

Master's Degree in the European Joint Master's Programme  
in English and American Studies

Final Thesis

*A Portrait of the Artist as a Young Man* Through the Lens of  
Marx and Jameson by Way of Lacan and Žižek

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Academic Year  
2020/2021

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## Abstract

This Master's thesis does not set out to tread new theoretical ground regarding Joyce's novel *A Portrait of the Artist as a Young Man*, but instead will focus on how connections can be made between the novel itself and the 3-horizon framework of how history and theory operate in a dialectic as proposed by Frederic Jameson in his seminal work *The Political Unconscious*. While setting out to accomplish this task, this thesis will also draw heavily from Lacan's concept of the Real, the Symbolic, the Imaginary, and the *Sinthome*. Furthermore, in order to further develop these links, added commentary will be provided through the works of Slavoj Žižek.

My starting point for this thesis will be the introduction and analysis of Jameson's argument against the Althusserian conception of historicism in literature and his arguments for how both history and theory operate in a dialectic that can be utilized in literary and cultural analysis through a Marxist lens. This thesis will then proceed to apply Jameson's three-horizon framework, namely by first establishing the historic conditions under which James Joyce first conceptualized and eventually completed his novel as a *bildungsroman* and therefore fulfilling the first horizon, "of political history, in the narrow sense of punctual event[s] and a chronicle like sequence of happenings in time," then in the second section as a means to fulfill Jameson's second horizon by examining the novel's place within society, "... in the now already less diachronic and timebound sense of a constitutive tension and struggle between social classes," and finally, in the final section, by fulfilling the third horizon and determining the work of art's place within the framework of the totality of human history, "... in its vastest sense of the sequence of modes of production and the succession and destiny of the various human social formations" (Jameson, 2002: 60).

In each of the three sections, careful consideration will be taken of how the language of *A Portrait* develops as the novel progresses in relation to the Lacanian four-part Borromean knot of the unconscious through the lens of the Real, the Symbolic, the Imaginary, and the *Sinthome*. The way the work of art encompasses both Jameson's dialectic of history and theory, as well as the way in which Lacan presents the subconscious, will be supported by the works of Slavoj Žižek as a means to unify both Psychoanalytic and Marxist theory. The conclusion provides a brief summary of the findings of this thesis, followed by an extensive list of works cited and consulted.

## Introduction

Much has already been said about the writings of James Joyce. As the author stated himself, he wrote so that scholars would be puzzled about his works for centuries to come. An entire subsegment of literary studies, what some would call an industry within academia, exists to continue the critical analysis of his artworks. Joyce studies continues to make new inroads into helping both the novice and the expert further deepen their knowledge of his works, from the earliest essays Joyce penned while attending Belvedere and University College, Dublin, to his final literary masterpiece *Finnegans Wake*. It is an almost impossible task to categorize Joyce's art in and of itself, and also an equally rigorous task demonstrate all of the multifarious ways his works have helped contribute to cultural or literary theory. His influence plays a not small role in some of the 20<sup>th</sup> century's great cultural and literary theorists as they demonstrate or implement their ideas. Scholars as diverse and as far afield as Deleuze and Guattari, Lukács, Bakhtin, Derrida, Cixous, Kristeva, and Butler, just to name a few, have utilized Joyce's works as a mechanism to illustrate their own particular theories. To put it another way: Joyce and Joyce's works are a specter that haunts 20<sup>th</sup> and 21<sup>st</sup> century literary theory and criticism.

This Master's thesis stands upon the shoulders of these literary giants, but a few in particular. And while it is not my aim to tread on new intellectual ground, it must be said that in researching for this current work, each new discovery, each new and exciting statement that I came across pushed me further and further into what others have had to say about such an important and looming literary figure. With this being said, one name must be taken into utmost consideration when it comes to the application of the literary and cultural theories I have set out to analyze: Karl Marx. Once Marxist principles and ideas began to be applied to the field of literary and cultural criticism, a whole new range of interpretations and analyses opened up for scholars. And this theory at first seemed like the antithesis of what was happening in the Western Academy at the time, namely New Historicism and New Criticism and an effort to place a literary work within its historical time and place and to structure analysis around what was happening to the author, what the author was thinking, and/or what was happening in the world around the author when the work of art was created.

The application of completely new theories, founded on Marxist principles, to a work of art that are at odds with the status quo of Capitalism has led to some of literary and cultural criticism's furthest logical conclusions: e.g. the removal of authorial intention or declaration that nothing exists

outside the text (Baudrillard, Derrida), the subconscious illumination of class struggle and underlying power structures that exist between the proletariat and bourgeoisie (Foucault, Lyotard), and/or the fixation on class consciousness as manifested either explicitly or implicitly within the narrative through the eyes of a narrator or through semantic/semiotic choice (Deleuze & Guattari), just to name a few. This new avenue of literary criticism has proven to be some of the most fertile ground for scholars to break away from the traditional ideas of criticism, to move away from historicization, and to address the ways in which a work of art demonstrates the Capitalist world that the work of art depicts.

Yet, as Frederic Jameson puts it, “These two tendencies - theory and literary history - have so often in Western academic thought been felt to be rigorously incompatible that it is worth reminding the reader... of the existence of a third position which transcends both. That position is, of course, Marxism, which, in the form of the dialectic, affirms a primacy of theory which is at one and the same time a recognition of the primacy of History itself” (Political Unconscious, xiv). It is by approaching a text from a dialectical perspective, or, to borrow a term from both Joyce and Žižek, a parallax, that both the historicism of a text, along with the way that same text can be analyzed through theory, can be reconciled. Therefore, this thesis sets out to accomplish this goal, to reconcile Marxist theory to the subconscious, not just of the work of art in and of itself within the framework of Marxism, but also through an in-depth analysis of the psychoanalytic components that make up Joyce’s writing.

Before we attempt to address the psychoanalytic aspect of the work, which will provide valuable insight into the language of the novel itself, the rest of this introduction will lay out the roles that both history and theory, and more specifically Marxist literary or cultural theory, play in helping to formulate a coherent methodology of how to approach James Joyce’s novel *A Portrait of the Artist as a Young Man*. At the introduction of *The Political Unconscious*, Frederic Jameson speaks of inherited interpretive traditions, and that these traditions:

“then dictate the use of a method (which I have elsewhere termed the “metacommentary”) according to which our object of study is less the text itself than the interpretations through which we attempt to confront and to appropriate it. Interpretation is here construed as an essentially allegorical act, which consists in rewriting a given text in terms of a particular interpretive master code.

2002, Pg. X

These “master codes” help scholars place texts within a given framework, some of which focus on the author, some on the process of writing, some on reader response, etc., etc., etc. For Jameson,

however, each “demonstrate the structural limitations of the other interpretive codes, and in particular to show the ‘local’ ways in which they construct their objects of study and the ‘strategies of containment’ whereby they are able to project the illusion that their readings are somehow complete and self-sufficient” (2002: X). What Jameson proposes is that for an interpretive code to function properly, taking the totality of the human experience into account, there is only one solution: Marx.

Marxism, according to Jameson, “is here conceived as that ‘untranscendable horizon’ that subsumes such apparently antagonistic or incommensurable critical operations, assigning them an undoubted sectoral validity within itself, and thus at once canceling and preserving them” (2002: X). While each interpretive or master code has its own vitality and validity, they fail in accounting for the totality, and that “untranscendable horizon” in which their apparent divergent concepts or analyses fall within their own respective realms and yet are also taken up within the overall framework or superstructure of Marxism. Marxism provides the theoretical framework that is “... a genuine philosophy of history [that] is capable of respecting the specificity and radical difference of the social and cultural past while disclosing the solidarity of its polemics and passions, its forms, structures, experiences, and struggles, with those of the present day” (Jameson, 2002: 2).

And what of history? What do the historical and existential events have to do with how a scholar should approach a work of art to develop a deeper understanding of how it functions as a work in-and-of-itself as well as its place within its own society and the society in which the scholar finds themselves when approaching the topic? Jameson’s answer to this antagonism of history with theory, of the ideas of the past in conflict with the literary and cultural theories of today is a reminder of “...the form of the dialectic... which is at one and the same time a recognition of the primacy of History itself” (2002: XV). Therefore, by placing History and theory in the form of the dialectic that each “offers a philosophically coherent and ideologically compelling resolution to the dilemma of historicism... Only Marxism can give us an adequate account of the essential mystery of the cultural past... and to deliver its long forgotten message in surroundings utterly alien to it” (Jameson, 2002: 3). Žižek also brings this point to light when he states, “from a dialectical perspective, one should see not just the thing in front of oneself, but this thing as it is embedded in all the wealth of its concrete historical context” (1989: 10). It is through the dialectic that we can look both theoretically and historically at a text both as an already-read-thing and break down the sociological factors that are addressed within the text itself.

For Jameson, placing a work of art within the historical world in which it came into existence is as necessary as viewing that same work of art through the theoretical lens of Marxism because works of art, "... can recover their original urgency for us only if they are retold within the unity of a single great collective story; only if, in however disguised and symbolic a form, they are seen as sharing a single fundamental theme... the collective struggle to wrest a realm of Freedom from a realm of Necessity" (2002: 3). Jameson is quick to admit that "certain texts have social and historical - sometimes even political-resonance", and yet it is equally important to point out that making, "the assertion of a political unconscious proposes that we undertake just such a final analysis and explore the multiple paths that lead to the unmasking of cultural artifacts as socially symbolic acts" (2002: 5). This "final analysis" or "fundamental theme" of a political unconscious or collective class struggle between the proletariat and the bourgeoisie transcends the historical fetishization of a given specific and/or prioritized time and place in which a work of art is created and allows us to look at each work as "socially symbolic acts" within the aforementioned theme.

However, history itself needs to be viewed in its own particular light in relation to the work of art. If history is viewed synchronously, then a work of art will necessarily also be viewed as such and will be placed within its given cultural, artistic, and societal frame of reference. And yet its logical counterpoint, that of a diachronic view of history, also works to reify the work of art as well. Jameson illustrates this point when he states:

There is... a synchronic version of the problem: that of the status of an individual "period" in which everything becomes so seamlessly interrelated that we confront either a total system or an idealistic "concept" of a period; and a diachronic one, in which history is seen in some "linear" way as the succession of such periods, stages, or moments. I believe that this second problem is the prior one, and that individual period formulations always secretly imply or project narratives or "stories" -- narrative representations -- of the historical sequence in which such individual periods take their place and from which they derive their significance.

2002, Pg. 13

What is important here is that by viewing history together with Marxism acting in a dialectic, both the individual time and place when and where a work of art is generated (synchronously) and the succession of times and places that have lead up to the "period" that produced a given work of art (diachronically) can both be taken together, and it "will thus prove to be a vast interpretive allegory in which a sequence of historical events or texts and artifacts is rewritten in terms of some deeper, underlying, and more "fundamental" narrative, of a hidden master narrative which is the allegorical key or figural content of the first sequence of empirical materials" (Jameson, 2002: 13).

What, then, is the solution in regards to history? It must be noted that both the synchronic and diachronic views of history are difficult to shake off. Indeed, Jameson states as much when he claims, "if interpretation in terms of expressive causality [diachronic] or of allegorical master narratives [synchronic] remains a constant temptation, this is because such master narratives have inscribed themselves in the texts as well as in our thinking about them" (2002: 19). What is more is that these formulations about how we think about history "are a persistent dimension of literary and cultural texts precisely because they reflect a fundamental dimension of our collective thinking and our collective fantasies about history and reality" (Jameson, 2002: 19). What society has subsumed into its own collective subconscious is exactly the diachronic and synchronic views of history at the same time; history can be viewed as a concept of a time and place (ideology) or the linear progression from time and place to another time and place successively towards an abstract idea (telos).

However, Jameson claims that this is a negative analysis of how history should be viewed. He claims that:

This analysis of the function of expressive causality suggests a provisional qualification of Althusser's antiteleological formula for history (neither a subject nor a telos), based as it is on Lacan's notion of the Real as that which "resists symbolization absolutely" and on Spinoza's idea of the "absent cause." The sweeping negativity of the Althusserian formula is misleading insofar as it can readily be assimilated to the polemic themes of a host of contemporary post-structuralisms and post-Marxisms, for which History, in the bad sense -- the reference to a "context" or a "ground," an external real world of some kind, the reference, in other words, to the much maligned "referent" itself - is simply one more text among others, something found in history manuals and that chronological presentation of historical sequences so often called "linear history."

Jameson, 2002: 20

History does not behave like a text nor a narrative, master or otherwise, but as an absent cause. Its inaccessibility is only mediated in textual form, and that our approach to it and to the Real itself necessarily passes through its prior textualization, its narrativization in the political unconscious, Lacan's Symbolic (Jameson, 2002: 24). We have reached the point where History, by being its own "absent cause", is neither diachronic nor synchronic as it would only be self-referential, another textual example of the textual stream of history or the compendium of facts about history at its given time or place. By "resisting symbolization absolutely", it is only through the Symbolic that we can gain access to any kind of notion of history which is manifested in its purest form in the Lacanian Real.

Yet there will be a remainder of the Real, a leftover, within the Symbolic. As such, History and the Real are also touched upon by Žižek when he states that “we must not obliterate the distance separating the Real from its symbolization: it is this surplus of the Real over every symbolization that functions as the object-cause of desire. To come to terms with this surplus (or, more precisely, leftover) means to acknowledge a fundamental deadlock ('antagonism'), a kernel resisting symbolic integration-dissolution” (1989: 24). This remnant, this “surplus of the Real”, remains within the textual way History itself is communicated. Jameson goes further when he says, “the object of commentary is effectively transformed into an allegory whose master narrative is the story of desire itself, as it struggles against a repressive reality, convulsively breaking through the grids that were designed to hold it in place or, on the contrary, succumbing to repression and leaving the dreary wasteland of aphanasis behind it” (2002: 52, emphasis mine). The object-cause of desire (*objet petit a*), or literary analysis, must be placed within language (Symbolic), and Jameson points out that “... the same might be said of the heightened experience of language in the modern world; and it would be desirable for those who celebrate the discovery of the Symbolic to reflect on the historical conditions of possibility of this new and specifically modern sense of the linguistic, semiotic, textual construction of reality” (2002: 48). The Symbolic, which is contained within the Law (name-of-the-father) and laws of language, is what represses desire, yet “desire must always be transgressive, must always have a repressive norm or law through which to burst and against which to define itself. Yet it is a commonplace that transgressions, presupposing the laws or norms or taboos against which they function, thereby end up precisely reconfirming such laws” (Jameson, 2002: 63).

Therefore, “the event in question takes on historicity only to the degree that the context of the explosion, the nature of that particular and historical repressive apparatus, knows specification” (Jameson, 2002: 63). The “event in question” for this thesis is *A Portrait of the Artist as a Young Man*, and it takes on historicity in that it “explodes” the “historical repressive apparatus” of the time and place in which it was written. Stephen’s relationships to the outside forces (ideology) that bombard his mind and are subsumed into the immediacy of the influences that surround him serve as a metaphor for the subject’s attempt to confront the Real. This desire to break free of his restraints is also contained within the systemic and cyclical development of not just the Subject, but of also the very register in which this development takes place, the text as presented, i.e. the Symbolic.

In Joyce's depictions of these psychic conflicts that Stephen passes through and are narrated in each section of the novel, Joyce is delineating his understanding of the fertile ground, his own Lacanian unconscious, as a means to elevate our understanding of that time and place as well as a metaphor of the author himself as the novel develops through a repeating series of confrontations with Ideology – ideology that James Joyce, a young man, was confronted with as he developed into the artist capable of creating a portrait of himself. Hegel states, "The understanding, through the form of abstract universality, does give [the varieties of the sensuous], so to speak, a rigidity of being... but, at the same time through this simplification it spiritually animates them and so sharpens them" (1976: 611). In this, "Joyce here anticipated Jacques Lacan's idea that the perceivable world, the only one we can ever know, is made of language," and yet it is worth keeping in mind that Joyce and Stephen are not the same person, regardless of how autobiographical the novel is (Brivic 2008: 1).

Within each section of the novel, a mark or a trace of the Real is left on Stephen in his confrontations with ideology and their accompanying epiphanies. Joyce, by writing an "autobiographical" novel, is creating an "abstract universality" of his own intellectual development, all be it peripatetically created, as Brivic mentions when he claims that "... in Joyce's fiction intellectual activity, such as Stephen Dedalus' esthetics theory..., tends to be peripatetic" (2008: 3). However, the conscious decision to create a representation of the self, the Subject-as-self, Joyce as Stephen and not-Stephen, "... expresses an individualism consisting of metaphors or symptoms. (One is individual insofar as one does not behave rationally, for rationality follows an impersonal logic)" (Brivic, 2008: 3). Stephen, in operating as a textual metaphor for Joyce himself, is and will always remain a representation of the truth of Joyce's own development. Brivic, in quoting Žižek, claims:

Supposedly if one knows the truth, one will operate rationally [follow an impersonal logic/ideology]; but Lacan points out that the truth can only be known in part (Encore 92), and the part that one does not know is generally what motivates a person insofar as one has power to decide. Žižek observes that we avoid realizing the impossibility of reaching the whole truth by making up stories in which our separation from the truth is an accident that we can overcome by moving toward a goal (Plague 10).

