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**The Resurgence of Myth in 20th Century Literature:
Tracing the Archetypal Journey in James Joyce's *A
Portrait of the Artist as a Young Man.***

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Dedication

To my wonderful mother, “Hbiba”, for her love and measureless support. I also dedicate this dissertation to my brother Yacine, my family and my friends.

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Abstract

The present research work is an attempt to throw light on the resurgence of myth in the 20th-century literature through tracing the archetypal journey in James Joyce's Bildungsroman novel *A Portrait of the Artist as a Young Man*. *A Portrait of the Artist as a Young Man* (1916) traces a young man's physical, spiritual, and intellectual development through a skillfully orchestrated sequence of events spread across the novel's five chapters. The primary goal of this work is to trace Stephen Dedalus' journey as a heroic archetype and compare it to the legends of Icarus and Daedalus.

As a result, the study is approached from this angle: the archetypal approach, or the archetypal literary criticism.

Key Words: myth, Stephen Dedalus, archetypal, Icarus, Daedalus

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General introduction

The history of mythology is arguably traced back to the Bronze Age, although some even argue that it can be traced back to even earlier. Nonetheless, the aims behind myth can differ from country to country, but it is agreed that whenever someone hears or reads the word myth, the supernatural immediately comes to mind. For instance, Japanese myths usually deal with horror while focusing on teaching about the culture of the nation. In this light, Matt Clayton's book "Japanese Mythology: A Folklore, Myths, Fairy Tales, Yokai, Heroes and Heroines" tackles various Japanese stories dealing with mystery, the supernatural, and romance in parallel with learning about the culture. (Matt Clayton)

In European countries, mythology deals with the Christian religion. Their celebration of Christmas and Easter exists due to the said myths. Moreover, in the western world, practices and gestures such as knocking on wood are also the results of myths. (Wikipedia)

A revolution was driven by modernist writers who adopted Eliot's mythical style in their work. Joyce's *Ulysses*, a novel organized similarly to Homer's *Epic*, is an archetype whose events initially occurred in Greece, then reoccurred in Ireland; Ezra Pound's usage of the *Odysseus* character; and W B. Yeats with his classical and Celtic mythology. Many modernist writers used the mythological method, and each built their unique mythology. (Miles,16-17).

This research aims to elaborate and provide a good understanding of the resurgence of myth in the 19th century, specifically through the archetypes of James Joyce's *a Portrait of a Young man*. It will also attempt to answer the following research questions:

- How does Stephen Dedalus fit within the heroic archetype?
- How may the adventure of Stephen Dedalus be compared to the ascent and collapse of Icarus and Daedalus?

In the current study, there are numerous motivations for selecting James Joyce as a writer. First, James Joyce was chosen among many modernist writers because he is regarded as one of the most worldwide writers in English and exhibits the wonders of mythology and how it affects literature. Furthermore, how he upended fictional conventions and reinvented the short story, novel, Bildungsroman, and epic places him at the pinnacle of genius, significantly as he transformed and expanded the possibilities of narrative and invented new mode representations that give birth to aspects of modern experiences. His narrative both rejects and adopts established novelistic conventions. Second, the selection of a modernist book as a corpus is due to the fact that the twentieth century was one of the most significant eras in history, seeing great revolutions at the level of literature and art at the time.

This research will introduce myth and its origins in literature and English literature and then in modernist literature. Moreover, it will tackle the origins of the mythical method and Joyce's *Ulysses* and its impacts.

A variety of studies have been done on this topic. An article by Suzette Henke entitled "James Joy East and the Middle East: Literary Resonances of Judaism, Egyptology and Indian Myth" examines Joyce's fascination with East mythology and culture and how he represents it. Henke highlights Edward Said's views and Applies them to Joyce's representations.

Furthermore, on the concept of myth and literature, Rene Girard's article argues how the plague is always present in myths. And that it represents various explanations. Girard claims that the plague exists in La Fontaine's fables, the short stories of Boccaccio's Decameron and novels such as Manzoni's. He explains that even though it is found everywhere in literature and mythology, its conceptualization and meaning differ from one work to another.

Moreover, Don Gifford wrote the article "James Joyce and Myth", where he discussed the definition of myth according to various sources. He also compares different characters with Joyce's to relate them to the definitions of myths.

Although numerous studies have tackled this topic, the analysis of the resurgence of myth in the 19th century in James Joyce's *A Portrait of the Artist as a Young Man* is what is missing. In other words, studies seem to lack to trace the mythic journey and the archetypal journey in Joyce's a Portrait of the Artist as a Young Man.

This research is based on an analytical method along with a descriptive one, therefore relying on modernist views and techniques since this method would be appropriate to help reach the aim of this research. In this regard, this research relies on collecting qualitative data.

This research is composed of three chapters. The first chapter, entitled The resurgence of myth in 20th-century literature, introduces Myth and its origins in literature, English literature, and the origin of the mythical method. It also deals with the power of myth, Joyce's Ulysses and T.S Eliot's review of the latter. The second chapter mainly deals with Joyce and a Portrait of the Artist as a Young Man and its historical background, also, the said novel is a bildungsroman, along with its themes. Finally, the third chapter tackles the archetypal analysis. and traces the archetypal journey and the mythic journey in the novel.

Chapter One

The Resurgence of Myth in 20th-Century Literature

By shattering the nineteenth-century vision of idealized beauty and tranquillity, the early twentieth century brought myth back to striking life and significance. 'Modernist' writers of the early twentieth century embraced myth as a means of imbuing meaning (often ironically) on a chaotic or shabby modern reality.

This Chapter, at hand, attempts to trace the resurgence of Myth in 20th-century literature.

1 An introduction to Myth

"Myth" is derived from the Greek word *mythos*, which refers to a fable or a traditional story. Myths were represented in powerful traditional stories to explain and unfold natural phenomena. Scholars see the origins of myths as prescientific attempt to explain the world and its phenomena. They were stories to explain the origins of things, according to Campbell:

The dictionary definition of a myth would be stories about gods. So then you have to ask the next question: what is a god? A god is a personification of a motivating power or a value system that functions in human life and in the universe--the powers of your own body and of nature. The myths are metaphorical of spiritual potentiality in the human being, and the same powers that animate our life animate the life of the world. But also, there are myths and gods that have to do with specific societies or the patron deities of the society (Campbell, *The Power of Myth* p.40-41).

Western thinking sees God as the ultimate energy in the universe. But Oriental thinking sees gods as a manifestation of impersonal energies. They result from

personifications of energies, but the final source of energy is still unknown (Campbell, ,235-236).

