

CHAPTER IV

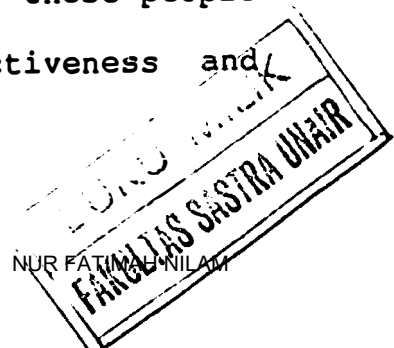
ANALYSIS

The analysis in this chapter will encompass character, setting, and plot.

A. Character.

From the title of this thesis, it is clearly implied that the main concern of analysis will be the major character which in this novel is told through 'the stream of consciousness technique. Stream of consciousness technique allows the reader to see what happens in the mind of a character, and what he or she feels. The author gives a direct description and quotation of the character's psychological insights.

Stephen's life in the novel is extended from his childhood, at the age of 3, until when he is about twenty years old or at the edge of his adolescence. The other characters are significant only to the extent that Stephen lets them occupy his thoughts. Among these people Stephen learns to recognize his distinctiveness and



authenticity, to criticize them, to have a distance from them, and finally to achieve his autonomy.

A.1. Stephen Dedalus.

As Susan K. Langer believes in her essay "Expressiveness", an artist expresses a conception of life, emotion, and inward reality through the development of symbolism (Eastman, 473). Much the same way, the author expresses Stephen's destiny through his use of symbolism in Stephen's name.

Stephen Dedalus is a suggestive name in which Stephen's achievement of autonomy is implied. Stephen is a name of Christian martyr Stephen. Stephen who was stoned to death in Jerusalem in 34 AD. However, Parnell's downfall which becomes a crucial family event (19), to Stephen is a personally traumatic experience and, finally, a model of what Stephen will not become. He bears the name of the Christian martyr but he will not be recruited into the ranks of Irish martyrdom.

No honourable and sincere man, said Stephen,
has given up to you his life and his youth and
his affections from the days of Tone to those

of Parnell, but you sold him to the enemy or failed him and left him for another. And you invite me to be one of you. I'd see you damned first. (156-157)

The surname, Dedalus, is derived from the name of a Greek artificer Daedalus in the Greek myth "Daedalus and Icarus". Daedalus, father of Icarus, fashioned wings for himself and his son to escape from Cretan labyrinth that he had created to house the minotaur, the half-bull, half-man offspring of Queen Pasiphae and an artificial bull. The name Daedalus in Greek means 'cunning artificer', Icarus flies too near to the sun, his wings melt and disintegrate and he falls into the sea. Daedalus arrives safely in Sicily (Deane, 277).

In the realization of his mode of life by the sea shore (129) Stephen identifies his name to the Greek artificer. His destiny is like the artificer's: to live free as if flying in freedom, leaving behind the paralyzing Ireland which in legend, is symbolized in the Cretan labyrinth.

Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and

slowly climbing the air. What did it mean? Was it quaint device opening a page of some medieval book of prophesies and symbols, a hawk-like man flying sunward above the sea, a prophesy of the end he had been to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (130)

Stephen Dedalus is a round, dynamic character. There are three important stages or conditions of Stephen's spiritual development before he achieves his autonomy. The first stage is when he learns to get to know himself and his surroundings in which he is seeking for his authenticity. The second stage is when he finds his authenticity and be certain of it. The third stage is when he decides to achieve his autonomy.

In the first stage, the most prominent aspect of Stephen's attempt to know himself and his external environment is his use of sensitivity toward language, to perceive things and happenings that he deals with. In the

middle of his confusion about the external environment, he makes his own dialectical thinking process in which he tries to perceive and understand the reality that he faces and to decide on what he should do about it.

Clongowes Wood College was the first experience of community other than home for Stephen. He pays very much attention to sounds that impress him. Here, he has shown his attempt to direct his life by trying to understand things through words: their meaning in relation to each other and in relation to a certain design. His auditory impression in this stage is predominant.

That belt was a belt round his pocket. And belt was also to give a fellow a belt. One day a fellow said to Cantwell:

- I'd give you such a belt in a second.

