

# **ELEMENTS OF LITERATURE**

## **ELEMENTS OF THE NOVEL:**

A Study Guide to  
*A Portrait of the Artist as a  
Young Man*  
James Joyce

**HOLT, RINEHART AND WINSTON**

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**HOLT, RINEHART AND WINSTON**

AUSTIN NEW YORK SAN DIEGO CHICAGO TORONTO MONTREAL

Writer: Howard Battles

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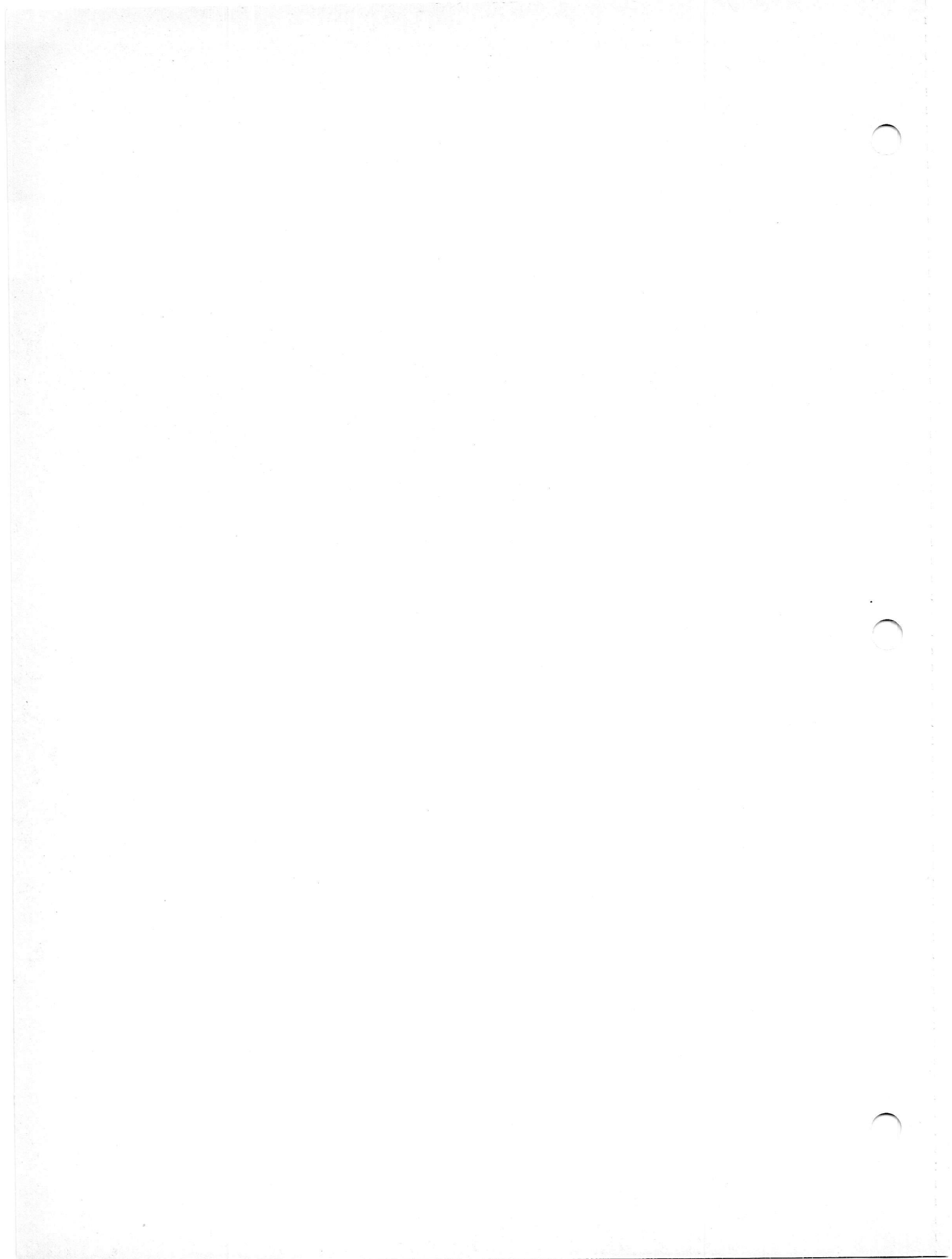
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# Introduction

Holt, Rinehart and Winston's *Elements of the Novel* Study Guides are designed to accompany the *Elements of Literature* Pupil's and Teacher's Editions, offering both you and your students a rich fund of information for understanding, interpreting, and appreciating a variety of novels commonly taught in seventh through twelfth-grade classrooms but not included in the *Elements of Literature* anthologies. Each *Elements of the Novel* Study Guide is designed to be a valuable tool for both teachers and students. Teachers, whether they are intimately familiar with the novel being covered or have never before taught—perhaps even never before read—the novel, will find that the Study Guide is an informative, time-saving resource. Students will find that the material contained in each Study Guide greatly enriches their experience of the novel by providing the same interesting, high-quality background information and questioning strategies that they have come to expect from their *Elements of Literature* Pupil's Edition. The Study Guide aids students' literal comprehension of their reading, deepens their interpretations of the author's meaning, increases their recognition of and facility with literary elements, stimulates their creative response to literature, and exercises their critical thinking and writing abilities.

Each *Elements of the Novel* Study Guide is designed to provide maximum versatility and flexibility to allow you to teach the novel in the way that seems best for your students and most comfortable for you. Most sections of the Study Guide are blackline masters designed to be duplicated and passed out to your students, either as the entire class reads a novel together or as individual students or small groups study a particular novel on their own. Though suggestions and teaching guidance are offered, in the end it is you, the teacher, who must decide which materials in the Study Guide to share with students, in what manner, and in what order, according to the needs and preference of the particular class. The materials in the Study Guide are not intended to lead to one prescribed interpretation of the novel, but to act as a catalyst for discussions, analyses, interpretations, conclusions, and further research.

Following is a description of the eleven major sections in the Study Guide, with suggested uses for and approaches to each.

**Focusing on Background** Because an essential part of fully appreciating any novel in a critical sense is a knowledge of relevant background information, this section supplies important information about the author's life and work, the critical response to the novel, and other facts that may be brought to bear on an interpretation and appreciation of the novel: its historical context, the author's philosophical orientation, the particular genre to which the novel belongs, and so on. All or any part of this material may be duplicated and handed out to students or provided by you via lectures and discussions. Some subsections in *Focusing on Background* may be particularly helpful to students before they begin to read the novel; other subsections, such as those dealing with the critical response to the novel or the author's philosophy, may be more profit-

ably shared with the students after an initial reading of the novel has been completed.

**Elements of the Novel** In order to provide a focused, unified, and purposeful approach to each novel, the Study Guide presents an overview of the salient literary elements of the novel being studied. The material in this section will be valuable to you as a quick introduction to and understanding of the elements at work in the novel. Some of the material in this section may be useful for students to know before they read the novel, but you must decide which information to share and which to withhold. Study Guides containing a list of the major characters in the novel with a brief description of each could be helpful to students as they read; on the other hand, information about such elements as theme, foreshadowing, and irony, if presented too early, may deny students their own valid personal responses to their reading and rob them of any original interpretations, analyses, and conclusions about the work. It is a decided danger that, if students are told beforehand what a work is "about," what it "means," they will mindlessly accept these conclusions rather than exercise their critical thinking abilities to arrive at their own analyses and interpretations.

It is a good idea to review with your students the definitions of the salient literary elements in the novel they are about to study. For a quick review of literary elements, refer students to the *Handbook of Literary Terms* in the back of the *Elements of Literature* Pupil's Edition.

**Teaching the Novel** This section provides suggestions that will help you to effectively teach the novel. It offers pragmatic advice about how long the novel might take to teach, how to introduce the novel, how to pace the assignments, and how best to use the material presented in the Study Guide. Also included in this section are ideas for motivating and aiding student reading, suggestions for using journals or Reading Logs, examples of discussion questions that might serve as good prereading strategies, and approaches for helping students to deal with particular difficulties the novel may present.

**Vocabulary from the Novel** This valuable feature is intended to be shared directly with students to aid them in their reading of the novel. Words in the novel that students are likely to be unfamiliar with are listed by chapter (or chapter grouping) in their order of appearance in the novel. Words are defined according to the context in which they are used in the novel. Two types of words appear in the *Vocabulary from the Novel* section: general vocabulary words with utilitarian value (i.e., words that should be a part of the students' working or recognition vocabularies) and specialized vocabulary words (idioms, foreign words and phrases, archaic or obsolete words, geographical terms, allusions, jargon terms, technical terms, and the like) that are peculiar to that novel and necessary for reading comprehension. General vocabulary words are preceded by an asterisk, alerting students to the fact that they may be held responsible for learning the meanings of these words. Most or all of the asterisked



words will appear in the *Testing on the Novel* section of the Study Guide, in the Developing Vocabulary test.

You may wish to duplicate the entire vocabulary list and hand it out to your students prior to their reading of the novel, or give them the vocabulary lists in chapter-by-chapter order. Students' comprehension and retention of the words will increase if you discuss the vocabulary in class. A periodic review of the asterisked words from previous chapters may also be helpful.

Since no such list of vocabulary from a novel can be exhaustive or fulfill every classroom need, students should be urged to keep a school or college dictionary within easy reach as they read the novel, whether at home or in the classroom.

**Plot Synopsis and Literary Focus** A complete plot synopsis (a summary of the novel's events) with an accompanying Literary Focus (a summary of what is happening on a literary level) is provided for each chapter (or chapter grouping) of the novel. This section, intended for teacher use only, is particularly helpful as a handy reference to the specific chapters in which various pivotal events occur, and as an assurance that the most important events and literary elements in each chapter are being covered. It is particularly time-saving and helpful if you are teaching the novel for the first time or have not read the novel in many years. The *Plot Synopsis and Literary Focus* may also provide you with suggestions for literary interpretation and serve as a source of ideas for focused instruction.

You will probably not wish to duplicate this section for your students because of the possibility that some students would substitute its use for a reading of the novel itself. However, at your discretion, the material may be shared with students for review, reteaching, or enrichment after the novel has been read and fully discussed in class.

**Reading Guide Questions** This section provides three sets of questions that will aid students in arriving at their own understanding and interpretations of the novel. The first two sets of questions, Identifying Facts and Interpreting Meanings, appear after each chapter (or chapter grouping); the third set, The Novel as a Whole, appears at the very end of the section. Identifying Facts questions test literal understanding of the events in the chapter and serve to demonstrate whether the students read the work and understood its main events. Interpreting Meanings questions address higher-level critical thinking skills, asking students to interpret, make connections and inferences, predict, or draw conclusions about the material they have just read. The Novel as a Whole questions require students to make informed judgments about the novel they have just completed, drawing on the skills of analysis, synthesis, and evaluation.

The *Reading Guide Questions* are designed for maximum flexibility, and you can use them in several ways. The Identifying Facts and Interpreting Meanings questions accompanying the individual chapters may be duplicated for students prior to their reading of a chapter or section, enabling them to read the material with more focus and with more depth of understanding. Both sets of questions may be used orally for classroom discussion; alternatively, they can be written as homework or in-class assignments. Many Identifying Facts questions can be adapted to a true/false format to serve as quick objective "check tests"

or "pop quizzes" that test literal recall of events in the chapter(s) or section the students have read.

The Interpreting Meanings questions lend themselves to being recorded in a journal or Reading Log. Reading Logs—notebooks in which students record their creative, critical, and/or emotional responses to the text as they read—may be used interactively between student and teacher or student and peer (or peer response group), if you desire. Students should be encouraged to respond to at least some of the Interpreting Meanings questions in writing, even if such questions are used primarily as classroom discussion questions.

The Novel as a Whole questions at the end of the Reading Guide Questions section may also be used for class discussion, as in- or out-of-class writing assignments, or as part of an essay test. You may wish to save these broader questions as material for midterm or final exams.

**Writing About the Novel** This section provides two categories of writing assignments: A Creative Response and A Critical Response. Assignments taken from both categories will enrich and broaden students' interpretations of the novel.

