

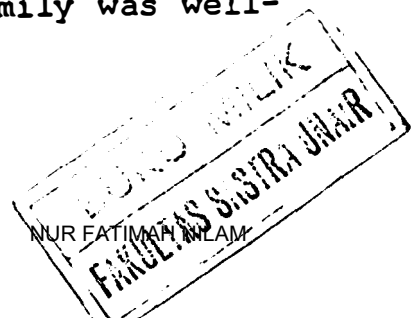
## CHAPTER III

### BIOGRAPHICAL SKETCH OF THE AUTHOR

Understanding the life of the author would be very helpful in interpreting their works for it is believed that works of art are reflection of the artist's as the medium conveying their ideas. It holds true for autobiographical novel primarily because it has a close relationship with the life of its author. In accordance, the following sub-chapters present a brief biographical sketch of the author James Joyce particularly part of his life before and when he wrote *A Portrait of the Artist as a Young Man*. The data of this sketch is taken from various sources as cited by the name of the author or general editor.

#### **A. The Author's Career and Private Life.**

James Augustine Aloysius Joyce was born in Dublin Ireland on February 2, 1882. Joyce was the eldest son of ten children. He was sent at age six to Clongowes Wood College, a Jesuit boarding school. His family was well-



to-do before it fell into poverty because of his father's drunkenness and neglect of his business. Joyce did not return to Clongowes from summer vacation of 1891 but stayed at home for the next two years and tried to educate himself, asking his mother to check his work. In April 1893, he and his brother Stanislaus were admitted, without fees, to Belvedere College, a Jesuit grammar school in Dublin. Joyce did well there academically and was twice elected president of the Marian Society, a position virtually that of head boy. He left this school, however, under a cloud, as it was thought (correctly) that he has lost his Roman Catholic faith (Gwinn, 630).

He entered University College Dublin College Dublin at the age of seventeen. There was taught neither theology nor philosophy; he studied languages, reserving his energies for extracurricular activities, reading widely - particularly books not recommended by the Jesuits - and taking an active part in the college's Literary and Historical Society. Greatly admiring Henrik Ibsen, he learned Dano-Norwegian to read the original and had an article, "Ibsen's New Drama" - a review of *When We Dead Awaken* - published in the London *Fortnightly Review*

in 1899 just after his eighteenth birthday party. This early success confirmed Joyce in his resolution to become a writer and persuaded his family, friends, and teachers that the resolution was justified. In 1901 he published an essay, *The Day of the Rabblement* attacking the Irish Literary Theatre for catering to popular taste. Joyce had previously supported the theater and had refused to join a students' protest against "heresy" of William Butler Yeats's *Countess Cathleen* (Gwinn, 630).

He was leading a dissolute life at this time but worked sufficiently hard to pass his final examinations, matriculating with second honour class in Latin and obtaining the degree of B.A. on October 31, 1902. It was at University College of Dublin Joyce undergoes his decisive years. The rebellious young spirit Joyce undergoes his decisive years. The rebellious young Joyce resolved to let off the tie with family, church, and country and devote his life to creative art. Never did he relax his efforts to master the art of writing. He wrote verses and experimented with short prose passages that he called "epiphanies". The word means the manifestations, by the gods, of their divinities to mortal eyes; but

Joyce used it to describe his accounts of moments when the real truth about some person or object was revealed. His experiments were useful in helping him to develop a concise style while recording accurate observation. To support himself while writing, he decided to become a doctor, but after attending a few lectures in Dublin, he borrowed what money he could and went to Paris in 1904. After a fortnight there he went back to Dublin. On returning to Paris he abandoned the idea of medical studies, wrote some books reviews, and on the proceeds of these and of a few English, with small remittances from his mother, he studied in Saint Genevieve Library and compiled notes on a theory of aesthetics he was evolving from Aristotle, Stephen. Thomas Aquinas, and Gustave Flaubert. Indeed in Paris this year Joyce began to work on *A Portrait of the Artist as a Young Man*. Recalled on April 1907 he tried on various occupations and lived at various addresses. He had begun writing a lengthy naturalistic novel, *Stephen Hero*, based on the events of his own life. In 1907 Joyce decided to rewrite *Stephen Hero* into a five-chapter bildungsroman entitled *A*

*Portrait of the Artist as a Young Man*. This novel was printed and published in the United States in 1916.

**B. The Author's Thought(s).**

In order to see *A Portrait of the Artist as a Young Man* as an expression of the author's thought and feeling it is necessary to acknowledge the author's thought itself in his real life and see its relationship to the novel as his product.

Setting of the novel that the writer will discuss, that is Ireland, plays an important role in the development of the main character. The author's concern for Ireland as a country in which he grew is conveyed in Stephen's concern in the novel. For James Joyce, whose own family's slide into poverty and squalor functioned as a kind of domestic analogue of the sorry history of his country, the sense of tightening in Ireland was overwhelming. As he said, in a lecture in Trieste in 1907, of an Irishman's plight:

The economic and intellectual conditions that prevail in his own country do not permit the development of individuality. The soul of the

country is weakened by centuries of useless struggle and broken treaties, and individual initiative is paralysed by the influence and admonitions of the church, while its body is manacled by the police, the tax office, and the garrison. No one who has self-respect stays in Ireland, but flees afar as though from a country that has undergone the visitation of an angered Jove (Watson, 152-153)

James Joyce saw Irish history as indignified from the very start; Ireland has sold herself into English hands because the first English adventures came to Ireland at the repeated request of a native king; and she sold herself again in the Act of Union of 1800, because although bribery and corruption were rife it was nevertheless an Irish Parliament at Dublin which legislated itself out of existence (Watson, 153).

## **CHAPTER IV**

### **ANALYSIS**