the city in a more visionary mode.

Like a scene on some vague arras, old as man’s weariness, the image of the seventh city of christendom was visible to him across the timeless air, no older no more weary nor less patient of subjection than in the days of thingmote. (PAYM, p.181)

This is the first time of his gaining insight into “the conscience of his race” where he detects the subjection of centuries. He then sees the clouds coming from Europe which is his destination for his exile. On the seaside he sees his school friends swimming in the sea. He again feels different from these boys who look “characterless” when they are naked. Stephen thinks that they dread “the signs of adolescence” in their body as he used to do. He pities them because they are childish whereas he is preparing himself to arise “from the grave of boyhood”. He will finally grow up and attain the maturity which he hopes to happen in a moment of transfiguration. His friends call Stephen to their side but he does not listen to that call, either.

Paying no attention to these calls he gives ear to “notes of fitful music”. This is the music of life “endless and formless”. In his mind he hears the pattering of the wild creatures’ feet while they are racing. He is in the wilderness far from the civilized life, and thus free from social influences. “A new wild life” symbolizing his rebellion begins to pulse in his veins. His friends call Stephen using the different Greek forms of his name. Although he has heard them call his name in that fashion before only now does he make the association between his name and his destined vocation: “Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid

and impersonal his own mood, that all ages were as one to him.” (PAYM, p.183) At this moment when he achieves an artistic impersonality beyond time and space he visualizes Dedalus and sees the end he has been born to serve:

Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being. (PAYM, p.183)

This image of the artist will be Stephen's guide. He imagines his soul soaring like Deadelus in the sky. His body is “purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit.” (PAYM, p.183) He is no longer the weak and timid boy as he undergoes this spiritual transfiguration. Finally, he hears “the call of life to his soul not the gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar.” (PAYM, p.184) He can now make the most important decision in his life: “He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable.” (PAYM, p.184) If Stephen will be an artist he must create this beautiful thing. Yet he needs “the sluggish matter of the earth” to create it. Stephen then must accept the squalid of life because his subject-matter includes that aspect of life, too.

The change in Stephen's mood is obvious. He is lively and excited. He cannot quench “the flame in his blood”. Nor can he stay where he is. When he comes to a rivulet on the strand he stops. He has all along been waiting for an encounter with an unsubstantial image. Now he encounters a girl standing before him in midsteram and gaizgn out to sea. This girl is different from the other women whom Stephen has met before, so is his response to her. What makes her different is her being an embodiment of many opposing qualities. Stephen

first perceives her as “one whom magic [has] changed into the likeness of a strange and beautiful seabird.” (PAYM, p.185) She is again a bird but, this time, not threatening one. She is a bird symbolizing Stephen’s future flight to exile like Daedalus’ flight with wings. Also, the artist, like a bird, must have a large view of the world below. Stephen then observes the girl’s body. Her legs are pure except an emerald trail of seaweed on one leg. The seaweed is a part of the “sluggish matter of the earth” and thus emphasizes that the girl is a mortal but at the same time she is “a wild angel” who is immortal. Also, she performs the duty of an angel as an envoy when she, coming from “the fair courts of life” “throw[s] open before him... the gates of all the ways of error and glory.” (PAYM, p.186) The colour of Ireland. It foreshadows Stephen’s purpose of creating the conscience of his race. The girl’s thighs are like ivory recalling the Tower of Ivory, thus Virgin Mary and Eileen but they are naked, and this also symbolizing the temptress. Her bosom resembles the breast of a dove. This image links her to Christianity since the Holy Ghost is represented as a dove in Christian art.⁴ Yet, her hair is girlish and her face is touched with the wonder of mortal beauty. Hence she belongs to the physical world, too. This mixture of different qualities gives the clues about Stephen’s vocation. It does not entail his dedication only to religion and idealism or only to the mundane world. Neither Mary nor Mercedes nor the temptress by herself can be his subject-matter but this bird-like girl who proves a combination of all these women represents the artist’s subject-matter.

When she feels his presence and sees that he is watching her “her eyes turn[s] to him in quiet sufferance of his gaze without shame or wantonness.” (PAYM, p.186) There is nothing to be ashamed of because Stephen gazes at her without sexual desire. This is a neutral, disinterested gaze which Stephen defines as “static” in his art theory. The girl is not described in erotic terms. Her description is very concrete but at the same time esthetic: That

is to say, she is a creation of the artist since she is both a common girl and a “beautiful seabird” She is thus unsubstantial not because she is religious or ideal but because she is esthetic. Stephen’s reaction to this scene is again expressed in a combination of opposing qualities: “-Heavenly Gods cried Stephen’s soul, in an outburst of profane Joy.” (PAYM, p.186) Hence, he achieves to unite the Christian and the pagan in this esthetic ecstasy.

The girl’s image passes into his soul forever. Turning away from her he sets off across the strand while “crying to greet the advent of the life that [has] cried to him.” (PAYM, p.186) Her eyes have called him and he now follows that call. She makes him want “to live, to err, to fall, to triumph, to recerate life out of life.” He knows that the vocation that he feels destined for is open to make mistakes. He may be succesful like the great artificer or he may be unsuccesful like his son. Yet, he is ready to take the risk. When he finds a sandy nook he lays down there. He is now embraced by the earth which he has deemed with abhorrence. He feels above him the sky and the heavenly bodies and beneath him the earth. This is again a combination of this world and the other world. In brief, if Stephen ever becomes a writer he will have to make a synthesis of this world and the other world, the corporeal and the noncorporeal. Therefore, Stephen’s encounter with the girl in midstream provides him with a clear understanding of “the end he [has] been born to serve” and the nature of art which is his end but he has not yet become an artist. When his vocation is revealed to him Stephen displays his capacity to become an artist by appreciating esthetic beauty. Yet, this epiphany does not last long. He is not transformed into a new human being. There are still other requirements of art which Stephen must learn and fulfil.