2008, Pg 6

The "truth" of representation therefore serves as the accident to be overcome that moves towards the goal (desire) of Joyce's metaphorical liberation of his subject and non-subject from the ideology

that keeps him from accomplishing that goal, creating a self-referential gap between the historic reality of Joyce's life and its representation in fiction as Stephen Dedalus.

When viewed as a desire by the author to reassert his individual subject's grip on the Symbolic (the Grand Other/name-of-the-father), one that has been exerted on him through a series of "logical" ideologies, the novel then can be seen as a fictitious representation of truth. However, Žižek warns that "... we must not obliterate the distance separating the Real from its symbolization: it is this surplus of the Real over every symbolization that functions as the object-cause of desire. To come to terms with this surplus (or, more precisely, leftover) means to acknowledge a fundamental deadlock (antagonism), a kernel resisting symbolic integration-dissolution" (1989: 20). The epiphany acts as Joyce's encounter with the Real, and the object-cause of desire is a way in which to textually circumvent the historical ideology of the novel through symbolization. "To believe in the reality of one's representation of the world is ideology, but art predicates a world that is nonexistent (or exists elsewhere) so as to reveal the artificiality with which the world is constructed. The supplementary art world is built in the gap between reality and meaning" (Žižek, 1989: 6).

Therefore, returning back to Jameson's concept of History and theory within a dialectic framework, the trace of the Real (absent cause/History) within the Symbolic order allows us to view this remnant not only as the Real as History in its purest nondiachronic nor synchronic nature, but also, when symbolized, or when History enters into the realm of the Symbolic, as a way to not only organize and view the cultural artifact or text through historical analysis alone, but also to open up an approach to how Joyce's *A Portrait of the Artist as a Young Man* takes on the role of the Lacanian *Sinthome*, the fourth level that traverses Lacan's Imaginary, Symbolic, and Real, as the novel progresses from section to section, ideology to ideology, and epiphany to epiphany. However, Jameson's three horizons of history first need to be further defined before they can be applied in the subsequent three sections of this essay, with each section containing that respective horizon's analysis of the novel.

For Jameson, once a text has reached this point of analysis, once analysis has come to terms with its own desire to understand History (the Real) and historicization/symbolization (the Symbolic), do we reach the three horizons of interpretation through the dialectic of History and Theory:

semantic enrichment and enlargement of the inert givens and materials of a particular text must take place within three concentric frameworks, which mark a widening out of the sense of the social

ground of a text through the notions, first, of political history, in the narrow sense of punctual event and a chronicle-like sequence of happenings in time; then of society, in the now already less diachronic and timebound sense of a constitutive tension and struggle between social classes; and, ultimately, of history now conceived in its vastest sense of the sequence of modes of production and the succession and destiny of the various human social formations.

Jameson, 2002: Pg. 60 (emphasis mine)

The first horizon that *A Portrait of the Artist as a Young Man* will pass through is that of political history. Within this framework, which will correspond to the first section of this thesis, several of the “chronicle-like sequence of happenings” that occurred during the life of James Joyce that also occurred within the text of the novel will be taken into account. The events and details of Joyce’s life that are mentioned in the novel as occurring to Stephen will establish the theoretical foundation that both Marxist and Lacanian analysis can provide in understanding Joyce’s relation to ideology in the novel. The events that have transpired in the past to Joyce was used/repurposed into the events that move the plot forward in the novel, leading up to just before Stephen departs for Europe. Following the outline of the novel, this section will establish that the “chronicle-like sequence of happenings” occurring to Joyce throughout his own development are remnants of a historic era/ideology that Joyce (and Stephen) choose to reject and “forge in the smithy of my soul the uncreated conscience of my race” (P, 253). Decision making, following a point or thought or event or decision to its furthest trajectory until it brushes up against the Real, according to Brivic, was “Joyce’s *Sinthome*... to choose a path and follow it until halted by the Real, what is surprising and incomprehensible, which is how Lacan sees the Joycean epiphany. This decidedly matches the way Stephen takes off on a new path—one whose goal is unknown to him—as the defining action of each chapter of *Portrait*” (2008: 14).

The second horizon will take into account the larger societal “tensions and struggles between social classes” that gripped Ireland from 1882 until 1916. By examining the novel through this second horizon, the larger societal forces and class antagonisms that are either said or unspoken of in the novel will be analyzed and interpreted as power structures established to maintain their domination over the individual mind. Žižek further expands on this thought when he says, “... this fetishism in relations between men has to be called by its proper name: what we have here are, as Marx points out, 'relations of domination and servitude' - that is to say, precisely the relation of Lordship and Bondage” (Žižek, 1989: 52). In this section, Joyce’s relationship with the society that helped to form him and the societal structures and pressures that also surround and contain Stephen will be presented in comparison to Brivic’s argument on Joyce’s *Sinthome* as mentioned in the

previous paragraph. It will follow the progression of Stephen Dedalus through his rejection and eventual exile from Ireland as Joyce's, and therefore Stephen's, only recourse to craft his own Symbolic order (Grand Other/name-of-the-father) in his efforts to carry him back to the Imaginary by way of the *Sinthome*.

The third horizon will examine how numerous modes of production operate at once in conflict with each other and how the cultural artifact or text "is here restructured as a field of force in which the dynamics of sign systems of several distinct modes of production can be registered and apprehended" (Jameson, 2002: 84). The structure of the novel itself will be analyzed as a key to understanding the converging and antagonistic modes of production in place that surround Stephen Dedalus. Žižek states:

As soon as we enter the symbolic order, the past is always present in the form of historical tradition and the meaning of these traces is not given; it changes continually with the transformations of the signifier's network. Every historical rupture, every advent of a new master-signifier, changes retroactively the meaning of all tradition, restructures the narration of the past, makes it readable in another, new way"

1989: Pg. 58

The development of the novel's structural historical tradition, always present in the Symbolic, will be detailed as it affects how the character provides Joyce with, "the radical ontological status of [the] symptom: symptom, conceived as *Sinthome*, is literally our only substance, the only positive support of our being, the only point that gives consistency to the subject" (Žižek, 1989: 112). By searching for new, untrodden paths to escape the Symbolic, Joyce, by creating a "radical point of ontological status" through the *bildungsroman* or *künstlerroman* and where its author's signifying register is shifted from the "truth" of autobiography into a fictional representation of himself, demonstrates his willingness to not give in to his desire and "... not obliterate the distance separating the Real from its symbolization" (Žižek, 1989: 24).

## Section 1 – The *Bildungsroman*, History, and the Subject

To begin, this section will not serve as a biography of James Joyce. However, biographical data is used extensively as a means of linking the “chronicle-like sequence of happenings” that occurred to James Joyce in reality and his mimetic representation of these same events within *A Portrait of the Artist as a Young Man*. By analyzing the events of the author’s life in comparison to the life of Joyce’s main character, Stephen Dedalus, this section will serve as the first horizon of Jameson’s approach to the dialectic of History and theory. The key events of each chapter of Joyce’s novel will be discussed in relation to the narrative structure of the novel, the *bildungsroman* or *kunstlerroman*, which will also serve to illustrate how a Lacanian approach to understanding the unconscious of Stephen Dedalus brings us back to Joyce’s Lacanian *Sinthome*.

My intention in analyzing the novel through the lens of the *bildungsroman* is twofold: first, so that there is ample evidence to show that the psychological development of Stephen Dedalus is used as the psychoanalytic subject within the Lacanian framework by James Joyce; and second, in order to establish the cyclical nature of how each chapter operates. As regards the first point, as students of literature we have been asked to move beyond the author, authorial intention, and even believe that “the author is dead”, meaning that what is written on the page is all that should matter. Historic literary criticism today can be viewed as an anachronism, something that was done at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries and has been replaced by the emergence of literary theory. This present work does not exist to argue the merits of one theory over the other; on the contrary, it seeks to use both at the same time. History, and in particular the “chronicle-like sequence of happenings in time” within the reality of the author as he represents himself within a work of art, is here presented as Jameson’s first horizon of how History and theory operate within a dialectic.

Furthermore, what is also significant is that the events presented in this section had an impact upon the psyche of James Joyce. Joyce “struggles against the historical imperative not in order to exclude its narrative but in order to make room for his own alternatives to it- alternatives that arise in the context of a critique of traditional (that is to say, following Nietzsche, monumental and antiquarian) history” (Castle, 1993: 309). His alternatives developed in no small part to his own reactions to the events of his own life. By utilizing his own thoughts and creating a subject from his own experiences, Joyce performs an act of Lacanian substitution, and “in substitution the subject is not bound to the being of the other, but rather sets in motion a kind of individuation in that it is

precisely substitution which individuates the subject, differentiating its identity (the ego, as the late Lacan would say) from that of the others” (Recalcati: 2013).

Moreover, Joyce himself claimed that this novel was written as an autobiographical novel. This is well documented, but the clearest evidence of this is a diary entry of his brother, Stanislaus Joyce, dated 2 February, 1904, as published in Richard Ellmann’s exhaustive biography, James Joyce:

Jim is beginning his novel, as he usually begins things, half in anger, to show that in writing about himself he has a subject of more interest than their aimless discussion. I suggested the title of the paper 'A Portrait of the Artist', and this evening, sitting in the kitchen, Jim told me his idea for the novel. It is to be almost autobiographical, and naturally as it comes from Jim, satirical. He is putting a large number of his acquaintances into it, and those Jesuits whom he has known. I don't think they will like themselves in it. He has not decided on a title, and again I made most of the suggestions. Finally a title of mine was accepted: 'Stephen Hero,' from Jim's own name in the book 'Stephen Dedalus.'

1959: Pg. 148

We can see here that without examining the life of the artist himself, one would miss out on the “primacy of history” as well as the “primacy of theory” as Joyce and Stephen- as-subject develop throughout the texture and contours of the novel.

Like I stated above, however, this will not be a biography of James Joyce. It will, however, provide historically existent data to supplement the actions, characters, scenarios, and events that do occur within the world of the novel. For example, we as readers are not given a year during which the first two pages of the book occur. Stephen is obviously very young, but we do not know which year it is nor Stephen’s age at this time. What is discernable is that this detail, while not being of the highest importance, does provide us with a starting point from where the flow of the analysis originates and proceeds along chronologically. What will be shown is the specific times, places, and events within the author’s life that create the inherent conflict(s) that the narrative style and structure of the novel work to resolve. This “methodological requirement to articulate a text's fundamental contradiction may then be seen as a test of the completeness of the analysis” within the bounds of the first horizon (Jameson, 2002: 66). Jameson warns that “the conventional sociology of literature or culture, which modestly limits itself to the identification of class motifs or values in a given text, and feels that its work is done when it shows how a given artifact ‘reflects’ its social background, is utterly unacceptable” (2002: 66).

It is for this reason that this essay will begin with Joyce’s birth and will then place specific instances that occur to both Joyce and Stephen in chronological order as an interpretive starting point to illustrate the conditions and psychic conflicts which mirror each other both in historic

reality as well as in the author's fiction that the work of art aims to reconcile through its formal and aesthetic qualities. By approaching the first horizon this way, Jameson further clarifies, "[t]he type of interpretation here proposed is more satisfactorily grasped as the rewriting of the literary text in such a way that the latter may itself be seen as the rewriting or restructuration of a prior historical or ideological subtext" (2002: 66). It is therefore important to place the novel within the author's lifetime and to discern the historical and ideological world the author was born into.

"The second child, James Augusta (as the birth was incorrectly registered), was born on February 2, 1882" (Ellmann, 1959: 21). From this one piece of biographical data, it is now possible to begin framing the historic and ideologic surroundings in which the work takes place. Starting from this exact moment in time, Jameson's theoretical stipulation within the first horizon of the dialectic, that "these texts of history, with their fantasmatic collective 'actants,' their narrative organization, and their immense charge of anxiety and libidinal investment, are lived by the contemporary subject as a genuine politico-historical *pensée sauvage* which necessarily informs all of our cultural artifacts" (Jameson, 2002: 65). Brivic furthers this argument when he states that:

The multiplicity of Joyce's meanings, which generates depth, and the uniqueness of his language, combined with his predilection for autobiography, mean that critical taboos against connecting biography to the text do not apply well to Joyce. In *Le Sinthome*, Lacan often connects Joyce's life to his works, sometimes excessively: "I have said that Joyce was the symptom. All of his work is one long testimony to this" (70). Although it is important to be cautious about assuming that an author's life explains the writing, this is because such assumption is inevitable.

2008: 19

Joyce's "predilection for autobiography" is therefore where we will start from.

Moving forward chronologically from Joyce's birth, which must occur in order for the text itself to exist, the reader is introduced to Stephen Dedalus by way of a story told to him by his father, "Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo" (Joyce, 1916: 7). As readers, we have not yet been introduced to Stephen nor experienced his birth, but have been introduced to a facsimile, a representation of a representation of the author. By introducing himself, Stephen begins to inscribe himself within the realm of the Symbolic, but he can only grasp his own existence and articulate it in language. However, this story is told to him by his father. The next sentence states, "His father told him that story: his father looked at him through a glass: he had a hairy face. He was baby tuckoo" (Joyce, 1916: 7). The capability to know of his own existence by his recognition of himself through another is precisely the moment that the

system of language, a societal superstructure, the Symbolic order, is inscribed on Stephen. Joyce, by introducing us to Stephen by way of a repeated story that was told to him by his father, understands the importance of "... apprehending one's identity as a construction. It is promoted by writing as the entrance into a self-created world in which one produces the subject" (Brivic, 2008: 15).

This story serves as Stephen's movement from the Imaginary into the Symbolic. As Brivic points out, "the focal points of Joyce's writing are words whose meaning cannot be specified. An innovation of Lacan's is to see language as creating reality not by representing it directly as something established, but by projecting words as unclear bits" (2008: 25). This "projecting of words as unclear bits" can also be seen in Stephen's quoting the song lyrics, "O, the wild rose blossoms / On the little green place. He sang that song. That was his song. O, the green wothe botheth" (Joyce, 1916: 7). The words "wothe" and "botheth" can easily be understood through context as "rose" and "blossoms" as described in the lyrics that appear above. However, this unarticulated speech from Stephen is a quotation of something that exists for Betty Bryne, the Symbolic order (made manifest in language) in which she operates, and yet it is also Stephen moving away from the Imaginary and gradually being inducted into the Symbolic, yet in "unclear bits". For Stephen, at this point in time chronologically, he is completely dependent on an inherited Symbolic order, the Grand Other/Name-of-the-father. His name, "baby tuckoo", is his defining characteristic, and Žižek points this out:

what constitutes the identity of the designated object beyond the ever-changing cluster of descriptive features - what makes an object identical-to-itself even if all its properties have changed; in other words, how to conceive the objective correlative to the 'rigid designator', to the name in so far as it denotes the same object in all possible worlds, in all counterfactual situations. It is the name itself, the signifier, which supports the identity of the object.

1989: 104

According to Brivic, "Stephen may not know either word at the time that he remembers through Joyce. By expressing himself as the unknown signifier urine, Stephen sees himself as a you that is in his action, a subject as object. Levels of language between the character and the author are important to Joyce's emphasis on the fact that we are written by language" (2008: 36).

Within the first 14 lines of the novel, Joyce moves Stephen through the entirety of Lacan's 4 registers, the Imaginary, the Symbolic, the Real, and the *Sinthome*. As the Real leaves traces of itself behind in the Symbolic, it makes sense that in order for Joyce to introduce himself within this particular scene as Stephen, Stephen "... is turning the Imaginary into the Symbolic by inscribing his feeling, and turning the Symbolic into the Real by writing something that has to be unremembered,

for he omits the action of his mother changing him, which has to be inferred from the fact that she changes the sheet” (Brivic, 2008: 29). “It is evident that what Stephen inscribes on his sheet with his personal pen is a message calling his mother to change the bed, and it is virtually certain, though concealed, that he is calling her to change him. Like any manifestation of the Real, the stain that is a message looks meaningless when seen directly, but takes on meaning when analysis looks awry at it” (Brivic, 2008: 29). For the act of creation (bedwetting), for Stephen’s first message, “he is no longer using diapers, but he is trying by his writing to return to the pleasure of being changed” (Brivic, 2008: 30). It is here where we can find the roles of *jouissance* and *objet petit a*, the object-cause of desire.

Yet, as we have already seen earlier, Žižek claims that “we must not obliterate the distance separating the Real from its symbolization: it is this surplus of the Real over every symbolization that functions as the object-cause of desire (1989: XXV). And what is the object-cause of desire, or *objet petit a*? The next paragraph in the text provides us the answer. “When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet” (Joyce, 1916: 7). Brivic is quick to point out that:

This is an inquiry into the limits of possible action in securing the desire of the Other, so it is basic to the expansion of the subject through writing as exploration of the Real, the source of the world created by language. We cannot perceive what we do not have images for, and anyone who creates an image is an artist, so Joyce and Lacan agree that the world created by the *savoir faire* of the artist is the only world, founded on the void of the Real.