- Cantwell had answered:

Go and fight your match. Give Cecil Thunder a belt. I'd like to see you a toe in rump for yourself. (4)

Stephen knows that a belt is a strap on a jacket. But he does not know the meaning of 'to give a fellow a belt'.

To Stephen's laboring apprehension, all names have intimate and honest connections with reality. So he thinks, the name 'the dog-in-the-blanket' for the Friday pudding (4) must represent something about the pudding which is real and which other people know but which is obscured to him. Also when his classmate Nasty Roche asked his name.

Stephen had answered: Stephen Dedalus.

-What kind of a name is that?

And when Stephen had not been able to answer Nasty Roche had asked:

- What is your father? Stephen had answered:

- A gentleman.

-Then Nasty Roche had asked:

Is he a magistrate? (4)

Stephen finds out that a name may have complex, mysterious associations with destiny, understood by others but obscured to him. To Nasty Roche, Dedalus is a queer name, and when he asks if Stephen's father a magistrate, Stephen finds that his father's social status is in doubt. Magistrate is a prestigious position in Ireland judicial system.

In sums game, Stephen finds out that he is not good in sums. In his confusion on sum work, he thinks of the beauty of colors instead.

He could not get out the answer of the sum but it did not matter. White roses and red roses: those were beautiful colours to think of. And the cards for the first place were beautiful colours too: pink and cream and lavender. (7)

Stephen must experience another failure in attaining unity and harmony on his Christmas holiday. He is faced with a "mad" argument over politics by his father Simon Dedalus, Mr Casey, and his aunt Dante as two opposing sides at dinner table.

Stephen displays a dialectic thinking process when he tries to understand why the blessed virgin is called Tower of Ivory and the House of Gold. He begins to think deeply about it first when he, as a Catholic boy, is not allowed to play with Eileen, a Protestant girl. His aunt Dante, an ardent Catholic said that Protestant children used to make fun of the litany of the Blessed Virgin, Tower of Ivory, House of Gold.

How could a woman be a tower of ivory or house of gold? Who was right, then? (25)

The question keeps occupying his mind and arises again when his friend Tusker Boyle is called lady because of his girlish hand.

Eileen had a long thin cool hands too because she was a girl. They were like ivory; only soft. That was the meaning of Tower of Ivory but Protestants could not understand it and made fun of it...Her fair hair had streamed out behind her like gold in the sun. Tower of Ivory, House of Gold. By thinking things you could understand them. (31)

Stephen's understanding of the relation between names Tower of Ivory and the Blessed Virgin as a woman, is contributed by the event when he feels Eileen's hand and sees her beautiful hair. By this point, Stephen is undergoing what Joyce calls "epiphany" i.e. the showing forth of reality as someone is prepared to grasp it. It is a sudden spiritual breakthrough that can be triggered by something as insignificant as a sound and gesture. Stephen has been concerned and trying to reason out about

Tower of Ivory until he comes to the moment of revelation when he touches Eileen's hand.

Still at school, Stephen displays his critical views over the bad temper or "wax" of his teachers as the school authority.

Was that a sin for Father Arnall to be in a wax or was he allowed to get into wax when the boys were idle because that made them study better or was he letting on to be in a wax?.

(35)

It turns that Stephen was treated unjustly by his teacher in a sadistic pandybat incident in which he is accused as idle for not doing assignment. And yet, he has broken his glasses by accident and therefore cannot read well. Yet it is a relief to Stephen that when he decides to tell the rector as a higher authority about it, he receives a positive response as he expects. His tension in this school is resolved.

Stephen is an obedient boy at this stage. He has shown his fondness of being reflective. He has also recognized his limitations and his distinctiveness compared to his common surroundings. He is not good in

sport and sums; he also has weak eyesight. He is reflective and possessing a very good sensitivity in language as well as toward auditory impressions. In this way, Stephen is like James Joyce who used to be very good in auditory impression, despite the fact that in advanced age, his eyes were troubled. Stephen has begun to seek for harmony and unity of things, but he deals with disassociations instead, primarily among his friends and his elders at home.

As Stephen matures, his fondness of reflective thinking is growing intense. This time his contemplations in the most part, involve his own emotions. He has known what he wants, but he has not known where and how to find it. Simultaneously, in entering his puberty Stephen deals with his sexual awakening. His mind is occupied with images of woman. He is more possessed by his own inner experience than the sordid condition of his environment.