Clara performs the bird-like girl’s role is Sons and Lovers. It is Miriam who brings Clara and Paul together as she wants to prove Paul who has decided to end their affair that “his chief need in life [is] herself.” (SL, p.280)

She thinks that he is after physical satisfaction and that the developing relationship between Paul and Clara is based only on physical attraction. This is a misinterpretation of the relationship for what Clara means to Paul and what she contributes to his development cannot be reduced to a shallow physical affair.

It is true that Paul does not share his artistic and intellectual side with Clara and that the physical dimension of the relationship is stressed. To understand Clara's function and her contribution to Paul's development we must first elucidate what Clara and Miriam represent. Paul makes a distinction between Miriam and Clara. Miriam is "old friend, lover" and represents "Bestwood and home and his youth" (SL, p.337) whereas Clara represents "Nottingham... life... the world". If Clara means life, like the bird-like girl, then Paul's affair with her is indispensable. Furthermore, while Miriam shrinks from even Paul's swinging her Clara enjoys sporting with him running "like an Amazon" When Miriam fails to satisfy his sexual desires Clara is the woman who can enkindle the passion and sensuality that Paul wants but cannot find in Miriam. When he talks to his mother about Clara he calls her a charming woman who is "straight" and "not a bit deep" (SL, p.383) In other words, Paul defines her as the opposite of souly and possessive Miriam. The contrast between the two women is sensed by Mrs. Morel, too. Although a girl of a good social position would suit Mrs. Morel's fancy much more, she is nonetheless not against Clara. As pointed out before she is a mother who does not want to share her son with another demanding woman. Since Clara is not able to replace Mrs. Morel she does not constitute a threat.

The importance of Clara in Paul's life can be explained in Lawrentian terms. The question whether he will ever gain his freedom from his mother depends on his assertion of a "vital self independent of his mother's influence."⁵ That is, mental consciousness which infects the human psyche must

be destroyed so that blood consciousness might develop freely. In this way” a vital, growing and fulfilled self will be assured”.⁶ This vital self emerges in his relation with Clara because in this affair he is said to have a separate sexual life of his own. For Lawrence, “sexual and procreative being is elementary in man and “many of his deepest instincts and the flow of his intuition”⁷ depend on this being. It is then important for the artist who makes use of his intuition in producing art

Paul would have died rather than his mother should get to know of this affair [with Clara].... There was now a good deal of his life of which necessarily he could not speak to his mother. He had a life apart from her-his sexual life. (SL, p.419)

Paul begins to identify his sexual awakening with “a new self”:

....the sex instinct that Miriam had over-refined for so long now grew particularly strong. Often, as he talked to Clara Dawes, came the thickening and quickening of his blood, that peculiar concentration in the breast, as if something were alive there, a new self or a new centre of consciousness, warning him that sooner or later, he would have to ask one woman or another. (SL, pp.308-309)

First Miriam notices this new self. She sometimes feels a change in Paul and this hurts her. She wants him to come right back to her, “leaving his other, his lesser self”. This is how Miriam defines sexuality. She wants Paul to repress his feelings related to this lesser self. Paul believes that when he is with her “he [has] to put aside himself and his desire”... Miriam then is a threat to the emergence of Paul’s vital self since his sexual intercourse with Miriam is a failure rather than the assertion of it. Paul puts all the blame on Miriam ignoring his own deficiency as a result of his tie with Mrs. Morel. At this point, Clara comes to his help. She stimulates his sexual drives instead of repressing them.

The particular scene where Paul experiences a successful sexual intercourse resembles the scene where Stephen meets the girl in midstream. The

sea which can be taken as a symbol of fertility or the source of life is present in both scenes. Clara and Paul make love by the canal. Paul begins to see Clara in a different light: "But then Clara was not there for him, only a woman, warm, something he loved and almost worshipped, there in the dark. But it was not Clara, and she submitted to him." (SL, p.429) Both Stephen and Paul are good at shaping women according to their needs. Paul deprives Clara of her identity and turns her into a symbol like the girl in midstream. The consummation this time is successful. The fulfilment of Paul is reflected in nature. Paul sees that the peewits and the grass around them are "curving and strong with life in the dark" and the peewits are "screaming in the field". Clara's eyes are "dark and shining and strange, life wild at the source staring into his life..." (SL, p.430) Clara is an envoy of life, a wild angel like the girl in midstream. The effect of the consummation is similar to that of Stephen's encounter. Like Stephen's combining the earth and heaven Paul's love-making has a universal impact on him:

It was all so much bigger than themselves that he was hushed. They had met, and included in their meeting the thrust of the manifold grass-stems, the cry of the peewit, the wheel of the stars. (SL, p.430)

Clara then serves as Paul's instrument because as Keith Sagar points out, through her he "gains access to the darkness which is both the unknown forces and purposes of the wheeling universe, and the equally unknown forces and purposes deep within himself"⁸ These forces and purposes within himself constitute his blood consciousness which has been put under pressure by his mental consciousness. He also gains access to the forces and purposes of the universe Stephen, too, wants to reach out to the universe which appears as the last item in his list. Paul in fact has wanted "to melt out into the darkness and sway there, identified with the Great Being" (SL, p.350) when he has been with Miriam but he achieves this only in his love-making with Clara. It

is an "initiation and satisfaction". He feels as if he were carried by "the tremendous living flood" and identified with "a magnificent power". Paul this time merges with the dynamics of the universe rather than with his mother and is initiated into life. Clara, too, is aware of such a magnificent power. Yet, she feels afterwards unsatisfied since Paul has not seen her as she is. Paul acknowledges that it is not Clara herself who has led him to the forces of life: "But it was not Clara. It was something that happened because of her, but it was not her." (SL, p.431) It is what Paul has wanted her to be what she cannot be. In other words, Paul disregards her identity by treating her like a symbol, and an instrument. She is again a muse because she becomes an abstract form. The girl in midstream is also partly abstract and partly solid. Like Stephen's epiphany, Paul does not experience that moment again. In the days following this event, Clara acting like a hysterical woman becomes possessive according to Paul's standards. He wants to impersonalize the love-making. For him this extraordinary experience can occur only when impersonality is achieved. Clara thus completes her mission as a liberator.