The assignments in A Creative Response ask students to take their understanding of the novel into new territory. For example, students may be asked to alter the ending of the novel or retell an important episode from a different point of view; they may be asked to write a synopsis of an imagined sequel to the novel or cast appropriate contemporary actors in the roles of the novel's main characters. Although imaginative and sometimes fanciful, these assignments enable students to creatively demonstrate a deep understanding of the elements of the novel they have just read.

The assignments in A Critical Response ask students to evaluate and analyze the novel by taking a more critical/analytical route. Students may, for example, be asked to respond to a critic's derogatory comments about the novel, supporting or refuting those comments with specific evidence from the book. They may be asked to compare and contrast two characters in the novel, or to demonstrate how the overall theme of a novel is captured in a recurring symbol.

You may opt to provide students with the entire *Writing About the Novel* list of activities and let them choose one assignment from each category to complete. Alternatively, you may select appropriate activities for individual students, according to their level of mastery. Additional activities may be assigned to students who work quickly, need an extra challenge, or desire extra credit. Some of the assignments in A Critical Response may be used to supplement discussion of the novel as a whole; other assignments may be suitable for a midterm or final exam.

**Going Beyond the Novel** This section offers research projects and other major assignments that take the student beyond the novel itself. As in the preceding category, *Writing About the Novel*, these assignments fall under two categories: A Creative Response and A Critical Response.

Assignments under A Creative Response might ask students to write about such topics as an imaginary encounter between the protagonist of the novel they have just read and the protagonist from another, related novel, or write a letter of rebuttal to the head of a censorship group that

finds the novel they have just completed to be unsuitable for high-school students. A typical assignment from A Critical Response might ask the students to research the life of the novel's author, find out more about the historical context that informs the novel's themes, or compare and contrast two novels by the same author.

As in the *Writing About the Novel* section, you may elect to have the students choose an assignment from one or both categories, assign an activity for extra credit, or use one or more of the activities as topics for the year's major research project.

**Testing on the Novel** This section provides you with the following three kinds of tests, reproducible for classroom use:

- Developing Vocabulary—An objective test on the general vocabulary words asterisked in the *Vocabulary from the Novel* section. Occasionally, a Study Guide will contain two or more complete Developing Vocabulary tests.
- Understanding What Happened/Recognizing Elements of the Novel—An objective test based on literal recall of events in the novel and an understanding of the elements of the novel
- Critical Thinking and Writing—Short essay questions covering interpretation, evaluation, and analysis of the novel

A suggested scoring system is provided for each test, and answers are given in the Answer Key in the back of the Study Guide.

**Note:** Although suggested point values are given for each question in the Critical Thinking and Writing test,

some questions may warrant treatment at greater length than can easily be covered in a brief essay. Thus, you may wish to assign only one or two of the questions given, weighting them more heavily than the twenty or twenty-five points that is usual for questions on this test. For example, two questions may be assigned at fifty points each.

**Answer Key** The Study Guide Answer Key is complete and extensive, providing answers not just to objective questions but also to subjective questions for which there is no one "correct" answer. This section provides answers or suggested responses to all *Reading Guide Questions* (Identifying Facts, Interpreting Meanings, and The Novel as a Whole), *Writing About the Novel* assignments, and *Testing on the Novel's* Developing Vocabulary, Understanding What Happened/Recognizing Elements of the Novel, and Critical Thinking and Writing tests. Answers to the interpretive questions in these sections will of course vary, but suggestions are included for what the students' responses should include or achieve. Note that answers are usually not provided for *Going Beyond the Novel* creative and critical assignments, as these do not often lend themselves to suggested responses.

**For Further Reading** This section is included for both teachers and students who wish to extend their reading or research. It lists, where applicable, additional works by the author, works about the author (biographical and autobiographical), critical texts and articles about the author and his or her work, and, occasionally, related works with a similar topic or theme that may be of interest to those who enjoyed the novel.

# Approaches to Teaching the Novel

You may choose to approach the teaching of a novel for which an *Elements of the Novel* Study Guide is provided in one of three ways: through in-class individual reading, through an oral-reading in-class group approach, or through the traditional independent reading method detailed in the *Teaching the Novel* section of this Study Guide. The traditional method assumes that students will do a good deal of their reading of the novel outside of class, and that copies of the novel are available for them to take home. However, when there is only one classroom set of a novel available for use by several classes, you may have to stagger class times or employ the individual in-class or oral group method discussed in this section as an alternative teaching approach.

The suggested teaching times discussed in this section are approximate and will, of course, vary with the size and abilities of a specific class. The suggestions offered are thus only basic guidelines for helping you to determine an appropriate reading schedule and teaching approach for your particular class.

## In-Class Reading: The Individual Approach

If there is only one classroom set of a novel and the reading of the novel must take place entirely during class time, with each student reading by him or herself, you should plan for approximately one week (five days) to cover fifty to seventy-five pages of text in class. This estimated time depends upon the book's print size and number of lines per page, the complexity of the novel's content and the author's style, and your students' reading abilities. (A class composed of a majority of reluctant readers will require several additional days.) For example, a typical paperback edition of William Golding's *Lord of the Flies* runs approximately 184 pages, with as many as 40 lines per page. Golding's style (sentence structure and vocabulary) is sophisticated; there are subtle shifts in tone and point of view, a good deal of complex imagery that serves a symbolic function and informs the main theme, and many allusions that must be explained to students. These factors combine to require a heightened effort on the reader's part to achieve comprehension. On the other hand, the novel *A Separate Peace* by John Knowles, though it contains roughly the same number of pages, does not present the difficulties in reading comprehension that Golding's novel does, and thus will not take students as long to read. Knowles's style is less intellectually demanding than Golding's; his themes and symbolism are more overt and less complicated. The first-person narration of the novel provides a conversational tone that makes the material less intimidating and easier for students to identify with. The style and content both promote rapid reading and easier comprehension. Thus, whereas the first three chapters of *Lord of the Flies* could easily take in-class readers five class sessions to complete, the first five chapters of a novel such as *A Separate Peace* could be covered in the same

length of time. At this approximate rate, then, an in-class individual reading of *Lord of the Flies* could take up to twenty class sessions; *A Separate Peace*, no more than fifteen or sixteen.

## In-Class Reading: The Group Approach

Assuming your class's ability to work productively in small groups, you may decide to divide a class into groups of five or six students to read a novel orally, taking turns so that each member of the group gets a chance to read aloud. While this approach does create a certain noise level and takes longer (approximately five to seven days longer than the individual in-class reading approach), there are multiple benefits that you may wish to consider. Reluctant readers are less hesitant to read aloud in small groups, and students are not inclined to be unkindly critical of each other in such a setting. Indeed, the better readers often quietly help and encourage the reluctant readers, and students often turn out to be fine tutors to other students. In addition, this approach gives students much-needed practice in oral reading and teaches them valuable skills for cooperating with others to complete a given task. When students are given a daily schedule to follow, and when the success of a group is incumbent upon the contributions of all its members, students are more productive and more conscious of time factors—much more so than when they are simply told, "Read this novel by the end of next week." Daydreaming and passivity are discouraged, since students must be "on task" for the oral reading. And since all the group's members are responsible for the group's grade, there is more incentive for individual input and cooperation. Another benefit of the group approach is that it provides students with a support group that allows them to share and clarify their ideas about the responses to their reading.

The group approach also has benefits for you, the teacher, with regard to the volume of paperwork involved in teaching a novel in depth. Since the *Reading Guide Questions* in this Study Guide are answered by the group as a whole rather than written out by individual students, you will find a significant reduction in the volume of papers that you have to deal with—yet students still enjoy the benefit of exercising their critical thinking skills. Additionally, you need only make one set of photocopies of *Reading Guide Questions* per group as opposed to one per individual.

The following basic guidelines will help you to successfully implement the in-class group approach.

- You should deliberately form groups based on a good match of better readers with more reluctant ones. Students should remain in the same groups throughout the reading of the novel.
- Students should be provided with a reading schedule that tells them exactly how much material they are responsible for covering and by what date. Before



they actually begin reading the novel, you should give them copies of any *Focusing on Background*, *Elements of the Novel*, and *Vocabulary from the Novel* material deemed necessary for an understanding of the novel they are about to read, as well as refer them to the *Handbook of Literary Terms* in their *Elements of Literature* Pupil's Edition for a review of important literary elements.

- Each student should be assigned a numbered copy of the novel and provided with a numbered set of *Reading Guide Questions* as well. Students should use the same assigned materials each day and return them at the end of each class period. There should be approximately ten extra sets of these questions and ten extra copies of the novel for students who miss class to check out on an overnight basis. Students who miss class should work on their own until they are back "on track" again, according to the reading schedule.
- Unless you have scheduled a quiz at the beginning of a class period, students should obtain their materials and immediately form their assigned groups upon entering the classroom. (**Note:** Chapter or section quizzes are not provided in the Study Guide; however, you can easily construct quizzes by adapting the *Reading Guide Questions*. Identifying Facts questions into an objective "check tests" format. You may dictate quizzes orally, limiting them to five true/false questions per chapter or chapter grouping. The answers should be checked immediately afterward by having students exchange papers.)
- The *Reading Guide Questions* should be answered in writing, and students should use complete sentences. A different member of the group should act as recorder of responses for each chapter or chapter grouping. The group should review their answers and make any necessary changes/revisions before the responses are submitted to you for evaluation. There should be a labeled folder for each group; group members should place the *Reading Guide Question* responses—whether they are in-progress or completed—in their assigned folder at the end of each class period. At times, it may be appropriate for students to answer the Interpreting Meanings questions in a journal or Reading Log as homework assignments.
- Groups that are able to move at a faster pace than the schedule calls for should be allowed to do so. You may determine what reward these groups receive—perhaps in-class time for leisure reading.
- After groups have completed their reading of the novel, they should discuss the questions under The Novel as a Whole. It may be interesting to see what insights the various groups have come up with by having the class as a whole discuss their responses to these questions.

Following is a model Reading Schedule of the type you may wish to create and provide for students involved in an

in-class reading group. This model is based on a novel of medium length—the twelve-chapter-long *Lord of the Flies*—and may be adapted to novels of varying lengths.

**Day 1:** Read orally the *Reading Guide Questions* (hereinafter labeled *RGQ*) for Chapter One. Begin the oral reading of Chapter One.

**Day 2:** Complete the reading of Chapter One. Begin answering the *RGQ* for Chapter One.

**Day 3:** Complete the answers to the *RGQ* for Chapter One, review them, make needed changes and corrections, and turn them in.

**Day 4:** Quiz on Chapter One—optional. Read the *RGQ* for Chapter Two. Begin reading Chapter Two.

**Day 5:** Complete reading of Chapter Two. Answer the *RGQ* and turn them in.

**Day 6:** Quiz on Chapter Two—optional. Read the *RGQ* for Chapter Three. Read Chapter Three. Answer the *RGQ* and turn them in.

**Day 7:** Quiz on Chapter Three—optional. Read the *RGQ* for Chapter Four. Begin reading Chapter Four.

**Day 8:** Complete reading of Chapter Four. Answer the *RGQ* and turn them in.

**Day 9:** Quiz on Chapter Four—optional. Read the *RGQ* for Chapter Five. Begin reading Chapter Five.

**Day 10:** Complete reading of Chapter Five. Answer the *RGQ* and turn them in.

**Day 11:** Quiz on Chapter Five—optional. Read the *RGQ* for Chapter Six. Begin reading Chapter Six.

**Day 12:** Complete reading of Chapter Six. Answer the *RGQ* and turn them in.

**Day 13:** Quiz on Chapter Six—optional. Read the *RGQ* for Chapter Seven. Begin reading Chapter Seven.

**Day 14:** Complete reading of Chapter Seven. Answer the *RGQ* and turn them in.

**Day 15:** Quiz on Chapter Seven—optional. Read the *RGQ* for Chapter Eight. Begin reading Chapter Eight.

**Day 16:** Complete reading of Chapter Eight. Begin answering the *RGQ*.

**Day 17:** Complete answering the *RGQ* for Chapter Eight and turn them in. Quiz on Chapter Eight—optional.

**Day 18:** Read the *RGQ* for Chapter Nine. Read Chapter Nine.

**Day 19:** Answer the *RGQ* for Chapter Nine and turn them in.

**Day 20:** Quiz on Chapter Nine—optional. Read the *RGQ* for Chapter Ten. Begin reading Chapter Ten.

**Day 21:** Complete reading of Chapter Ten. Answer the *RGQ* and turn them in.

**Day 22:** Quiz on Chapter Ten—optional. Read the *RGQ* for Chapter Eleven. Begin reading Chapter Eleven.

**Day 23:** Complete reading of Chapter Eleven. Answer the *RGQ* and turn them in.

**Day 24:** Quiz on Chapter Eleven—optional. Read the *RGQ* for Chapter Twelve. Begin reading Chapter Twelve.

**Day 25:** Complete reading of Chapter Twelve. Begin answering the *RGQ*.

**Day 26:** Complete answering the *RGQ* for Chapter Twelve and turn them in.

**Day 27:** Quiz on Chapter Twelve—optional. Begin discussion of The Novel as a Whole questions.

## Independent Reading

If each student has a copy of the novel being studied, then outside reading—including the use of the *Reading Guide Questions* and written answers to them—should take at least a week less than the total number of days the Individual In-Class Reading method would require, assuming that about an hour of homework per night is expected.