He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gather within him and lead him to rove alone in the quiet avenue. The peace of the gardens and kindly lights in

the windows poured a tender influence into his restless heart...He wanted to meet in the real world the insubstantial image which his soul so constantly beheld. (48)

The insubstantial image meant by Stephen can be traced in his brooding upon the image of Mercedes as beauty, "peace of garden" and "kindly lights" as gentleness which emanates "tender influence into his restless heart". So it is apparent that Stephen longs for beauty and gentleness.

Meanwhile, Stephen's interest in language has developed into a seriousness in literature and art. As he continues his study in Belvedere College, he spends his leisure time outside school hours on reading books and writing essays and poems. He is also serious in theater; he plays with all his soul so much that when the play is over, he needs to run to and smell rotten straw and horse piss to return to the real world.

On a trip to Cork his father recalls his glorious past. Stephen is taught about becoming a gentleman who is liked by girls and who is decent enough by the middle class standard. In his father's attempt to strengthen

father-and-son relationship and to familiarize his father's standard of manhood, Stephen is totally disinterested. Stephen's mind is suddenly struck by the word "foetus" carved on the desk in Queen's College where his father used to study.

But the word and the vision capered before his eyes as he walked back across the quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then brutish and individual malady of his own mind. His monstrous memories came thronging into his memory. (69)

By this point, Stephen realizes that he is coming closer to his adolescent monstrosity in relation to his sexual awakening. There's nothing in his surroundings interests him unless it is connected to his longings.

He had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety. Nothing stirred within his soul but a cold and cruel and loveless lust...he was

drifting amid life like the barren shell
of the moon.

*Art thou pale of weariness
of climbing the heaven and gazing on
earth, wandering companionless.....?*

He repeated to himself the lines of
Shelley's fragment. (73)

The barren shell of the moon here represents Stephen's ideal of purity which implies sterilization, dryness, and isolation. It is essentially cold. Despite his egoism, that he only listens to the longings of his heart, these are not the qualities that attract Stephen, and he suffers from weariness as a result.

Therefore, Stephen is lonely all by himself. He is accompanied only by his restlessness, by longings of emotional fulfilment. Finally his idealistic longings of beauty, purity and gentleness that has accumulated on the image of Mercedes is resolved in his encounter with a whore. He realizes that it is sin that he is involved in, sublimated as an ideal unity, and gentle and beautiful and emotionally securing.

Immediately after his intercourse with the whore, Stephen undergoes a new restlessness. This time he is restless because of the guilty feeling over his adultery sin. He attends a retreat in which a religious sermon pulls him down from his excitement in sin and expose him to a condemnation. Stephen is frightened at this moment.

The next day brought death and judgement, stirring his soul slowly from its listless despair. The faint glimmer of fear becomes a terror of spirit as the hoarse voice of the preacher blew death into his soul. (85)

But in the middle of his regret and guilty feeling, he questions God's authority and his role in driving him into sin.

He was in mortal sin. Even once a mortal sin. It could happen in an instant. But how so quickly? By seeing or thinking of seeing. The eyes see thing, without having wished to see. Then an instant it happens. But does part of the body understand or what?...Who made it to be like that, a bestial part of the body able

to understand bestially and desire bestially?
(107)

But he decides boldly that it is a demonic whisper, and goes for a confession of the sin. At the end he confesses and his restlessness is again, resolved.

Later on, Stephen is more concentrated on religious piety. His days is filled with prayers and virtuosity. But when his teacher proposes him to enter priestly office, Stephen returns to his contemplation about his life. He is proud of being chosen as a potential priest, but he is aware that he cannot remain pure from sin. He sees that he can fall into it anytime. He realizes that purity and priesthood is not the goal that his soul longs for.

His destiny was to be elusive of social and religious orders. The wisdom of the priests appeal did not touch him to the quick. He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world. (124)



It is clear here that Stephen rejects the priestly life offered by his Jesuit teachers. By this point, what he has been searching for is beginning to be clear. Freedom possesses him.