2008: Pg. 30

The “expansion of the subject through writing as an exploration of the Real” is exactly what Joyce is aiming at here through his depiction of the development of the psychic life of Stephen Dedalus. The object-cause of desire, “... the Lacanian *objet petit a*, the chimerical object of fantasy, the object causing our desire and at the same time - this is its paradox – posed retroactively by this desire; in 'going through the fantasy' we experience how this fantasy-object (the 'secret') only materializes the void of our desire” (Žižek, 1989: 69). The “void of desire” is seen as a rejection of the signifying agency (naming) of the Grand Other/Name-of-the-Father that Stephen inherits from his own recognition of himself through his own father, but also a recognition of the “pre-ontological status of the unconscious” that is held in the Imaginary (Žižek, 1989: 72).

Joyce, in beginning his autobiographical novel as such, chronologically lays out Stephen’s development, but as Stephen is a fictitious representation of Joyce, we can view Stephen as an example of “... the Lacanian notion of the imaginary self: this self exists only on the basis of the

misrecognition of its own conditions; it is the effect of this misrecognition. So Lacan's emphasis is not on the supposed incapacity of the self to reflect, to grasp its own conditions - on its being the plaything of inaccessible unconscious forces: his point is that the subject can pay for such a reflection with the loss of his very ontological consistency” (Žižek, 1989: 73). Žižek takes this analysis even further when he states that:

... to abolish the misrecognition means at the same time to abolish, to dissolve, the 'substance' which was supposed to hide itself behind the form-illusion of misrecognition. This 'substance' - the only one recognized in psychoanalysis - is, according to Lacan, enjoyment (jouissance): access to knowledge is then paid with the loss of enjoyment - enjoyment, in its stupidity, is possible only on the basis of certain non-knowledge, ignorance.

1989: Pg. 73

In Stephen's desire for his mother, he makes his first sign, his first act of writing, which destabilizes the relationship between Joyce as artist and Joyce as the character of Stephen Dedalus. Žižek echoes the point Brivic makes about Joyce's *Sinbhome* when he states, “we gain an insight into the forbidden domain, into a space that should be left unseen: visible fragments are a kind of coagulated remnant of the liquid flux of jouissance, a kind of petrified forest of enjoyment” (1989: 76).

Here, then, is the origin of Stephen's symptom as Joyce's *Sinbhome*, the act of writing, creating, restructuring the Symbolic as it approaches the Real as a means to return to the Imaginary. Žižek defined the symptom as something that “... arises where the world failed, where the circuit of the symbolic communication was broken: it is a kind of 'prolongation of the communication by other means'; the failed, repressed word articulates itself in a coded, cyphered form” (1989: 79). Stephen's (and therefore Joyce's) obsession with words, what they mean, how they sound, what they signify, and the physical act of writing as jouissance plays out throughout the rest of the chapters of the novel. Brivic points this out when he states, “... the mother elicits from the child the objects that become the first signifiers. As Shepherdson notes, the popular Lacanism whereby the father introduces the Symbolic must be modified to show the mother initiating writing” (2008: 34). Indeed, Stephen's father has introduced him to the Symbolic order, but it his mother that provides him with his symptom, and therefore Joyce's *Sinbhome*.

Stephen further revels in the ambiguity of what words mean and what they signify multiple times throughout the novel, such as the words “belt”, “suck”, “kiss”, “turkey”, “smuggling”, “reaching/approaching”, “les jupes”, and many other instances where an unstable signifier appears, opening up the Symbolic order to metaphor (Joyce, 1916: 9, 11, 15, 30, 42, 79, 155). For Brivic,

“Every metaphor that links two terms into one meaning also divides that meaning into ambiguity. If the same words have different meanings and different words have the same one, then the subject as signifier is liberated from the constraints of identity” (2008: 50). Joyce’s *Sinbhome* is clear to see in the symptom of Stephen as he struggles to rearrange the language around him and unlock its cypher. “The symptom is not only a cyphered message, it is at the same time a way for the subject to organize his enjoyment - that is why, even after the completed interpretation, the subject is not prepared to renounce his symptom; that is why he 'loves his symptom more than himself’” (Žižek, 1989: 49).

Stephen’s symptom and Joyce’s *Sinbhome* repeat throughout the rest of the novel as they are manifested in the women who spark within him the movement away from his surroundings and towards exile, both artistic as well as physical. “The transfiguration afforded by the maternal image is a change of figures that reties the knot of subjectivity, carrying out the operation of the *Sinbhome*. It involves a new language in each case as Stephen becomes a whoremonger, then a pious person, and then a revolutionary artist” (Brivic, 2008: 38). Stephen, like Joyce, is alienated from his mother-land, and finds renewal and the creative impulse within the realm of the feminine. This ambiguation of the sexes is something Judith Butler also points out in that the formation of the subject is the first work of art (Power 67), and she sees it as preceding the division into genders. Stephen, by recognizing his own polarity between genders, returns him to the Imaginary through the Symbolic as an act of rebellion against the Laws/Symbolic order as we trace his psychic development. One thing to keep in mind, though, is that “Žižek’s claim that rebellion is part of the system (Plague 21–27), while valid, should not obliterate the insistence of Joyce and Lacan that the idea of freedom springs from imagining a prior state that allows one to see through the polarity” (Brivic, 2008: 29).

There is one more aspects of the novel’s first two pages that I would like to address before moving on to the structure of the novel itself regarding its place in Jameson’s first horizon of dialectic. First, Joyce writes, “Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell” (1916: 7). In the immediacy of these first two pages, the reader is not only introduced to Stephen’s unconscious, but also to the ideology that surrounds him when the novel takes place. The role of politics at that time in Ireland was, to put it mildly, contentious. Yet these two brushes that belonged to “Dante” are actually a part of James Joyce’s early childhood. Ellmann points out that “Soon after the Joyces moved to Bray they were joined by Mrs. 'Dante' Hearn Conway from Cork, who was to act as governess to the children... and she had, as James Joyce wrote, two brushes, one

backed in maroon for Davitt and his Land League, the other in green for Parnell” (25). What one can find here is that two inanimate objects now serve as representations for the polarity between the two factions struggling to control the political fate of Ireland – “Davitt and his Land League” and Charles Stewart Parnell’s Constitutional reform. Ideology is thrust onto Joyce from a very young and impressionable age, and his reactions to it, including his eventual exile from his homeland, serve as a coping mechanism in response to the ideological forces, taken in a dialectic between the synchronic and diachronic views of history from which we are analyzing the work, in which he was born.

Now we have reached a point where the subject’s unconscious (Stephen) moves out of the domestic and into its relationship with the outside world. Joyce uses three asterisks to mark the end of the first two pages in which the reader is introduced to the external elements that help shape Stephen’s psychic state and represent a shift in narrative time and location to Stephen’s time at Clongowes. The action picks up at a football match that Stephen is trying not to participate in. He is intentionally removing himself from the activity, as he “... kept on the fringe of his line, out of sight of his prefect, out of reach of the rude feet, feigning to run now and then” (Joyce, 1916, 8). Even at such a young age, Stephen is placing himself outside of his immediate social circles, being “on the fringe”, “out of sight”, and “out of reach”. His isolation, his self-imposed exile is foreshadowed in Joyce’s description of just how Stephen saw himself at a very young age, already aloof and apart from the others around him. This self-isolation is contrasted with his new relationships with his peers, particularly Nasty Roche and Rody Kickham. When Nasty Roche asks Stephen what his name is and Stephen responds, he says, “What kind of name is that?” (Joyce, 1916: 9). Joyce, in choosing Dedalus as his main character’s name, is drawing upon the Greek Daedalus, a craftsman and inventor. However, for Stephen, Dedalus is the name of his father, an inherited name that he has no choice over. Ellmann brings up Joyce’s own father’s influence on him when he states, “In *A Portrait* Stephen denies that Simon is in any real sense his father, but James himself had no doubt that he was in every way his father's son” (Ellmann, 1959: 22). However, what we are seeing here is the beginnings of Stephen developing his own Symbolic register at the cost of the register he has inherited from his father. Stephen accepts the name that has been placed on him when he comes to the decision to become a creator/artist, just like his namesake. Helmling points out that “The ‘autobiographical’ and ‘narrative’ coincide in Joyce's work only as long as Joyce conceives of ‘the artist’ as the hero of a ‘story,’ a narrative, to tell - a feature in which ‘the artist’ is unique, a being apart from others” (1988: 95). In depicting Stephen as becoming

the 'artist' through both autobiography and narrative, Joyce can seamlessly blend the Jamesonian "series of events" into a cohesive work of art in which, "... He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable" (Joyce, 1916: 170). John Joyce or Simon Dedalus introduces James Joyce and Stephen Dedalus into a Law they must either observe or reject, the cycle that is repeated in every chapter through a maternal/female figure. Stephen will go on to experience the cycle of acceptance, participation, rejection, and creation in each of the subsequent chapters of the novel.

Therefore, I propose we analyze these cycles as a representation of the subconscious desire of Stephen to break free from the bonds of his place within historical society and its forces and choose both intellectual and physical liberation in the form of exile. Jameson points out that:

For the generation and adoption of ideological preconditions are still matters of what we may call the first level of the wish-fulfillment: the subject wishes for the realization of the ideological axiomatic in order to be able then to wish the fantasy narrative. But one can imagine a more consequent act of desire in which the wish-fulfilling mind sets out systematically to satisfy the objections of the nascent "reality principle" of capitalist society and of the bourgeois superego or censorship.

1989: Pg. 108

The "reality principle" is precisely that which Stephen first accepts within his unconscious by way of the Law/Name-of-the-Father/Grand Other. The Symbolic order that manifests itself in the roles of family, religion, politics, and art all sooner or later consume him, and he is driven first into an acceptance of their roles within his life, but later turns away from them and forges his own path. It is through this cycle that we can also trace the narrative structure of the novel, that of the *Bildungsroman*. Deppman, quoting Franco Moretti, states, "... the *Bildungsroman* is the symbolic form that has 'portrayed and promoted modern socialization' par excellence (10). It is also, he notes, "the most contradictory of modern symbolic forms" because it reflects actual social conditions, and to socialize one must interiorize contradiction" (531). Stephen's interiorization and subsequent rejection of the Symbolic provides the "methodological requirement to articulate a text's fundamental contradiction" (Jameson, 2002: 60), and inevitably these contradictions that Stephen is forced to come to terms with bring him to within touching distance of the Real. Each chapter's cycle repeats this theme, leading to the development of Stephen as an artist, ready to claim that he "... will not serve that in which I no longer believe whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as

wholly as I can, using for my defense the only arms I allow myself to use – silence, exile, and cunning” (Joyce, 1916: 246-247).

Let us now trace the five cycles that Stephen goes through. The first chapter of the novel is devoted to Stephen’s internalization of the Symbolic order and language. Brivic points out that “... the effort of language to reach its object works through a disintegrating connection” (2008: 55). Stephen’s connection to language is one of ambiguity, as mentioned above in his musings on words like “suck”, “kiss”, and “belt”. However, Žižek points out that:

If we are really concerned with language in a strict sense, with language as a social network in which meaning exists only in so far as it is intersubjectively recognized - with language which, by definition, cannot be 'private' - then it must be part of the meaning of each name that it refers to a certain object because this is its name, because others use this name to designate the object in question: every name, in so far as it is part of common language, implies this self-referential, circular moment.

1989: pg 102

The language that Stephen is adopting at the beginning of the first chapter of the novel is one of inheritance, one that is imposed on him not only within his family, but also socially through his classmates, religiously through his lessons at Clongowes, and politically during the Christmas Dinner scene. Brivic points out that “Stephen is struck frequently and forcefully by new figures of incomprehension, new ways in which the meanings of words are called into question. Each of these new terms amounts to a paternal attack, an ambush planted in language by previous generations. This is how he adds to the elaboration of the Joycean subject” (2008: 48). Stephen, as Joyce’s subject, “... is increasingly living in art or taking responsibility for writing himself until he finally takes over in the incoherence of the final diary” (Brivic, 2008: 59).

This notion of “incoherence” is made most evident in Stephen’s dealings with Fathers Dolan and the school rector, Father Conmee. When Stephen is beaten for not doing his lessons due to his glasses being broke, what is set in motion is Stephen and Joyce’s first refusal to be subjugated into a system he deems is unfair. This event has its parallel in Joyce’s own life, directly linking it to Jameson’s first framework of history, as described in Ellmann:

The worst event of the early months was the incident described in *A Portrait* and confirmed by Joyce to Herbert Gorman, when another boy broke 'Stephen's' glasses and 'Father Dolan' pandied the victim on the mistaken premise that he had broken the glasses himself to avoid study. Father Dolan was in real life Father James Daly, the efficient prefect of studies at Clongowes for thirty years, and a martinet... Joyce bravely protested to the rector, Father Conmee, and was sustained by him. Probably at this time the other boys began to respect him.

What is interesting in this scene is the way in which Joyce, through Stephen's discourse, makes a differentiation between the expectations Stephen has of priests and what they live up to be. "'The prefect of studies [Dolan] was a priest but that was unfair and cruel'" (Joyce, 1916: 52). Dolan's cruelty, his physical abuse of Stephen, sends Stephen into "... a palsy of fright and in shame and rage he felt the scalding cry come from his throat and the scalding tears falling out of his eyes and down his flaming cheeks" (Joyce, 1916: 51). The shock of pain and shame, rage and injustice, it proved to be too much for Stephen who had "held back the hot tears and the cry that scalded his throat" (Joyce, 1916: 50). At the time of the incident, Stephen could not express himself in articulated speech, and is therefore relegated to a "scalding cry", a painful realization of the authority the church had over his physical body if not protested against and presented to someone with authority to rectify the situation within its own totalizing lexicon. Furthermore, once Stephen protests to the rector, it is his act of writing, of his sending a letter to his father about the broken glasses, that is Stephen's key point. He has written something, communicated the event, used his own language in order to describe what has happened to his glasses. However, the message transmitted to his father is usurped by another father, Father Dolan, and while Stephen does not mention the letter to Father Dolan right before he is beaten and admits as much to Father Conmee, it does not change the fact that it was written prior to the event.

"- I wrote home, sir, said Stephen, and Father Arnall said I am not to study till they come.  
- Quite right! said the rector", and further along in their conversation,  
"- O, well, it was a mistake; I am sure Father Dolan did not know.  
- But I told him I broke them, sir, and he panded me.  
- Did you tell him that you had written home for a new pair? asked the rector.  
- No, sir.  
- O well then, said the rector, Father Dolan did not understand. You can say that I excuse you from your lessons for a few days.  
Stephen said quickly for fear his trembling would prevent him: - Yes, sir, but Father Dolan said he will come in tomorrow to pandy me again for it.  
- Very well, the rector said, it is a mistake and I shall speak to Father Dolan myself."

James Joyce, 1916: Pg. 56-57

Stephen's refusal to allow injustice to continue based on a factual message that was transmitted and yet not taken into consideration, leading him to physical pain and eventual recognition and acceptance, demonstrates "his acceptance of this shock of the Real... [and] is the *Sinthome* that allows him to change through an act of movement that makes the symptom of injury voluntary"

(Brivic, 2008: 48). Joyce, in choosing to finish the first chapter with this event, is calling into question the ideological paternal authorities that will undergo similar cyclical processes in the following chapters.

The second chapter of the novel contains another cycle of contradictions which, within the framework of the *bildungsroman*, leads to the further development of Joyce's *Sinbhome* and Stephen's symptom. Stephen displays a growing sense of alienation from his peer group, a feeling of isolation, and that there is some greater purpose to his life that he has yet to perceive. This is mirrored in Ellmann's biography of Joyce in that the family had to relocate again to more modest lodgings and to live on a more meager income. James, still a young man, was at difficulty to comprehend the financial strains that were occurring within the family, and yet it is precisely these struggles that begin to manifest themselves through Joyce's depictions of the uncertainty that surrounded the family through the development of Stephen's linguistic register. On page 62, Joyce writes, "Words which he did not understand he said over and over to himself until he learned them by heart: and through them he had glimpses of the real world about him. The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended" (1916). It is again through the novel's development of language that Stephen, by way of Joyce, is beginning to orientate himself and his relationships with the people and real-life scenarios that occurred around him.