Although his vital self has emerged Paul is still not free from his mother's influence. He discovers that his mother has cancer and feels guilty for not having taken care of her earlier. Her illness makes him feel wretched and as if his life is being destroyed. Hence, he devotes himself to Mrs. Morel. The oedipal tie has not disappeared, either. Paul comforts his ill mother by kissing her "as if she were a lover". Paul now must get rid of his mother's possessive control and his incestuous feelings for her in order to keep his "new self" untainted from the influence of mental consciousness or the predatory women. He solves the problem by giving Mrs. Morel an overdose of her morphia pills thus causing her death. Therefore, all the hostile women in Paul's life - Mrs. Morel, and her surrogates- are obliterated.

Finally managing to dispense with the hostile forces with the help of the two symbolic woman Stephen and Paul avoid the impediments and the traps on their road to self-actualization and artistic development. After this progress they are free to shape their lives as they want. How they will do this is the subject of the next chapter.

CHAPTER FIVE: TOWARDS MATURITY

Stephen and Paul emerge from a long struggle with the forces which have attempted to distort their identity and to impede their artistic development. However, they both reach self-realization but not without self-delusion. They begin to show greater determination to achieve their ends and they no longer waver between different ideals. Also, they begin to show signs of maturity. Rather than being moved by the events Stephen observes them with a detached eye and he learn to tolerate people. Paul begins to accept what Mr. Morel represents. Although these signs are a result of self-realization they are still deluded about themselves and the people around them in some respects. They do not change their attitudes towards their families and women. The portraits end with the protagonists' severing of ties with their familiar environment and departing for unfamiliar and diverse places and people. Thus they will have the opportunity to know life better and to enlarge their vision. By going through different experiences, meeting new people they may develop further.

The nets which Stephen has for the first time come across as a child appear for the last time in the novel. Yet, Stephen's reaction to these nets and their representatives in society changes-he begins to display humorous tolerance to others. This is important for his artistic development since the artist reaches out to people rather than remaining aloof from them. Stephen has been idealizing himself throughout the novel, seeing himself as a martyr, a great man in history and tragic Monte Cristo. Now he sometimes manages to see himself as no ideal figure, indeed, to mock himself. Self-knowledge is important for the artist because it is a sign of maturity and also a condition for impersonality. The artist must not be saturated totally with himself. He must be impersonal so that

he can dissociate himself from his work. Yet, Stephen does not change completely. He is still alienated from his family and his friends, still sometimes acts like a prig, still retreats from the baser aspects of life.

The episode where Stephen is introduced to his vocation ends with a romantic description of the surroundings:

A rim of the young moon cleft the pale waste of sky like the rim of a silver hoop embedded in grey sand; and the tide was flowing in fast to the land with a low whisper of her waves, islanding a few last figures in distant pools (PAYM, p.187)

The atmosphere created here is a cold one with the choice of the colours pale, silver, grey. The moon is also associated with the chaste goddess Diana. It is again an idealized view of the surroundings. In the scene following this description Stephen is seen having his breakfast at home. "The disorder, the misrule and confusion of his father's house and the stagnation of vegetable life" that he has experienced before confronts him once more: "He drained his third cup of watery tea to the dregs and set to chewing the crusts of field bread that were scattered near him, staring into the dark pool of the jar." (PAYM, p.188) The romantic pools now change into the dark pools of vegetable life. The aim in juxtaposing his extraordinary experience and his ordinary home environment is clear. His life does not change as a consequence of his epiphany. In fact, he must still learn to accept the reality as it is. The box of pawntickets lying on the table which is a sign of poverty is another side of the reality. Life constitutes not only of extraordinary moments but also of common, sometimes undesired facts.

However, Stephen is still discontent with the squalor of his home. When he goes to the university he hears a mad nun screeching in the nun's madhouse. He shakes the sound out of his ears, "his heart already bitten by an ache of loathing and bitterness" (PAYM, pp.189-190) He leaves behind "his father's whistle, his mother's mutterings, the screech of an unseen maniac" which are "voices affending and threatening to humble the pride of his youth."

(PAYM, p.190) He again seeks comfort in literature. Driving “their echoes even out of his heart within an execration” Stephen begins to walk in the avenue. During this walk he makes associations between the things he sees on the road and the works of authors and poets like Gerhart Hauptmann, Newman, Guido Cavalcanti, Ibsen and Ben Jonson. Hence, he again creates a dream world. To illustrate, the rainladen trees evoke in him memories of the women in the plays of Hauptmann, the sloblands of Fairview make him think of Newman’s prose, glancing at the provision shops at North Strand Road he recalls the dark humour of Cavalcanti or he feels the spirit of Ibsen while passing the stonecutting works in Talbot Place. Nevertheless, he does not allow these musings to take hold of him continuously, and returns to reality instead.

But, when this brief pride of silence upheld him no longer, he was glad to find himself in the midst of common lives, passing on his way amid the squalor and noise and sloth of the city fearlessly and with a light heart. (PAYM, p.191).

However, what he says and what he does are incompatible. He leaves the girl who tries to sell flowers to him quickly “fearing that her intimacy might turn to gibing”. A common girl may still frighten him. He does not show mercy or pity for this girl who must earn her living, either.

Stephen’s relation to his family, to his friends and masters at the university, to women are described again. His dealings with these forces give a hint about his character. He does not see them as his tormentors and indeed does not allow them to victimize him.