His throat ached with a desire to cry aloud aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the wind. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. (13)

As he walks seaward he encounters the most important epiphany in his life by the vision of a wading girl on the shore.

Her image had passed into his soul forever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! (132)

At this moment, as seen through humanistic psychology view, Stephen is undergoing self-determinism process. He

has found that his mode of life is to live life fully with all its imperfections, and that his destiny is to be free. He has made his choice which is to be free instead of living a priestly life as proposed by his religious elders.

Stephen's bold decision to be free is quite similar to James Joyce's experience when he left Belvedere College with losing his Roman Catholic faith as mentioned in the biographical sketch of the author. Joyce decided to go to university like Stephen instead of entering the priestly office (Gwinn,).

In third stage or the last one is when Stephen has been ensured about what life he is leading. His new consciousness of destiny is subjected to intellectual analysis. Here during his long walks with Lynch and Cranly, all the major elements that have exerted emotional claims upon him - his family, church, nation, language - are scrutinized and discussed. Stephen's commitment to art has pulled down all those claims.

This race and this country and this life produced me, he said, I shall express myself as I am.

- Try to be one of us, repeated Davin...
- My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay my own life and person debts they made? What for? (156)

By this point Stephen's fondness of beauty grows intense and he likes to seek for it in literary works such as Ben Johnson's works. But when he comes to be weary in this search, he turns to other things of less intricate beauty such as the "the dainty songs of the Elizabethan". After all the spiritual development that he has passed, he remains a weary person. He has been recognized by his environment, including his friends and his elders at the university as someone who has a good competence in art. He believes in the aesthetic philosophy initiated by Stephen. Thomas Aquinas and discuss about it with various persons: the Dean, Cranly, and Lynch, to test his ideas.

According to Thomas Aquinas, as quoted by Stephen, three things are necessary for the perceptions of the

beautiful. First is integrity. "You apprehend it as one thing. You see it as a whole. You apprehend its wholeness. That is *integritas*. (164)

The second is harmony. "You feel now that it is a thing. You apprehend it as complex, multiple, divisible, separable, made up of its parts, the result of its part and their sum, harmonious. That is *consonantia*. (164)

The third is clarity. "I thought he might mean that *claritas* is the artistic discovery and representation of the divine purpose in anything..." (164).

It is revealed now that Stephen has found and understood what he has been seeking along his life, since his earliest childhood. It is the three elements of art included in Thomas Aquinas' aesthetic theory.

Stephen decides that he cannot reach the radiance of art and free life in his present environment. He has lost his faith in them, as he said to Cranly, but he has not lost his self-respect.

I said I had lost the faith, Stephen answered, but not that I had lost self-respect. What kind of liberation would that be to forsake an absurdity which is logical and coherent and to

embrace one which is illogical and incoherent.

(188)

He has to be committed fully to his art where there is favorable condition. Therefore he decides to leave Ireland, leaving behind his family, his friends and his religion.

Stephen has reached the most important part of his spiritual development as a young man, but there may be another development that he will undergo as he experiences his new life in the exile.

Applying the humanistic psychology concept, Stephen has become an actualized person by this moment. Tateson quotes Joseph Nuttin's suggestion that the necessity for developing a constructive ideal of personality is based upon an explicit choice of values, which are personally meaningful to the individual, which reflect a harmonious integration of all levels of existence, and to which, therefore, one can wholly commit oneself. (44)

Stephen's constructive ideal of personality has been achieved as he choose to live free from religious and social orders. His levels of existence has manifested as he has realized his inner drive for finding the beauty

and harmony; has achieved it through a series of "epiphanies".

Correspondingly, Stephen has shown himself as an autonomous person. Employing Stanley I. Benn's concept of autonomy, Stephen has become a maker of project(s); project of living his life free from social and religious orders, of dedicating himself fully to art. His artistic soul has awakened and his commitment is to depart as well as to test his own values and vision that are resulted from his experiences, his sensitive capabilities, and most importantly, his active rationality.

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...(196)

It is clearly implied here, that Stephen keeps on searching. His visions and values will be tested in the crucible of his life. Thereby, his character as an autonomous person is going to develop further.

A.2. Stephen in his interaction with his surroundings.

Unlike most of his schoolfellows, Stephen does not play as enthusiastic as his schoolfellows. Instead, his mind wanders.