Stephen's choice of words, his choice of what influences him, even leads to a physical confrontation with his classmates over who is the better poet, Tennyson or Byron (Joyce, 1916: 80-82). Joyce's response, that Byron is the better poet, is also taken up in Ellmann when he states, "They seized him and demanded he admit that Byron was no good, hitting him meanwhile with a stick and bearing him back against a barbed wire fence that tore his clothes. Joyce would no more have judged Byron by his love affairs than he would have Parnell" (1959: 40). Stephen does not project his own morality onto art itself, meaning judgement about art is purely aesthetic, not moralistic. This is in sharp contrast to Boland, Nash, and Heron, who do not judge Byron based on his art, like Stephen, but describe the poet as "... a heretic and immoral" (Joyce, 1916: 81). Stephen, on the other hand, states of Tennyson that "he's only a rhymester" (Joyce, 1916: 80). Yet even after his beating, "He had not forgotten a whit of their cowardice and cruelty but the memory of it called forth no anger from him. All the descriptions of fierce love and hatred which he had met in books had seemed to him therefore unreal" (Joyce, 1916: 82). The reality that Stephen constructed is laid

bare as a fantasy, a world that does not correspond to what he has used as a means to orientate himself within it.

His aesthetic predilections serve as a veil to mask reality, and once that veil is torn asunder, one experiences trauma. Žižek states “Fantasy conceals the fact that the Other, the symbolic order, is structured around some traumatic impossibility, around something which cannot be symbolized - i.e. the real of jouissance” (1989: 138). The Symbolic order stands over Stephen and his choice of art not because of its artistic value as such, but because behind the art there is a moralistic recognition of a subversion of the ideological paternalistic morality that limits Stephen’s peers to Tennyson. Stephen, by going beyond morality towards a purer aesthetics, is attempting to return to the Imaginary, yet he is displaced by the Symbolic other of accepted poetic and moralistic standards. However, Stephen is reconciled and moves beyond this experience later on in the chapter through his encounter with a woman, and it is through women that Stephen finds the outlet for his symptom, Joyce’s *Sinbome*. Brivic, quoting Lacan, points this out when he says:

Stephen’s need to use women to free himself is built into his body: whenever Stephen feels strong emotion, it falls away from him like peel dropping from a fruit. Lacan treats this image extensively, focusing on the scene in which it is established, the one in which Stephen is assaulted by Heron and his friends for defending his artistic values... He argues that Stephen’s Imaginary or ego is displaced from the knot of his subjectivity by this brutal confrontation with the Real: this results in Stephen’s splicing his knot with a temporary correction (152). Lacan says that this new detached relation to the ego explains the displacement of Joyce’s writings from conventional feelings, which makes them productively “illisible” (151).

2008: Pg. 39

Hence why Stephen is not drawn into anger or hatred, but instead experiences a displacement of emotion caused by this abrupt encounter with the Real. Through this displacement he is able to channel his creative outlet, that of art, into an act that brings it closer and closer to jouissance.

The culmination of this experience is what drives Stephen to wander the streets of Dublin, and finally what drives him to his first sexual experience with the prostitute. This is foreshadowed on pages 64-65:

He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue. The peace of the gardens and the kindly lights in the windows poured a tender influence into his restless heart. The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place.

They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment.

Joyce, 1916

Joyce has imbued Stephen with an abstract vision of sexuality, one that is inextricably linked to the creative act. Stephen feels that he is “different from the others”, and that he wants “to meet the real world unsubstantial image which his soul so constantly beheld”. However, at this time in their lives, both Joyce and Stephen are sexually inexperienced, and therefore the imagined act is one of fantasy. The “weakness and timidity”, the “transfiguration”, his “fading into something impalpable under her eyes” is a mental construct of what the fulfillment of his sexual desires might be like once the act is performed, creating fantasy. Žižek claims, “when the fantasmatic frame disintegrates, the subject undergoes a ‘loss of reality’ and starts to perceive reality as an ‘irreal’ nightmarish universe with no firm ontological foundation...” (PF, 66). What Joyce has done by focusing Stephen’s fantasy in the sexual realm is create the libidinal link between Stephen’s first writing, his urination, and his object-cause of desire, his mother. Joyce therefore created a dissonance between himself and his subject, a gap between the experienced and the naïve, the sinner and the saint, and for Žižek, “... the saint... occupies the place of objet petit a, of pure object, of somebody undergoing radical subjective destitution. He enacts no ritual, he conjures nothing, he just persists in his inert presence” (1989: 130)

Joyce, however, has the benefit of looking back on this experience and projecting his own “radical subjective destitution” onto his subject. Brivic points this out when he writes:

Passing through this “subjective destitution” allows Stephen to examine how his sense of reality depends on fantasy; and he explores this further when he heads for the red light district, where pure fantasies are detached from human beings... The prostitute Stephen visits is emblemized as inanimate: “A huge doll sat with her legs apart in the copious easy chair” (P 100). Thus Joyce indicates that vice is a puppet show; but Stephen, though he notices this, takes this arrangement for reality while he is absorbed in it, showing that fantasy can be deeply satisfying... Only by emptying himself of Imaginary identity can he separate himself from his fundamental fantasy in order to see its outline in the equation of self-fulfillment.

2008: Pg. 84

What we are seeing is exactly what Jameson points out when he evokes Hegel’s Absolute Spirit, “a space in which all contradictions are presumably annulled, the gap between subject and object abolished, and some ultimate and manifestly idealistic form of Identity is established” (2002: 35). While with the prostitute, Stephen is “surrendering himself to her, body and mind, conscious of

nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips as though they were a vehicle of vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour” (Joyce, 1916: 101). This is an example of Lacan’s point de caption, what Žižek describes as “the point through which the subject is 'sewn' to the signifier, and at the same time the point which interpellates individual into subject by addressing it with the call of a certain master-signifier... in a word, it is the point of the subjectivation of the signifier's chain” (1989: 112). It is the “vehicle of vague speech” that Joyce is imparting onto his subject, with Joyce acting as master-signifier. By falling into mortal sin, Stephen transcends the limitations of what Nash, Boland, and Heron project onto his constructed fantasy. He, like Joyce, renounces morality in exchange for aesthetics and wish-fulfillment. Yet this strange “vehicle of vague speech” is the creative impulse within Stephen that Joyce manifests in his subject, leaving behind traces of the Real as Stephen moves towards the Imaginary as a means to recreate or reorder the Symbolic by way of Joyce’s *Sinhome*, his act of writing about himself.

The third cycle of acceptance, rejection, and creation within the framework of the *bildungsroman* revolves around Stephen coming to terms with religion and its bearing on his morality. As the chapter begins, the reader is presented with Stephen after he has become a regular in the red light district of Dublin. It is not an area he is unfamiliar with, “waiting for a sudden movement of his own will or a sudden call of his sinloving soul from their soft perfumed flesh” (Joyce, 1916: 102). Stephen, however, has not yet gone through his next experience with the Real. Take, for example, Joyce’s description of Stephen’s spiritual state at the beginning of the third chapter:

A cold indifference reigned in his soul. At his first violent sin he had felt a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess. Instead the vital wave had carried him on its bosom out of himself and back again when it receded: and no part of body or soul had been maimed but a dark peace had been established between them. The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. He had sinned mortally not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment.

1916: Pg. 103

By reveling in his sin, Stephen remains removed from the state of grace that is granted by God after confession and performing penance. However, Stephen is indifferent to the supposed risk to his own soul and the possibility of eternal damnation. “A certain pride, a certain awe withheld him from offering to God even one pray at night thought he knew it was in God’s power to take away his life while he slept and hurl his soul hellward ere he could beg for mercy” (Joyce, 1916: 104). This spiritual existential apathy also creates a further distance from his peers. In response to a question

that is asked, one where the reader is never provided an answer, Stephen is described as thinking, “The blundering answer stirred the embers of his contempt of his fellows. Toward others he felt neither shame nor fear” (Joyce, 1916: 104).

However isolated spiritually and intellectually Stephen is, he does participate in the rituals of the church. He is the prefecture of the sodality of Blessed Virgin Mary (104), and yet, living as he is with unconfessed sins and in mortal danger for his soul, “... the falsehood of his position did not pain him” (Joyce, 1916: 104). He imagines confessing his sins in front those he is responsible for, but is held back.

The glories of the Virgin Mary held his soul captive: spikenard and myrrh and frankincense, symbolizing the preciousness of God’s gifts to her soul, rich garments symbolizing her royal lineage, her emblems, the lateflowering plant and lateblossoming tree, symbolizing the age-long gradual growth of her cultus among men.

James Joyce, 1916: Pg. 104

Stephen is drawn to her and the symbolism that surrounds the cult of the Virgin Mary, yet he is completely removed from her within the eyes of the Catholic Church. His carnal knowledge has superseded his will to be pure or holy, and yet “... if ever he was impelled to cast sin from him and to repent the impulse that moved him was the wish to be her knight” (Joyce, 1916: 105). Brivic points out that “Ritual gives him a form to study that can lead him to realize that the goal is fantasy and the ritual is the source of satisfaction, so it can free him from ideology—the belief in reaching truth” (2008: 83). Stephen has cast off the absorbed morality of his peers and remains apathetic in any kind of search for truth precisely because by performing the rituals he is accustomed to, he remains within his fantasy and outside of ideology.

However, as the chapter progresses, Stephen is confronted precisely with his relationship to the authority of the church, as well as the relationship with another woman, the Virgin Mary, and the effect she will have on him as he develops into an artist. After the first day of the retreat that is held at his school, as Stephen is walking home, “a thick fog seemed to encompass his mind” (Joyce, 1916: 111). His confidence in the system he has built up, his own fantasy of apathy and unforgiveness, begins to fall apart. He is beset by images of his own soul as “fattening and congealing into a gross grease” (Joyce, 1916: 111), a “terror of spirit” (Joyce, 1916: 112), a “diseased conscience” (Joyce, 1916: 115), “like a beast in its lair his soul had lain down in its own filth” (Joyce, 1916: 115). Within this tumult of spiritual dread, his mind fills itself with a feeling of shame as “the sordid details of his orgies stank under his very nostrils” as he reflects “was that poetry?” (Joyce, 1916: 115). When

confronted with the nature of his sins, Joyce uses Stephen's piety as a means "to change volition by apprehending one's identity as a construction. It is promoted by writing as the entrance into a self-created world in which one produces the subject" (Brivic, 2008: 15). Stephen has erected intellectual and spiritual edifices in which to shield himself from the Symbolic truth of his spiritual peril and intellectual isolation, and Joyce makes full of destabilizing his subject as the chapter progresses.

After Father Arnall introduces the retreat that the students will attend, Stephen's psyche begins to unravel as he begins to weigh his actions against the messages delivered to him by the church. "Against his sin, foul and secret, the whole wrath of God was aimed. The preacher's knife had probed deeply into his diseased conscience and he felt now that his soul was festering in sin" (Joyce, 1916: 115). His apathy wanes, the veil of his fantasies begins to lift, and Stephen is left with only spiritual anguish and shame. Yet "God and the Blessed Virgin were too far from him: God was too great and stern and the Blessed Virgin too pure and holy" (Joyce, 1916: 116). From pages 117 to 124, Father Arnall delivers a sermon on the torments of Hell. Stephen declares afterwards that "Every word for him!" (Joyce, 1916: 125). Stephen's urge to confess his sins is the beginning of his gradual movement towards the Real, an apotheosis that comes from complete surrender to a new reorientation of the Symbolic order.

However, in order to fully approach the Real, Stephen must be aided by a woman, just like on the first two pages of the novel and the prostitute in chapter two. Stephen, therefore, turns to the Virgin Mary. "O Mary, refuge of sinners, intercede for him! O Virgin undefiled, save him from the gulf of death!" (Joyce, 1916: 125). It is through Mary's intercession that Stephen finally confesses his sins to the priest at the end of the chapter. After his confession, the priest instructs Stephen to "Pray to our mother Mary to help you. She will help you. Pray to our Blessed Lady when that sin comes into your mind" (Joyce, 1916: 145). Brivic points out that for Stephen, "By allowing him to let go of his grievance (or ego)... this power allows him to free his body to change its formation rather than being enclosed. Such permutability is granted by a mother who wipes away shame, and this is a crucial function of woman for Joyce" (2008: 40). Once Stephen has confessed and has been transformed into a being in a state of grace, Stephen claims to have "Another life! A life of grace and virtue and happiness! It was true, It was not a dream from which he would wake" (Joyce, 1916: 146). However, when viewed from Joyce's perspective, Stephen has now encountered the Real as part of his necessary development into Joyce the author. His newfound piety and devotion, "his triumphant sense of having found his true meaning projects the image of a new mother nursing and changing him, yet this wonderful new identity will prove inadequate in the next

chapter” (Brivic, 45). As Žižek claims, the subject is formed when its Symbolic support falls away (1993: 42). Stephen’s blossoming Symbolic order that was evident in the first part of the third chapter has been stripped away, only to be replaced by another Symbolic after he has approached the Real and returned to the Imaginary, that of the church’s authority over his morality. But, as we will see in the subsequent chapter, “Truth is not there either before the veil is removed or after it is gone, and in fact the veil reappears as soon as one sees the other side. Truth is only the act of removal that moves inevitably toward another language that falsifies it” (Brivic, 94).

The fourth chapter begins with a newly constructed Symbolic order on the other side of the veil, that of piety and religious devotion. It is so ingrained into Stephen’s consciousness that “his daily life was laid out in devotional areas” (Joyce, 1916: 147). Joyce has reconstructed Stephen’s reality within a developmental stage where Stephen’s ideological framework is of submission to a higher power. And while Stephen is presented as immensely devout, his actual faith in the church and its Symbolic order begins to wane. This is due mainly to his feelings of isolation from that selfsame Symbolic order. “To merge his life in the common tide of other lives was harder for him than any fasting or prayer, and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples” (Joyce, 1916: 151-152). However, through the repetition of ritual, to “confess and repent and be absolved... fruitlessly”, Joyce calls into question the linguistic register of the church’s authority over his subject (1916: 153). Brivic points out that we are to view “the *Sinthome* as a voluntary symptom of alienation”, and Stephen, as his psyche develops, moves further and further away from the Symbolic orders placed upon him by the various paternal figures that occur in each chapter.

For example, in chapter four, Stephen is asked whether he feels the calling to become a Jesuit priest by the director of his school. “I mean have you ever felt within yourself, in your soul, a desire to join the order. Think” (Joyce, 1916: 157). Stephen then reminisces:

In that dim life which he had lived through in his musings he had assumed the voices and gestures which he had noted with various priests. He had bent his knee sideways like such a one, he had shaken the thurible only slightly like such a one, his chasuble had swung open like that of such another as he had turned to the altar again after having blessed the people. And above all it had pleased him to fill the second place in those dim scenes of his imagining.

James Joyce, 1916: Pg. 158

Joyce, by having Stephen “assume the voices” of the priests, is reorienting Stephen’s identity, disrupting his linguistic and psychic register, and destabilizing his reality. “In his ongoing construction of subjectivity, Stephen is struck frequently and forcefully by new figures of incomprehension, new ways in which the meanings of words are called into question. Each of these new terms amounts to a paternal attack, an ambush planted in language by previous generations” (Brivic, 2008: 48). In being asked to join the priesthood, Stephen is confronted with a new totalizing Symbolic order that will strip away any individuality that he might exert on the world, something that is anathema to creating.

This is made evident in how Joyce projects the thoughts Stephen has as he leaves the director’s office. “Some instinct, waking at these memories, stronger than education and piety, quickened within him at every near approach to that life, an instinct subtle and hostile, and armed him against acquiescence” (Joyce, 1916: 161). The instinct to follow his own path and to write and create his own story, is juxtaposed with the name Stephen would adopt were he to join the priesthood. “The Reverend Stephen Dedalus, S.J. His name in that new life leaped into characters before his eyes” (Joyce, 1916: 161). Brivic points out that “Stephen is developing language techniques to make him more responsive to what is out there, increasing his vocabulary. This will increase the range of his action by making him more uncertain and divided. If volition is the power to choose, it increases with the number of choices” (2008: 48).

His new name is another example of the Symbolic order being imposed upon the subject by way of the Grand Other/Name-of-the-father; however, as Joyce has developed Stephen’s linguistic capability throughout the previous three chapters, Stephen is now sufficiently armed to reject this appeal, knowing with definite clarity that:

... the exhortation he had listened to had already fallen into an idle formal tale. He would never swing the thurible before the tabernacle as priest. His destiny was to be elusive of social or religious orders. The wisdom of the priest’s 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.

Joyce, 1916: Pg. 162

Deppman argues, however, that “... these potential or projected selves are in conflict in the smithy of his once-aristocratic, refunctionalizing soul and that the *Bildungsroman* is the narrative form, engine, event, or tradition that reflects this situation” (2012: 542). It is through the narrative structure of the *bildungsroman* that Joyce is able to destabilize his subject and call into question his sense of becoming the artist Joyce is. Brivic points this out by stating, “Every skewed figure added

to the artifice of the Joycean subject gives it access to new patterns of agency” (2008: 48). Joyce is therefore allowing Stephen to recognize his own true agency through his development of language. “... the authority deserves to be obeyed in so far as it is good, wise, beneficent... Even more than for our relation to 'external' social authority, this inversion applies to our obedience to the internal authority of belief” (Žižek, 1989: 35). Joyce does not see the imposition of the mores of the Catholic church as “good, wise, and beneficent”, so “Each defeat of his masculinity or failure to reach the goal is an accession to new literary power” (Brivic, 2008: 55).