Myths are a reflection of the culture that gave rise to them. Through myths, cultures often explore and express the way people think about themselves and the world. Therefore, the myths give us insight into how the ancient Greeks and Romans thought and felt about nature, society, gender, and many other aspects of their culture. Myths can explain the correct form of behavior, explain customs and traditions, codes, or laws to follow. If a person did not follow the law, they would be punished. The gods looked favorably on the faithful and rewarded them accordingly. Many myths included didactic purposes like those in the holy scriptures.

1.1 The Origins of Myth in Literature

The source of myths is inaccessible because people made them and told them as stories, then passed them on to later generations.

There is a mutual dependence between myth and literature. Myth has always been an essential element of literature. It is an oral tradition and performance of literary texts, which represents the very origin of literature.

The epics of Homer, the Iliad and the Odyssey were the first in Age and Authority. Scholars debated whether Homer existed, but they agreed that the Homeric poems were derived from orally improvised poetry.

However, they don't know if other authors bring these poems to their present form. The Homeric poems became the pillars of Greek mythology. A little later, Hesiod came to light, with his Theogony ('Origin of the Gods'), gave a complete picture of the earliest Greek mythology, explaining the creation of the world and the battles of Titans and gods till the establishment of Zeus as the ultimate ruler of the universe.

Myth played a significant role in the Athenian drama; stories and gods were presented in the form of plays. After the conquest of Alexander, The Great, Greek culture became a world culture, resulting in the spread of myths and their literary forms (Miles,5-8).

Romans took over almost every Greek literary form, but their focus was centered on the poetic form. They translated Homer's Odyssey, which became Latin's literature first work; this gave momentum to Roman authors, resulting in many literary works: Ovid's Metamorphoses (It was one of the most famous literary works in Europe), Seneca's bloody and horrific tragedies, Statius's Thebaic etc. (Miles,8-9).

1.2 Myth in English Literature

Literature and culture could survive the fall of Rome. The Christian church preserved classical "Latin" literature, but Greek literature was almost forgotten, except few authors who survived in Latin and later Arabic translations. Classical mythology has become a part of Latin literature, and it survived through it.

This was a problem for Christians who loved reading myths as it was an essential of literature, but also it was a false belief that represented Paganism. Their response to this problem was by dealing with the myths allegorically, under those circumstances the stories in myths were seen as symbols and experiences to learn from of human journey in life. By this allegorical strategy any myth had a Christian meaning (Miles,10).

In the same fashion, the allegorical tradition continued to be a sort of entertainment in the eleventh to fifteenth century 'Ovidian age'. Medieval writers and poets like Chaucer and Gower, they integrated the ancient stories and characters to medieval romance, they made their own versions of those stories. In other words, they made the ancient story telling suitable for their own time readers. (Miles,10)

2 Myth Retrieving its Former Relevance

The early twentieth century gave rebirth to myth by changing the nineteenth-century view of myth, it became something more than just a mere idealized heaven. This became possible due to the new researches in anthropology and psychology. Sir James Frazer and his followers applied modern techniques of anthropology to ancient myths in his well-known comparative study between mythology and religion *The Golden Bough*. As a result, they found some remarkable similarities between classical myths and primitive people beliefs in terms of the bloody and cruel rituals.

By the same token Sigmund Freud and Carl Jung discussed the psychological weight of myths. For Freud myths represented the embodiment of sexuality and violence in the human derive where it is accurately shown in the Oedipus story "the Oedipus complex". For Jung myths were 'archetypes', the result of humans shared memories that can be found in all types of art and can reoccur through history (Miles,16).

In like manner, there was also a revolution led by modernist writers who embraced Eliot's mythical method in their writings. Joyce's *Ulysses*, a novel constructed the same as Homer's Epic, it is an archetype that once its events took place in Greece, then reoccurred in Ireland; Ezra Pound's use of Odysseus figure; W B. Yeats and his classical and Celtic mythology. Many modernist writers used the mythical method and each of them created his own mythology (Miles,16-17).

3 Origins of the Mythical Method

In order to define the mythical method, we have to understand the word 'myth'. According to the definition provided by The *Encyclopædia Britannica*, myth is defined as "a symbolic narrative, usually of unknown origin and at least partly traditional, that ostensibly relates actual events and that is especially associated with religious belief" (The Encyclopædia Britannica). The definition state that the myth both traditional and narrative related. (Sperens, 3)

The mythical method term came to light in T.S Eliot's review of James Joyce Ulysses' in the Dial in 1923, in Eliot's view:

"a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history" and that "[i]n using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr Joyce is pursuing a method which others must pursue after him" (Eliot)

Eliot states that Joyce uses the mythical method in Ulysses, where he offered a structured system that offers a continuous parallel of modernity and ancientness, which are the main aspects of the mythical method.

3.1 Joyce's Ulysses and its Impact

Joyce started writing Ulysses in 1914, then after the end of World War I, he moved to Zurich, Switzerland to continue working on his book. It took him seven years to finish the book, and it was first published in 1922 in Paris.

The novel was banned in the United States and Britain by customs censors, it was considered to be an obscene book. The themes that can be found in Ulysses are numerous: father-son, exile, timelessness, identity, alienation, religion, and philosophy. etc. Also, Joyce had an impressive use of stream of consciousness or interior monologue as a narrative technique, also he used other techniques which influenced other writers, like his language patterns, the use of manner and time, the use of myth, and his realistic and symbolic use of numbers. The novel had a massive influence on many different

writers like Virginia Woolf, T.S Eliot, Anthony Burgess, William Faulkner. etc. (James Joyce and his Influences)

Joyce's arsenal of vocabulary and his method of combining words were spectacular, Martin Adam's in his work After Joyce notes:

Joyce was one of the renewers of our language. He cleansed it of stale cliches and tired verbal gestures, washing them sometimes in the acid bath of his sarcasm; he excised loose rhetoric, and made language work, sinewy and nervous, as hardly any English writer had done for two centuries. Whatever the ideals of an age may be, the stylist who carries them to their uttermost limit is bound to be an influential man. (qtd. In James Joyce and his Influences, p11)

Joyce's combined words to allow ambiguity and develop other modes of expression. He perfected his language experiments and discoveries, he made lists of words and made them part of his works. Joyce's control over language was one of its kind and had a lot of influence on other writers which is clearly evident in their works and their writing styles.(Burke, 11-12).