It was nice and warm to see lights in the castle. It was like something in a book. Perhaps Leicester Abbey was like that. And there were nice sentences in Doctor Cromwell's Spelling Book. They were like poetry but they were only sentences to learn the spelling form... It would be nice to lie on the hearth rug before the fire, leaning his head upon hands, and think of those sentences. (5-6)

The sentences in the spelling book make rhythm, and a rhythm is a kind of pattern, a unity of sorts; they are therefore "nice sentences to think about". Finding that he is not like his fellows, and that he is dissasociated to his environment, lonely and without help, he tries to make superior rhythms and unities for himself.

Stephen also recognize that he does not really suit his friends for he does not understand their

conversation. In addition to the indifference of the word "belt" to Stephen as cited above, Stephen does not understand the word "smuggling" as indicated when Athy and other fellows talk about "smuggling in the square". Smuggling is a term for amorous homosexual behavior conducted by some students.

Stephen looks at the faces of the fellows but they were all looking across the playground. He wanted to ask somebody about it. What did that mean about smuggling in the square? (31)

It is apparent at this stage that Stephen is in the peripheral state within his immediate environment, his schoolfellows, for he does not understand fully conversations with his friends. In fact, the interest of his friends is very earthy and almost rude compared to Stephen's interest in beauty and harmony. Stephen is more spiritual and introspective. Since he cannot find it among his friends, he is more absorbed in his own attempt to find unity and harmony in beauty.

B. Setting.

Setting that is displayed in *A Portrait of the Artist as a Young Man* is the same as the setting in which the author lives when he was young. The action of the novel takes place in Ireland whose tradition and history is criticized by the author James Joyce, the same way Stephen criticizes it in the novel. Because of the tradition, Stephen choose to leave his country, to follow his own principle and law, and above all, achieve his autonomy.

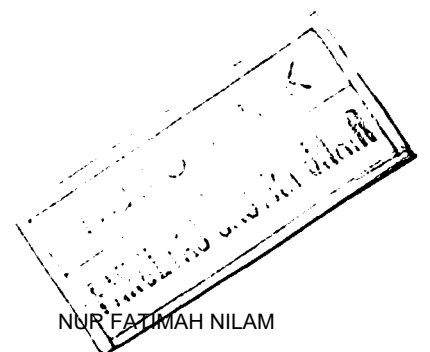
The cultural background of Ireland is introduced in the scene of 'mad' argument in Christmas dinner. (19-29) Stephen's aunt Dante Riordan is opposed to his father Jimon Dedalus and Mr Casey. Dante the role of the Catholic church in destroying Parnell, whereas Simon and Mr Casey attack it and, by extension, attack the church's long standing opposition to Irish Republican and Fenian insurrection since 1798. The role of Britain in the Parnell episode is almost entirely ignored and it is implied in relation to the other episodes mentioned.

What? cried Mr Dedalus. Were we to desert with him at the bidding of English people? He was

no longer worthy to lead, said Dante. He was a public sinner. (23)

Nevertheless, the political question of freedom and kingship is secondary to what Dante calls 'a question of public morality' (22) over which the church has control. Dante was once a supporter of Parnell, as the child Stephen remembers. She hit a man when he took off the hat when the band played the British national anthem. Terrified as he is by the savagery of the argument, Stephen recognizes that the devotion to religion and politics are factors destructive of family harmony.

In relation to the phenomenon above, Stanley I. Benn explains that an autonomous person needs a social and cultural background in order to make nothing of himself, being hardly to make nothing of himself. (179-180). Stephen is surrounded by his social and cultural environment and within it he makes a critical exploration which includes that Ireland and the people in it should enable its individuals to grow.



B.1. Ireland's Identity.

Charles Stuart Parnell is a real character derived from the real life. He was a political leader associated to the Fenian Movement that encouraged the revival of Ireland's original identity. The original identity meant here was the independence and original tradition of Celtic Ireland before the country became the subject of Roman Catholic influence and British rule with Protestant influence. Parnell succeeded to cultivate Irish sense of identity and independence through Home Rule - that is, the establishment in Dublin of an Irish legislature with responsibility for domestic affairs. Unfortunately, his love affair with the wife of his colleague makes his political alliances desert him and the people's support for him receded. He was totally isolated from political affairs. He was totally isolated from political affairs. Not long after his leadership in Irish Parliamentary Party crumbled, he died. Those who are still loyal to the Fenian Movement and to Parnell considered Ireland betray its hero.