Since Study Guides are available for several different novels at each grade level, students may be allowed to read an “extra” novel as a completely independent assign-

ment. You may wish to select the novel that is most appropriate to the abilities and interests of the student; this is especially important for reluctant readers, so that they will be assured of success. Both the *Vocabulary from the Novel* and the *Reading Guide Questions* should be given to the student before he or she begins the independent reading. Instead of testing the student, you may wish to have him or her complete one or more of the activities provided in the *Writing About the Novel* or *Going Beyond the Novel* sections of the Study Guide to culminate the student's independent effort.

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# Focusing on Background

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## The Life and Work of James Joyce (1882–1941)

James Joyce was born in a suburb of Dublin in 1882, one of ten children. The details of his life from birth through his graduation from University College in Dublin in 1902 closely parallel those of Stephen Dedalus's life as depicted in *A Portrait of the Artist as a Young Man*. A brilliant student, in spite of recurring vision problems, Joyce paid little attention to formal studies in college, preferring to devote his energies to wide reading, the study of languages, for which he had a special gift, and dissipation. He rejected Catholicism, which had played a formative role in his early life, but which he had come to regard as narrow and bigoted, and left Ireland for Paris, where he intended to study medicine. Difficulties with chemistry discouraged him from pursuing medical studies, and he devoted his time to writing poetry instead.

Joyce returned briefly to Ireland because his mother was dying. There he met Nora Barnacle, who returned to the continent with him and later became his wife. Joyce supported Nora and the two children she bore him by teaching English at the Berlitz school in Trieste for a number of years, during which money was always a problem. Later Joyce was to enjoy the support of Harriet Shaw Weaver and other benefactors.

Joyce's collection of stories entitled *Dubliners* was supposed to be published in Ireland in 1912, but the printed sheets were burned by the printer, who feared a libel suit because Joyce had used names of real people, many still living. In these stories, Joyce views Dublin as a person going through four stages of life. The first stories, including the often anthologized "Araby," are stories of childhood; another group are stories of adolescence; a third, stories of mature life; and a final group, stories of public life. The naturalism of the stories and the fact that Joyce used the names of actual people and places made the printer's anxieties somewhat understandable. *Dubliners* was finally published in England in 1914, where it received an enthusiastic review by Ezra Pound.

*A Portrait of the Artist as a Young Man*, which Joyce began in 1904, was published serially in the *Egoist*, a small but influential British literary periodical, in 1914–15 and in book form in 1916. As the title suggests, *Portrait* belongs to the type of novel called *Bildungsroman* (literally, "educa-

tion novel"), one that traces the experiences of a young person to the point where he or she gains a sense of identity and establishes future goals. Based on Joyce's experiences in the first twenty years of his life, *Portrait* is often similar in feeling to the early (childhood) stories in *Dubliners*. There is some disagreement among critics as to how autobiographical this book really is. Clearly, the events and people who figure in Stephen's life correspond to those in Joyce's early life. It is also clear that Joyce felt free to make alterations wherever it suited his aesthetic purposes.

The recognition that Joyce was gaining in the literary world eased but did not end his financial problems. These problems were compounded by his contracting glaucoma in 1917, a condition that plagued him for the rest of his life with pain, near blindness, and many operations.

Joyce's famous novel *Ulysses* was published in Paris in 1922 on the author's fortieth birthday. *Ulysses* depicts the events occurring on a single day (June 16, 1904, now called "Bloom Day" by Joyce enthusiasts) in Dublin. The main characters are Leopold Bloom, a Jewish advertising-space salesman, his wife Molly, and Stephen Dedalus, the protagonist of *Portrait*. The central theme of the novel is Stephen's search for a father and Bloom's search for a son. In *Ulysses*, Joyce makes extensive use of stream of consciousness (see *Elements of the Novel*) as well as parodies and complicated puns. Although critically acclaimed by such writers as T. S. Eliot, Ernest Hemingway, and Arnold Bennett, *Ulysses* seemed to many people shocking, filled with pornography and obscenity. The book was banned in the United States until 1933 and was not published in England until 1936.

From 1922 until 1939, Joyce worked on his last novel, *Finnegans Wake*. Each of Joyce's novels represented an increase in technical complexity, and *Finnegans Wake* carries Joyce's experimentation to the limits of language. Many readers have sampled *Finnegans Wake* but probably very few have actually read it.

Joyce and Nora were married in 1931. Although Nora was not particularly interested in her husband's work, they appeared to have a happy life, which was marred only by the mental illness of their daughter, Lucia. Joyce died in 1941.



# The Critical Response to the Novel

Although James Joyce was not widely known as an author when *Portrait* appeared serially in the *Egoist* in 1914 and 1915, a number of notable literary figures recognized the appearance of a formidable new talent. Ezra Pound, the distinguished American poet who aided so many young writers in gaining recognition, was among the first to perceive Joyce's gifts. Besides badgering publishers to publish the novel in book form, he wrote to distinguished friends. One of his letters elicited this response from W. B. Yeats, the great Irish poet: "I think *Portrait* is a very great book—I am absorbed in it." Later, Yeats wrote to Joyce that he had read *Portrait* "with great excitement and recommended it to many people. I think *A Portrait* very new and very powerful."

H. G. Wells wrote an appreciative review in which he praised "this most memorable novel" for "its quintessential and unfailing reality." Lady Gregory, a leading figure in the Irish literary renaissance, called *Portrait* "a model autobiography."

Reaction was, of course, not uniformly favorable. Joyce's older compatriot, the novelist George Moore, called *Portrait* "a book entirely without style or distinction; why I did the same thing, but much better, in *Confessions of a Young Man*. Why attempt the same thing unless you can turn out a better book?" Edward Garnett, a reader for London publishing houses who furthered the careers of such writers as D. H. Lawrence, Joseph Conrad, and E. M. Forster, turned thumbs down on *Portrait*: "[*Portrait*] is too discursive, too formless, unrestrained, and ugly things, ugly words, are too prominent. . . . at the end of the book there is a complete falling to bits; the pieces of writing and the thoughts are all in pieces and they fall like damp, ineffective rockets."

In general, however, the literary world received *Portrait* with admiration. Its publication helped Joyce obtain a grant from the Royal Literary Fund and prepared a small, but discriminating, audience for *Ulysses*, the great work that was to follow.

## The Historical Context of the Novel

The problems of the Irish people with their British rulers were many and of long standing. The most grievous was the land question, which resulted from an eighteenth century law barring Roman Catholics—the majority of the Irish people—from buying land or from renting it at less than prohibitive rates. The Irish famine of 1840 focused attention on the problem and resulted in some reforms; however, an agricultural depression in 1870 brought on another severe crisis.

In response to the land issue, Michael Davitt and Charles Stewart Parnell founded the National Land League, an organization committed to wresting reforms from the British through boycotts and violence, if necessary. Their efforts led to the Land Act of 1881, the first of a new series of reforms in land ownership laws.

Parnell's activities earned him great popularity among the Irish, who called him "the uncrowned king of Ireland." However, Parnell was named corespondent in a divorce case brought by an associate of his, Captain O'Shea; and adultery was proved against Parnell and Katharine (Kitty) O'Shea. Parnell and Katharine were later married, but the scandal ended his political career. Both the English liberals with whom he had been allied and the Catholic Church denounced him. The Irish nationalists split into Parnellites and anti-Parnellites—a difference of opinion reflected in the argument at Christmas dinner in Chapter One in *Portrait*.

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# Elements of the Novel

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## The Themes of *A Portrait of the Artist as a Young Man*

The central theme of *Portrait* is the alienation of the artist in the modern world. In the course of Stephen's "education," he changes from a trusting, idealistic child to a wholly isolated young man who communicates with no one but his journal. This progress in alienation is marked by successive stages of disillusionment with his family, his friends, the Church, and his nation. Stephen is always something of an outsider during his elementary and high-school years, admired by the other boys but also taunted by them. His family and teachers all ultimately disappoint him, so that he withdraws from them as well. As a university student he forms no close friendships with women and only one with another male student, but even that one does not last. He rejects the Church and holds himself aloof from the Irish politics that figure prominently in the lives of his peers, and finally he leaves the country altogether.

Stephen's alienation is presented as both a cause and an effect: it is an effect of Stephen's artistic nature, and it is also one cause of his continued artistic development. At the end of the last chapter, Stephen's final act of alienation—leaving Ireland—is to be the beginning of his new life as a writer.

## The Style of the Novel

Stylistically, *Portrait* is a transition between the naturalism of *Dubliners* and the complex mythological structure and dependence on stream of consciousness in *Ulysses*. The form of the book, as Joyce explained to his brother Stanislaus, reflects his idea that our maturity is an extension of our childhood. *Portrait* begins with Stephen's earliest childhood recollections, expressed in the words of a young child. The language of the middle chapters reflects the increasing sophistication of adolescence; at the end of the book, in Stephen's diary, we encounter directly the thoughts of the arrogant young man. A good early example of Joyce's naturalism is his description of the Christmas dinner in Chapter I. Readers are allowed to smell the odors of turkey, ham, and plum pudding with hard sauce, to feel the steamy warmth of the room, and to see even such tiny details as

The search for a father is a subtheme in *Portrait*, where Stephen rejects his own father but finds no acceptable surrogate among his friends and teachers. As Simon Dedalus's fortunes sink and Stephen's respect for him wanes, Stephen turns toward the Church for fatherly guidance. But the Church also proves flawed. At Clongowes, Father Arnall is kind but weak, failing to protect young Stephen from the cruel Father Dolan. Even the rector at Clongowes, who seems to be an upholder of justice, is revealed to have merely laughed at Stephen behind his back. When Stephen is at Belvedere, Father Arnall reappears with his sermons on the "four last things" to save Stephen from sinful sexuality, but Stephen discovers that following Father Arnall's exhortations leaves him feeling spiritually dry. Later, at the university, Stephen uses his friend Cranly as a father substitute, telling Cranly all his thoughts, feelings, and dreams. But he rejects Cranly's occasional critical questioning and finally rejects Cranly himself. At the end of the book, Stephen takes the mythic inventor Daedalus as his spiritual father and sets out alone to forge his own life as an artist.

the drops of moisture beading the lid of the serving dish.

Joyce's unique use of language goes far beyond skill with sensory details, however. His long, loose, periodic sentences, juxtaposed with brief phrases and fragments, give his writing a musical quality. He extends the musical effect by occasionally repeating phrases or sentences at intervals of a few pages; an example from the end of Chapter I is his repeated description of the sound of cricket bats "like drops of water in a fountain slowly falling in the brimming bowl." Joyce also employs striking original coinages (*rainfragrant*, *seadusk*, *osierwoven*, *stubblegrown*) and a wealth of specific place names and historical references; these techniques stamp his writing as indelibly his own.