3.2 T.S Eliot's Review of Ulysses

T.S Eliot's review of Ulysses was printed in The November 1923 issue of the dial under the name of 'Ulysses, Order, and Myth'. In the review, Eliot acknowledges how remarkable and important Joyce's work to modern literature. Eliot focuses on Joyce's

application of mythology to modern subjects where he creates a parallel between ancient stories and modern subjects. Eliot in his review wrote:

Psychology ... , ethnology, and *The Golden Bough* have concurred to make possible what was impossible only a few years ago. Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art. (qtd. In *Classical Mythology in English literature*, p16)

Eliot's interest is in how Joyce deals with the modern-day subjects as an artist, and he draws attention to the mythical method that Joyce embraces and its importance to his artistic technique.

Eliot treats Joyce's idea of writing a plotless modern narrative parallel to classical myth as a scientific discovery. Eliot's *The Waste Land* is one of the works where the mythical method is used; it was published the same year Eliot wrote his review of *Ulysses*. It is a poem that earned its standing by being one of the most remarkable poems of the 20th century.

The poem resurrected the English dying poetry with various new writing techniques. The poem represents the parallel between the old age and the modern one, which was the essence of the mythical method for Eliot. He admired Joyce's use of myth; He wrote, "Mr. Joyce is pursuing a method which others must pursue after him. He was referring to the "mythic style" rather than conventional narrative style" (qtd. In Gowhar 3). Eliot invited the readers to pursue the method themselves, he wanted to the mythical method in his work *The Waste Land* to be seen as a similar example of the one used in

Ulysses (Gowhar 3; "A Summary and Analysis of T. S. Eliot's 'Ulysses, Order, and Myth").

4 Myth in Modernist Literature

Myth gave shape and significance to the modern reality, "Myth is the foundation of life; it is the timeless pattern, the religious formula to which life shapes itself..." (Mann 1936). Many writers embraced myth in their works and it is manifested in the main modernist works of the 20th century: Eliot's *The Waste Land*, Joyce's *Ulysses*, and Yeats works. In *the Waste Land* Eliot used the mythical method to highlight the experience of loss of fertility and death, which were linked to the mythical character Tiresias. The work was influenced by Jessie Weston's *From Ritual to Romance* and JG Frazer's *The Golden Bough* and its myth of the fisher king. Both these works discussed the experience of loss of fertility and the religious rituals. Eliot thought that the legend of the fisher king represents and describes the situation of the modern society.

In like manner, Joyce used myth in *Ulysses* which takes place in early 20th century Dublin to recreated the Homeric *Odyssey* that takes place in Greece, it was divided into 18 episodes and used techniques and themes in correspondence with the *Odyssey*. Finally, WB Yeats constructed his own mythology in a historical, astrological, and a systematic way. He replaced Greek and Roman mythical figures with ones from the Irish folk lore.

4.1 The Power of Myth: Myth and The Modern World

Myth and symbol are related in a complementary way, because myths hold an ideal meaning. The mythical language is interpreted through symbols that reflect non-mythical realities. (Bidney)

Read myths. They teach you that you can turn inward, and you begin to get the message of the symbols. Read other people's myths, not those of your own religion, because you tend to interpret your own religion in terms of facts -- but if you read the other ones, you begin to get the message. Myth helps you to put your mind in touch with this experience of being alive. It tells you what the experience is. Marriage, for example. What is marriage? The myth tells you what it is. It's the reunion of the separated duad. Originally you were one. You are now two in the world, but the recognition of the spiritual identity is what marriage is. It's different from a love affair. It has nothing to do with that. It's another mythological plane of experience. When people get married because they think it's a long-time love affair, they'll be divorced very soon, because all love affairs end in disappointment. But marriage is recognition of a spiritual identity. If we live a proper life, if our minds are on the right qualities in regarding the person of the opposite sex, we will find our proper male or female counterpart. But if we are distracted by certain sensuous interests, we'll marry the wrong person. By marrying the right

person, we reconstruct the image of the incarnate God, and that's what marriage is. (Campbell, *The Power of Myth* p.17)

Campbell sees myths as a way to get in touch with the experience of being alive. In the light of that, he used marriage as an example, where myths tell us that marriage is the reunion of separated duad, that once were one, while people think it is a long-time love affair. Furthermore, he thought marriage is a mythological experience, that we can learn about by reading myths and stories of the past.

In conclusion, Myth gave shape and significance to 20th-century literature. Embracing the mythical method has resurrected the dying literature and brought back myth to its former relevance.

Chapter Two

James Joyce and PAYM

This chapter examines the background of *A Portrait of the Artist as a Young Man* as well as James Joyce's literary works. In addition to the ideas in James Joyce's masterpiece *A Portrait of the Artist as a Young Man* (1916).

1 *A Portrait of the Artist as a Young Man*, Historical background

In the novel *A Portrait of the Artist as a Young Man*, Joyce illustrated modernism to a changing world where questions were raised about capitalism, religion and social life. *A Portrait of the Artist as a Young Man* is an autobiographical novel, It was first published in *The Egoist* magazine 1914-1915, and then published as a book in 1916. It tells the journey of Joyce's Alter ego Stephen Dedalus whose surname alludes to the Daedalus from Greek mythology. In this novel Joyce presents a picture of Ireland in the final years of the 19th century.

The novel by Joyce is broken into five segments. In the opening chapter of the novel, Stephen is a youngster, and the reader is entirely immersed in his youthful world. Dedalus is hardly able to organize his thoughts. Stephen is a little boy, around five years of age. He is one of the younger students at the boys-only Clongowes Wood College. In brief, the first chapter is divided into four sections.

First, Stephen's childhood. Stephen is suddenly at school, on the playground, in the classroom, the dormitory, and the hospital. In the third section, he returns home for Christmas dinner. Later, he returns to the playground and refectory and lodges a complaint against Father Dolan in the rector's study. Irish nationalism, Catholicism, and

Stephen's extraordinary sensitivity are thus presented in this introductory chapter. In the second chapter, Stephen has grown in age. It describes the transition period between late childhood and adolescence. Stephen's adolescence is a conflicted and crucial moment in his life. Now he attends Belvedere College. He has just developed an interest in literature and romanticizes his life in accordance with what he reads. He fails in his attempt to write a poem for the girl he loves.

In Chapter two, the adolescent Stephen is more independent. This foreshadows his rejection of the church: he defends Byron despite the poet's faults, and he publishes an article that contains a little amount of philosophical heresy. The third chapter discusses the consequences of Stephen's initial revolt against catholic ideals (Mukhitdinova 225).

The fourth chapter details the major spiritual turning point in Dedalus's life. His father makes preparations for 16-year-old Stephen to attend college. Stephen observes a young woman bathing while he is strolling down the beach one afternoon pondering poetry. They are silently staring at one another. Stephen interprets this as a divine sign and resolves to devote his life to the arts (Mukhitdinova 225).