At this period, Stephen’s parents try to keep him within the boundaries of Dublin and expect him to fulfil their dreams. While Stephen is planning to leave Ireland his father’s plans for him are different. Mr. Dedalus wants him to join a rowing club and to read law. The rowing club is another idea which projects the importance given to the sports by the Irish. Earlier Mr. Dedalus has him trained by a runner. Again he expects his son to take up the

hobbies of a common Irish young man. He also designates his son's profession. Edmund Epstein points out that by reading law Stephen may "reproduce his father's past and redeem his father's present failure".¹ These expectations will never be realized because his father is no longer influential on Stephen. He begins to treat his father with detachment and a sense of humour. When his father calls him a "lazy bitch" this insult does not make him angry. He looks down upon his father and considers these words from a linguistic point of view: "-He has a curious idea of genders if he thinks a bitch is masculine. "(PAYM, p.189) His friend Cranly asks Stephen what his father is. His answer to this question is different from the answer which the child Stephen gave to the same question which was asked by Nasty Roche. His first answer is uncomplicated; he is "a gentleman". His second answer shows that he is no longer an innocent child who does not even know what a magistrate is. Also, the alienation between father and son reveals itself in the condescending manner of Mr. Dedalus' representation by his son. He is

A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past. (PAYM, p.262)

Stephen thus summarizes all his father's roles in a sentence. Most of these qualities are those of a typical Irish and at the same time what Mr. Dedalus wants to see in his son. Stephen can now observe these qualities in his father as a detached observer and talk about his father as if he is talking about a stranger.

Being a devout Christian his mother wants Stephen to be a good Catholic. He begins to quarrel with her about his religious duties. What he hears from Mrs. Dedalus are "sobs and reproaches" but he does not heed her any more. His mother is ineffectual because Stephen is no longer the child who can be frightened by an eagle. Their most important quarrel is about his easter duty.

Refusing to receive his communion in the Easter Stephen rebels against not only his mother but also the church. He, moreover, sneers at Mrs. Dedalus' motherly worries about him. When she complains that Stephen even though he is a university student is so dirty that his mother has to wash him his answer has again a mocking quality: "But it gives you pleasure..." (PAYM, p.189) At Clongowes his friends questioned him to learn whether he kissed his mother or not before going to bed. Stephen was bewildered by the question and not able to decide whether kissing a mother was right or wrong. He has still difficulty in distinguishing between mother love and erotic love as he says to his friend, Cranly that he is of the same mind with the theologians and philosophers who do not kiss their mothers for they fear "the contact of her sex."

Stephen both develops and retains some of his negative qualities like his condescending manners. The same is true for Paul. Actually, a change in Paul is not expected to occur quickly because of that abnormal love for his mother and strong hatred for his father. Although he does not reconcile with his father literally towards the end of the book he unconsciously comes closer to him and thus shows signs of a development. His relation with Baxter Dawes who is a father-surrogate reveals the change in him.

Baxter Dawes is the husband of Clara and works as a smith at the factory of the Jordans. He is "a big, well-set man, also striking to look at and handsome" and his mouth is "sensual". (SL, p.229) From the first day they have met he and Paul hate each other. Baxter and Mr. Dedalus thus resemble one another in many respects. They are both well-built, sensuous men coming from the working class. Both have problems with their wives. Baxter, like Mr. Dedalus, ruins his life and loses "his healthy firmness of flesh" as a result of heavy drinking. Furthermore, Paul hates both of them. Though Paul and he are enemies, there is a "peculiar feeling of intimacy" between them. Paul often thinks of becoming friends with him and feels that this man is drawn to him by

some bond. Baxter's function as a father-surrogate comes to the foreground in a scene where he and Paul fight. Seeing Paul and Clara coming out of a theatre together drives Baxter mad. He tries to attack Paul for the first time in a pub, and consequently they quarrel. When he attempts to attack Paul for a second time at Jordan's he is dismissed from his employment by Mr. Jordan. Yet, Baxter does not give up and another time confronts him at the train station at night. When Paul cannot evade a blow across his face he gets angry and in return hits Baxter's mouth. This is the blow he has ached to deal at his father. Now he "shiever[s] with pleasure". Acting out of "pure instinct" Paul holds his adversary tightly and tries to choke him. He has prayed to God to let his father die when he was a child. Now he seems to be fulfilling that wish himself. After this brief loss of consciousness he relaxes and Baxter gets free. With the coming of the train their fight ends. After this fight a feeling of connection develops between the two men. Paul who has never shown sympathy and understanding towards his father begins to feel guilty and responsible for Baxter and even begins to pity him. From his mother's doctor Paul learns that Baxter is a patient in Sheffield hospital. His paying a visit to the ill man is an occasion for them to get close. They can now talk about their private feelings and worries. Paul talks about his mother's fatal illness, his future plans and most of the time their subject is Clara. Baxter tells his real feelings about his wife and expresses his repentance. After Mrs. Morel's death Paul returns Clara to her husband who really loves her. When Paul reunites the couple, he in a way reunites his own parents which means the unbinding of the oedipal tie since Paul accepts to see the father-surrogate, rather than himself as the lover of the mother-surrogate. This is again a sign of maturity and growing up.

Moreover, Paul unconsciously identifies with his father. For instance, Clara sees in Mr. Morel "Paul's manner of bowing and shaking hands". When he makes love with Clara on the river bank his dialect changes

and he speaks in his father's dialect. He shifts to this dialect when he speaks with another sensuous woman, Beatrice. John E. Stoll points out that Paul "remains on his mother's side throughout the book... but the prevailing dark imagery originally associated with Mr. Morel replaces Paul's whiteness."² Thus he makes love with Clara in the dark and through her dark eyes gains access to the universal forces. The fight with Baxter Dawes again occurs at night. The darkness of the pits prove stronger than the white light of the moonshine which has assisted Mrs. Morel in absorbing Paul's identity. Like Stephen, Paul is now associated with the dark quality of the artist. Again like Stephen he severs his ties with his religious and possessive mother.