# The Structure of the Novel

*A Portrait of the Artist as a Young Man* lacks the standard unifying devices of conventional plot and action. Rather, it is an episodic chronicle of an artist's development of identity. Each of its five chapters presents a series of episodes from a certain period of Stephen's life. Often the episodes within a chapter are not even in chronological order; however, they are unified by recurring motifs and symbols (see "Symbolism and Motifs"). Taken together, these episodes form a three-dimensional portrait of young Stephen Dedalus, his background, his development, and the many sides of his character.

## Stream of Consciousness

Coined by William James in his *Principles of Psychology*, the phrase *stream of consciousness* describes the flow of thoughts, words, and images in the waking mind. As a literary technique, it describes a method in which a writer represents the thoughts and feelings of characters without objective description or transitions. Stream of consciousness with minimal objective description is used extensively in the first chapter of *Portrait*. A form closer to the techniques used in *Ulysses*

In addition, the book gains unity from the parallel structure of its chapters. Each chapter begins at a low point for Stephen and ends at a high point of victory or hope. From each high point Stephen again falls at the beginning of the next chapter. The recurring pattern of Stephen's soaring, falling, and soaring again is reminiscent of a young bird's first attempts at flight; thus the novel's structure, as well as its content, reflects the myth of Daedalus.

appears in some of Stephen's diary entries at the end of Chapter V. For example:

5 April. Wild spring. Scudding clouds. O Life! Dark streams of swirling bogwater on which apple trees have cast down their delicate flowers. Eyes of girls among the leaves. Girls demure and romping. All fair or auburn: no dark ones. They blush better. Houp-la!

## Joyce's Concept of Epiphany

For Joyce, the term *epiphany* meant a revelation or sudden insight into the true meaning of an experience or a thing. Joyce began writing short prose poems that he called *epiphanies* at an early age and incorporated some of these into *Stephen Hero*, an early version of *Portrait*. The scene at the end of Chapter IV in which Stephen sees the girl wading in the water is an example of an epiphany that also functions as the climax of the novel: it

occurs as Stephen becomes certain of his artistic vocation. Other epiphanies include the Christmas dinner in Chapter I, during which Stephen for the first time sees the darker, weaker sides of his parents and relatives. And, in Chapter II, Stephen's seeing the word *foetus* carved in a desk in his father's old classroom occurs as Stephen feels his father's past and his own present snap into clear focus.

## Mythic Elements in the Novel

Joyce first began to use mythic elements in *Portrait*. As Stephen's last name suggests, the key myth here is that of Daedalus, the "fabulous artificer," and his son Icarus. Daedalus was commissioned by the king of Crete to build a labyrinth in which to confine the Minotaur. Daedalus succeeded in designing a maze from which escape was almost impossible, but soon fell into disfavor with the king, who refused to allow him and his son to leave the island. Daedalus devised wings with which he and Icarus could fly from the island. Icarus, however, forgot his father's advice in the joy of flight and flew so close to the sun that the

wax holding his wings together melted and he plunged to his death into the sea.

In *Portrait*, Stephen identifies at times with Daedalus and at other times with Icarus. Dublin and daily life are the labyrinth, or place of confinement, from which Stephen seeks escape. Stephen seeks "wings" to aid him in his escape; but education, religion, human companionship, and even romance prove inadequate. He decides he must become a writer and, like Daedalus, invent his own means of transcendence. Many of Stephen's early experiences alternate between flying high and fall-



ing. The threat of falling is always present for Stephen, as for Icarus, and often Stephen's falls

are associated with dark water, echoing the fall of Icarus.

## Symbolism and Motifs

Joyce uses symbols in an impressionistic way: his symbols usually have several meanings, and some even change in meaning as Stephen grows older. Roses usually appear in the novel when Stephen is seeing in an especially artistic way or is experiencing something beautiful. Water, especially dark water, often has to do with dread, dirtiness, or Stephen's discomfort with and distrust of his own body. In keeping with the myth of the fall of Icarus, many of Stephen's falls or low points are associated with water and darkness. This symbol changes with Stephen's epiphany at the book's climax in Chapter IV; the dark sea becomes for Stephen a source of new life. Birds and flying can symbolize fear and punishment (the eagles that will "pull out his eyes" in Chapter I, the bullying of Stephen's rival Heron in Chapter II) as well as freedom and joy (the girl, and Stephen himself, in Chapter IV, seeming to be transformed into seabirds; the swallows appearing in Chapter V as Stephen decides to leave Ireland). Colors in *Portrait* are also used symbolically: yellow things are usually impoverished or disgusting; pink is often linked to romantic feelings; white can indicate either cold and illness or purity; and green can indicate either decay or luxuriant life.

*Portrait* is unified by the recurrence of several related motifs. The motif of blindness and darkness

is connected with Stephen's weak vision, his fear of punishment for his sins, and his inability to see clearly his own life and future. When Stephen falls, literally or figuratively, the fall is associated with darkness (the dark ditch in Chapter I, the darkness of Dublin in chapters II and III, the darkness of hell in Chapter III). Each of Stephen's epiphanies offers a moment of clear vision that works in opposition to blindness. Stephen's climactic epiphany in Chapter IV can be seen as a victory over his blindness to his calling.

Related to blindness and darkness is the labyrinth motif; a person unable to find his way out of a labyrinth is functionally blind. Stephen, like Daedalus, must find a way out of a labyrinth or maze. Stephen's labyrinth is his everyday life, the walls formed by his family's circumstances, his own youth and powerlessness, and his country's political and religious unrest. Images of mazes, puzzles, and riddles all tie in with this motif.

A third motif is Stephen's fascination with music and the music of language. His songs and wordplay make clear to the reader long before it is clear to Stephen that writing is Stephen's calling and his means of creating wings that will lift him free of his labyrinth.

## The Point of View

*Portrait* is presented from a third-person limited point of view; an outside narrator recounts happenings, but is for the most part limited to reporting things only as Stephen experiences them. Part of Joyce's innovation, however, is that he successfully changes to a third-person omniscient point

of view at key moments, offering glimpses of Stephen from outside himself. Further, the last parts of Chapter V are told from a first-person point of view, consisting of excerpts from Stephen's journal.

## Satire

The innovative language and structure of *Portrait* may make its occasional satire difficult to spot. However, a gentle (and sometimes not-so-gentle) satire underlies such episodes as the Dedalus family's Christmas dinner (Chapter I) and Simon Dedalus's round of pub-crawling in Cork (Chapter II).

In the satiric episodes, characters are presented in slightly exaggerated stereotype. Joyce's contemporaries recognized more satire than most modern readers can, partly because they knew the real people upon whom the characters in *Portrait* were based.

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# Teaching the Novel

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## Introducing the Novel/Pacing the Assignment

*A Portrait of the Artist as a Young Man* is short, but it will challenge most high-school students. Students may be confused at first by the absence of transitions and incidental explanations and, perhaps, put off by the almost complete lack of any overt action. To overcome these problems and to acquaint students with this unfamiliar kind of novel, you will be well advised to spend two or three class sessions on the first chapter, discussing the stream-of-consciousness technique (See *Elements of the Novel*) and Joyce's life and background (See *Focusing on Background*). You may want to explain the novel's structure, or, depending on the literary sophistication of the class, you may want simply to tell students that the novel has an innovative structure and have them try to discover its patterns for themselves. In either case, students will need to be alerted to the fact that Joyce uses recurring motifs and symbols. It can be helpful to offer examples of the most obvious ones in Chapter I; you might discuss the symbolism of roses, since they are mentioned on the first page and several times again throughout the chap-

ter, and to explore the significance to Joyce and to the novel of the blindness motif, which also appears early in the chapter and recurs often. (See *Elements of the Novel: Symbolism and Motifs*.)

Once students are familiar with Joyce's method, they should be able to move somewhat faster. Two additional weeks should be about right for reading, discussion, and writing activities relating to the remaining four chapters of the novel.

A number of vocabulary items, especially technical terms dealing with the Roman Catholic Church, are likely to be unfamiliar to many. You will probably wish to have the vocabulary lists photocopied for student reference as you assign each chapter.

Study questions headed Identifying Facts may be used to review the content of a chapter or as short quizzes to check whether students have read and understood the assignment. Questions headed Interpreting Meanings are intended to provide the framework for class discussion.

## Motivating and Aiding Student Reading

You might ask your students how they would go about beginning their own autobiographical novels. Would they begin with the first places or events they can remember? (You may want to spend a few minutes comparing students' earliest recollections.) If so, how would they go about describing their earliest recollections?

Tell students that the book they are about to read is based upon the first twenty years of James Joyce's life. Most of the events in the novel actually occurred; most of the characters are real, though their names have been changed. The author made some changes for artistic reasons, but on the whole the story is close to being the story of Joyce's early life. Explain that Joyce starts this novel with his earliest recollection and puts it in the words he might have used when he was having the experience as a young child. Explain that, throughout the first chapter, Joyce carefully matches the language level of the protagonist.

Your students will find it helpful if you briefly introduce the characters and some key details of the setting they will encounter in Chapter I. For

your reference, the major characters appearing in this chapter are

<b>Stephen Dedalus:</b>	the protagonist of the novel
<b>Simon Dedalus:</b>	Stephen's father
<b>Mary Dedalus:</b>	Stephen's mother
<b>Uncle Charles:</b>	a relative who lives with the Dedalus family
<b>"Aunt" Dante Riordan:</b>	Stephen's governess
<b>John Casey:</b>	a friend of the family who is a guest at Christmas dinner
<b>Father Dolan:</b>	the priest who supervises studies at Clongowes
<b>Brother Michael:</b>	the person in charge of the infirmary at school

**Note:** The school Stephen attends, Clongowes Wood College, is a boarding school for boys, not a "college" as we use the term.

It will also help to provide students with a brief account of the Irish background—who Parnell and Kitty O'Shea are, the reasons for the political unrest, and so on. (For this information, see *Focusing on Background*.)

*Portrait* is an excellent book for students learning to keep reading journals. Its stream-of-consciousness style encourages students to notice and record their own responses to their reading, responses which are often as illogical or whimsical as the musings of young Stephen at Clongowes. Whether you have students keep journals or not, you might ask them to notice and discuss the ways Stephen changes as he grows. Students who know that alienation is the novel's main theme can be asked to decide how Stephen is alienated, what the reasons are for his alienation, and what the advantages and drawbacks of alienation are for

him. Since students' ideas about these issues will evolve as their reading progresses, the issues can be returned to as students finish each chapter. In addition, as students encounter stream-of-consciousness passages, some class discussion time might be devoted to orally "translating" the stream of consciousness into standard prose. This can both ensure that students understand the passages and offer insights into the workings of Joyce's style.

You may also want to obtain copies of W. H. Auden's poem "Musée des Beaux Arts" and Breughel's painting *The Fall of Icarus*. These other artistic treatments of the Daedalus myth can provide material for comparison and deepen students' understanding of the use of mythic elements in the arts.

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# Vocabulary from the Novel

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Words are listed by chapter in their order of appearance. Words preceded by an asterisk (\*) are general vocabulary words that may appear in *Testing on the Novel: Developing Vocabulary*.