The fifth chapter is a detailed account of Stephen's insurrection. Now, Stephen is attending college. Regarding classes, he is a slacker, but his evolving philosophy of aesthetics is his passion. He refuses to sign a political petition in an attempt to distance himself from the politics or religion of his country. Stephen announces to his close buddy Cranly that he will be leaving Ireland for Europe to pursue his artistic calling. He

concludes the novel by making plans to go for the continent.

Joyce attempts to demonstrate that an artist is fundamentally an individual who can only develop if he is liberated from all collective entanglements and commitments in the surrounding world. Joyce himself led a life of self-imposed exile once he completed college and left Ireland. (Mukhitdinova 225).

1.1 Literary Background

1.1.2 James Joyce's Life

James Augustine Aloysius Joyce was born on February 2, 1882, in a wealthy middle-class Catholic household in Rathgar, Dublin, Ireland. James was the oldest of John Stanislaus and Mary (May) Jane Murray's surviving children. They had eleven children together. John, the father of Joyce, was born into a wealthy Cork family. John Joyce acquired some of his father's wealth and eventually settled in Dublin. In the 1880s, he created a friendly lifestyle for his family by working as a tax collector. But after losing this position, the Joyces began a long, slow slide, shifting from one Dublin location to another.

During the first ten years of Joyce's existence, he was provided with an education, time off, and a series of affluent suburban addresses in Rathgar and Bray. Joyce, the eldest child, was a gorgeous, intelligent kid with pale blue eyes, and his parents lavished him with care. From September 1888 to July 1891, he attended the famed Jesuit boarding school Clongowes Wood College in County Kildare. Joyce was forced to drop out of

school in 1891 because his family could no longer afford the tuition. James and his brother Stanislaus enrolled as day students at another prestigious Jesuit institution, Belvedere College on North Great George Street, on April 6, 1893. Joyce had an excellent academic career as a Belvedere student.

He obtained several awards for scholarship in national examinations and was elected president of the Sodality of the Blessed Virgin Mary, a Jesuit charity organization. He was both a popular student and a class leader, admired by his classmates and teachers. Simultaneously, he was directed by the intellectual and spiritual autonomy that would define his life. During his adolescence, he experienced a religious crisis and abandoned his Catholic faith (Fagnoli and Gillespie, 2006).

James had his first sexual encounter with a prostitute on his way home from the theater one evening in 1896. Thus began his increasingly frequent visits to the Montgomery Street prostitutes. Young James was a devout Catholic, but his first sexual experience was a turning point in his life that caused him to abandon his faith. He did not publicly announce his rejection of Catholicism, but he was compiling a litany of grievances that would eventually find an outlet in his fiction. Stephen Dedalus's experiences in *Stephen Dedalus: A Portrait of the Artist as a Young Man* and *Ulysses* reflect Joyce's own in Clongowes Wood, Belvedere, and University College. (ibid)

After graduating from Belvedere College, Joyce attended University College, Dublin (1898-1900), earning a bachelor's degree in modern language (English, French, and Italian). His appreciation for foreign literature was well-known at this point.

Joyce graduated from University College, Dublin, in 1902; he was acquainted with many of Dublin's literary elite and was able to secure the backing of Yeats, George Russell, and Lady Gregory. Yeats was sure he possessed a sensitive skill after reading some of Joyce's epiphanies and poetry. Following that, he decided to study medicine at Dublin's Royal University Medical School. Joyce enrolled in the Paris Faculté de Médecine to pursue a medical degree and a career as a writer. Early in December of 1902, he departed for Paris. He viewed the relocation as an opportunity to escape what he perceived to be the intellectual and aesthetic claustrophobia that stifled creative endeavors in Ireland. Joyce quickly understood that his initial attempt at living was a disaster. He was homesick, impoverished, and could not even pay the enrollment costs. Therefore, he was compelled to discontinue his studies. Despite the poor living conditions in Paris, Joyce chose not to return to Dublin. Joyce's time in Paris gave him a taste of independence and fueled his desire for a life of exile (Bulson, 2006).

Joyce endured a difficult time after his mother's death in 1903, becoming much more listless than previously and beginning to drink heavily. Simultaneously, he began to consider his future as a writer seriously. He bequeathed to the literary world a legacy that exemplifies the life, experiences, and sorrow of a man whose exile and passion for cosmopolitan life transformed Ireland into a sanctuary.

Joyce passed away on January 13, 1941, two years after publishing his final novel, *Finnegans Wake*. Two days later, he was laid to rest in Zurich's Fluntern Cemetery with a small ceremony and a handful of friends.

1.1.3 James Joyce's Literary Productions

a. Dubliners (1914)

It was a piercing critique of life in the Irish middle class and lower class, with Dublin serving not just as the geographical location but also as the emotional and psychological locus of the narrative. In the beginning, he planned on writing a total of ten short stories. These included: "The Sisters," "An Encounter," "The Boarding House," "After the Race," "Eveline," "Clay," "Counterparts," "A Painful Case," "Ivy Day in the Committee Room," "A Mother," and "After the Race." Before sending the book to the London publisher Grant Richards at the end of 1905, Joyce added two more stories to the collection. These were Araby and "Grace," which at the time served as the collection's concluding tale. In 1906, he composed Two Gallants' "A Little Cloud," which he sent to Richards along with a revised version of "The Sisters," bringing the total number of pieces in the collection to 14. 1907 was the year that he composed "The Dead," which served as the final piece in the collection (Mambrol).

b. Exiles (1918)

This is the only play by Joyce. It was composed between 1914 and 1915. It encapsulates Joyce's perception of the precarious condition of any Irish artist attempting to perform their skill. The drama emphasizes themes integral to Joyce's creative process: exile, friendship, love, liberty, betrayal, and uncertainty. As suggested by the title, the subject of exile operates both physically and throughout the play symbolically. On a literal level, the term's ambiguity is evident (Mambrol).

Richard's (one of the primary characters in Joyce's play) nine-year self-imposed exile is likewise temporary, and he will eventually return to Ireland. On the other hand, the exile recurs symbolically through the estrangements between the principal characters. Spiritual isolation estranges individuals from one another. Through this play, Joyce demonstrates to his audience that alienation can have the same effect as physical exile. In paradoxical fashion, it is not the failure of a nation to provide for its people that causes it, but rather the inability of unconstrained freedom to perpetuate friendship and love. Joyce acknowledges that while total freedom might nurture the soul, it can also immobilize the mind (Mambrol).

c. Ulysses (1922)

Ulysses is a mock-epic novel by Joyce. It recounts the events of a single day (16 June 1904) in the lives of the novel's three main protagonists, Leopold Bloom, his wife Molly Bloom, and Stephen Dedalus. This June day is recognized as BLOOMSDAY among Joycean scholars worldwide. Many critics see it as a landmark in 20th-century literature and a turning point in the novel's history; besides *Finnegans Wake*, it is Joyce's most prolonged and inventive creative effort.