Stephen feels strange in his own country as expressed in his account of the place where he will have

his interview with the dean of studies. The house was once belonged to an Anglo-Irish anti-Catholic, Buck Whaley; now it belongs to the Jesuits.

The corridor was dark and silent but not unwatchful. Why did he feel that it was not unwatchful? Was it because he had heard that in Buck Whaley's time there was a secret staircase there? Or was the Jesuit house extraterritorial and was he walking among aliens? The Ireland of Tone and of Parnell seemed to have receded in space. (142)

This account implies that the house is in Ireland but not of it. Once it was owned by the gentry who held it for Britain, and now owned by the gentry who held it for Rome. It gives Stephen a sense of 'extraterritorial'. It is a representation of the representation of the British-Roman imperium, anti-Catholic and ardent Catholic, a perfect site for the following conversation with the English Catholic dean who is going to make Stephen foreign and alien in his own country.

Stephen shares Joyce's concern for Ireland's identity and his admiration to Parnell as indicated when

he writes an essay about Fenianism. In Joyce's view, Fenianism is a movement that would change the national character of Irish people who in the double empire of London and Rome, had grown to love their enslavement and to fear freedom and its responsibilities. Parnell is, in this respect, the leader who almost redeemed from their oppression: but what he revealed was that the oppression was not inflicted by the English or the Roman Catholic alone. Instead, the Irish had introjected the oppression; they had become experts in oppressing themselves (Deane, 1992). Like James Joyce, Stephen leaves his country because of his dissatisfaction toward such condition, where an individual cannot grow by its own identity and nature.

B.2. Religious Values.

The religious values of Roman Catholic are reinforced to Stephen in his family primarily by his aunt Dante and his mother. Such account is displayed at the beginning of the novel when Stephen is not allowed to play with Eileen because she is a Protestant. Her mother told Stephen to apologize and so did Dante.

-O, if not the eagle will come and pull out his eyes.

Pull out his eyes

Apologize (3-4)

The words sound cruel to Stephen. Dante's discrimination prevents Stephen from making friends with Eileen which is a beautiful and gentle figure that he always thinks of.

B.3. Hypocrisy.

Meanwhile, at school Stephen finds that even the Jesuit authority of school who is known to uphold God's commands strongly often gets into bad temper or 'wax'. The incident in which he is panded proves the injustice measure of his priest teacher. Yet his contempt toward the authority and his elders has not grown until the event when he listens to his father's account of his teacher's conversation about the pandybat, in which it is only a trifle matter to laugh at dinner table.

Hypocrisy is also displayed by Stephen's father Simon Dedalus when he tells Stephen to be a good Catholic, an honest Irishman and, above all, a gentleman. And yet later on Stephen notices through his father's old

companions' story that Simon used to have many affairs with women when he was young.

C. Plot.

The analysis of plot in this thesis will concern structure of phases that Stephen goes through in achieving his autonomy and conflicts that he must undergo.

C.1. Structure Analysis.

From the previous analysis so far it is apparent that Stephen's prominent motivation is an unsatisfied desire to harmonize his experience, which finds its final answer in the wholeness, harmony, and radiance of art. At the beginning of each chapter, Stephen is presented as the subject of a distressing tension, which develops to crisis leading to a resolution. At beginning of each chapter, however, this resolution is seen to have produced a new tension, and the process is continued in a new form.

In the first chapter, the conflict lies between his desire to find peace in obedience and conformity and his awareness of indifference in the conduct of his school authority. At home his elders are in violent opposition over politics. At school his teachers do not always practice what they teach. This tension comes to a head when he is unjustly punished, but when he demands justice things are put right and his trust to his authority is restored. Whereas within himself, Stephen begins to recognize his nature as well as his peculiarity from his common surroundings. He has begun to search his position in the world as indicated when his name on his geography book (9-10).