This new literary power comes from Stephen’s encounter and subsequent epiphany with the woman of the fourth chapter, the bird-like girl that he encounters on the beach. As Ellmann points out, “In *A Portrait of the Artist* Stephen Dedalus walks along the north strand, towards the end of his school days, and suddenly sees a handsome girl, skirts drawn up, wading in the water. Her beauty affects him like an illumination of truth, and vindicates his choice of life and art, even if life means also disorder and art suffering. The incident actually occurred to Joyce about that time” (1959: 55). This is vital to our understanding of how both Lacanian analysis and Jameson’s concentric frameworks overlap. Within the “series of events” that are depicted in the novel, Joyce continues to draw from real-life experiences to further the development of his Lacanian subject, himself as Stephen. Here we can see the function of the *bildungsroman* as a means to orientate the novel within its historical context. Stephen thinks to himself, “His soul had arisen from the grave of boyhood, spurning her graveclothes... He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable” (Joyce, 1916: 170). Brivic points out that “one primary function of the *Sinbhome* is to travel as far as possible—or more so—from what is known” (2008: 2). Stephen has reached one of his final stages of development, meaning he is choosing to forge his own path, to create his own Symbolic order. And yet, as we have already seen in the previous chapters, it is through an encounter with the Real that this is possible, and this is facilitated or intermediated by a woman. “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” (Joyce, 1916: 171). It is through her, and her recognition of him, that Stephen experiences the ecstasy of the Real. She takes his gaze upon her, “... and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze then quietly withdrew her eyes from his and bent them towards the stream” (Joyce, 1916: 171). She has taken the conflicted paternal attack Stephen has weathered that came from his rejection of the

church upon herself through his gaze and transformed him into Dedalus, the great artificer, capable of flying away from his circumstances. “It is by exploring the point of interchange with otherness that the text approaches the reality of woman outside of what is known, and this is the margin from which the apparatus of knowledge can be renewed” (Brivic, 2008: 43). “Her image had passed into his soul for ever 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!” (Joyce, 1916: 172).

If the paternal/masculine Symbolic order is what limits, it is the maternal/feminine Imaginary that Stephen returns to as his means to create within the Symbolic he now inhabits, a new existence that manifests itself, “... glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than other” (Joyce, 1916: 172). Stephen is now able to create images like the one we just read because “His soul as what is created by the breakdown of language in the Real is much like the Lacanian subject as the signifier of the barred Other, personality as a word that stands for the unknowable” (Brivic, 2008: 56). By choosing Stephen as his subject, Joyce is taking him through these specific cycles in order to develop the same *sinthomatic* language that is present within him. “Joycean creation is a matter of taking this language one did not choose and at every moment marking it with the prod of singularity of that moment. It is to invent what already imposes itself. What one takes, what imposes itself on one, is this language, already replete to sickness with meaning at this heaviest hour of the day” (Thwaites, 2007: 692).

Therefore, entering into the final chapter of the novel, we see the final transformation of Stephen Dedalus into the exile who will become James Joyce. As the chapter progresses, we see a young man, listless in his studies, yet deeply invested in formulating his own aesthetic ideology. His walk to class is interspersed with literary references to Gerhart Hauptmann, Newman, Guido Cavalcanti, Ben Jonson, Aristotle, and Thomas Aquinas, each corresponding to a specific place and evocative of an emotion along his walk. “His thinking was a dusk of doubt and selfmistrust lit up by moments by the lightnings of intuition, but lightnings of so clear a splendor that in those moments the world perished about his feet as if it had been fireconsumed” (Joyce, 1916: 177). While he is still only experiencing these “lightnings” of inspiration, what is happening on a more formal level as Joyce lays the last chapter out is that Stephen is approaching his final confrontation with the Real, and this is reflected in the language Stephen uses to express himself; yet what is really happening is

Joyce is using Stephen as his final master signifier, speaking through him as a means to create the overlapping ontological levels of Stephen's reality as it is based on the unrepresentational Real. It is within the Symbolic that Stephen expresses his own *Sinthome*, his own stain of existence, and this is manifested in his artistic development across the chapters. "The building of information in Joyce's fiction leads to a final uncertainty that poses a question searching enough, exploratory enough, to open up the complex depth of history and selfhood. The more Stephen commits himself to art as self-formation, forging in the smithy of his soul, the more his drive toward the unknown becomes the artist who shapes him" (Brivic, 2008: 60).

Yet this final confrontation with the Real and its inevitable response of exile must come from the maternal/feminine. While it is easy to trace the role of the feminine Imaginary in the previous four chapters, in the final chapter, Stephen is once again confronted with his mother, however limited her role in the chapter may be. In fact, it is this denial of her by stepping out into exile that is his final culmination into the destabilized subject and signifier that links his development to that of Joyce. According to Brivic:

The last words of Stephen's mother at the end of the novel are deeply inscribed in his mind: "She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels" (P 252). Stephen's conflicted—far from entirely ironic—response is "Amen. So be it. 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" (252–53). His rejection of her view wrenches him: it is the Real that reties his knot.

2008: Pg. 78

Stephen is confronted with the final version of his imagined self, one that has reached full maturity in its choice of exile. Žižek echoes this point when he states "the axis connecting imaginary ego (e) and its imaginary other, i(o) - to achieve self-identity, the subject must identify himself with the imaginary other, he must alienate himself - put his identity outside himself, so to speak, into the image of his double" (1989: 116). Joyce is able to clearly manifest the interior life of Stephen with such clarity because Stephen is embracing his own Other outside of himself through the writing of the novel. Joyce creates for himself a work within a viable ontological level, always in confrontation within himself and his ego, but also as an act of transference, allowing the artist to create the world as it developed for him within his conscious and the unconscious of his decentered subject.

Deppman points out that "the literary traditions Joyce knew to explain his motivations, decision-making, and evolving self-understanding as a young man [are] best articulated in the texts that comprise the tradition of the European *Bildungsroman*" (2012: 528). In tracing the development

of the character of Stephen Dedalus, it becomes evident that in order to create a dialectic between History and theory, this narrative structure fits perfectly within Jameson's first horizon of interpretation, that of the series of historical events as they happened. It is by placing these synchronous events within the dialectic of the reified work of art against the diachronous progression of history that we can further link both History as absent cause and theoretical analysis together. As we have seen, by tracing the contours of Stephen's intellectual and artistic development as he grows into the decentered subject of James Joyce, we are now able to place this train of development within both a historical and psychoanalytical context. These developments, Stephen's (Joyce's) epiphanies, help demonstrate the textual richness and semiotic complexity of Stephen-as-subject as they develop within Jameson's first concentric framework. However, in the next section of this essay, we will focus Jameson's second concentric framework, that of the societal superstructures and demonstrations of class antagonism, that create the contradictory elements that force Joyce, by way of Stephen, into his choices of exile, silence, and cunning.

## Section 2 – Nets, Ideologemes, and Artifice

In the previous section, this essay dissected Joyce’s “autobiographical” novel in terms of how it applies to Jameson’s first of his “three concentric frameworks, which mark a widening out of the sense of the social ground of a text”, and in relation to the novel’s structural framework as a *bildungsroman* or *kunstlerroman* (Jameson, 2002: 60). This first framework or horizon of Jameson’s takes into consideration several of the particular events of Joyce’s life as they are portrayed as occurring in the life of the character of Stephen Dedalus. According to Jameson, the work of art must be seen as “symbolic acts [that] must necessarily grasp them as resolutions of determinate contradictions; and it is clear that the notion of contradiction is central to any Marxist cultural analysis” (2002: 66). However, it is also of great importance to remember that “it must be a description already pre-prepared and oriented toward transcending the purely formalistic, a movement which is achieved not by abandoning the formal level for something else... our discovery of a text’s symbolic efficacy must be oriented by a formal description which seeks to grasp it as a determinate structure of still properly formal contradictions” (Jameson, 2002: 63) Through this analysis, a cyclical repetition of an inherited ideology is at first accepted, subsequently rejected, and finally transformed through the Joycean epiphany into new linguistic, semantic, lexical, and narratological levels within the surface of the text as it relates to the psychic and artistic development of Stephen Dedalus and how Joyce’s life-events are used as the stream of events in which the contradictions inherent, pre-prepared, and appropriated in order to transcend the “purely formalistic” within the generic framework of the *bildungsroman*. Joyce, in choosing a representation of himself as his main character for *A Portrait of the Artist as a Young Man*, is performing an act of Lacanian substitution by placing himself within his own autobiography, all the while maintaining authorial distance simultaneously through the act of writing it as a novel. By having Stephen experience the same cycles as he did, Joyce demonstrates his *Sinthome*, his willingness to explore his own psychic development and how its cycle of transformations “... matches the way Stephen takes off on a new path—one whose goal is unknown to him—as the defining action of each chapter of *Portrait*”, allowing his readers to access (through Stephen) the origins and development of his narrative style within the Borromean knot of Lacan’s Imaginary, Symbolic, and Real (Brivic, 2008: 14).

In this section, the various nets Stephen feels that have been cast over Ireland and himself will be analyzed within Jameson’s second horizon or framework in terms of how each theme, each

net, serves as an ideologeme, a crystallization of the specific constraints Joyce felt he needed to overcome in order to become a complete and liberated artist, able "... to forge in the smithy of my soul the uncreated conscience of my race" (Joyce, 1916: 253). As this section progresses, each of the specific transitions Stephen goes through will be analyzed as representations of various threads that weave into the tapestry of ideological antagonisms that hang over both Stephen and Joyce. As Jameson points out, "our object of study will prove to be the ideologeme, that is, the smallest intelligible unit of the essentially antagonistic collective discourses of social classes" (2002: 61). Joyce, in isolating and removing Stephen from the social fabric, indeed the very *terra firma* of Ireland itself, is tracing his own confrontations with "history itself, as an absent cause", which Jameson also links to the Lacanian Real (2002: 132, 67).

Each of these five confrontations with the Real provides a richer, deeper textual level that Joyce demonstrates in the free indirect discourse that passes through Stephen's mind and his conceptions about the next "net" in which he is to escape. By detailing what these confrontations are and the processes by which Stephen first accepts the weight of history-as-absent-cause upon his shoulders, how this weight serves as a creative restraint on Stephen's psyche until he reaches his confrontations with the Real, and how, through Joyce's use of Stephen's choices to overcome these mechanisms of ideology in terms of what he rejects and how both he and the text itself transforms, the text itself demonstrates that Stephen is able to transform the Symbolic order by way of returning to the Imaginary. As Brivic points out, "If the subject is between signifiers... then Stephen should focus on unresolvable dilemmas to develop himself and his grasp of the complexity of history" (2008: 60). Therefore, this section of the thesis sets out to prove, as Žižek states, that "the very failure to reach its goal, the repetition of this failure, the endless circulation around the object, generates a satisfaction of its own", transforming Stephen's symptom into Joyce's *Sinthome* (2006, 62).

To begin, it is important that we first determine what the second horizon of analysis is. According to Jameson, "... the individual text will be refocused as a parole, or individual utterance, of that vaster system, or langue, of class discourse. The individual text retains its formal structure as a symbolic act: yet the value and character of such symbolic action are now significantly modified and enlarged" (2002: 70). While the first horizon was "limited to the situation of the individual text, to the place of a purely individual symbolic resolution", the second horizon "appears in the form of the dialogical as the irreconcilable demands and positions of antagonistic classes" (Jameson, 2002: 70). The "irreconcilable demands" of the "antagonistic classes" are the societal structures in place within the framework of the novel itself as a backdrop to the psychological development of the

character within the narratological structure itself, the *bildungsroman*. With every transition Stephen experiences, he is not only overcoming himself as subject, but he is also focusing on the objects of ideology insofar as he can make use of the residue or stain of his encounters with the Real in his own artistic and aesthetic progression towards what he believes to be Beauty or Truth. However, as Brivic points out, “Stephen achieves freedom by perceiving how the changes in his identity work through the oppositions in language. The semantic conflicts in words that Stephen focuses on draw him out so as to serve as a key to his evolution and to the structure of the novel” (2008: 94).

The first ideologue that we as readers are introduced to is that of the family, then almost immediately following is that of the subject’s peer groups. Therefore, the first “antagonism” that we will analyze is that of the role of the family as well as the discovery of the subject’s sense of themselves and their relation to the outside world. The first two pages of the novel act as an introduction to many of the conflicts that will be further analyzed, but it is also the most fertile ground from which we can also introduce the reader to the main character and his place within his surroundings. On the first page alone, we are introduced to his father (Simon Dedalus/John Joyce), mother (Mary “May” Dedalus/Mary “May” Joyce née Murray), Uncle Charles (William O’Connell), Dante Riordan (Hearn Conway), Michael Davitt (Leader of land reform movement), and Charles Stewart Parnell (Leader of constitutional reform movement) (Joyce, 1916: 7). After these characters are introduced, the action immediately jumps to Clongowes Wood College, the all-boys school “forty miles from Bray at Sallins, County Kildare” (Ellmann, 1959: 27). Stephen, “... kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then. He felt his body small and weak amid the throng of players” (Joyce, 1916: 8). In this short passage, the reader is given an early glimpse into how Stephen exists within the immediacy of his first social interactions. He is "on the fringe", "out of sight", "out of [the] reach". His physical and psychological ostracization is evident from his first entry into society at large. This is deeply important as he develops his own sense of self within the realms of the ideologemes that surround him as he grows throughout the novel. The locus of action has taken the reader from the immediacy of home-life surrounded by family to that of the schoolyard amongst his age group. The broadening out of Stephen’s spatial reality is also evident in the broadening out of Joyce’s referential sign-system, decentered as it comes into contact with “... the multitude of ‘floating signifiers’... structured into a unified field through the intervention of a certain 'nodal point'... which 'quilts' them, stops their sliding and fixes their meaning” (Žižek, 1989: 95). This “nodal point”, or “point de caption” is not yet fixed for Stephen as he has not yet fully developed his own Symbolic order.

For this to come about, Stephen must first address his place within his first objects of ideology: his own family and his place amongst his peers.

In order to create a contrast between Stephen and his peer group, Joyce builds distance between Stephen and those around him, describing Stephen as “weak” while “Rody Kickham was not like that: he would be captain of the third line all the fellows said” (Joyce, 1916: 8). Here are the strong and the weak, and as we see on the next page, an obvious distinction of class as Nasty Roche asks:

- What is your father?
- Stephen had answered:
- A gentleman.
- Then Nasty Roche had asked:
- Is he a magistrate?

Joyce, 1916: Pg. 9

The answer is no, Simon Dedalus is not a magistrate. In fact, Stephen describes him later on in the novel as a “medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody’s secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past” (Joyce, 1916: 241). While a few of those occupations would see that the Joyce family was well off, it is obvious that to Stephen’s peers, class hierarchy plays an important role in the way his peers view each other. In the immediacy of Stephen’s initiation into society, as Stephen’s father, and in reality Joyce’s father, are not part of the upper class, what we find is a textual representation of Stephen being first confronted with the ideological antagonistic dialectic of haves and have nots, the rich and the poor, the proletariat and bourgeoisie. As his father is not a magistrate, Stephen-as-subject is forming a Symbolic conception of himself as apart from the society that surrounds him, one of isolation and domination.

In demonstrating Stephen’s growing awareness of the dialectic nature of his existence in society, Joyce is establishing that the “... form of the dialogical is essentially an antagonistic one, and that the dialogue of class struggle is one in which two opposing discourses fight it out within the general unity of a shared code” (Jameson, 2002: 70). This shared code is the subconscious acceptance of ideology on a societal level and made manifest through Stephen’s use of language. Stephen is beginning to understand himself through lenses of subsumed societal ideological frameworks, yet the Symbolic order in which they exert their power over him is still distant, unclear, decentered. For example, Stephen finds himself unable to answer the question “Tell us, Dedalus, do

you kiss your mother before you go to bed?” (Joyce, 1916: 14). He provides two answers, both the positive “I do” and the negative “I do not”, but “[t]hey all laughed again” (Joyce, 1916: 14). Stephen, at a loss for the correct answer (in terms of how he views himself both as a subject and in symbolic identification), defers to Wells because “Wells must know the right answer for he was in third of grammar” (Joyce, 1916: 14). Not only is the proper answer never given, but as the antagonism between those who know the answer and those that do not, an "out" and "in" group is being established. Stephen is "out", and yet he wants to be "in". Therefore, he defers his point of view to another, one that can exert more authority than he can, Wells. Wells has exerted both physical and social domination over Stephen, acting as an instrument of ideology, creating in Stephen his symptom, which:

... is, strictly speaking, a particular element which subverts its own universal foundation, a species subverting its own genus. In this sense, we can say that the elementary Marxian procedure of 'criticism of ideology' is already 'symptomatic': it consists in detecting a point of breakdown heterogenous to a given ideological field and at the same time necessary for that field to achieve its closure, its accomplished form.