## Chapter I

**cachous** — a lozenge for sweetening the breath  
**college** — preparatory school  
**peach on** — tell on; report to authorities  
**soutane** — a long garment worn by the clergy; a cassock  
**haha** — a low fence or wall around a garden  
**catafalque** — a framework for supporting a coffin  
**pandybat** — a rod for striking the hand for punishment  
**\*Kitty O'Shea** — a woman with whom Parnell had an adulterous liaison and whom he later married  
**Whiteboy** — member of a rebellious Irish nationalist group  
**surplices** — loose, white, wide-sleeved garments worn by the clergy of some churches  
**boatbearer** — one appointed to carry the boat, or incense burner, at a church service  
**provincial** — a high official in a Roman Catholic order

## Chapter II

**\*tranquilly** — calmly and peacefully  
**\*mollifying** — soothing  
**repaired** — went to (especially, as a regular practice)  
**\*feigning** — pretending  
**catchword** — word printed at the bottom of the page, usually in a reference book, showing the first word of the next page; guide word  
**forays** — sudden raids  
**tractable** — easily managed  
**\*premonition** — sense of what will happen in the future  
**\*tryst** — secret meeting  
**\*transfigured** — changed in outward appearance  
**\*impalpable** — unable to be felt; insubstantial

**caravans** — vans  
**revery (reverie)** — dreamy quality  
**quays (kēs)** — docks  
**japanned** — finished with a hard, glossy varnish  
**crackers** — party favors that pop when the ends are pulled  
**\*admonition** — warning  
**moiety** — statement calling for partial payment  
**salaamed** — bowed in a low, ceremonial manner  
**\*allusion** — indirect reference  
**Confiteor** — formal prayer of confession, said at the beginning of the mass  
**\*allured** — tempted  
**\*malignant** — wishing ill  
**\*turbulence** — unruliness; disorder  
**desecration** — wrongful treatment of a sacred object  
**draughts (drafts)** — drinks  
**\*allayed** — lessened; relieved  
**jingle** — a covered two-wheeled carriage  
**\*servile** — humbly submissive  
**anatomy theatre** — lecture hall  
**foetus** (Latin; *fetus*) — unborn child  
**abase** — debase  
**\*equivocal** — uncertain; of doubtful nature  
**free boy** — student not required to pay tuition  
**maneens** — young men  
**jackeen** — worthless fellow  
**curvettings** — prancings  
**\*complacent** — in a self-satisfied manner  
**\*deferred** — delayed  
**wainscot** — wood paneling on a wall  
**sensible** — noticeable  
**desuetude** — disuse  
**mole** — breakwater



## Chapter III

\***stultified** — made ineffectual

**balefire** — beacon fire

**surd** — an irrational number; specifically, a root (such as  $\sqrt{5}$ ) that can be expressed only approximately

\***cajole** — coax

**sodality** — a Roman Catholic lay society for worship or charity

**cultus** — religious cult

**simoon** — a hot, dry desert wind

**retreat** — a period of seclusion for contemplation

\***heinous** — abominable; wicked

\***atrocious** — outrageous act

\***execration** — cursing

**plenipotentiary** — an agent with full powers to act

**rictus** — a fixed grin

**Capuchin** — a member of a branch of the Franciscan Order

**ciborium** — covered cup for holding the consecrated wafers of the Eucharist

## Chapter IV

\***hallowed** — made holy

**ejaculations** — short, private prayers used in the Roman Catholic Church

**quarantines** — period of forty days

\***superogation** — act of doing more than is expected

\***trepidation** — fearful uncertainty

\***mortify** — to punish as a kind of spiritual discipline

\***assiduous** — diligent

**Amana** — unidentified mountains in the Bible

**embrasure** — area enclosed by a bay window

**les Jupes (French)** — “the skirts”

\***diffident** — lacking self-confidence

**thurible** — container for burning incense in church; censer

**chasuble** — sleeveless outer garment worn by priests at mass

**humeral veil** — broad, scarflike cloth worn over the shoulders by priests during certain functions

**paten** — metal plate for holding the Eucharist

**dalmatic** — loose outer garment, open at the sides, worn by deacons

**infrahuman** — more primitive than human beings

**cerements** — burial clothes

## Chapter V

\***interstices** — small, narrow spaces; cracks

**sloblands** — muddy areas

**hoardings** — wooden fencing

**Fenian** — member of a secret society dedicated to the overthrow of British rule in Ireland

**insufflation** — act of breathing upon a person or baptismal water for purposes of exorcism

**inanition** — exhaustion, as from lack of nourishment

\***elliptical** — shaped like an oval plane

**ellipsoidal** — having the shape of an oval solid

\***mercenary** — motivated by a desire for gain

**rescript** — official decree

**farrow** — litter of pigs

**stasis** — state of equilibrium; balance

\***hypothesis** — unproved proposition used for purposes of further reasoning or investigation

**game of swans** — flock of swans kept domestically

**pernobilis and pervetusta familia** — very famous and very old family

**chambering** — wantonness

**clipped** — embraced

**communicate** — take communion

**decollation** — beheading

**B.V.M.** — Blessed Virgin Mary

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# Plot Synopsis and Literary Focus

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**Chapter I:** Stephen Dedalus is sent away to school at the age of six. His schoolmates tease him about his Latin-sounding name and bully him. Stephen becomes ill and is put in the infirmary, where he thinks about dying. It is there that he hears the news of the death of Parnell, the Irish nationalist whom his father so much admires.

At home on vacation, Stephen witnesses a heated argument at Christmas dinner between his father, who supported Parnell, and his governess, Dante Riordan, who despised Parnell. Back at school, Stephen is unjustly punished as a consequence of having broken his glasses. His schoolmates, who are now sympathetic with Stephen, urge him to complain to the head of the school. He does so fearfully, but the rector hears him out and promises to speak to Father Dolan, who punished him. The boys cheer Stephen as a hero and chair him around the school yard on their arms.

**Literary Focus:** The childlike language in which Stephen's earliest recollections are expressed introduces the modified stream-of-consciousness technique Joyce employs in this book. It also introduces the motifs of blindness ("pull out his eyes"; Stephen's breaking his glasses), mazes/riddles (Stephen sees many school occurrences as puzzles or riddles, and Athy asks riddles in the infirmary), and fascination with language. Students should note that the point of view is third-person limited—readers see things through Stephen's eyes—but that in some instances Joyce switches to third-person omniscient to give readers perspective on Stephen. A striking example occurs as Christmas dinner ends, when Stephen lifts his "terror stricken face" to see his father in tears. Episodes in this chapter are not consecutive; they cover Stephen's school years between the ages of six and nine.

**Chapter II:** Home for the summer, Stephen runs in the park under the guidance of a trainer, Mike Flynn, to build endurance, and he accompanies his father and Uncle Charles on long walks. Stephen does not return to Clongowes for the next term because his father has suffered financial reverses; lack of money forces the family to move from suburban Blackrock to a less desirable house in Dublin.

Stephen indulges in romantic dreams of Mercedes, a character in *The Count of Monte Cristo*, but later transfers his romantic affection to Emma, a girl he meets at a children's party and rides

with on a tram. Tormented by the thought that he could have kissed Emma but failed to do so, Stephen tries to write a Byronic love poem to her.

Stephen's father is able to use his influence to get Stephen and his brother Maurice admitted to Belvedere, another Jesuit prep school. Life is better for him there than at Clongowes, although he is still the victim of occasional baiting by other students. Two years after the incident of the children's party, Stephen performs in a play, which Emma comes to see with Stephen's family. Disappointed in his hopes of seeing her after the play, Stephen runs off into the night.

In the next scene, Stephen is traveling with his father to Cork, where some of the elder Dedalus's property is to be auctioned off. Stephen endures with growing embarrassment the often-told stories of his father's youth and a round of pub crawling with his father's old cronies.

A generous prize for winning an essay contest enables Stephen to indulge in a lavish spending spree. He buys gifts for the family, goes to the theater, lends freely, and starts to redecorate his room before the money runs out. Stephen had hoped that the money would enable him to draw closer to his mother, brother, and sister, but when the money runs out, he feels more isolated than ever.

Fierce longings send Stephen wandering through the streets of Dublin with no clear object in mind, until one night he encounters a young prostitute wearing a long pink gown. She gently leads him to her room where Stephen "surrendered himself to her, body and mind. . . ."

**Literary Focus:** Chapter II takes Stephen up to the age of fourteen and chronicles Stephen's growing alienation from his father. He comes to think of himself as a "fosterchild" in the family. Thus the subtheme of the search for the father receives its introduction here. The concluding seduction scene is important because it is the first of many such encounters which Stephen will remember in anguish after Father Arnall's hell-fire sermons in Chapter III. Students should note that the only character being developed in any depth is Stephen; even his father remains somewhat flat and stereotyped. The rising and falling structure of the chapters becomes apparent. Chapter I ended with Stephen a hero, but Chapter II begins with Stephen financially unable to return to school. By the end

of Chapter II, Stephen is at the high point of having accepted his own sexuality; students may foresee another fall coming for Stephen. The symbolic colors yellow and pink figure prominently in this chapter, and images of darkness and dark water recur, as does the labyrinth motif, with Stephen prowling the mazelike streets of Dublin.

**Chapter III:** Stephen's visits to prostitutes become habitual, and he stops attending mass, although he continues to lead prayers to the Virgin Mary at sodality meetings. At a retreat in honor of St. Francis Xavier, Stephen hears a series of sermons on the "four last things"—death, judgment, hell, and heaven—which fill him with fear of damnation. He thinks of his many visits to prostitutes, his evil thoughts concerning Emma, and other secret sins. He feels the need to confess, but cannot bring himself to confess to any of the priests at school. Exhausted, he falls asleep and has a dream of a reeking swamp peopled with brutish half-human figures. That evening, Stephen walks to a distant part of town, where he finds a kindly priest to whom he confesses. The next morning he takes communion for the first time in many months and resolves to lead a new life.

**Literary Focus:** Father Arnall's sermons on the four last things and Stephen's reaction lie at the heart of this novel; Stephen's rejection of Catholicism in Chapter V is set off against this affirmation of faith. This three-day retreat can be interpreted as a mythic descent to the underworld. Like Orpheus, Dante, and others who have made this mythic journey, Stephen returns to everyday life with new insights and awareness. Note that the chapter ends as Stephen is about to receive the host at communion, in sharp contrast to the previous chapter which ends with a prostitute's kiss on Stephen's lips. The symbolic color white comes into play at the end of the chapter: Stephen eats a white meal (white pudding and eggs), sees white flowers, and feels purified.

**Chapter IV:** Stephen sticks diligently to his resolution to amend his life, attending mass daily, praying frequently for the dead, and saying the rosary he carries about in his pocket. At times, however, he has a sense of spiritual dryness; furthermore, the thought that with one willful act he could wipe out all of the spiritual gain he has made fills him with a tempting sense of power.

The director of Belvedere, impressed by Stephen's piety, asks him to consider whether he has a vocation to become a priest. Stephen is flattered and excited by the thought of possessing the power of a priest, but other aspects of the

religious life repel him, and to his own surprise, he decides against training for the priesthood.

Because their financial problems persist, the family must move yet again. Nevertheless, Stephen's father undertakes to get Stephen enrolled in the university.

Toward the end of the chapter, Stephen goes for a walk along the seashore. There a series of experiences—friends calling him by a Greek form of his name, the thought of Daedalus, the "fabulous artificer," and finally the sight of a beautiful young girl standing in the water—combine to produce a sudden revelation. He feels that he has risen from the grave of boyhood and his future as an artist is clear.

**Literary Focus:** The epiphany, or sudden revelation, is a concept Joyce borrowed from the Church and developed for his own artistic purposes. An epiphany, for Joyce, is a sudden, unexpected insight which permits one to see the essential nature or quality of a person, thing, or idea. Such an insight might be triggered by a word (for example, Stephen's finding the word *foetus* carved in a desk at his father's college in Chapter II), a gesture, or some other stimulus. In this case, it is the sight of the young girl standing in the water that produces the epiphany. Stephen's fascination with language ("a day of dappled seaborne clouds") comes out strongly in this chapter, and readers will note that Joyce's use of original coinages increases here. The dark water imagery reappears, but with a change: after Stephen's epiphany, the water is no longer threatening, but beautiful. The symbols of birds and flight fill the end of the chapter, which is the climax of the book.

**Chapter V:** Now enrolled at the university, Stephen has become a full-fledged intellectual. The chapter depicts a series of encounters with fellow students, the most important of whom is Cranly, Stephen's close friend and confidant. When a fellow student asks him to sign a petition in favor of a world organization to outlaw war, Stephen declines. He also rejects a friend's pleas that he join an Irish nationalist group and refuses his mother's plea that he make his Easter duty. Thus Stephen rejects in one way or another the claims of political action, Ireland, family, and religion. He wants to leave Ireland, but the thought of Emma holds him. He jealously sees her with others, but stays away from her himself. He writes a villanelle to her but does not send it. Finally, he meets Emma in the street and tells her of his plans, and she wishes him well. The encounter frees him to leave Ireland and begin his life in art.