In the second chapter, a new tension arises between his romantic aspirations and the unsatisfactory environment in which he finds himself as a result of the decline in the family fortune. He has to harmonize his inner world with the unpleasant reality of his outer world. The tension is presented by the successions of realistic and romantic scenes. For example, the chapter opens with a realistic account of his travel with Uncle Charles, followed by a romantic account of his daydream

about Mercedes, succeeded by a realistic account of the changes of the season, when the cows came in from their lush pasture to the 'filthy cowyard' (47). Stephen's longing for beauty and gentleness grows intense and a hint of resolution appears when he is shocked by the word 'foetus' carved on the desk. This hint repeated in his reaction, in the final section of the chapter, to obscene graffiti in a urinal, which points to the dark peace' which he finds in the arms of a prostitute (77). Stephen is still seeking for the fulfilment of his longing and direction of his life. This time by rebellion. He finds in this stage, that woman's gentleness and beauty fulfil his longing.

In the third chapter, the long, rhetorical warning of the sermons alternates with his deep sense of redemption. He finds that he cannot ignore his sense of guilt after doing the sinful experience with the prostitute. In fact, the relief that he attained from it is only temporary. He finds another comfort in the act of confession which brings him to a new consciousness of religious devotion.

In the fourth chapter, his sense of personal perfection coincides with his awareness of mortal weakness, to be resolved in the vision of the wading girl, in which he recognizes the existence of mortal beauty and decides to live life with all its imperfections. Stephen finds that neither the arms of a prostitute nor the bosom of the church gives him the satisfaction that his heart desired - 'the loveliness which has yet come into the world' (123). Stephen keeps on his religious piety until he comes to a realization when his priest teacher offer him entrance to the priestly office. Stephen finds that he does not suit the pure life of priesthood and realizes that his destiny is to be free from religious and social orders (124).

In the final chapter his detachment and suspicion are opposed to his awareness of the demands of his call of life. Yet he manages to resolve it by leaving his country , going to 'exile'. By this moment Stephen has come to the final achievement of his autonomy. He has stood by his own wisdom. He takes all risks and consequences of it by leaving his country and going into 'exile'.

C.2. Conflict Analysis

On his way of achieving his autonomy, Stephen deals with conflicts that happen within himself, and conflicts that happen between he and his environment.

In the early stage of recognizing his authenticity, Stephen has dealt with his friends and their business that he cannot understand. His friend's rudeness and earthy interests are contrasted to Stephen's sensitivity in language and his introspective nature. Physical conflict happens when Stephen is thrust into a ditch by his schoolfellow Wells.

He did not like Well's face. It was wells who had shouldered him into a ditch the day before because he would not swop his little snuffbox for Well's seasoned hacking chestnut,...(9).

Not only from his fellows he must confront mean treatment, but also from his teacher Father Dolan who gives him sadistic pandybat unjustly.

It was unfair and cruel because the doctor had told him not to read without glasses and he

had written home to his father that morning to send him a new pair (38).

And yet, Stephen is preoccupied with his own inner world. Entering his puberty, Stephen's longing for beauty, gentleness and harmony is connected to the image of woman Mercedes, his dream girl.

In Belvedere College, in which he continues his study, Stephen must face another stupidity and sadism among his schoolfellows. He is beaten for idolizing Lord Byron as his favorite poet which they call "heresy"

Struggling and kicking under the cuts of the cane and he blows of the knotty stump Stephen was borne back against a barbed wire fence.

- Admit that Byron was no good
- No
- Admit
- No
- Admit
- No. No. (62)

For the first time, he suffers from the painful consequence of his proud commitment to art. James Joyce once to experience the same thing when he idolized Lord

Byron. As said by James Joyce's brother Stanislaus, James did not give up by admitting that Byron was not a good poet but went home crying to his mother, who comforted him and mended his torn clothes (Ellmann, 1959).

Stephen also undergoes conflict with his father Simon Dedalus. First it is apparent in Simon's account of conversation with the rector of Clongowes about the incident of pandying, what has seen, earlier, to be a triumph of justice and intelligent moral authority by Stephen's elders is revealed as cruel, stupid indifference.

Father Dolan and I, when I told them all at dinner about it, Father Dolan and I had a great laugh over it. *You better mind yourself, Father Dolan, said I., or young Dedalus will send you up for twice nine... Ha! Ha! Ha!* (54).