Žižek, 1989, Pg. 16

Joyce, by using the narrative framework of the *bildungsroman*, is presenting the reader his own “criticism of ideology” through the use of Stephen as Joyce’s own subject. Acting as the subject, Stephen’s understanding of the Symbolic is decentered, because “symbolic representation always distorts the subject, that it is always a displacement, a failure - that the subject cannot find a signifier which would be 'his own', that he is always saying too little or too much: in short, something other than what he wanted or intended to say” (Žižek, 1989: 229). Stephen, unable to provide the correct answer, is being brought closer and closer to the Real as demonstrated in his “breakdown heterogenous to a given ideological field”, represented in the antagonism created between him, his peers, and of language itself because Stephen as subject is not yet fully formed within the narrative framework of the text.

This heterogenous breakdown is also evident in the lead up to the Christmas dinner scene. The series of names that was mentioned above make their return for this scene in which ideologically dialectic points of view are played out through Stephen’s subjectivity “... by seeing politics as a series of irreconcilable metaphors. His uneasy sense that the sides cannot be reconciled is the basis for movement toward... a realization that central concerns can only take the form of incommensurable oppositions” (Brivic, 2008: 9). At the beginning of the novel we are introduced to Dante, and that “Dante had two brushes in her press. The brush with the maroon velvet back was

for Michael Davitt and the brush with the green velvet back was for Parnell” (Joyce, 1916: 7). Stephen, through his family setting, is introduced to two figures of Irish liberation, Michael Davitt and Charles Stewart Parnell, symbolized through Dante’s two brushes, one maroon and one green. Later, once he is at Clongowes, he opens his geography textbook, one that a fellow student “... had coloured the earth green and the clouds maroon. That was like the two brushes in Dante’s press, the brush with the green velvet back for Parnell and the brush with the maroon velvet back for Michael Davitt” (Joyce, 1916: 15). As the metaphorical link between the colors and their objects of symbolization are more fixed in Stephen’s mind, however, “[h]e wondered which was right, to be for the green or for the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man” (Joyce, 1916: 16). Stephen, even as the metaphor is becoming more concrete as he wonders about the clouds and the land, cannot make an informed decision of who has the correct point of view, but sees in the immediacy of his family an ideological split. “Dante was on one side and his father and Mr. Casey were on the other side” (Joyce, 1916: 16). Unable to reconcile both points of view, “[i]t pained him that he did not know well what politics meant” (Joyce, 1916: 17). Stephen is presented two dialectically opposed ideologemes. However, what is advantageous in viewing this episode within Jameson's 2nd frames is that for the British, having two conflicting ideologies of Irish liberation serves as a "divide and conquer" tactic. Better for them to fight amongst themselves than unify against us, their colonial oppressors. is approaching the limits of “irreconcilable metaphors”, adding to his sense of alienation and isolation.

There is one last metaphorical attempt by Stephen to unify the oppositional discourse within his family as he lays sick at Clongowes. After Brother Michael has announced the death of Parnell, Stephen has a vision of Dante. “And he saw Dante in a maroon velvet dress and with a green velvet mantle hanging from her shoulders walking proudly and silently past the people who knelt by the waters’ edge” (Joyce, 1916: 27). Her appearance in the maroon dress and green mantle after she both metaphorically and verbally denounced Parnell for being “a bad man” is Stephen’s last effort to unify the two ideologemes. What we have reached here is the *point de capiton*, as Žižek puts it, “... the point through which the subject is 'sewn' to the signifier, and at the same time the point which interpellates individual into subject by addressing it with the call of a certain master-signifier... in a word, it is the point of the subjectivation of the signifier's chain” (1989: 143). The master-signifier, however, is Joyce, and while Stephen has yet to form his own ideas of how to exist within the frameworks in which he finds himself, Joyce, in relating his own development by building up more

and more complex metaphorical chains of meaning for Stephen to decipher, is forming not only the knot that links the signifier to the signified, but also drawing light on the contradictory ideologemes acting against each other in his subject's development, something "whose essential structural characteristic may be described as its possibility to manifest itself either as a pseudoidea – a conceptual or belief system, an abstract value, an opinion or prejudice - or as a protonarrative, a kind of ultimate class fantasy about the "collective characters" which are the classes in opposition" (Jameson, 2002:73).

Each belief system or classes in opposition come sharply into focus for Stephen as his family, namely Simon Dedalus and Dante, attempt to assert their own point of view over the other, all the while Stephen is observing. What is at stake here, however, is the concept of language itself for Stephen, not just who is right or wrong in terms of politics. Brivic argues that "[t]he dinner scene is explicitly presented as a conflict between two languages" (2008: 53). Dante describes the language of Stephen's father sarcastically as "[n]ice language for any Catholic to use" and "the language he (Stephen) heard against God and religion and priests in his own home" (Joyce, 1916: 31 & 33). However, Dante's language is also critiqued as well as "... the language with which the priests and the priests' pawns broke Parnell's heart and hounded him into his grave" (Joyce, 1916: 33-34). Stephen is caught between two dialectically opposed languages, one that claims "God and religion before everything! God and religion before the world" while the other, in a fit rage, declares, "No God in Ireland! We have had too much God in Ireland! Away With God!" (Joyce, 1916: 39). Before Stephen had returned home for Christmas, he envisioned Dante dressed in maroon and green, unifying the metaphor for Irish freedom, and therefore the underlying class struggle between the Irish people and England, onto herself in Stephen's vision, taking both perspectives on herself. However, the metaphorical sundering of these two separate and antagonistic perspectives as embodied in Dante's clothing is reinforced at the end of the scene when "Stephen, raising his terrorstricken face, saw that his father's eyes were full of tears" (Joyce, 1916: 39). Simon Dedalus is not only crying because of the scene he has just played a part in, but because of the loss of a symbol that represented Irish freedom and Home Rule. Stephen, however, is "terrorstricken" because he is witnessing for the first time how "that any given element can be described by two mutually exclusive sets of terms, each coming from a different metaphorical framework" (Brivic, 2008: 53).

Yet Stephen, by way of Joyce, is able to take from these diverse oppositions and expand himself as Joyce's subject-as-signifier. "If the same words have different meanings and different words have the same one, then the subject-as-signifier is liberated from the constraints of identity";

however, “the subject can only ever appear as a signifier, and that in the relation of the signifier to the Other, the totality of language from which it is derived” (Brivic, 2008: 50). Stephen can only exist as Joyce’s subject-as-signifier from within the framework of the Grand Other, the Symbolic. Here, we must return to the class antagonism that is at the root of this argument, and therefore the ideologemes that are fundamental to Stephen's psychological and linguistic development - those of the Irish struggle for freedom and the colonizing English. Fascinatingly enough, the "totality of language from which [the signifier] is derived" can be seen precisely in the dichotomy established between Simon Dedalus and Dante. Each political linguistic register is represented metaphorically, both in green and maroon, but also from another ideological point of view, that of religion. And it is through these antagonistic points of view that he begins to confront the Grand Other. As Stephen experiences the existential crises of language as made manifest through the fundamental ideologemes inherent in the conversation through each character’s linguistic registers, he expands his knowledge of language and himself within these antagonistic ideologies, opening the way for him to come into contact with the Real.

What finally does bring Stephen into contact with the Real is his experience with Father Dolan and Father Conmee in relation to how his peers accept him into the group. Stephen has been aloof, isolated, set apart from his peer group and family since the very beginning of the novel, yet towards the end of the first chapter, “they made a cradle of their locked hands and hoisted him (Stephen) up among them and carried him along till he struggled to get free” (Joyce, 1916: 58). They are celebrating his active choice to speak out against the injustice of him being beaten by Father Dolan for breaking his glasses and therefore not participating in the lesson. His classmates encourage him to “... go straight up to the rector and tell him about it after dinner” (Joyce, 1916: 53). Stephen has now been introduced to paternal injustice, claiming “it was wrong; it was unfair and cruel” (Joyce, 1916: 53). He is faced with a choice: allow injustice to continue, or make a stand against it. However, by the time we as readers have reached the end of the first chapter, Stephen has internalized the previous irreconcilable conflicts that have been laid out, and through this, Joyce has presented him at this turning point where he is now equipped to make a decision on his own about right and wrong, justice and injustice, oppression and liberty. The text itself supports this:

He told them what he had said and what the rector had said and, when he had told them, all the fellows flung their caps spinning up into the air and cried: Hurroo!... They made a cradle of their locked hands and hoisted him up among them and carried him along till he struggled to get free... And they gave three groans for Baldyhead Doran and three cheers for Conmee and they said he was the decentest rector that was ever in Clongowes. The cheers died away in the soft grey air. He was

alone. He was happy and free: but he would not be anyways proud with Father Dolan. He would be very quiet and obedient: and he wished that he could do something kind for him to show him that he was not proud.

Joyce, 1916: 58-59

By approaching the rector of studies and correcting the situation, Stephen is celebrated as a nonconformist, someone who rejects the paternal injustice the system hands out and seeks to reorganize the system itself. His immediate peer group, made up of Irish students, rejoices at Stephen's confrontation with the oppressive system they witnessed in Stephen's punishment, and they celebrate his victory as a victory against the prevailing ideological structures of injustice. Stephen has reached his first epiphany, his first contact with the Real, but, as Žižek points out, "the Real is not a transcendent positive entity, persisting somewhere beyond the symbolic order like a hard kernel inaccessible to it, some kind of Kantian "Thing-in-itself - in itself it is nothing at all, just a void, an emptiness in a symbolic structure marking some central impossibility" (1989: 226). Stephen recognizes the impossibility of any type of dialectic reconciliation between his relationship to the ideology of acceptance and isolation. By the end of the scene when his classmates are celebrating his victory over tyranny, Stephen once again is set apart. "He was alone. He was happy and free" (Joyce, 1916: 59). By being accepted, Stephen rejects this acceptance and begins his transformation into the artist and, eventually, Joyce.

Moreover, the cycle of acceptance, rejection, and transformation as it pertains to the forming of Stephen's *bildung* in the second chapter is one of Stephen's introduction to sexuality and its potential to realign the Symbolic order. Stephen exists in a world where sexual norms and morality are dictated by outside forces, namely the Catholic church and late Victorian British colonialism. While each produces an effect on how Stephen first approaches his burgeoning sexuality, as the chapter progresses towards his encounter with the prostitute, the notions of sexual repression and Catholic morality are instead repurposed and transformed from religious and nationalistic ecstasy as a means to project the prevalent ideology of the time into the liberation of sexual ecstasy as a gateway into a new Symbolic order as Stephen experiences his second contact with the Real, readjusting itself outside the framework of the inherent ideologeme placed on Stephen.

In order to trace Stephen's sexual development and how it relates to the development not just of Stephen's *bildung*, but also within the framework of ideology and Jameson's ideologeme, it is important to note that the reader is introduced to Stephen as a sexual being on the first two pages of the novel. As this has been discussed at length in the first section of this thesis, however, I will move forward and begin my analysis at the beginning of the second chapter. The chapter opens

with Stephen and his family “[d]uring the first part of summer in Blackrock” (Joyce, 1916: 60). His daily routine of accompanying his Uncle Charles on sundry errands, his exercise regime, his visits to the chapel, and the walks he would take with his father and uncle provide the framing context of an upper-middle class or well-to-do family living in Ireland at the end of the 19<sup>th</sup> century. Yet the influence of ideology, specifically the ideologies of Irish nationalism and Catholicism, weigh heavily on Stephen. “Stephen knelt at his side respecting, though he did not share, his piety. He often wondered what his granduncle prayed for so seriously” (Joyce, 1916: 62). Stephen, even though he does not consider himself as devout as his uncle, still “respects” the institution of the Catholic church and its sway on the morality of his immediate circle of influence.

Furthermore, he is also beginning to form his first notions of what being Irish means through the conversations the adults have. “Trudging along the road or standing in some grimy wayside publichouse his elders spoke constantly of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family, to all of which Stephen lent an avid ear” (Joyce, 1916: 62). Stephen is eager to expand his lexical register, absorbing new words and sign systems into his Symbolic order as a means to orientate himself in the world. “Words which he did not understand he said over and over to himself till he learned them by heart: and through them he had glimpses of the real world about him” (Joyce, 1916: 62). These “words which he did not understand” belong to linguistic registers steeped in class antagonism, pertaining to “subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family”. Stephen, who “lent an avid ear”, is more than willing to enter into the antagonistic discourses prevalent at that time. His repetition and internalization of “words he did not understand” help to shape his understanding of the ideologemes inherent to the social milieu in which he grows up, helping to provide for him “glimpses of the real world about him”. Therefore, two external forces are acting together as a means of instilling him with the historical ideologies that were prevalent in Ireland at that time and for someone who holds that particular station in life. As reality and the subconscious are transmitted and processed by us through words, Joyce is imbuing Stephen with a deeper and wider lexical range that is also reflected in the text itself, serving to build up the ideologeme that Stephen inevitably rejects and escapes from.

As the Symbolic is transmitted through the Grand Other/Name-of-the-father, Stephen is moving further and further away from the Lacanian Imaginary, and yet he is still not fully assimilated into the Symbolic. His physiological urgings (which he does not yet understand) we can read as the onset of puberty and purely natural, but in terms of developing the *bildung* of the character, it is

important to address how Stephen grapples with his own sexuality as this chapter continues. Let us begin with Mercedes and *The Count of Monte Cristo*. Stephen “pored over a ragged translation. The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood for the strange and terrible” (Joyce, 1916: 62). What is strange and terrible, however, can be viewed as both outside the ideologemes in which Stephen exists as well as his burgeoning sexuality. In terms of the generic structure of the novel, Stephen has yet to be introduced to sexual intercourse, but it is through his “divined” introduction into the “strange and terrible” that the *Count of Monte Cristo* provides (by way of Mercedes) that Stephen-as-subject that Joyce imbues his subject’s development with both the sexual and ideological. Already Stephen is abandoning the immediacy of his surroundings “... and in his imagination he lived through a long train of adventures, marvelous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying: Madame, I never eat muscatel grapes” (Joyce, 1916: 63). Stephen has yet to experience being slighted in love, and yet he already imagines himself “older and sadder”, at a point where he has the possibility to reject Mercedes as revenge for her rejection of him years earlier. What is of key importance here is that Stephen is imagining this scenario as he is building up an ideological framework around women and sex. His point of view is informed by Dumas’s novel, and the act of rejecting Mercedes is his adolescent concept of the power dynamics involved in sexuality, illustrating the dichotomy between reality and fantasy can also be seen as another type of antagonism that mirrors that of class. Valente and Backus point out that:

As Stephen matures, he plumbs a similarly absolute yet traversable breach between "the real world" and "the unsubstantial image" that he wishes to meet in that world, enabling reveries that are simultaneously corporeal and incorporeal, carnal and pure. In his "Monte Cristo" fantasies, for example, his dignified renunciation of desire for his beloved Mercedes encoded in the citation "Madam, I never eat muscatel grapes" holds her firmly within the universe of his bodily passion precisely by placing her beyond its limits (P, 65).

Valente & Backus, 2019: Pg. 535

It is also important to note that “[o]utside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark” (Joyce, 1916: 63). Stephen, as he moves either away from home or towards it, measures the distance he has to travel by the object of his desire, Mercedes.

The “whitewashed” house also fits into the metaphorical framework Joyce has created for Stephen with the colors of white, ivory, and gold. “How could a woman be a tower of ivory or a house of gold? Who was right then?... Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of Tower of Ivory” (Joyce, 1916: 35-36). Stephen, as an individual coming to terms with his own place in society, develops his own sign system (through Joyce) in terms of how those around him affect his concept of self. This developing sign system, however, “... affords greater insight into how the social world leaves its most salient imprint upon the individual subject through contingent personal experience, and how, conversely, such highly individuated experience lends intense affect to larger social movements and ideologies” (Valente & Backus, 2009: 524).

The first section of this chapter ends with Stephen moving towards something also indefinite, undefinable, and yet transcendental. After engaging in make-believe adventures with his friend, “He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue” (Joyce, 1916: 64). Brivic points out that “For Lacan, concretizing the object of desire... constitutes a semblance of being that aims at the Real, as truth aims at reality. But the claim of the object of desire to represent being ‘dissolves...in approaching the real’ (Encore 95) because the object is only a semblance, a simulacrum” (2008: 93). For Stephen, Mercedes is still just an image, a specter of sexuality haunting his developing consciousness. As he does not yet possess the ability to process these feelings and urges, he again is isolated, feeling:

... that he was different from the others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his own, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment.

James Joyce, 1916: Pg. 65

This isolation is a common theme in the novel. Stephen is removed from almost all aspects of what links him to his class. His search for meaning is "unsubstantial" in the real world, and therefore antagonistic to the very class to which he belongs. Furthermore, on a Lacanian psychoanalytic level,

Joyce is bringing Stephen closer and closer to the Real, appearing as a dissonance, an impossibility that indicates what is outside comprehension (Brivic, 2008: 93).