Apart from the family Stephen deals with another social institution, school. University takes its place in young Stephen's life but his schoolmates and masters are no longer influential on Stephen's formation because Stephen learns how to deal with them and to see what they want to impose on him better. His university friends are not very different from his previous school friends. Because they, too, defend the social ideologies and wants Stephen to be their ally. The same is true for the masters at the university. The only difference is in Stephen's reactions to them.

One of Stephen's friends, Davin is a nationalist like Fleming and expects Stephen to take part in the revivalist movements. Yet, Stephen who is severely against the revivalists does not react to Davin's ideologies with rage. Calling him "a dullwitted loyal serf", "one of the tame geese" he again displays humorous tolerance. Instead of protesting vehemently as he did when he defended Byron he mocks Davin's nationalism. For example, he refers to the Fenian Rising of 1867 which was unsuccessful due to the fact that the military training was conducted not with rifles, but with hurley sticks and due to the Irish informers³ teasing his friend thus; "When you make the next rebellion with hurleysticks, said Stephen, and want the indispensable informer, tell me. I can

find you a few in this college.” (PAYM, pp.218-219) Stephen is humorous again when he asks MacCann, who wants him to sign the petition for universal peace, whether he will pay him if he signs.

Among Stephen’s friends Cranly holds an eminent place because he is the one who tries to persuade Stephen to remain in Ireland. He is another character who has a bird’s name, crane and he is one of the threatening birds. With his “priestlike face” represents the net of religion. Finally refusing to receive communion in the Easter Stephen declares his motto of *Non Serviam*. The satanic side of the artist who will not serve any bourgeois ideology is thus confirmed. He explains his decision to Cranly who now acts the part of the last voice which wants to make him swerve from his purpose. Cranly argues that many people have doubts about religion but they overcome them or just put them aside. He then reminds Stephen of judgement day which may be painful for him in case he does not change his mind. Also, his mother will suffer as a result of his decision. Still, Stephen will not pay “a false homage to a symbol behind which are massed twenty centuries of authority and veneration” (PAYM, p.265) to please his mother. He is resolute because he has already chosen a profession which is the most suitable for him. He is now to fulfil the demands of that vocation. He must first release his soul from the nets.

The last attempt to influence the artist to-be is thus unsuccessful. Stephen neither hides his true feelings and ideas nor accepts Cranly’s views nor are his eyes blinded with tears. Stephen’s reactions this time is different from his reactions in the previous confession scenes because he is more confident in his fate than he has ever been before. He concludes that he must leave home “to discover the mode of life or of art whereby [his] spirit could express itself in unfettered freedom.” (PAYM, p.267)

Stephen has had problems with his instructors throughout his school years. However, he learns to judge his masters who control over him is

ceasing with tolerance. The dean of studies with whom Stephen makes a conversation about esthetics becomes an emblem of the possible destination which any jesuit priest can reach towards the end of his life. As Stephen observes that he has wasted his life in serving God and has remained “ungraced by aught of saintly or of prelatric beauty” (PAYM, p.200) He performs his duties mechanically, showing no enthusiasm and Joy. Stephen sees this side of priesthood for the first time. The dean of studies does not seem like a priest who has “the awful power” before which “angels and saints [stand] in reverence” unlike Stephen thought before. He is also an English convert. Calling him “a poor Englishman in Ireland” Stephen even pities him. Priests no longer awake in him feelings of anger or respect. He is not the emotional child who gets into a rage very easily when his individuality is insulted by one of his masters. Neither will appeal to a higher rank priest when he clashes with one of his masters because he knows that regardless of the rank all the priests are the same representing the same institution. He has hidden his real thoughts in front of Mr. Tate. Now he does not refrain from expressing his own views and discussing them with his masters. He even surpasses the dean of studies with his knowledge about esthetics. He later wrangles with the Italian lecturer Father Ghezzi about Bruno the Dolan who was burned by the Inquisition. while Father Ghezzi claims that he was a “terrible heretic” Stephen points to the fact that he was “terribly burned”. He again uses a mocking tone.

Language continues to be a medium through which society imposes its ideals on Stephen. His reaction to different usages of language by his schoolmates or masters changes, too. He now has such a competent knowledge of English that he easily detects any mispronunciation or wrong use of a word in his friends’ speeches. He is always critical even condescending about their accents or idiolects. He is not any more the child who was astonished at the “dog-in-the-blanket”. On the contrary, he now makes fun of such slangs. For

instance, “damn your yellow insolence” is not a swear which Stephen has heard of before but this is a clue about “Lynch’s culture” which makes Stephen smile: “it was a great ay for European Culture... when you made up your mind to swear in yellow.” (PAYM, p.221) Moreover, worries about the correct usage of language is important for Stephen who hopes to become a writer. A dilemma in language, however, exists for him. He is not after reviving the Gaelic language but English is not the language of his race, either. This is felt in his discussion with the dean of studies about the words “funnel” and “tundish”. While the dean of studies claims that funnel is the right English word given to the tool which is used to pour liquid into a container Stephen claims that the right word is tundish. This conversation reminds Stephen that English is not his native language.

The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech... My soul frets in the shadow of his language. (PAYM, p.205)

Three of the words which Stephen defines as different on his master’s lips, home, Christ, and master are not chosen haphazardly. These represent the nets by which Stephen must fl y. Actually, these words have different meanings for Stephen and the dean of studies. Stephen rejects what they represent while the dean being a part of the whole ideology behind these words, protect them. Although Stephen is uneasy about using English, aborrored language in his works, he promises to become a master of that language. Ironically, when he looks the tundish up he finds out that it is an English word and a “good old blunt English too!”. What is important here is not his using a borrowed language but his representation of the Irish race truly in his works to come. As long as he

does not fall into the trap of stock meanings and associations there will be no reason to worry about using a foreign language.