It is renowned for bewildering, insulting, distracting, and disappointing its readers with its epic breadth, encyclopedic depth, and varied storytelling style. *Ulysses* demands rereading more than any other novel and requires guides, compendia, maps, and tremendous patience. Joyce believed this reading method was worthwhile despite its difficulty. He once stated that the reading challenges are insurmountable. Undoubtedly, any educated reader can read and comprehend it if he returns to the material multiple times. He embarks on a journey with words (Bulson, 2006)

d. Finnegans Wake (1939)

Joyce's final and most groundbreaking piece of prose is called "Finnegans Wake," and it was written in a revolutionary storytelling manner. The most important people in *The Wake* are Humphrey Chimpden Earwicker and his family, which consists of his wife, Anna Livia Plurabelle, their identical twin sons, Shem and Shaun, and their daughter, Issy (Fewston et al.).

These individuals appear in various guises and go through several transformations throughout the course of *Finnegans Wake*. These transformations range from mythological to geographical. It takes place in a non-linear and frequently hilarious universe. It references and draws inspiration from a wide variety of historical, political, cultural, philosophical, theological, mythical, geographical, literary, and linguistic topics and references (Fewston et al.).

e. Critical Writings of James Joyce

The *Critical Writings of James Joyce*, released in 1959, is a compilation of 57 articles produced by Joyce during a span of approximately 40 years, from around 1896 to 1937. It includes essays, book reviews, lectures, newspaper articles, poetic broadsides, letters to the editor, and program notes.

2 The corpus

It is considered that the first novel written by James Joyce, "*A Portrait of the Artist as a Young Man*," is mostly Joyce's autobiography. In this work, Joyce charts Stephen Dedalus's growth and development from childhood to maturity. It is, in fact, a

psychological novel, and Joyce uses the term in the same way that Cuddon (1999: 709) does to "describe that kind of fiction which is for the most part concerned with the spiritual, emotional, and mental lives of the characters and with the analysis of character rather than with the plot and the action."

2.1 A Portrait as Bildungsroman Novel

A Portrait of the Artist as a Youth Belongs to the genres of Bildungsroman (novel of education) and Kunsteroman (novel of artistic growth), which often feature a young man or woman seeking life experience and achievement (Bulson, 2006). It depicts the mechanisms by which maturity is attained over life's many ups and downs (Cuddon, 1999). The publishing of Johann Wolfgang von Goethe's second novel, Wilhelm Meister's Apprenticeship, in 1795 is usually considered to represent the beginning of the Bildungsroman genre. Wilhelm is portrayed by Goethe as a young man who must decide between maintaining his family's business and pursuing a career as an actor.

On his travels, Wilhelm meets a number of companions who teach him about life, maturation, and being a person. Goethe was viewed as frightening and immoral at this time period. Life is more important than societal traditions, according to Goethe. This was a breath of fresh air for young authors, especially Joyce, who attempted to connect himself closely with rebels each time.

Briefly, the term Bildungsroman refers to a novel of education in which the author depicts the lives of a man (or woman) through the crucial years of his or her spiritual growth, often from childhood to adolescent. Interaction with his environment and with the world reveals that he is influenced and transformed by these factors. As contrast to

formal education, experience is viewed as the most important aspect of growth. The young man must engage with life in order to be shaped by it. The Bildungsroman is inherently incomplete: it prepares the hero for adulthood and life, but does not represent that life; instead of experiencing his destiny, the hero is prepared to face it. Additionally, the protagonist of a Bildungsroman possesses his own set of attributes.

Generally speaking, he is kind, naive, and innocent. Typically, he is fully separated from society by birth or wealth, and his development is the tale of his readiness to enter society. Thus, the bildungsroman has a significant concurrent interest in the connection of the individual to society, its values and standards, and the ease or difficulty with which a decent man might enter it (Benstock, 1975).

Critics agreed that, in addition to instruction, *A Portrait* is also a narrative about creative growth. Consequently, it is also considered to be a *Kunstlerroman*. Unlike the protagonist of a Bildungsroman, the protagonist of a *Kunstlerroman* rejects the life that society has to give. Joyce's autobiographical writing innovations were innovative. He merged the novel form with autobiographical material to develop a lengthy Irish Bildungsroman tradition that disturbs the use of several well-established autobiographical theory aspects.

2.2 Themes of the Novel

Stephen Dedalus is the protagonist of *A Portrait of the Artist as a Young Man*, one of the most acclaimed novels of the twentieth century. It explores themes of alienation, spirituality, and memory.

a) Alienation

Stephen Dedalus is possibly one of the most estranged characters in contemporary

literature. Since a young age, he has viewed himself as distinct from those around him, including his family and classmates. He desires to be left alone, but he is not content when he is alone. To illustrate this point, Isolation does not provide him with comfort. He feels mysteriously and agonizingly isolated from everyone around him. Stephen's tale of his alienation begins in school when the other guys frequently appear to be in on a joke he has missed. His schoolmate Athy notes that his Latin family name is strange' and puts him apart, as is his first name, which is drawn from the first martyr of the Christian church. Stephen self-sacrifices throughout the story, but always for standing out from the crowd, as if he is willing to endure pain so long as it brings him distinction. When he becomes unwell at Clongowes, he imagines himself to be Charles Stewart Parnell, the "uncrowned King of Ireland," who was ultimately estranged from his beloved Irish people after the Catholic Church denounced his connection with Kitty O'Shea. Stephen's family has a memorable argument regarding Parnell's fate during the Christmas meal scene near the novel's opening.