To Stephen this is not funny at all. Morally, it was not easy for him to go to the rector for a justice.

On a trip to Cork, Stephen must deal with another indifference with his father. Simon Dedalus is too proud of his past, in which Stephen is not interested at all.

His sickness to his father mounts when his father and his old companions in the local pub talk about his father's reputation as a 'flirt'. By this point, Stephen's judgement of his father's image is damaged. He finds that his father is not of intelligent morality. So when he is told to be a good fellow, a good Catholic, a good Irishman, and above all, a gentleman sounds to Stephen mere words. Instead, he recalls his own recurrent position as a young man.

He recalled his own equivocal position in Belvedere, a free boy, a leader afraid of his own authority, proud and sensitive and suspicious, battling against the riot of his mind. (69)

Within himself, Stephen does not like to become the subject of restless impulses, including his drives of sexual awakening. In his attempt to involve himself with the outer world, as when he visits his relatives with his mother, his mind keeps in his own restlessness.

...and though they passed a jovial array of shops lit up and adorned for Christmas his

mood of embittered silence were many, remote and near. (50)

Stephen's restlessness makes him more lonely with himself. He realizes this condition. Therefore he tries to build a lively relationship with his family by spending his prize money from winning essay contests on expensive theater shows and extravagant presents. But this wealth is temporary and Stephen returns to the longings of his heart.

How foolish his aim had been! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. (74)

His failure in building a lively relationship coincides with his failure in approaching what he is looking for.

He had not gone one step nearer the life he had sought to approach nor bridged the restless

shame and rancour that had divided him from mother and brother and sister. (75)

By this point Stephen has developed a silent aloofness in an effort to escape the moral cheapness of the world, and his longing for love and beauty as well as the image of beautiful Mercedes leads him into the arms of a whore.

Stephen's later conflict occur between his sense of guilt after doing the adultery and religious values which becomes his sin. After a long contemplation and following the religious sermons about hell, Stephen resolves his guilty feeling by making a confession. But even before he confesses, there are opposing forces: one provokes him to confess the sin, the other questions God's involvement in his wrongdoing. The conflict is resolved as Stephen chooses to confess.

Madness. Who could think such a thought? And, cowering in darkness and abject, he prayed mutely to his guardian angel to drive away with his sword the demon that was whispering to his brain. (107)

In the fourth chapter, as Stephen devotes himself to piety and virtuosity, his sense of personal perfection is at odds with his sense of mortal weakness. He realizes that although he is pious at the moment, he can fall into sin anytime. When he is offered by his teacher to enter the priestly office, although he is proud of it, he decides to refuse it. He makes a decision that he will not be committed to purity and piety of priesthood forever.

The snares of the world were its way of sin. He would fall. He had not fallen but he would fall silently, in an instant. Not to fall was too hard, too hard. (124)

As Stephen overcomes his main conflict by following his own voice instead of conforming to his environments. He will live his life based on his own wisdom, free from any restrictive values such as those of religion, society, family and country. Now that he has his own laws, he is confronted to the external environments which he has known along this time, as paralyzed by its own tradition. He makes clear his attitude in his

conversation with his friend Davin, who has strong vein of Irish nationality.

When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (157)

Conflict also happens as Stephen, being preoccupied by language of the English foreigners. It is implied in the scene of his conversation with the dean Dean of studies.

- The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine!...I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (146)

In his growing faith in freedom and art, Stephen is still doubtful as he prefigures his loneliness as the consequences of his life-project. None of his present environment has the same vision with him. He thinks of

this state as he watches flying birds to which he identifies himself.

...and he felt that the augury he had sought in the wheeling darting birds and in the pale space of sky above him had come forth from his heart like a turret, quietly and swiftly.

Symbol of departure or loneliness? (174)

Yet, Stephen makes his final decision for his life. He will not serve his country, his religion, his family and his friends, as what he says to his best friend Cranly when he talks about his rebellion to his mother by not making his Easter duty.

- Why not?

- I will not serve, answered Stephen. (184)

By this point Stephen has made his final decision to resolve the conflicts that he has been going through. He decides on leaving his homeland to try a new adventure with his autonomy as an artist.

CHAPTER V

CONCLUSION