Stephen thus decides what his parents, schoolmates and masters mean for him. He now knows how to handle them and how to protect himself from their influences. However, his feelings about women are still unsettled. Paul's prejudiced attitudes towards women remain the same. Both of them never reach at a true understanding of the women in their lives.

Starting from his early adolescence women have been taking place in Stephen's life. He tries to find out their meaning for him as well. Emma Clery is his first girl-friend. He has not had a sexual relation with Emma but she now occupies his thoughts very often. His feelings for her are not consistent. She is the "temptress of his vilanelle" who arouses desire and ecstasy in him. Then Stephen suspects that she is flirting with Cranly. He also sees her in the company of Father Moran with whom he believes Emma is flirting. Her choosing a priest instead of himself offends his pride.

To him she would unveil her soul's shy naked-ness to one who was but schooled in the discharging of a formal rite rather than to him, a priest of eternal imagination transmuting the daily bread of experience into the radiant body of everliving life.
(PAYM, p.240)

Changing his mind Stephen sometimes tends to think that he has judged her harshly and that she may be innocent and chaste. He continuously puts women into categories. Emma is either a temptress, a muse or a virgin. He does not manage to display mature reactions about women and take them as they are.

The meaning of Emma for him is in fact not limited with her function as a muse for his poetry. She appears not only as a character but also a type, the eternal female in his contemplations. His memory is full of the "distorted reflections of her image". Many other ordinary Irish girls whom he has seen may be once in his life constitute parts of her image:

The flower girl... who had called herself his own girl... the kitchen girl in the next house... a girl who had laughed gaily to see him stumble...a girl he had glanced at... as she passed out of Jacob's biscuit factory... (PAYM, p.239)

He concludes thus:

...she was a figure of the womanhood of her country a batlike soul waking to the consciousness of itself in darkness and in secrecy and loneliness, tarrying a while, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest. (PAYM, pp.240-241)

This batlike image binds Emma to another batlike woman in the book, the one whom Davin encounters when he is returning home after a hurley match. He walks through an isolated road where no "sign of a christian house" is seen. He comes across a cottage and knocks at the door to ask for a glass of water. A young pregnant woman who is half underserved gives him a mug of milk and invites him to pass the night there since her husband is not at home. Being a devout Catholic Davin finds this invitation from a married woman strange. He leaves her "all in a fever" and when he looks back he sees her standing at the door. This figure of the woman reminds Stephen of the peasant women whom he has seen standing in the doorways of Clane when he was a child. The woman in Davin's story seems to belong to the primeval times before the Roman and the English domain on the island. Hence, Stephen envisions the woman as a symbol of the Irish who lived in those times.

[She is] a type of her race and his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed. (PAYM, p.198)

There is a difference between this woman and Emma. While the former is frank does not limit herself with religious rules, the latter betrays her own and thus her nation's consciousness by appealing to a priest of the Roman Catholic Church

and Joining the movement for reviving the Irish language which is a movement among other futile revival movements. This woman represents the consciousness of the Irish race which has not wakened yet for Stephen. It will be Stephen's mission to create that consciousness. He must do this so that the next generations will be "less ignoble" than the present one.

Determined to leave his country Stephen decides that he is not afraid of being rejected for another man by Emma. He does not care about her choices any longer. He reaches at self-knowledge when he admits that he is not a man like Cranly who feels "the sufferings of women, the weaknesses of their bodies and souls" and who will "shield them with a strong and resolute arm and bow his mind to them." (PAYM, p.266) Yet, Stephen fails to see that if he wants to create the consciousness of his race he must understand the sufferings of the Irish women as well and must correct his fallacy about their weaknesses. The confusion about his feelings towards Emma ends resolutely when he decides not to think of her again. His diary entry 15 April is about his meeting Emma for the last time.

Yes, I liked her today. A little or much? Don't know. I liked her and it seems a new feeling to me. Then, in that case, all the rest, all that I thought I thought and all that I felt I felt, all the rest before now, in fact... O, give it up, old chap! Sleep it off! (PAYM, p.275)

Finally, he gives up classifying women but he is still not mature enough to face his problem with women.

Stephen is depicted in society, with his school friends and masters and preparing himself for exile whereas in Sons and Lovers society retreats into the background and Paul is seen lonely as a "derelict" towards the end. He passes his days before his departure in a melancholic mood. He suffers the crisis which Stephen has undergone when he has been drifting towards religion. After his mother's death he feels a big gap in his life. For a time he considers

committing suicide. Maurice Beebe calls this period “a period of symbolic death” and remarks that “he waits to be reborn into a new life”⁴ Like Stephen, Paul makes a last conversation with his beloved, Miriam. Again, like Stephen he does not show any mature reaction about women. Seeing Paul destroying himself Miriam thinks that they should get married so that she can take care of him. Paul’s views about Miriam have not changed: “But-you love me so much, you want to put me in your pocket. And I should die there smothered.” (SL, p.506) Miriam thinks that their love affair is always doomed to fail because she will sacrifice herself to him and he will refuse this. This meeting makes Paul “realize that the past which she represents is now dead for him”⁵ They walk together, “he talking, she feeling dead” (SL, p.509) In other words, Paul continues to see himself as the prey of the women who want to possess him. Consequently, their relation come to an end. Thus both Stephen and Paul give up giving shapes to the women in their lives but they do not reach at a true understanding of women.

Having observed his countrymen as a detached observer Stephen concludes that they waste their lives for the vain attempts to liberate themselves like the revivalist movements because they still stick to ideologies which enslave them. Stephen does not want to recreate the Irish past. Rather he looks at the future as he “desire[s] to press in [his] arms the loveliness which has not yet come into the world.” (PAYM, p.273) In the end the narration shifts from the third person singular to the first person singular and entries from Stephen’s diary are given. Finally, he finds his voice among the other voices. For the first time in the novel, he mocks himself in his record of his last speech with Emma.