Stephen gradually recognizes, if not comprehends, his isolation as he ages. Though he is still a child, he believes that the cacophony of youngsters at play irritated him and that their stupid voices made him feel, even more strongly than he had at Clongowes, that he was unique (A portrait, p: 52). So dissimilar that he perceives himself on multiple occasions as subhuman. He feels he is transforming into a beast, his spirit "fattening and congealing into filthy lard." Later, afflicted by nightmares and crippling remorse, he believes he may be an 'inhuman thing' with 'heavenly' wants. Catholicism's indoctrination is responsible for Stephen's sorrow, yet even after overcoming his fear of eternal dominance, he remains estranged from others. When one of the priests at his

institution proposes that he contemplate the priesthood, he recognizes that, even though he had long anticipated this call, he could never be a part of such a community.

b) Memory

Much of *A Portrait of the Artist as a Young Man* is written in a stream-of-consciousness style. In this narrative style, it is as though the reader is hearing the protagonist's thoughts as they occur. Even though the narrator is writing in the third person, that is, employing a narrator who is not a character in the text but who is privy to the action, the reader still feels as though Stephen Dedalus's name is an open book. Memory, with its mistakes, idiosyncrasies, and emotional intensity, emerges as a significant element in such a novel.

c) Religion

The majority of *A Portrait of the Artist as a Young Man* is devoted to Stephen Dedalus' efforts to comprehend Catholicism. Stephen's entire existence is permeated by his religious beliefs. Stephen is taught as a young kid, along with his classmates, that he is a "lazy, idle little loafer" like all boys. Father Dolan, the studies perfect at Clongowes, beats him for breaking his glasses. Father Dolan asserts that Stephen intentionally broke them to avoid labor. Stephen recognizes that this penalty is "unjust and brutal," yet he is conflicted because Father Dolan is a priest. This early moment establishes the contradictory position priests would play in Stephen's life. He fears them and instinctively knows that many of the teachings he is subjected to in his life are contrary to what he knows about himself; nonetheless, he admires the dedication and sacrifice of the clergy and even contemplates that this role in life could one day be his.

Conclusion:

The second chapter attempted to shed light on the literary works of James Joyce, such as *Dubliners*, *Finnegans Wake*, *Ulysses*, and *Exiles*. It also provided a synopsis of the novel *A Portrait of the Artist as a Young Man* (1916). The chapter also examined the literary genre of Bildungsroman. It tries to emphasize the subjects addressed by James Joyce in the novel.

Chapter Three

PAYM(Corpus Analysis)

This chapter is the practical part which describes Stephen Dedalus's journey and compares it to legends of Deadalus and Icarus, Thus, the focal element in the following study lies in interpreting as well as deciphering the notion of the journey of Stephen Dedalus employing Jung's archetype theory.

1 Archetypal Analysis

1.1 Collective Unconscious

The term "collective unconscious" refers to that portion of an individual's unconscious mind that is said to be inherited from the memories and experiences of ancestors, and that continues to be shared by all members of the human race. In light of this, Jung proposes that there are, in fact, two distinct varieties of the unconscious: the individual and the collective. Through the use of the mythological component in his writings, James Joyce reveals both the individual and the collective unconscious of the characters he creates in his works. It's possible that Joyce establishes his character through this method (Hafiz, 24).

Leopold Bloom is a man of the people living in Dublin at the beginning of the 20th century who is employed in the advertising industry, but he is also a man who is distinct from the other residents of Dublin in a number of ways. Leopold Bloom is both an everyman and a no man. Bloom is a Jew and is a victim of the bigotry of the general mass of Dublin during that time. He possesses a sense of compassion that he himself witnesses others who surround him lacking (Hafiz, 24).

Bloom is a man who accepts with equanimity the love affairs that his wife undertakes with other men. Bloom is a man who has the capability to love, which he, later on, discloses to Stephan, who is in need of it. Stephen is a character in the novel

who is in need of love In addition to this, Bloom appears as Elijah in the episode about the cyclops, and he plays the role of a father figure in the time he spends with Stephan. This can be interpreted as Bloom playing the role of God, the Christian concept of the father figure, as well as Odysseus, the father of Telemachus, who is Stephan. An individual carries numerous facets within themselves, not just on the level of their personality but also in the acts that they take, and it is via these thoughts and actions that there occur subtle manifestations of an individual's different identities (Hafiz, 24).

Joyce brings Bloom's many guises to the forefront of each chapter of *Ulysses*, either through his thoughts or deeds, and then very swiftly makes those guises disappear again. These varying aspects of Bloom's identity will never be permanently fixed; yet, they will continue to surround his actual body. Aside from Bloom, it is possible to see that Joyce makes numerous mythic parallels with Stephen, who is trying to become an artist, when speculating about the character of Stephen Dedalus in both *Portrait of the Artist as a Young Man* and *Ulysses*. Bloom is the only character to whom these parallels apply (Hafiz, 24).

1.2 Tracing the Archetypal Journey in A Portrait of the Artist as a Young Man

The character of Stephen Dedalus in *A Portrait of the Artist as a Young Man* by James Joyce can be regarded in terms of the heroic archetype. Stephen is unquestionably a hero, and Joyce's writing is founded in the archetypal reality shared by heroes.

To trace the heroic archetypal in the novel, It is essential to understand It from an

archetypal, especially Jungian standpoint. Archetypal literary criticism is based on the writings of Carl Jung and others who acknowledged the existence of archetypes that organize psychological and artistic realities.

Stephen undergoes a number of initiation rites during the course of the novel, just as heroes typically experience initiatory rites of passage on their voyages. As Mircea Eliade notes:

the dangers and trials of the hero (encounters with monsters and demons, descents into hell, being swallowed by an aquatic monster, etc.) have an initiatory meaning. By overcoming all these ordeals, the young man proves that he has surpassed the human condition and henceforth he belongs to a class of semidivine beings. Many epic legends and folktales utilize and readapt the highly dramatic scenarios of a hero's initiation (e.g., Siegfried, Arthur, Robin Hood, etc.) ("Myths" 39)

Stephen sinks into hell during one of his earliest initiations in the novel when he is thrown into a "square ditch" (14)¹ by his classmate Wells at Clongowes Wood College as a baptismal ritual into the brutal reality of childish pranks. Stephen recovers from this humiliation in the comfort of the school's infirmary under the care of Brother Michael, through whom he learns of the death of Charles Stewart Parnell, the leader of the Irish nationalist movement. Stephen is again initiated by Parnell's death, this time into the divisiveness between church and state (Martin, 4).

The Hero is an idea, a symbol, and a direct lived experience as an archetype. It encompasses every conceivable facet of aspiration, growth, and transformation. It is a notion whose depth cannot be diminished further. It is an all-encompassing human myth and our immortal meme. This meme appears to have been exceptionally effective at propagating itself. It has proven to be a highly successful unit of imitation within the human environment over time, even at the risk of destroying its human host completely (The Hero & The Shadow: Carl Jung's Theory of Archetypes).