After the family has moved from Blackrock to Dublin proper, Stephen is invited to a party where he encounters Emma Clery. As the party begins to wind down, Stephen and Emma find themselves alone on the last tram. As they are riding home, Stephen "... heard what her eyes said to him from beneath their cowl and knew that in some dim past, whether in life or in revery [sic], he had heard their tale before... and knew that he had yielded to them a thousand times" (Joyce, 1916: 69). However, Stephen's first sexual experience is halted by his own inaction. "She too wants me to catch hold of her, he thought. That's why she came with me to the tram. I could easily catch hold of her when she comes up to my step: nobody is looking. I could hold her and kiss her. But he did neither" (Joyce, 1916: 70). Instead, the next day Stephen channels his frustration into a creative act. "On the first line of the page appeared the title of the verses he was trying to write: To E----- C----- He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron" (Joyce, 1916: 70). Stephen, having lived out his fantasy of denying Mercedes, has yet to experience sexual satisfaction with another person, and he feels as though "... he would fail again but, by dint of brooding upon the incident, he thought himself into confidence. During this process all these elements which he deemed common and insignificant fell out of the scene" (Joyce, 1916: 70). Stephen is attempting to express something that is inexpressible, the Real, but what remains of his encounter with the Real, the hard kernel, is enacted in the jouissance he derives from writing. As Brivic also points out, "What the Joycean artist writes about is forbidden and shameful. To a great extent, the writing... would not be significant if it were not forbidden" (2008: 33). What is forbidden and shameful is a tacit agreement, something that is established by our interactions within the society in which we exist, is a reflection of class morality. Stephen seeks to emulate Lord Byron, someone notorious for circumventing social norms and morality. The shame and forbidden nature of Stephen's sexual desire for Emma serves as a clear example of the Jamesonian ideologeme. By being spurned on to write his first poem, Stephen is recalibrating the Symbolic through his act of creation after his encounter with Emma. Stephen therefore finally synthesizes his imaginative notion of sexuality with the act itself at the conclusion of the chapter. After experiencing his epiphany with Emma, "[h]e returned to his wanderings... Only at times, in the pauses of his desire, when the luxury that was wasting him gave room to a softer languor, the image of Mercedes traversed the background of his memory" (Joyce, 1916: 99). Stephen is once again living within a

subjectively constructed fantasy, one in which his sexual satisfaction and enjoyment is blocked by the lack of any physical manifestation of what society deems he cannot have.

Therefore, it is telling in how Joyce, by expanding the free indirect discourse at the end of the chapter, provides the reader with how Stephen begins to represent his lack, his object cause of desire, that of inscription or writing, however manifested in his sexual urges and riotous behavior. “The verses passed from his lips and the inarticulate cries and the unspoken brutal words rushed forth from his brain to force a passage... He wanted to sin with another of his kind, to force another being to sin with him and exult with her in sin” (Joyce, 1916: 99-100). The transfiguration that he foresaw for himself is about to take place, but Stephen knows that it is a confrontation with what he envisions as “... the horrible reality which lay between his hope of then and now, of the holy encounter he had then imagined at which weakness and timidity and inexperience were to fall from him” (Joyce, 1916: 99). As Stephen enters the red light district, “[h]e was in another world: he had awakened from a slumber of centuries”, and while he is with the prostitute, he “... all but burst into hysterical weeping. Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak (Joyce, 1916: 100-101). What we are seeing here is what Žižek describes as the opposition between *objet petit a* and *das Ding*. “*Das Ding* is the absolute void, the lethal abyss which swallows the subject; while *objet petit a* designates that which remains of the Thing after it has undergone the process of symbolization” (1997, 105). Stephen is confronting the void that has yet to undergo symbolization, and while he feels that he has already symbolized it in Mercedes, what the reader finds is that the text itself also transforms through Stephen’s surrendering to his own inexperience and sin. “He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark presence of her softly parting lips. They pressed upon his brain as upon his lips as though they were a vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin” (Joyce, 1916: 101). Joyce, in initiating Stephen to sexuality, imbues Stephen with the creative impulse as he moves from ignorance into knowledge. Stephen as Joyce’s subject cannot define what is happening to him in the Symbolic because he chooses to confront the Real voluntarily, as Joyce’s “... *Sinthome* that allows him to change through an act of movement that makes the symptom of injury voluntary” (Brivic, 2008: 41).

This, then, brings the reader to the third chapter in the novel and the third cycle of acceptance, rejection, and transformation in terms of Stephen’s acceptance of himself as a sexual being, his rejection of sin and the way of the flesh, and his transformation into a faithful follower of the Virgin Mary. The role of the church and Catholic ideology has been present in each of the

preceding chapters, yet it is this chapter that on a textual level, echoes the transformative process Stephen undergoes on a lexical and semantic level. For students of Joyce, it almost goes without saying that the Catholic church exerted an enormous influence on him throughout his life.

However, instead of focusing on how Joyce's life and Stephen's life match up in terms of their respective spiritual developments, what will be analyzed in this chapter is how, in choosing to demonstrate Stephen's spiritual development as part of the larger framework of the *bildungsroman* within the time and place as described in the novel, careful attention will be paid to the weight of ideology that the church exerted on Joyce.

As the chapter begins, Stephen is engulfed in his quest for sexual gratification. He is described as "waiting for a sudden movement of his own will or a sudden call to his sin-loving soul from their soft perfumed flesh" (Joyce, 1916: 102). That Joyce describes his soul as "sin-loving" is telling in that Stephen takes pleasure not just in the sexual act itself, but also in the abstract sense of sinning against God. The concept of the abyss of Hell has not been made real enough for him yet, but it is precisely that lack of fear which will later on lead him into the church's arms. However, Joyce builds Stephen's sense of the form of the universe, describing how "[t]he indices appearing and disappearing were eyes opening and closing; the eyes opening and closing were stars being born and being quenched. The vast cycle of starry life bored his weary mind outward to its verge and inward to its center... The stars began to crumble and a cloud of fine stardust fell through space" (Joyce, 1916: 103). Through Stephen, Joyce is metaphorically linking the destruction of the universe with the destruction of the soul. Indeed, further down the page, "... another equation began to unfold itself slowly and to spread abroad its widening tail. it was his own soul going forth to experience, unfolding itself sin by sin, spreading abroad the balefire of its burning stars and folding back upon itself, fading slowly, quenching its own light and fires" (Joyce, 1916: 103). Stephen's soul, following the chain of signifiers of "eyes", "stars", "unfolding", "lights", "burning", "quenching", and "fading" all repeat between the two abovementioned paragraphs, unifying the metaphor Joyce is creating in Stephen between "the vast cycle of starry life" and "his soul". "A cold lucid indifference reigned in his soul... The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself... What did it avail to pray when he knew that his soul lusted after its own destruction?" (Joyce, 1916: 103-104). Stephen's resignation is an example of the subject struggling to understand its place among a growing Symbolic order. Stephen's concept of morality is shaped by the ideological forces of the Church that surround it, therefore:

In the subject's relationship to the community to which he belongs, there is always such a paradoxical point of choice - at this point, the community is saying to the subject: you have freedom to choose, but on condition that you choose the right thing; you have, for example, the freedom to choose to sign or not to sign the oath, on condition that you choose rightly - that is, to sign it. If you make the wrong choice, you lose freedom of choice itself. And it is by no means accidental that this paradox arises at the level of the subject's relationship to the community to which he belongs: the situation of the forced choice consists in the fact that the subject must freely choose the community to which he already belongs, independent of his choice - he must choose what is already given to him.

Žižek, 1989: 186

Stephen has no other choice but to accept the given morality of the Catholic church in Ireland, something that was already given to him not only by the circumstances of his birth, but also because, in the larger framework of the novel itself as an ideological act, Stephen's religious development parallels the development of the ideologeme of *ressentiment*.

Stephen's alienation is similar to Jameson's assessment of *ressentiment* in that "alienation here designates class alienation and the 'objective treason' of intellectuals perpetually suspended between two social worlds and two sets of class values and obligations" (Jameson, 2002: 188). Stephen has the obligation to obey the church and the obligation to pursue his artistic calling. However, societal pressure forces him to make a decision between the ways of the flesh or the ways of the spirit. Stephen does not want to conceptualize a God that would be willing to forgive him for the mortal sins that he has committed, claiming, "A certain pride, a certain awe, withheld him from offering to God even one prayer at night though he knew it was in God's power to take away his life while he slept and hurl his soul hellward ere he could beg for mercy" (Joyce, 1916: 104). It is Stephen's pride, "... pride in his own sin, his loveless awe of God, [that] told him that his offense was too grievous to be atoned for in whole or in part by a false homage to the Allseeing and Allknowing" (Joyce, 1916: 104). Stephen is therefore stuck in two separate worlds, that of his pride in his own sin and the world of forgiveness and reconciliation with society through the Church.

Stephen's spiritual distance from God, the intellectual space of *ressentiment* between society and the individual ego, is also manifested in his disdain for his peers, especially in terms of religious devotion. "The blundering answer stirred the embers of his contempt for his fellows. Towards others he felt neither shame nor fear... He stooped to the evil of hypocrisy with others, sceptical [sic] of their innocence which he could cajole so easily" (Joyce, 1916: 104). Stephen is once again isolated from his peer group, the church, and society through his own acts of defiance, meaning he can avoid any type of reckoning or assimilation due to his intellect and refusal to submit to the

church. As Žižek points out, “The subject who thinks he can avoid this paradox and really have a free choice is a psychotic subject, one who retains a kind of distance from the symbolic order - who is not really caught in the signifying network” (1987: 186). By limiting Stephen’s access and/or ability to reshape the Symbolic order before his confrontations with the Real in each chapter, Stephen is Joyce’s metaphorical vehicle in which to transport meaning as Stephen’s language develops. The class struggle between the Irish Catholic church and the individual keeps Stephen suspended between the two until the final resolution in the chapter.

However, it is worthwhile to discuss the mechanism through which Stephen is able to transcend his alienation from society and enter into the Church once again, and that is through the Virgin Mary. Stephen is caught between two Grand Others/Names-of-the-father within this chapter. On the one hand, he is set apart from the church and its Symbolic order through his mortal sins. On the other, he is set apart from his peers by his intellectual refusal to abandon the path he has set out before himself. The latter leads to a spiritual death, while the former leads to the Symbolic death of his ever-expanding intellect. “This place 'between the two deaths', a place of sublime beauty as well as terrifying monsters, is the site of *das Ding*, of the real-traumatic kernel in the midst of symbolic order” (Žižek, 1987, 150). Stephen’s development of the Symbolic, all of which have heretofore functioned on Stephen’s cycles of acceptance, rejection, and transformation in his encounters with the Real, are perpetuated by the dialectic of the limitations placed on the Symbolic through the Law and the lack or desire of the Other, which can be recognized in the maternal or female figures that lead to Stephen’s transformations.

In each chapter so far, it is a female figure that brings about the synthesis of the Real and the Symbolic by way of a return to the Imaginary. As we have already seen, this is mapped out in the bedwetting scene at the beginning of the novel, and Stephen’s first act of writing, Joyce’s subjectivization of Stephen through the trace or stain left on the Symbolic through urination. In this framework, it is the father or paternal figure that gives out the Law, thus forming the Symbolic order, and yet Stephen experiences his *jouissance* from his mother within the Imaginary, which Joyce links to bedwetting/writing/marking/staining, forming Stephen’s symptom and Joyce’s *Sinthome*. This brings us back to the Virgin Mary. Joyce writes, “The glories of Mary held his soul captive: spikenard and myrrh and frankincense, symbolizing the preciousness of God’s gifts to her soul, rich garments, symbolizing her royal lineage, her emblems, the lateflowering plant and lateblossoming tree, symbolizing the agelong gradual growth of her cultus among men” (Joyce, 1016, 104). The Virgin Mary’s “royal lineage” is another form of class antagonism, as she is set apart from

the proletariat. She is depicted as royal, an elite, and by entering his newfound symbolic order through her, Stephen attempts to set himself apart from his given, inherited class into that of the Catholic, religious elite. The paternal God who establishes the Law does not affect Stephen as much as the maternal figure of Mary. “If ever he was impelled to cast sin from him and to repent the impulse that moved him was the wish to be her knight. If ever his soul, reentering her dwelling shyly after the frenzy of his body’s lust had spent itself, was turned towards her whose emblem was the morning star” (Joyce, 1916: 105). It is through her, and “when her names were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss” that Stephen is able to contemplate a return to the Symbolic order imposed upon him by the paternal church.

Caught as he is between his own independence and the societal/spiritual pressure the church exerts on him, it is no surprise that the sermons delivered by Father Arnall have such a profound, existential effect on Stephen. Upon seeing Father Arnall, Stephen’s “... soul, as these memories came back to him, became again like a child’s soul” (Joyce, 1916: 109). His reversion into a childlike soul can be seen as the diminishing of the effects his own confrontations with the Real have had on him falling by the wayside, his battle for the independence of his own life succumbing to the pressure of the church to repent and fall in line with their teachings. Stephen is suspended between the threat of death to his own Symbolic development and the death of his eternal soul. He claims as much when he describes Father Arnall’s sermon:

The next day brought death and judgement, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! He — he himself — his body to which he had yielded was dying. Into the grave with it.

James Joyce, 1916: 112

Žižek makes the point that “For a human being to be 'dead while alive' is to be colonized by the 'dead' symbolic order; to be 'alive while dead' is to give body to the remainder of Life-Substance which has escaped the symbolic colonization ('lamella'). What we are dealing with here is thus the split between A and J, between the 'dead' symbolic order which mortifies the body and the non-symbolic Life-Substance of jouissance” (Žižek, 97, 112). As Stephen is faced with the choice

between giving body to jouissance that so far has escaped symbolic colonization (his symptom/Joyce's *Sinthome*/writing) or to remain colonized by a dead Symbolic order (Law/Name-of-the-father/Theology of Catholic Church), he chooses the dead colonizing Symbolic, claiming "Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed" (Joyce, 1916: 115).

This act of choosing when the choice has already been made is precisely what Žižek points out above, the fact that "the situation of the forced choice consists in the fact that the subject must freely choose the community to which he already belongs, independent of his choice - he must choose what is already given to him" (Žižek, 1989: 186). Stephen, in a way, has no choice because the text itself is used as a representation of how choice is removed from him through the manipulation of his symptom. Joyce is choosing for Stephen, enacting upon him the same psychic development that he himself went through on his path to become an artist, therefore limiting Stephen's action strictly to what the text is aiming to accomplish, a delineation of Joyce's development as an artist through his subject. Joyce, therefore, has enacted upon Stephen Žižek's joke about the Yugoslavian soldier, which illustrates the class antagonisms Joyce faced, as well as using these experiences to form his very own *bildungsroman*. "Although, in the temporal reality of his life, he never chose his country, he was treated as if he had already chosen – as if, in an atemporal, eternally past act, he chose what was from the very beginning imposed on him – the allegiance to his country" (1989: 190). All that needs to be replaced is "church" instead of "country". Stephen's choice to remain "dead while alive", "to be colonized by the 'dead' symbolic order" is a worthwhile exchange in the sense that his soul will get to live on in eternity at the cost of his jouissance.

Yet there is one last act that is incumbent upon Stephen in order to achieve the spiritual stasis he so desperately seeks for: confession. During Stephen's confession, he experiences an epiphany, his confrontation with the Real. However, the Joycean epiphany can itself also be a religious or spiritual act, something that is required for the protagonist of a *bildungsroman* to pass through. Confession takes on the form of Lacanian symbolic identification, "... the identification of the subject with some signifying feature, trait (I) in the big Other, the Symbolic order" (Žižek, 1989: 116). The act of confession is now imbued with the colonized Symbolic, yet as it is filtered through Joyce into his subject, the epiphany itself becomes ambiguous, existing both textually and as an aesthetic act. Jack Dudley, however, argues that "As Joyce himself suggests, his adaptation of Catholic structures was not simply aesthetic, as in some isolated modernist artifact, but crafted towards spiritual ends. By using the term 'spiritual' instead of religious, Joyce could distance himself

from the Irish Catholic tradition, but maintain, by the use of 'spiritual', the transcendent meaning he intended”, thereby placing Stephen’s confession at the frontier of the Real as well as an act that illustrates the class antagonisms prevalent in the society in which Joyce grew up and how he depicts it in his work. (2014: 460). The Joycean epiphany, then, is experienced by Stephen both as his giving over to the Grand Other as well as a necessary step on the level of narrative in order to further inform the Symbolic order Joyce will use when writing about his own artistic development by infusing his writing with the remnants of Stephen’s confrontation with the Real.