Talked rapidly of myself and my plans. In the midst of it unlickily I made a sudden gesture of a revolutionary nature. I must have looked like a fellow throwing a handful of peas into the air. (PAYM, p.275)

For a moment he manages to feel sympathy for Emma. She asks him if he is writing poems. Stephen is again satirical, "about whom?", he asks but feels uneasy about his mocking her. "This confused her more and I felt sorry and mean" (PAYM, p.275) But these moments when he is seen sympathizing or empathizing with people are not enough to be an artist. He must yet learn in "[his] own life and away from home and friends what the heart is and what it feels" (PAYM, p.275) as his mother prays when he leaves Ireland. He must learn to shed his pompousness and learn to become an ordinary person. His very last words display that he is both pompous and humble. He sees himself as capable of encountering "for the millionth time the reality of experience." At the same time he asks for help from Deadelus accepting his weakness.

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.

Old father, old artificer, stand me now and ever in good stead. (PAYM, pp.275-276)

Paul has gone through "a period of symbolic death" and he must now be reborn. In the end he seems ready to join his mother in death. Yet, like Stephen he chooses to live and with resolution welcomes "the faintly humming, glowing town" which symbolizes all humanity.

But no, he would not give in. Turning sharply he walked towards the city's gold phosphorescence. His fists were shut, his mouth set fast. He would not take that direction, to the darkness, to follow her. He walked towards the faintly humming, glowing town, quickly. (SL, p.511)

Therefore, both protagonists who have learned many things and yet to learn many other things leave their home. They both welcome life as an artist must do. However, they are not yet artists. Whether they will become one entirely depends on them. They have shown their potential to become an artist

but the portraits end depicting Stephen and Paul at the threshold of life and not as mature artists.

CONCLUSION

In the foregoing chapters we have studied A Portrait of the Artist as a Young Man and Sons and Lovers as the Künstlerromane. These novels are the representatives of the Künstlerroman in English fiction. The novels that are written after them do not contribute anything new to the genre since “the archetype of the artist” and the pattern of his development are firmly established with James Joyce.¹

In fact, in English fiction the first alienated artist appears in Samuel Johnson’s Rasselas. The poet Imlac is not attracted by wordly riches. He thinks that people around him are common and he yearns for an intellectual society. Thus he retreats into his ivory tower. For him “[the poet] must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations; as a being superior to time and place.”² Here Johnson foretells what the romantics will later claim about the poet. This concept of the artist as a superior person is articulated by the romantics in the nineteenth century. Yet, in the previous centuries the mimetic theories which are concerned with the artist’s material, the universe and the pragmatic theories which are concerned with the education of the reader look down upon the artist as an imitator, a maker, a craftsman. When his faculties which he does not share with the common man are begun to be emphasized his superiority is consequently accepted. Thus the artist begins to look inward to examine his superior faculties and Wordsworth’s The Prelude in which he defines the growth of a poet’s mind from childhood to maturity appears in poetry. The artist as a hero is then seen in the Victorian autobiographical Bildungsromane. However, these novels cannot be called Künstlerroman as they do not show a conflict between the artist who wants a freedom of expression and society which wants to limit that freedom. The

problem in these novels is the wrong socialization of the protagonist. There is no denial of every social value. Although the protagonists reject money or social status they most of the time end up with a happy marriage and a family life instead of exile. A kind of social conformity is needed because the aim is not only the Bildung of the protagonist but also that of the reader and the author considers himself as a part of his society.

The characteristics of the Künstlerroman can be clearly seen in the novels that are studied at length in this dissertation. The artist image may differ slightly in the various novels but the typical qualities of the artist do not change and the romantic artist provides the artistic qualities to be followed by the later novelists. The concept of the romantic artist is “both an outcast from society and a teacher of his fellowmen but in either case he is considered to be a superior kind of person”³ and both of these concepts find expression in the typical examples of the Künstlerroman. The artist may be sensitive enough to withdraw from the baser aspects of life or like Byron he may be a “guilt-cursed rebel whose intensity of purpose and appetite for passionate experience alienate him from a society that prefers mildness to intensity and the usual to the unique”.⁴ This constitutes the main struggle between the artist and the conservative society. These two opposing qualities are given in a balanced state in A Portrait of the Artist as a Young Man and in Sons and Lovers. This is the achievement which makes them great novels. The tradition of artist fiction reaches a crest in the first two decades of the twentieth century and the artist soon becomes a hackneyed subject of fiction.⁵ Yet, among all those portrait-of-the-artist novels Joyce’s and Lawrence’s portraits emerge as the classic examples of the genre.

Notes to Introduction

1. Martin Swales, The German Bildungsroman from Wieland to Hesse (Princeton: Princeton University Press, 1978), p.12
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3. Ibid. 14.
4. Ibid. 17.
5. Ibid. 30.
6. Jerome Hamilton Buckley, Season of Youth: The Bildungsroman from Dickens to Golding (Cambridge, Mass.: Harvard University Press, 1975), p.13.
7. Ibid.
8. Ibid.
9. Maurice Beebe, The Ivory Towers and Sacred Founts The Artist as Hero in Fiction from Goethe to Joyce (New York: New York University Press, 1964), p.5.
10. Ibid. 6.
11. Mark Schorer, Josephine Miles, and Gordon McKenzie, eds., Criticism The Foundations of Modern Literary Judgment (New York: Harcourt, Brace and Company, Inc., 1958), p.5.
12. Ibid. 9.
13. Ibid. 204.
14. Ibid. 418.
15. Ibid. 433.
16. Ibid. 245.
17. Ibid. 250.
18. J.D. Stowell, "Enlightenment and Storm and stress", Periods in German Literature, ed. J.M. Ritchie (London: Oswald Wolff, 1966), p.113.