**Literary Focus:** In this chapter, Joyce systematically eliminates the obstacles to Stephen's leaving

Ireland to begin his new life. We see Stephen reject the claims of country, family, and church. Stephen also frees himself from human attachments—from Cranly, who has become a somewhat priest-like father figure to him, and Emma, whom he has loved (or thought he loved) since childhood. The anecdote told by Davin, Stephen's "peasant" friend, gives Joyce an opportunity to exercise his talents for representing the Irish vernacular. Davin's leaving the pregnant seductress reinforces

Stephen's own vague thoughts about leaving Ireland (the motherland) despite its strong pull on him. The last part of the chapter, in the stream-of-consciousness style of Stephen's journal, illustrates a new freedom of language and thought. Readers are left with the question of whether Stephen will succeed as an artist or whether the high point that ends Chapter V will be followed by yet another fall.



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# Reading Guide Questions

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## Responding to the Novel

### Analyzing the Novel

#### Chapter I

##### Identifying Facts

1. What circumstance leads to Stephen's becoming ill and going to the infirmary?
2. Whose death does Stephen hear of while he is in the infirmary?
3. What is the main dish at the Dedalus's Christmas dinner?
4. Who are the three participants in the quarrel that breaks out at the dinner table? Which side is each one on?
5. Why isn't Stephen writing his Latin composition with the other boys when Father Dolan visits the classroom?
6. How do the other boys react when they learn that Stephen has spoken to the rector about Father Dolan?

##### Interpreting Meanings

7. What is the significance of Dante's ripping the green velvet back off the clothes brush?
8. Why would Dante hit a man over the head with her umbrella just because he had removed his hat while the band played *God Save the Queen*?
9. How would you describe Stephen's life at school before the Christmas holidays? Cite specific details.
10. After Stephen has reported his unjust punishment to the rector, he wants to do something kind for Father Dolan—the prefect who punished him. Why does he feel as he does?

#### Chapter II

##### Identifying Facts

1. What is the book that so engages Stephen's imagination as a young adolescent in Black-rock?
2. Why is it that Stephen does not return to school at Clongowes?
3. Why does Uncle Charles no longer go on family errands after the move to Dublin?
4. Where did we last hear of the girl who comes

to see the Whitsuntide play and about whom Heron teases Stephen?

5. In an argument with his schoolmates, whom does Stephen call a greater poet than Tennyson?
6. What is the purpose of the journey to Cork on which Stephen accompanies his father?
7. For a short time, Stephen has plenty of money for gifts and extravagances of all kinds. Where does the money come from?

##### Interpreting Meanings

8. Stephen's father is a source of humiliation to him. Cite the passage that most clearly indicates this fact.
9. Why does Stephen disapprove of his father?
10. After the prize money has been spent, Stephen's state of mind is described as follows:

He saw clearly too his own futile isolation. He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother.

Why does Stephen feel as though he were a foster child in the family? How do you explain his sense of isolation?

11. After the Whitsuntide play, Stephen leaves the auditorium eagerly, but his eagerness soon turns to anger and he rushes away from his family. What causes this sudden sense of "wounded pride and fallen hope and baffled desire"?
12. In what ways is Stephen's life at Belvedere different from his life at Clongowes? In what ways is life the same at both schools?

#### Chapter III

##### Identifying Facts

1. After Stephen stops going to mass, he continues to perform one act of worship. What is this act?

2. What is a retreat and what is its purpose?
3. In whose honor is the retreat at Belvedere to be held?
4. What are the four last things upon which Father Arnall's sermons are based?
5. To whom does Stephen finally go to confess?

## Interpreting Meanings

6. Although Stephen feels alienated from God, he continues to perform his duties in the Sodality of the Blessed Virgin. Describe his attitude toward the Virgin Mary.
7. Distinguish between what Father Arnall calls the *particular judgment* and the *general judgment*.
8. According to Father Arnall, why did God create Adam and Eve?
9. Of the many torments of Hell described by Father Arnall, which strikes you as being the ultimate torture?
10. Of the four last things—death, judgment, hell, and heaven—one is scarcely mentioned in Father Arnall's sermons. Which one is not dwelt upon? What explanation can you give for this omission?
11. At the end of the chapter, Stephen feels cleansed and resolves to lead a new life. To what extent, do you think, will he succeed in keeping to this resolution?

## Chapter IV

### Identifying Facts

1. What is the simple fact concerning his renewed faith that Stephen finds hardest to believe?
2. In order to "undo the sinful past" Stephen mortifies his senses with acts of self-denial or self-inflicted punishment. How does Stephen mortify his sight? His sense of hearing?
3. During his entire school career, how many times has Stephen been punished with the pandybat?
4. Why does Stephen feel remorse toward his brothers and sisters?

### Interpreting Meanings

5. What is it that Stephen finds more difficult than fasting or praying? Cite the passage that tells, and explain in your own words what is meant.
6. Why do the priests to whom Stephen con-

fesses often ask him to name some sin of his past life before giving absolution?

7. What is significant about Stephen's meeting the group of Christian Brothers on the bridge?
8. What do you think the young girl standing in the water symbolizes to Stephen?

## Chapter V

### Identifying Facts

1. What indication do we have early in the chapter that the Dedalus family continues to have financial problems?
2. What is the purpose of the petition that MacCann wants Stephen to sign?
3. Which of Stephen's fellow students is an ardent Irish nationalist?
4. To whom does Stephen write the villanelle?
5. What is the cause of the quarrel between Stephen and his mother?

### Interpreting Meanings

6. Why does Stephen think it is inconsistent for Davin to sign the petition for world peace while being committed to Irish nationalism?
7. Cite evidence of Stephen's jealousy of Emma's attentions to other men.
8. Explain in your own words what this entry from Stephen's journal means: "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."

## The Novel as a Whole

1. In *A Portrait of the Artist as a Young Man*, Joyce employs a technique called *stream of consciousness*, or *interior monologue*. The writer using this device appears to be inside the mind of a character, recording thoughts and images as they occur to the character. Cite several passages from the novel that illustrate the use of this device.
2. As the novel progresses, Stephen's feelings about his father change. Describe this changing attitude and cite evidence from the novel to illustrate the change.
3. Stephen has certain experiences that produce sudden insights about himself, other people, or ideas. Joyce called experiences of this kind *epiphanies*. Reread passages describing the events listed below and explain what significance each has for Stephen.

- a. Stephen stands with a girl on the steps of a tram. (Chapter II)
  - b. Stephen sees the word *foetus* carved in a desk. (Chapter II)
  - c. Walking by the seashore, Stephen sees a beautiful girl standing in the water. (Chapter IV)
4. Most of the Chapter III is devoted to Father Arnall's sermons on judgment and hell. Explain why Joyce gives this topic so much emphasis.
5. What demands do each of the following make on Stephen—Davin, MacCann, the director of the college, his mother? How does Stephen deal with these demands?

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# Writing About the Novel

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## A Creative Response

1. **Adding a Scene.** The meeting of Stephen and Emma described on the last pages of the novel could have been a big scene. Joyce merely summarizes what happens. Try, instead, to recount what happened by writing Stephen's diary entry for April 15. Supply dialogue and Stephen's thoughts in the style in which these appear elsewhere in the novel.
2. **Writing a Diary Entry.** Write one of Stephen's diary entries in which he tells of seeing the girl at the seashore (last pages of Chapter IV). The entry should make clear how this experience affected Stephen.
3. **Writing a Movie Scene.** Write a scene from a movie script dramatizing Stephen's walk along the seashore and his impressions of the girl in the water. Label each shot in your script as LONG SHOT, MEDIUM SHOT, or CLOSE UP. Enclose any stage directions you need in brackets.
4. **Writing a Sequel.** Write a synopsis of an imaginary sequel to *A Portrait of the Artist as a Young Man*. Tell what happens to Stephen, which friends (if any) he keeps in touch with, and whether he ever returns to Ireland.

## A Critical Response

5. **Responding to a Critic.** Read the following very different views of the effectiveness of Stephen's diary in the final pages of the novel. Respond to one or the other, supporting or refuting that opinion with evidence from the book.

In the last few pages of the book, Stephen's diary, the soul is released from its confinement, and the style shifts with savage abruptness.

—from *James Joyce*  
Richard Ellmann

And at the end of the book there is a complete falling to bits; the pieces of writing and the thoughts are all in pieces and they fall like damp, ineffective rockets.

—Edward Garnett

6. **Writing About Stream of Consciousness.** Discuss the use of stream of consciousness in *Portrait*, citing specific passages by way of illustration.
7. **Describing a Character.** Because *Portrait* focuses on Stephen's intellectual and spiritual development so intensely, other characters are represented rather sketchily. An exception is Stephen's father, who emerges as a more developed character. Describe Simon Dedalus, mentioning specific traits and attitudes.
8. **Analyzing an Attitude.** Analyze Stephen's attitude toward Ireland. What contradictions do you find? Support your answer with evidence from the book.
9. **Finding Significance in the Novel's "Trivial" Events.** In a letter to his brother Stanislaus, Joyce explained his literary intention in this way:

Do you see that man who has just skipped out of the way of the tram? Consider, if he had been run over, how significant every act of his would at once become. I don't mean for the police inspector. I mean for anybody who knew him. And his thoughts, for anybody that could know them. It is my idea of the significance of trivial things that I want to give to the two or three unfortunate wretches who may eventually read me.

Choose several "trivial things" from *Portrait* and explain in an essay their significance in the novel.



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# Going Beyond the Novel

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## A Creative Response

1. **Writing a Letter to the Editor.** A parents' group in your community has called for the removal of *A Portrait of the Artist as a Young Man* from the high-school library on the grounds that the novel might corrupt the morals of young people. Write a letter to the editor of your local paper either rebutting or supporting this group's position.
2. **Writing a Diary Entry.** Write an entry that Stephen might write in his diary ten years after his departure from Ireland at the end of the book. Have his attitudes about Ireland and art changed? What kind of writing has he done? What are his relations with his family like?
3. **Writing a Letter of Recommendation.** Suppose that Stephen has applied for a teaching job at the Sorbonne in Paris shortly after the events in Chapter V. The director of Belvedere has been asked to write a letter of recommendation for Stephen. Write this letter, giving the director's view of Stephen as both a person and a student and reflecting the kind of recommendation you think the director would make.

## A Critical Response

4. **Comparing and Contrasting Works by Joyce.** Compare and contrast the representation of childhood in the first three stories in *Dubliners* with that in the opening chapters of *Portrait*. Comment on point of view, attitude toward the Catholic Church, and use (if any) of stream of consciousness in the stories. Indicate whether any of the characters in the stories experience Joycean epiphanies.
5. **Comparing Two Novels.** Compare and contrast *Portrait* and George Moore's *The Confessions of a Young Man*, an autobiographical account of Moore's youth.
6. **Researching Political History.** Write an account of the major events in the political history of Ireland from 1829 to the founding of the Irish Free State in 1922. Pay special attention to the Irish land question.
7. **Writing a Biological Sketch.** Write a biographical sketch of Charles Stewart Parnell, describing his political career, his relationship with Michael Davitt, and the scandal involving Katharine O'Shea.
8. **Researching James Joyce.** Read more about Joyce's life and write an essay on one of the following topics:
  - Joyce's Problems with Censorship
  - Joyce and Ireland
  - Joyce and Catholicism.