The concept that human beings, especially particularly young people, can only grow, progress, and achieve success by enduring enormous challenges and adversity (and at great personal danger) is clearly accurate. It is something we all intuitively understand, even if we cannot articulate it. Because of this, we encapsulate it with symbols, replicate it in our games, and include it into every significant story we'll ever tell. Since prehistory, it has inspired and reminded our youth that without risk and facing fear, stagnation and death are inevitable (The Hero & The Shadow: Carl Jung's Theory of Archetypes).

In a true hero myth, the protagonist must suffer in some way before achieving victory. If this does not occur, we will feel uncomfortable referring to him as a hero. Without substantial danger or difficulty, he cannot be a hero. In addition, we require that this bravery be an act of service undertaken at considerable personal risk in order to safeguard the tribe. Selfish courage is more resonant than courage that is purely an act of fearless daring in and of itself. Don't get me wrong. Even morally neutral shows of valor are

impressive (e.g. Boxing). But while we are impressed by anyone who is courageous, we do not immortalize them unless they use that courage to defend others or an ideal (The Hero & The Shadow: Carl Jung's Theory of Archetypes).

1.3 Tracing the Mythic Journey in James Joyce's *A Portrait of the Artist as a Young Man*

Stephen Dedalus is the protagonist of *A Portrait of the Artist as a Young Man*, which focuses on his spiritual development. In this novel, Joyce focuses mostly on Stephen Dedalus' awakening to his artistic sense, his inner call to seek art, and the beginning of his path to become an artist. The central theme of *A Portrait of the Artist as a Young Man* is an individual's artistic soul awakening. The narrative depicts Stephen's childhood development, his belief in Catholicism and Christianity, and the slow blossoming of his artist's conscience (Hafiz, 29)..

Stephen's self-affirmation as an artist is the culmination of the entire narrative. As observed in the story, Stephen's quest to finally accept the life of an artist is marked by numerous obstacles, ascents, and descents of his spirit. Stephen Dedalus' rise and fall is comparable to the legends of Icarus and Daedalus. Both Icarus and Daedalus rise with the help of the wing made by the great craftsman Daedalus, but when they fly too close to the sun, they both suffer a catastrophic fall (Hafiz).

In the novel Stephen, this ascent and fall occur numerous times before his ultimate spiritual restoration. In addition to the mythic similarity between Stephen Dedalus and Icarus and Daedalus, "Et ignotas animum dimittit in artes" is a significant

feature of Stephen's journey in this novel. This is a sentence from Ovid's *Metamorphosis*, and its translation into English is "And he turned his mind to unknown arts." This sentence opens *A Portrait of the Artist as a Young Man* (Hafiz).

The entirety of the narrative builds up to the moment when Stephen eventually engages in the undiscovered arts, unknown in the sense that they are genuinely innovative and inventive. Stephen engages in the "unknown arts" in order to actualize a new outlook on life as an artist, establishing a new sense of direction after countless ups and downs. *A Portrait of the Artist as a Young Man* powerfully depicts the beginning of a contemporary artist's journey. This is the mythic journey shown in *A Portrait of the Artist as a Young Man*, the gradual inner or spiritual development of a young man's consciousness and receptivity to experience and embrace the vision that initiates an artist's life (Hafiz, 30).

Stephen Dedalus gradually overcomes his shame and terror of his country, family, and religion while locked in the prisons of Catholicism and Irish nationalism. Again, it is important to note that Joyce does not make Stephen a completely fledged artist; Stephen's mythic journey is unfinished, and many of his difficulties, like as his guilt over abandoning his mother, are unresolved in *A Portrait of the Artist as a Young Man*. In *Ulysses*, the disheveled artist that Stephen becomes upon his return to Dublin from Paris finds numerous obstacles that prevent him from establishing a career as an artist. However, this chapter will focus on the legendary journey of Stephen Dedalus, as shown in *A Portrait of the Artist as a Young Man*. Dedalus's path is mostly one of self-realization as he embarks on a life as an artist. (Hafiz).

In addition, this journey necessitates an awareness of the basic characteristics that

define an object as an artwork. In studying the novel and Dedalus's trip, Stephen Dedalus's concept of the aesthetic aspect of art, or the aesthetic reality of art, which remains needed for any art to be considered "art proper," is of great importance (Hafiz.).

The final step of Dedalus's journey is his choice to leave Ireland, to articulate the vision that Stephen sees in his epiphany, and to "create the uncreated conscience of his race." As Stephen Dedalus matures, he struggles to be in harmony with his sexual practices, which remain in stark opposition to his Catholic beliefs. Slowly, as the book progresses, Stephen Dedalus breaks free from the Catholic dogmas by becoming aware of how repressive religion has been over Ireland and its people, dividing and repressing them, and Dedalus also realizes his inner calling as an artist, which manifests as a vision Stephen sees and is referred to as Stephen's epiphany. Stephen recognizes his role as an artist to his community, which is to create the uncreated consciousness of Ireland, an Ireland that has been lost to British Imperialism and the division between Catholic and Protestant demands. In addition, Stephen recognizes his inner urge to communicate the vision he sees via his epiphany by pursuing a career as an artist. The mythic journey resides within all of these events that comprise Stephen's existence. Stephen begins as a young boy, gradually maturing and acquiring a feeling of identity. This sense of individualism remains at odds with his self-identification as a member of society. Stephen's life in the novel progresses in a manner reminiscent of the myth of Icarus and Daedalus (Hafiz, 31).

In the myth, Dedalus fashions wings for Icarus so that he can escape the labyrinth in which he and his companions are bound. Then, in order to escape the labyrinth, Icarus

flies high above the labyrinth. However, in his overwhelming triumph, Icarus flies too high and too close to the sun, resulting in a catastrophic fall. Stephen's life is described in *A Portrait of the Artist as a Young Man* as a constant ascent and descent. The first triumph is Stephen's first sexual encounter, while the fall is his sensation of overwhelming remorse (Hafiz).

As the narrative unfolds, Stephen becomes increasingly involved with Catholicism and recognizes the repressive side of Catholicism, which represses both his personality and Ireland. In addition to the previous point, Stephen develops a sense of his sexual want rising, and when he eventually answers the call of his sexual need, he is liberated from the constraints of Catholicism in the then-Ireland. However, this does not represent Stephen's second victory. Stephen is liberated from Catholicism and the traditions of his country, after which he has an epiphany that marks a calling in his life: the call to pursue a career as an artist. It is from this point that Stephen's second ascent actually begins. When Stephen ultimately departs from his life devoted to the Catholic Church, he remains in a condition of disillusionment because his society and church have provided him with nothing to look forward to (Hafiz, 32).