19. Beebe, p.37.
20. Ibid. 40-45.
21. Jean-Jacques Rousseau, The Confessions, trans. J.M. Cohen (Harmondsworth, Middlesex: Penguin Books Ltd., 1953), p.17.
22. Beebe, p.79.
23. Ibid. 80.
24. Ibid. 28-29.
25. W.M. Thackeray, The History of Pendennis (Oxford: Oxford University Press, 1994), p.185.
26. Beebe, p.88.
27. Charles Dickens, David Copperfield (Harmondsworth, Middlesex: Penguin Books Ltd., 1994), p.24.

Notes to Chapter One

1. James Joyce, A Portrait of the Artist as a Young Man (Harmondsworth, Middlesex: Penguin Books Ltd., 1992), pp.2-19. Hereafter will be referred within the text as PAYM.
2. PAYM, note 7.
3. PAYM, Epigraph
4. Encyclopedia Americana, 1970ed., s.v. "Deadelus"
5. Anthony Burgess, Here Comes Everybody An Introduction to James Joyce for the Ordinary Reader (London: Faber and Faber, 1965), p.66.
6. The discussion about "the conscious" and "the unconscious" is taken from the following source:
John E. Stoll, The Novels of D.H. Lawrence A Search for Integration (Columbia: University of Missouri Press, 1975), pp.2-4.
7. D.H. Lawrence, "Introduction to These Paintings", Phoenix, ed. Edward D. McDonald (New York: The Viking Press, 1936), p.556.
8. Ibid.
9. Ibid. 579.
10. D.H. Lawrence, Sons and Lovers (Harmondsworth, Middlesex: Penguin Books Ltd., 1954), p.189. Hereafter will be referred within the text as SL.
11. Lawrence, "Introduction to These Paintings", p.579.
12. P.B. Shelley, "A Defence of poetry", Criticism The Foundations of Modern literary Judgment, eds. Mark Schorer, Josephine Miles, Gordon McKenzie (New York: Harcourt, Brace and Company, Inc., 1958), p.471.
13. Lilian R. Furst, Romanticism in Perspective (London: Macmillan, New York: St. Martin's Press, 1969), p.102.

14. Dorothy van Ghent, "On Sons and Lovers", Sons and Lovers, ed. Gamini Salgado (London: Macmillan Press Ltd., 1973), p.121.
15. Keith Alldritt, the visual imagination of D.H. lawrence (London: Edward Arnold Ltd., 1971), p.30.
16. Burgess, p.276.
17. PAYM, note 268.
18. Burgess, p.276.
19. Furst, pp.58-59.
20. Furst, p.57.
21. Edmund L. Epstein, The Ordeal of Stephen Dedalus (London: Feffer and Simons, Inc. 1971), p.43.
22. Furst, p.33.
23. Ibid.
24. Furst, p.98.
25. William R. Mueller, Studies in Modern Fiction (New York: Sheed and Ward Inc., 1972), p.10.
26. Alldritt, p.17.
27. Encyclopedia Americana, 1970ed., s.v. "Pre-Raphaelites".
28. Horst de la Croix and Richard G. Tansey, Art Through The Ages, 8th ed. (Orlando, Florida: Harcourt Brace Jovanovich Inc., 19867, p.836.
29. Ibid. pp.895-897.

Notes to Chapter Two:

1. Epstein, p.30. According to Epstein, Dante drives these words from the Bible, Proverbs 30:17 “The eye that mocketh at his father and that despiseth the labour of his mother in bearing him, let the raven of the brooks pick it out, and the young eagles eat it.” Thus Stephen is under the threat of a greater force, that is God and Catholicism which is now represented by Dante. Religion as a force which tries to influence him is felt strongly in the following chapters.
2. Encyclopedia Americana, 1970 ed., s.v. “Prometheus”.
3. Stoll, pp.84-85.
4. Ibid. 87.
5. Ibid.
6. Scott Sanders, D.H. Lawrence the World of the Five Major Novels (New York: The Viking Press, 1973), p.28.
7. Van Ghent, p.121.
8. Seamus Deane, “Introduction to A Portrait of the Artist as a Young Man” (Harmondsworth, Middlesex: Penguin Books Ltd., 1992), p.xxxi.
9. Ibid. xxxii.
10. Alldritt, p.21.
11. Dorothy van Ghent, “On A Portrait of the Artist as a Young Man”, Joyce’s Portrait and criticisms and Critiques, ed. Thomas E. Connolly (New York: Meredith Publishing Compan, 1962), p.61.

Notes to Chapter Three:

1. Furst, p.100.
2. Epstein, p.70.
3. ibid. 73.
4. Stoll, p.63.

Notes to Chapter Four:

1. Stoll, pp.9-10.
2. Ibid. 10.
3. Suzette Henke, Women in Joyce (Chicago: University of Illinois Press, 1980), p.89.
4. Ibid. 94.
5. Stoll, p.63.
6. Ibid. 3-4.
7. Lawrence, p.556.
8. Keith Sagar, "Bases of the Normal", Sons and Lovers, ed. Gamini Salgado (London: Macmillan Press, Ltd., 1973), p.212.

Notes to Chapter Five:

1. Epstein, p.120.
2. Stoll, p.83.
3. PAYM, note 121.
4. Maurice Beebe, "Joyce's Portrait", Joyce's Portrait and Criticisms and Critiques, ed. Thomas E. Connolly (New York: Meredith Publishing Company, 1962), p.188.
5. Ibid.

Notes to Conclusion

1. Beebe, p.299.
2. Samuel Johnson, Selected Writings, ed. R.T. Davies (Illionies: Northwestern University Press, 1965), p.140.
3. Beebe, p.66.
4. Ibid.
5. Beebe, p.4.

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