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# Testing on the Novel

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## Developing Vocabulary

*Directions:* Circle the letter of the word or phrase that best defines the given vocabulary word.  
(4 points each)

**1. allusion**

- a. erroneous belief
- b. indirect reference
- c. magician's trick
- d. conspiracy

**2. servile**

- a. humbly submissive
- b. stubborn
- c. impertinent
- d. obscene

**3. atrocity**

- a. wasting away
- b. generous act
- c. outrageous act
- d. metropolis

**4. tryst**

- a. kind of knot
- b. attempt
- c. secret meeting
- d. threesome

**5. mercenary**

- a. motivated by money
- b. motivated by love
- c. warlike
- d. cowardly

**6. impalpable**

- a. inedible
- b. indigestible
- c. unbearable
- d. insubstantial

**7. hallowed**

- a. dead
- b. made holy
- c. dishonored
- d. ancient

**8. hypothesis**

- a. mistaken belief
- b. wild guess
- c. side of a triangle
- d. unproved proposition

**9. mollifying**

- a. congealing
- b. offending
- c. exciting
- d. soothing

**10. equivocal**

- a. equal
- b. of doubtful nature
- c. single-minded
- d. fair-minded

**11. malignant**

- a. wishing ill
- b. wishing well
- c. symptomatic
- d. unfair

**12. cajole**

- a. torment
- b. bribe
- c. coax
- d. threaten

**13. feigning**

- a. pretending
- b. wanting
- c. imagining
- d. sorrowing

**14. elliptical**

- a. uneven
- b. oval
- c. five-sided
- d. round

**15. stultified**

- a. heightened
- b. destroyed
- c. made ineffectual
- d. stimulated

**16. assiduous**

- a. careless
- b. foolish
- c. diligent
- d. imitative

**17. heinous**

- a. comical
- b. mischievous
- c. excusable
- d. wicked

**18. mortify**

- a. punish to discipline
- b. die
- c. murder
- d. repent

**19. allayed**

- a. put off
- b. lessened
- c. tested
- d. pursued

**20. tranquilly**

- a. calmly
- b. agitatedly
- c. silently
- d. noisily

**21. turbulence**

- a. orderliness
- b. popularity
- c. disorder
- d. ambition

**22. premonition**

- a. educated guess
- b. sense of having experienced something before
- c. warning
- d. sense of what will happen

**23. trepidation**

- a. fearful uncertainty
- b. foolhardiness
- c. courage
- d. self-confidence

**24. complacent**

- a. uncertain
- b. meek
- c. in a self-satisfied way
- d. wicked

**25. diffident**

- a. confident
- b. arrogant
- c. rude
- d. lacking self-confidence



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# Testing on the Novel

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## Understanding What Happened/Recognizing Elements of the Novel

**A. Directions:** Write **T** in the blank if the statement is true; write **F** if it is false. (4 points each)

- \_\_\_\_\_ 1. The main action of *A Portrait of the Artist as a Young Man* takes place in Dublin.
- \_\_\_\_\_ 2. The reason that Stephen does not return to Clongowes is that he was unhappy there.
- \_\_\_\_\_ 3. Stephen's Aunt Dante is critical of Parnell on moral grounds.
- \_\_\_\_\_ 4. Stephen does not deserve the punishment administered by Father Dolan.
- \_\_\_\_\_ 5. At the last minute, Stephen decides not to report Father Dolan to the rector.
- \_\_\_\_\_ 6. The house the Dedalus family moves to in Dublin is larger and more fashionable than their house in Blackrock.
- \_\_\_\_\_ 7. Stephen doesn't kiss the girl on the tram because he is afraid she will slap him.
- \_\_\_\_\_ 8. Through his father's influence, Stephen is able to attend Belvedere tuition-free.
- \_\_\_\_\_ 9. Stephen defends the poet Byron in a dispute with some schoolmates.
- \_\_\_\_\_ 10. Stephen selfishly hoards the prize money he wins in the essay contest for his own use.
- \_\_\_\_\_ 11. As he grows older, Stephen becomes increasingly disapproving of his father.
- \_\_\_\_\_ 12. Even though Father Arnall's sermons about hell frighten him, Stephen is sure that he himself has committed no major sins.
- \_\_\_\_\_ 13. According to Father Arnall, the ultimate torture of hell is that the damned must be there for eternity.
- \_\_\_\_\_ 14. Stephen never for a moment considers becoming a priest.
- \_\_\_\_\_ 15. When Stephen rejects Catholicism, he becomes a Protestant.

**B. Directions:** Circle the letter of the word or phrase that best completes each statement. (4 points each)

16. Stephen becomes ill at school as a result of
- a. having overeaten.
  - b. being severely punished.
  - c. being shoved into a water-filled ditch.
  - d. being grief-stricken at Parnell's death.
17. The person most hostile to Parnell at the Dedalus Christmas dinner is
- a. Aunt Dante.
  - b. Simon Dedalus.
  - c. Stephen's mother.
  - d. Uncle Charles.
18. Stephen is not writing his Latin composition when Father Dolan enters the classroom because
- a. he is not prepared.
  - b. he is lazy.
  - c. he has broken his glasses.
  - d. another student has taken his dictionary.

19. While he is in the infirmary, Stephen hears news of
- a. the outbreak of war.
  - b. Parnell's death.
  - c. Uncle Charles's death.
  - d. his father's bankruptcy.
20. In the school play, Stephen acts the part of
- a. a pedantic teacher.
  - b. a magician.
  - c. the Pope.
  - d. a young girl.
21. Stephen accompanies his father on a trip to
- a. Paris.
  - b. London.
  - c. Belfast.
  - d. Cork.
22. The main reason for the trip by Stephen and his father is
- a. to attend a college reunion.
  - b. to avoid creditors.
  - c. to attend an auction.
  - d. to enroll Stephen in college.
23. Mercedes is a character in
- a. a play Stephen is writing.
  - b. an Ibsen play.
  - c. *The Count of Monte Cristo*.
  - d. a poem of Byron's.
24. The director of Belvedere College calls Stephen in to ask him
- a. if he has been to confession.
  - b. if he has lost his faith.
  - c. if he has thought about the priesthood.
  - d. why he has stopped going to mass.
25. In conversation with Cranly, Stephen says that his father is
- a. a magistrate.
  - b. a zealous nationalist.
  - c. "a praiser of his own past."
  - d. "a fabulous artificer."

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# Testing on the Novel

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## Critical Thinking and Writing

*Directions:* Write the answers to each of the following on a separate sheet of paper. (25 points each)

1. Explain what the term *epiphany* means in a Joyce novel. Describe the epiphany in Chapter IV that is the climax of the novel, explaining how it affects Stephen's life.
2. Analyze Stephen's changing attitude toward his father, citing actions or traits of Simon's that contribute to this lessening of regard.
3. Explain in your own words the meaning of the following passage: "[Stephen's] destiny was to be elusive of social or religious orders. . . . He was determined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world." To what extent do Stephen's actions in Chapter V bear out this statement?
4. At the beginning of Chapter IV, Stephen engages in fervent religious observances—attending Mass daily, saying the rosary, praying for the dead. Yet he feels a sense of spiritual dryness. How does Stephen account for this feeling? Why does he cast down his eyes when he meets the group of Christian Brothers on the bridge?

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# ANSWER KEY

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## Reading Guide Questions

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### Responding to the Novel

#### Analyzing the Novel

#### Chapter I

##### Identifying Facts

1. Stephen is pushed into a water-filled ditch by a schoolmate.
2. He hears the report of the death of Parnell, the Irish nationalist leader.
3. The main dish is turkey and ham.
4. Stephen's father, Simon, and Mr. Casey defend Parnell, whom the Church opposes; Stephen's governess, Dante, attacks Parnell and defends the Church.
5. Stephen has broken his glasses and has been excused from studies for a few days.
6. The other boys call Stephen a hero and carry him around on their arms.

##### Interpreting Meanings

7. Answers will vary. Dante has said that brush was for Parnell. When the scandal involving Parnell and Kitty O'Shea became known, Dante turned against Parnell.
8. Answers will vary. Dante, who was anti-British, objected to this show of respect for the British national anthem.
9. Answers will vary. Stephen's first term at school is bleak; he is bullied by other boys and feels homesick. He is pushed into the ditch, hit by a cyclist, and teased about his name. He dreams of going home.
10. Answers will vary. Stephen wishes to show Father Dolan that he is not proud for having the courage to speak to Dolan's superior.

#### Chapter II

##### Identifying Facts

1. The book that engages Stephen's imagination is *The Count of Monte Cristo*.
2. His father is having financial problems.
3. Uncle Charles has become too senile.

4. She is the girl with whom Stephen rode on the tram and whom he wanted to kiss two years earlier.
5. Stephen calls Byron a greater poet than Tennyson.
6. They are going to Cork because some of Simon's property is to be auctioned off there.
7. Stephen has won thirty-three pounds as a prize for an essay.

##### Interpreting Meanings

8. "Any allusion made to his father by a fellow or by a master put his calm to rout in a moment."
9. Answers will vary. Stephen regards his father as improvident because his money problems force the family to move from Blackrock; Stephen disapproves of his father's excessive drinking, and his vanity and boasting embarrass him.
10. Answers will vary. The sense of shame and rancor Stephen feels toward his father isolates him from the rest of the family as well.
11. Answers will vary. Stephen had hoped to find Emma, the girl who had accompanied his family to the play, with them after the performance.
12. Answers will vary. Stephen enjoys more success and prestige at Belvedere; however, he is still occasionally subject to baiting and mockery by his schoolmates.

#### Chapter III

##### Identifying Facts

1. He continues to be the prefect, or leader, of the Sodality of the Blessed Virgin.
2. A retreat is a withdrawal from ordinary life for the purpose of contemplation and spiritual renewal.
3. The retreat is in honor of Francis Xavier, patron saint of Belvedere.



4. The four last things are death, judgment, heaven, and hell.
5. A Franciscan (Capuchin) priest in a distant part of the city hears Stephen's confession.

### Interpreting Meanings

6. Answers will vary. Stephen sees Mary as the refuge of sinners and so his own possible refuge. He senses that she would pity and forgive him.
7. Answers will vary. The *particular judgment* is said to occur immediately upon one's death. The *general judgment* is to occur at the Second Coming of Christ, or Judgment Day, at which time all the living and the dead are to be judged.
8. Answers will vary. According to Father Arnall, God created them to fill the places in heaven left empty by the revolt of Lucifer and his angels.
9. Answers will vary. Father Arnall says that the worst torture is the knowledge that the punishment will continue forever.
10. Answers will vary. Heaven is scarcely mentioned. The purpose of this hell-fire sermon is to terrify the boys into confessing their sins and amending their lives.
11. Answers will vary. Stephen ends each chapter at a high point and begins the next at a low one. He will probably not keep his resolution.

## Chapter IV

### Identifying Facts

1. Stephen finds it hardest to believe that God has loved his soul from all eternity—before he was born or even before the world was formed.
2. He walks the street with downcast eyes. He makes no attempt to avoid such unpleasant sounds as the sharpening of knives or the gathering of cinders.
3. Stephen has received two pandies, neither of them deserved.
4. He feels remorse because the family has made great sacrifices for his education.

### Interpreting Meanings

5. Answers will vary. "To merge his life in the common tide of other lives was harder for him than any fasting or prayer." This means that Stephen is unable to overcome his feeling of isolation. He finds it harder

to live in love and charity with his neighbor than to do penance.

6. Answers will vary. The sins he confesses—momentary inattention at prayers and instances of trivial anger—are so slight that the confessors feel the need to call forth a past sin commensurate with the act of absolution.
7. Answers will vary. He recognizes that their simple devotion is a better tribute to God than the elaborate devotions he has been practicing.
8. Answers will vary. The girl represents the future to Stephen—a future that does not renounce life, as he feels he would be doing by entering the priesthood, but that affirms life.

## Chapter V

### Identifying Facts

1. A box of pawn tickets is on the kitchen table at which Stephen eats breakfast. The clock that the family relies on is hopelessly inaccurate.
2. The petition is intended to promote disarmament and world peace.
3. Davin is the Irish nationalist.
4. Stephen writes the villanelle to Emma, the girl he thinks he is in love with.
5. She wants him to do his Easter duty and he refuses.

### Interpreting Meanings

6. Answers will vary. The Irish nationalists advocated violent overthrow of British rule if necessary. The "little book" was a manual for military training. These signs of militancy seem inconsistent with Davin's support of the peace petition.
7. Answers will vary. Stephen quits the Gaelic class because Emma talks and laughs with the young priest who teaches it. Outside the library, he feels a jealous pang when Emma bows in response to Cranly's greeting. In his journal entry for April 2, Stephen reports seeing her having tea with Cranly and wonders if Cranly is now "the shining light."
8. Answers will vary. Stephen is saying that by experiencing life fully he hopes to arrive at a consciousness of being Irish that his countrymen so far seem to lack.