Stephen remains spiritually in a Waste Land of complete disenchantment as he wanders along the Dublin beach strand and ponders these matters. Joyce asks, "Where was his youth now?" Where was the spirit that had shied away from her destiny, to dwell alone over the disgrace of her wounds, and in her house of squalor and deceit, to crown it with faded rites and withered wreaths? Where did he go?" (From *Now On Portrait* 131)

Stephen was free from the constraints of his civilization and "near the wild vitality of the heart," but he was alone. Then, suddenly, it occurred to Stephen,

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips, where the white fringes of her drawers were feathering of soft white down.... She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to his in quiet sufferance of his gaze... Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot... The faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep Heavenly God! cried Stephen's soul, in an outburst of profane joy. He turned away from her suddenly and set off across the strand, His checks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him. Her image had passed into his soul forever and now word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped to the call. To live, to err, to fall, to

triumph to recreate life out of life! A wild angle had appeared to him, the angle of mortal youth and beauty, an envoy from the fair counts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new fantastic dim uncertain as under sea, traversed by cloudy shapes and beings... Evening had fallen when he woke and the sand and arid grasses of his bed glowed no longer. He rose slowly and, recalling the rapture of his sleep, sighed at its joy (Portrait of the Artist as a Young Man 131-133).

Stephen's vision is an integral component of his mythic journey, and it might be claimed that Stephen's self-realization is included inside this vision. This vision is the genuine artistic vision, and Stephen must now devote his life to his creative vision, a vision that has emerged from the depths of his being. Stephen will remember the power of this vision for the remainder of his career as an artist, despite the fact that it occurred very suddenly, like a thunderclap. Stephen's life parallels the rise and fall of Dedalus and Icarus, and Joyce's portrayal of this vision comprises a condensed version of everything he has experienced: "to triumph, to fall, to reconstruct life from life" (Henceforth Portrait 169). In addition, the vision's second and most important function is to help Stephen develop his own sensitivity (Hafiz 34).

Stephen's peering into the eyes of his own vision during his moment of realization suggests he is observing the artist within himself. Stephen's soul has experienced a beauty that transcends the senses and this earth as a result of all he has endured in his lifetime. His eyelids trembled as if they sensed the enormous cyclic movement of the earth and her watchers as if they felt the odd light of some new realm. The words "His spirit was sinking into some new strange obscurity as though under the sea, traversed by foggy shapes and entities" demonstrate the force, grandeur, and profundity of Stephen's creative essence (Hafiz).

Stephen has now discovered the secret artist within himself. This vision signals the beginning of a young man's journey as an artist in the greater dimension of the legendary trip; this artist will appear in Ulysses, and his journey will continue. From this point on, in *A Portrait of the Artist as a Young Man*, Stephen Dedalus is depicted not as a young boy but as a young artist who progressively becomes prepared to answer his inner call. Stephen grows more aware of his status as an artist as he becomes more cognizant of the irrelevance of the society to which he belongs and the difficulties he will face living in Ireland. Stephen must sacrifice his family ties in addition to his social impoverishment in order to become an honest artist (Hafiz 35).

Stephen finally resolves to leave Ireland "to confront for the millionth time the reality of experience" and to construct the uncreated consciousness of his race as the story nears its conclusion. However, as these events unfold, Stephen develops his own concept of what constitutes art, and Joyce defines what constitutes proper art in this

novel. This idea of "art proper," proper art, remains very crucial in Joyce's definition of art, and it also represents an important component of Stephen's mythic journey. This theoretical account that Stephen gives to his friend Lynch in the novel demonstrates Stephen's attitude and knowledge of art, which, according to his theory, is distinct from other objects and concepts previously linked with art and is complete in itself. Stephen's beatific vision reveals much of what he says about his understanding of art, as it is Stephen's beatific vision that leads him to unveil the artistic truths (Hafiz 35).

Conclusion:

The third chapter provided an analytical examination of *A Portrait of the Artist as a Young Man* (1916), which depicted the path of the primary protagonist, Stephen Dedalus, as a heroic archetype and a recurrence of Icarus Deadalus legends.

General Conclusion

In *A Portrait of the Artist as a Young Man* (1916), James Joyce depicts the childhood, youth, and early adulthood of his alter ego, Stephen Dedalus. He wanders within Stephen's head and soul, allowing us to witness his mental and spiritual development as well as the physical changes he undergoes as he ages.

Through this study, we attempted to shed light on the use of the mythical method by James Joyce and to trace the journey of Stephen Dedalus in James Joyce's *A Portrait of the Artist as a Young Man* as a heroic archetype by shedding light on the recurrence of the legends Daedalus and Icarus.

In conclusion, we hope that this study will provide some theoretical and practical insights into the corpus under study for both teachers and students. We also hope that the study will gratify literature students' desire to comprehend the philosophy of a notable figure in English literature. Additionally, we hope that this study will give the students fresh angles to consider when researching *A Portrait of the Artist as a Young Man*.

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Résumé:

Le présent travail de recherche est une tentative de faire la lumière sur la résurgence du mythe dans la littérature du XXe siècle en retraçant le parcours archétypal du roman Bildungsroman de James Joyce, *A Portrait of the Artist as a Young Man*. *A Portrait of the Artist as a Young Man* (1916) retrace le développement physique, spirituel et intellectuel d'un jeune homme à travers une séquence d'événements savamment orchestrée répartis sur les cinq chapitres du roman. L'objectif principal de ce travail est de retracer le parcours de Stephen Dedalus en tant qu'archétype héroïque et de le comparer aux légendes d'Icare et de Dédale.

De ce fait, l'étude est abordée sous cet angle: l'approche archétypale, ou la critique littéraire archétypale.

Mots clés : mythe, Stephen Dedalus, archétype, Icare, Dédale

المخلص

العمل البحثي الحالي هو محاولة لإلقاء الضوء على عودة ظهور الأسطورة في أدب القرن العشرين من خلال تتبع

الرحلة النموذجية في رواية جويس *A Portrait of the Artist as a Young Man*. تتبع رواية *A*

Portrait of the Artist as a Young Man (1916) التطور الجسدي والروحي والفكري للشباب من خلال تسلسل

منظم بمهارة للأحداث المنتشرة عبر فصول الرواية الخمسة. الهدف الأساسي من هذا العمل هو تتبع رحلة ستيفن

ديدالوس كنموذج بطولي ومقارنته بأساطير إيكاروس وديدالوس. نتيجة لذلك ، تم تناول الدراسة هذه الزاوية: النهج

النموذجي ، أو النقد الأدبي النموذجي.

الكلمات المفتاحية: الأسطورة ، ستيفن ديدالوس ، النموذج الأصلي ، إيكاروس ، ديدالوس

