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| James Joyce |
| A Portrait of the Artist as a Young Man |
| Some things to pay attention to |
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## Chapter I: memories of childhood, elementary school

Stephen's growing fascination with words and sounds, and with the correspondence between words, sounds, and objects; his interest in books; the light and dark; his initiation into the adult world of politics; Stephen's sense of injustice‑‑why does Chapter I end with the story of his triumphant talk with the rector?

## Chapter II: adolescence--family moves to escape creditors

Stephen's growing sense of a) alienation, loneliness, and detachment, and b) the power of silence; his attitudes toward his father; also toward his mother; the search of his romantic imagination for the ideal, transfiguring woman (Eileen, Mercedes from *The Count of Monte Cristo*, B.V.M. = Blessed Virgin Mary, Emma Cleary, etc.). How does this chapter end?

## Chapter III: wallowing in lust

Stephen's attitudes toward women and sex: sex vs. the idealized woman, lust vs. beauty, shame and guilt vs. repentance; his interest in technical religious questions; the nature of hell in the sermons; Lucifer's Fall as an act of self‑exile and defiance: *non serviam*, ‘I will not serve.’ The chapter ends with repentance and spiritual renewal.

## Chapter IV: tries to choose a vocation--chooses art rather than priesthood

The power and secret knowledge of priesthood; Stephen's sundering from both father (and the “misrule of his father's house”—Ireland?) and mother; his discovery of his priestly “vocation” as an artist (via the myth of Daedalus, Icarus, and the “fall”); the inspirational revelation of the bird‑like girl on the beach. Chapter IV ends with a discovery of vocation and purpose.

## Chapter V: at University--conversations about aesthetics-- decides to eave Ireland

a) Stephen's aesthetic theory and definitions (from Aristotle and his “applied Aquinas”): art and beauty; pity and terror; rhythm; wholeness, harmony and radiance, and the moment of apprehension of beauty, of inspiration‑‑light, *claritas*, epiphany; lyric, epic and dramatic forms; the artist's indifferent and invisible personality, “refined out of existence” from the work.

b) Stephen's combat against the “three nets of language, nationality, and religion” through “silence, exile and cunning”; his sense of isolation, his self‑imposed silence; his growing sense of women (mother, Emma, etc.) as treacherous, as symbols of Ireland, the Church, and Irish treachery: “the old sow that eats her farrow.”

c) Stephen's exile: his rejection of home, parents, Ireland and Church for art and the “priesthood of eternal imagination”: he is the winged exile (in both senses of “flight”), the “hawklike man:” and “symbol of the artist” (Daedalus), the apprentice artificer (Icarus), both Icarus and Lucifer (“Brightness falls from the air” in both meanings of “fall”), the winged and defiant angel in Lucifer's *non serviam*.

Pay special attention, as you read, to the rich and intricate development of the themes and motifs of (1) light and vision, (2) **birds**, winged creatures, and **flight** (3) the myth of **Daedalus and Icarus (mythic motif** of escape from the Labyrinth [the “maze of Dublin”] by the **father** teaching the **son** how to fly) and (4) Stephen's attitude toward **women**.