## The Novel as a Whole

1. Answers will vary. Passages from Chapter I, which represent the flow of thought without transitions or explanatory comments, provide good examples. For instance, this one from a few pages into the chapter: "That was not a nice expression. His mother had told him not to speak with the rough boys in the college. Nice mother!" Examples closer to the kind of stream of consciousness Joyce was to use in *Ulysses* are to be found in Stephen's diary entries at the end of Chapter V.
2. Answers will vary. In Chapter I, Stephen appears to respect his father. He tells Nasty Roche that his father is a gentleman, and in the Christmas dinner argument, he seems to sympathize with his father and Mr. Casey. (We learn in Chapter II that Stephen had tried to write a poem about Parnell the day after the Christmas dinner.) In Chapter II, however, Stephen is shocked that his father's financial difficulties will force the family to move from Blackrock, a setting Stephen has found idyllic. Later in that chapter, at the Whitsuntide play, we find the statement "Any allusion made to his father. . . put his calm to rout in a moment." Stephen foresees the time when he will be expected to "raise up his father's fallen state by his labors." On the trip to Cork with his father, Stephen is repelled by Simon's vanity ("twirling his moustache" before the hotel-room mirror), embarrassed by his excessive drinking, and irritated by his accounts of the friend of his youth. In Chapter IV, Stephen speaks of the "disorder, the misrule and confusion of his father's house." In Chapter V, Stephen mocks his father's rebuke to him for his laziness.
3. Answers will vary.
  - a. Stephen knows that he can kiss Emma if he wishes, but he does not. As in an earlier scene he recalls, he sees himself as a "tranquil watcher" of the scene, not an actor in it.
  - b. Seeing the word *foetus* triggers a vision of his father's life in college which Simon's words had been powerless to evoke.
  - c. Stephen sees the girl as a symbol of his future—one that affirms life instead of rejecting it, as he thinks a career as a priest would have.
4. Answers will vary. Father Arnall's sermons epitomize the Irish Catholicism that Stephen has been raised in and that he rejects in Chapter V. These sermons and Stephen's reaction

to them present a dramatic contrast to his later rejection of the Church.

5. Davin wants Stephen to learn Gaelic and become an Irish nationalist; MacCann wants him to sign the petition for world peace and disarmament; the director of the college wants Stephen to enter the priesthood; Stephen's mother wants him to observe Lent and take communion on Easter. Stephen rejects all of these demands.

## Writing About the Novel

### A Creative Response

1. Answers will vary. A good model for beginning the scene is the exchange between Stephen and Emma about midway through Chapter V which starts

—You are a Great Stranger now.

—Yes. I was born to be a monk.

The reflections that follow should suggest ways of representing Stephen's thoughts as the scene is developed. The comic possibilities of Stephen's inadvertent "gesture of a revolutionary nature" should not be overlooked.

2. Answers will vary. The main idea should be to describe this epiphany in Stephen's diary style as exhibited in the final pages of Chapter V. Such an entry might begin as objectively as the one for April 15 and climax with a tone as emotional as that in the April 16 entry. The content for this climactic expression might well derive from the paragraph on the next-to-the-last page of Chapter IV, beginning "Her image had passed into his soul."
3. Answers will vary. Students who choose this activity should make effective use of the various shots to express the emotional effect on Stephen of seeing the girl. For example, a series of short close-ups alternately of Stephen's and the girl's face could suggest how she suffered his gaze "without shame or wantonness." Stephen's thoughts can be expressed in his own voice or possibly by a voice-over narrator.
4. Answers will vary. Students who are somewhat familiar with Joyce's life may want to pattern their synopses on it, as Joyce drew on his early life in *Portrait*.

### A Critical Response

5. Answers will vary. Students who feel that the direct presentation of Stephen's thoughts

in the diary is an appropriate expression of his release from "the grave of boyhood" and his new freedom will agree with Ellmann. Those who find the diary entries somewhat incoherent after the earlier narrative style to which they had become accustomed may agree with Garnett. The key to agreeing or disagreeing with one of these opinions is whether or not the student thinks the shift in style serves a genuine artistic purpose.

6. Answers will vary. Students should indicate a general understanding that this technique permits the free association of ideas, without transition or logical continuity. The recollections of early childhood that begin the novel; school experiences like the one in the hospital that begins "The prefect's shoes went away" (Chapter I); the third-to-the-last paragraph of Chapter IV; and a number of entries in Stephen's diary may be cited as examples.
7. Answers will vary. Simon Dedalus is far more closely observed than any other character except Stephen himself. By way of supporting details, students may mention his way of speaking (examples mainly in the first and second chapters); his vanity (waxing his moustache in the hotel in Chapter II); his good singing voice (Chapter II), his extroverted behavior (Chapter II); his improvisation (many allusions throughout the book).
8. Stephen both loves and hates Ireland. He refers to it as a sow that eats her own young and despises what he considers its paralysis and its tendency to destroy its own leaders and artists. Yet the story Davin tells him arouses his compassion for the young peasant woman as "a type of her race and his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness." And at the end of the book, echoing this reflection about the peasant woman, Stephen pledges to "forge in the smithy of my soul the uncreated conscience of my race."
9. Answers will vary. Students might choose any of the apparently trivial thoughts that Stephen has in the stream-of-consciousness sections in Chapter I. For example, his dawning consciousness of the variety in the meaning of words is seen early on as Stephen ponders the various meanings of *suck*, and later when he comes to understand *Tower of Ivory* as a metaphor. This consciousness of word meanings is an early example of the consciousness about life and its meanings that Stephen will develop through his epiphanies.

## Going Beyond the Novel

### A Creative Response

Responses to Creative Response assignments will vary greatly.

### A Critical Response

Responses to Critical Response assignments will vary greatly.

## Testing on the Novel

### Developing Vocabulary

- |       |       |       |       |       |
|-------|-------|-------|-------|-------|
| 1. b  | 2. a  | 3. c  | 4. c  | 5. a  |
| 6. d  | 7. b  | 8. d  | 9. d  | 10. b |
| 11. a | 12. c | 13. a | 14. b | 15. c |
| 16. c | 17. d | 18. a | 19. b | 20. a |
| 21. c | 22. d | 23. a | 24. c | 25. d |

### Understanding What Happened/ Recognizing Elements of the Novel

- |          |       |       |       |       |
|----------|-------|-------|-------|-------|
| A. 1. T  | 2. F  | 3. T  | 4. T  | 5. F  |
| 6. F     | 7. F  | 8. T  | 9. T  | 10. F |
| 11. T    | 12. F | 13. T | 14. F | 15. F |
| B. 16. c | 17. a | 18. c | 19. b | 20. a |
| 21. d    | 22. c | 23. c | 24. c | 25. c |

### Critical Thinking and Writing

1. Answers will vary. An epiphany is an everyday experience or object which provides a sudden insight into the very nature of reality. In Chapter IV, the vision of the girl standing before him in the water, combined with hearing the Greek form of his name (which reminds him of Daedalus), suddenly enables Stephen to see who he really is and what his future is to be like.
2. Answers will vary. Stephen's attitude toward his father changes from loving approval in Chapter I to scornful disapproval in Chapter V. This change is mainly due to Stephen's growing awareness that Simon is an improvident head of the family. Stephen is also repelled by his father's heartiness with his cronies, his endlessly repeated stories about his own past, and his heavy drinking.
3. Answers will vary, but the passage should be paraphrased essentially like this: It was Stephen's destiny to evade social or religious commitments which directed him to think or act in a given way. Instead, he was determined to learn through his own experience

how to live, or to learn by observing the experiences of others in the midst of everyday life. Stephen's rejection of the claims of Ireland, the Church, his family, and social action in Chapter V bear out his determination to elude all social and religious commitments.

4. Answers will vary. Stephen realizes that his religious observances are mainly formal and

that he cannot bring himself "to merge his life in the common tide of other lives." In other words, he lacks Christian charity. The Christian Brothers that he meets seem notably to possess this quality that his own devotions lack. He feels that their humble and contrite hearts are capable of devotion "ten-fold more acceptable than his elaborate devotions."

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# For Further Reading

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## Other Works by the Author

*Chamber Music* (poetry) (1907)

*Dubliners* (short stories) (1914)

*Exiles* (play) (1918)

*Ulysses* (1922)

*Finnegans Wake* (1939)

## More About the Author

Ellmann, Richard. *James Joyce*, New and Revised Edition. Toronto: Oxford University Press, 1982.

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## Critical Works

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Kenner, Hugh. *Joyce's View*. Berkley: University of California Press, 1978.

Staley, Thomas F. and Bernard Benstock (eds.). *Approaches to Joyce's Portrait: Ten Essays*. Pittsburgh: University of Pittsburgh Press, 1976.





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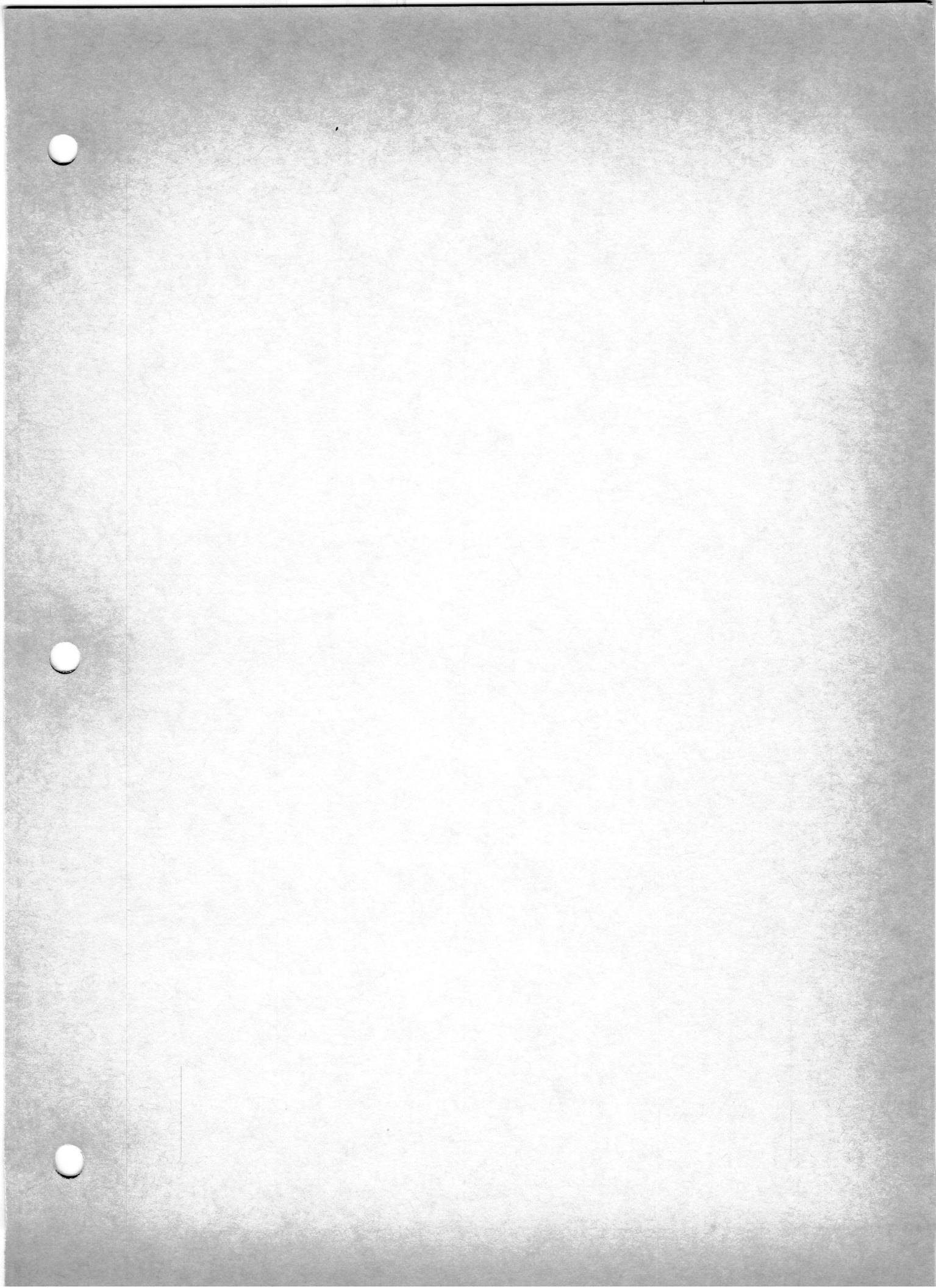


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