As the third chapter ends with a religious or spiritual conversion, the effects of it are made manifest at the beginning of chapter four. Stephen’s day-to-day life within the confines of the dead colonized Symbolic order is laid out before us. Stephen has fully internalized the Symbolic Other of the Catholic church, so much so that “His life seemed to have drawn near to eternity; every thought, word and deed, every instance of consciousness could be made to revibrate radiantly in heaven” (Joyce, 1916: 148). His deprivations, his devotional life, his mortifications, all are performed by him as a means to escape the reality of the sin he has committed and to reunify him within the elite class he wishes to join. However, these are performative acts, and despite his best efforts at conviction:

He had heard the names of the passions of love and hate pronounced solemnly on the stage and in the pulpit, had found them set forth solemnly in books and had wondered why his soul was unable to harbour them for any time or to force his lips to utter their names with conviction... He had felt a subtle, dark, and murmurous presence penetrate his being and fire him with a brief iniquitous lust: it, too, had slipped beyond his grasp leaving his mind lucid and indifferent. This, it seemed, was the only love and that the only hate his soul would harbour.

James Joyce, 1916: 149

Love and hate are fantasies for Stephen, something that he cannot experience within his own reality, and “[n]o matter how closely Stephen focuses on the most minute subsurface details of ‘reality,’ he never stops moving toward fantasy. Yet seeing how one fantasy succeeds another calls their ideological power into doubt”(Brivic, 2008: 85).

The ideological power of the church, however, does not unify Stephen to the immediacy of his reality in terms of social relationships. Indeed, “[h]e had been forewarned of the dangers of spiritual exaltation and did not allow himself to desist from even the least or lowest devotion”, and yet, for Stephen, he still finds immense difficulty “[t]o merge his life in the common tide of other lives was harder for him than any fasting or prayer, and it was his contact failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubt and scruples” (Joyce, 1916: 150-152). He remains aloof, outside, unable to

integrate in any meaningful way, on both an intellectual as well as on a class-antagonistic level, with the society that surrounds him. He is locked within the intellectual and spiritual confines, of which he chose to play a part, and yet is dissatisfied with it as a totalizing system of ideology, or what Žižek refers to as the “imaginary character of the unconscious: it is made of imaginary fixations which could not have been assimilated to the symbolic development' of the subject's history; consequently, it is something which will be realized in the Symbolic” (1989: 58). As we have seen over the past three cycles of acceptance, rejection, and transformation, however, Stephen's Symbolic order begins to expand as Joyce expands the structure and semiotic fields of the text. Stephen is unable to assimilate his imaginary fixations within the text because Joyce shifts the register of Stephen's discourse with each cycle.

During the first half of each chapter, Stephen searches for fixity within the antagonistic ideological framework he is accepting at that time. In chapter four, his devotion to the church and its rituals masks his deep-seated doubt over what is truth. Brivic points this out when he says, “[i]n his ongoing construction of subjectivity, Stephen is struck frequently and forcefully by new figures of incomprehension, new ways in which the meanings of words are called into question” (2008: 48). Love and hate are incomprehensible terms for Stephen because they have remained within his Imaginary fixation, something abstract and formless, only available to him through the signifiers that he has adopted through his piety and acceptance of Catholicism. The signifying power of the church loses its appeal, however, when Stephen is confronted by the director of his school. As he is having a conversation with the director, Stephen realizes that the totalizing language of the church has reached its limit with him, and that “Lately some of their judgements had sounded a little childish in his ears and had made him feel a regret and pity as though he were slowly passing out of an accustomed world and were hearing its language for the last time” (Joyce, 1916: 156). And while it is not precisely what the priests say, it is the fact that “every phrase that comes from language tradition and tries to enclose his consciousness is an attack from the father that must be reversed” (Brivic, 2008: 49). His accustomed world, one of first understanding, then sexuality, then religion, is falling away, decentering itself within the text through Stephen's development of his own poetic language. “The effort of language to reach its object works through a disintegrating connection”, and Joyce develops Stephen's semantic and semiotic fields through his disintegrating connection to the languages of ideology he first accepts then rejects. “His soul as what is created by the breakdown of language in the Real is much like the Lacanian subject as the signifier of the barred Other, personality as a word that stands for the unknowable” (Brivic, 2008: 55-56).

Stephen's own soul is unknowable to him until it has reached its culmination in its rejection of ideology and acceptance as the Joycean artist.

This second-to-last transformation occurs at the end of the fourth chapter as Stephen approaches the sea. Approaching his classmates, they call out to him, "Here comes The Dedalus!" (Joyce, 1916: 167). Stephen, after rejecting the priestly calling, after rejecting the identities that had been chosen before him long before his own existence, is now metaphorically linked to the creator, the artificer, the artist. "Now, as never before, his strange name seemed to him a prophecy" (Joyce, 1916: 168). Dedalus, the name chosen by Joyce for his subject, still has not taken up the call to art, but his search for truth begins to become a search in language. Dedalus as artist metaphor - Stephen ponders exactly this:

What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born 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?

James Joyce, 1916: 169

As Joyce has chosen the *bildungsroman* as his structural framework, the framework itself is a prophecy, one that is in and of itself an ideological constraint within a work of art. In this sense, however, "[t]he ideology of the form itself, thus sedimented, persists into the later, more complex structure as a generic message which coexists--either as a contradiction or, on the other hand, as a mediatory or harmonizing mechanism-with elements from later stages" (Jameson, 2002: 128). Stephen's transformations, as seen through the Joycean epiphanies present along with each transformation, serve as the broadening out of the ideological form of the *bildungsroman* into new, metaphorical territory. Stephen-as-subject matures intellectually, psychically, and semiotically with the passing of each chapter. His epiphany comes when he encounters the "bird-like girl":

Her image had passed into his soul for ever 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! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts 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!

James Joyce, 1916: Pg. 172

"The more Stephen commits himself to art as self-formation, forging in the smithy of his soul, the more his drive toward the unknown becomes the artist who shapes him" (Brivic, 2008: 59).

Stephen's transformation into the artist Joyce becomes almost complete; however, there is one last ideological net that he must fly past, that of exile. In the final chapter of the novel, the scene the reader is greeted with is one of Stephen running late for his classes, yet still having his mother wash him. Stephen is returning to the site of his initial contact with the Borromean knot of the Real, the Imaginary, the Symbolic, and the *Sinbome*. "Well, it's a poor case, she said, when a university student is so dirty that his mother has to wash him. But it gives you pleasure, said Stephen calmly" (Joyce, 1916: 175). Stephen is linked to his mother and the Imaginary from the first pages of the novel, and as each cycle progresses, he is confronted with the Real which manifests itself through language as it is subsumed into his unconscious. Brivic points out that "[t]he answering gaze or attention of mother gives meaning, transforming a meaningless stain into a meaningful sign by cleansing him, absorbing it. He encourages her by not washing himself, a pattern that Stephen never gives up" (2008: 31). Moreover, "[t]his is the kind of writing that controls the world, a clear, stabilized, factual statement that rejects the unknown of the Real. Stephen, Joyce, and Lacan move toward inventing a language of the Real or unknown, but the restrictive regime in control of language prevents Stephen from describing the actual contact with his mother through which he expands his subject, the area of meeting or coitus that is neither his nor hers" (Brivic, 2008: 31).

As Stephen approaches closer and closer to the exile/artist that will become Joyce, the final development on the textual level is the final shift away from the free indirect discourse of the vast majority of the novel and into the final diary form, written by Stephen after he has chosen to leave Ireland. Leading up to the diary is a conversation had between Stephen and Cranly, one of Stephen's university classmates. As they speak about various subjects, Stephen is asked what he will and will not do in life. Stephen's response is, "I will tell you what I will and will not do. I will not serve in that which I no longer believe whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use – silence, exile, and cunning" (Joyce, 1916: 247). While this is one of the final declarations Stephen makes before the diary begins, what is important to remember is that for Joyce, Stephen is all of these versions of himself simultaneously. Sequentially, we have moved from the remotest past of Joyce's life to the point of departure, the final days before his inevitable lifelong exile from Ireland. Rereading the text from this current vantagepoint provides considerable insight into this particular time and place, but again, it is important to remember history as the absent cause, the Real that must be confronted in order for

Stephen to remain Joyce's subject. Whether Stephen views his current iteration as "truth" must be analyzed through this theoretical framework. Brivic puts it this way:

The phase designated as "true" consists of nothing but denial. The division of the overall truth into incompatible qualities shows why the structure of truth is a cycle of change. Similarly, Stephen is not the student nor the lecher nor the Jesuit nor the artist nor the exile. Nor is he the youth that feels defined or confined or conflicted or liberated. He is the sequence of change that carries them all, a pattern that is prefigured by Joyce's 1904 essay, "A Portrait of the Artist," which speaks of "the development of an entity of which our actual present is a phase only . . . the curve of an emotion" (P 257–58). This arrangement in Joyce's work is unfolded in Lacan's schema.

2008, Pg. 94

Where the development of the text as *bildungsroman* reaches its final permutation, however, is the diary. Joyce, in writing the novel using free indirect discourse throughout, is able to put into Stephen's internal discourse or stream of consciousness his own thoughts as he develops into the artist that will become Joyce.

By shifting the narrative voice from third person to first person, what has taken place is that the novel is writing itself as a piece of history. Up until this point, Joyce has been controlling the way in which the reader perceives Stephen perceiving the world around him that shapes and informs him. Moving the narration into first person is a symbolic act in that Joyce no longer provides narratological distance within the novel. Joyce is writing himself as Stephen as the diary entries lead up to Joyce's first departure for Paris in 1904. Brivic points this out when he speaks about Žižek and his concept of why we tell stories:

People tell stories to resolve a fundamental antinomy by rearranging its terms in temporal succession, making the answer a goal to be reached; but this does not solve the problem because the goal cannot be reached (Žižek, *Plague* 10). What one reaches (the Real) can never be articulated to match what one aims at (the Imaginary). So the object can never match desire, and truth can never satisfy what summons it.

Brivic, 2008, Pg. 81

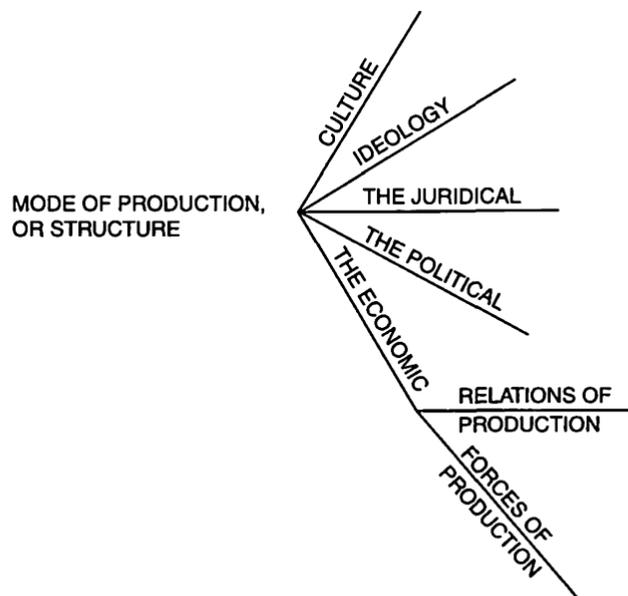
In rearranging the temporal facts of his life into the *bildungsroman*, Joyce is creating an atemporal document, something that while functioning as a synchronous portrait of what Stephen goes through as he matures into the artist that will become Joyce, the novel also functions on a diachronic level, revealing that history is a continuous flow of information that is to be filtered by the artist into a cohesive set of temporal parameters. However, in shaping the artist's development as he has done, Joyce provides the reader with a cyclical pattern of development in terms of discourse that parallels the plot structure on a textual, artist level. As Joyce's subject, the final confirmation of Stephen becoming Joyce is withheld, as desire (Joyce's desire to write about his own artistic

development/Imaginary) cannot be reached as Stephen's development cannot catch up to the present as Joyce is writing. This is why the novel ends with Stephen's famous quote, "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. April 27<sup>th</sup>: Old father, old artificer, stand me now and ever in good stead. Dublin 1904 Trieste 1914" (Joyce, 1916: 253). Stephen's departure into the life of the artist is yet to be accomplished, and yet, by moving the narration into the first person, Stephen is fulfilling the temporal requirements within the framework of the *bildungsroman* to merge the temporal with the atemporal, the distance Joyce has created in telling the story of his own development from not only the distance of time, but also the diminished distance between Joyce and Stephen as his subject.

### Section 3 – The Cultural Revolution of the *Bildungsroman*

The previous two sections of this thesis have addressed Jameson's first two horizons of the dialectic of History and theory: in the first section, attention was paid to how the text acts as a symbolic act by exploring the contradiction inherent in the "chronicle-like sequence of happenings in time" and the unconscious and psychic development of Stephen Dedalus and, by extension, James Joyce, as made evident through biographical data that links Stephen to Joyce as his Lacanian subject. Biographical data was used as a means to establish the real-life authenticity of the development of the character in terms of Lacanian psychoanalytic theory, where each epiphany that Stephen encounters is mirrored in both his and the novel's linguistic and semiotic complexity. These confrontations with the Lacanian Real, Stephen and Joyce's epiphanies (both on a textual as well as on a real-life level) bring about changes within the Symbolic register, the language both the author and his subject (Stephen) use to formulate their respective places within the world of the novel. In the second section, the structural and textual development of the novel, from chapter to chapter, is shown to coincide with the various class or societal conflicts are symbolically expressed and overcome as well through the Joycean epiphany. This section focuses more on the overarching class antagonisms and pressures that the author faced in his own life and how they are manifested through the generic and formalistic development of his subject through the lens of the *bildungsroman*. In demonstrating the antagonisms that are prevalent within the society of both the character and the author, further Lacanian interpretation of the subject's development is undertaken, linking Jameson's second concentric circle of interpretation to that of the four-fold Lacanian model of the Imaginary, the Symbolic, the Real, and the author's *Sinthome*. In this final section, this essay will address Jameson's final frontier or horizon, that "... of history now conceived in its vastest sense of the sequence of modes of production and the succession and destiny of the various human social formations, from prehistoric life to whatever far future history has in store for us" (Jameson, 83, 60). By addressing the dominant and dominated modes of production that existed in Ireland at the time of the novel's writing, what will be shown is that the deep structural framework of the novel as *bildungsroman* (and especially as *künstlerroman*) absorbs and overcomes these various modes of production through its appropriation and exploitation of the specific sign systems inherent to each one. These nodal points that are expressed in the text act as *points de capiton*, knitting or interweaving Stephen's symptom as Joyce's *Sinthome*.

In order to begin, it is important to determine how this horizon will be approached. Jameson claims that this horizon can also be considered as, "... the ideology of form, that is, the symbolic messages transmitted to us by the coexistence of various sign systems which are themselves traces or anticipations of modes of production" (2002: 62). These various sign systems are what will be addressed within this section in relation to how the form of the novel, the *bildungsroman* or *künstlerroman*, integrates them into their demonstration of how the text appropriates and adjusts the sign system as the character develops throughout each chapter. In order to better understand the modes of production, Jameson uses the following graphic to demonstrate the various mechanisms that are acting in concert together that influence the modes of production apparent at the time of the novel's writing:



By addressing each branch of what constitutes the mode of production or structure, I will show that because Joyce wrote an autobiographical novel as a *bildungsroman* or *künstlerroman*, the novel's structure, he formally addresses the ideological influence these modes of production have on the novel's main structure, as well as how they are subsumed into the novel's textual development as well as Stephen Dedalus' development.

Of further note is that "no historical society has ever 'embodied' a mode of production in any pure state," but that "... every social formation or historically existing society has in fact consisted in the overlay and structural coexistence of several modes of production all at once, including vestiges and survivals of older modes of production, now relegated to structurally dependent positions within the new, as well as anticipatory tendencies which are potentially

inconsistent with the existing system but have not yet generated an autonomous space of their own” (Jameson, 2002: 80). Therefore, through my analysis, I will demonstrate that “...the texts emerge in a space in which we may expect them to be crisscrossed and intersected by a variety of impulses from contradictory modes of cultural production all at once,” and, “... this new and ultimate object may be designated, drawing on recent historical experience, as cultural revolution, that moment in which the coexistence of various modes of production becomes visibly antagonistic, their contradictions moving to the very center of political, social, and historical life” (Jameson, 2002: 81). Along these lines, then, Brivic points out that for Stephen “... the world of politics is attached to those of religion, gender, and desire, and that the whole complex consists of a series of buried metaphors”(2008: 53). This also coincides with the ideological form of the *bildungsroman* in that the sign systems of “home, fatherland, and church” serve as the contradictory elements in conflict with the eventual resolution of the novel, Joyce’s *Sinthome* and Stephen’s symptom, the writing of the novel itself (Joyce, 1916: 247).

If, as Hegel claims, “[h]istory is the process whereby the spirit discovers itself and its own concept,” then approaching *A Portrait of the Artist as a Young Man* from a strictly historical methodology might provide a reader with greater insight into that specific time and place, but the limitations of a strictly historical, synchronous view of the novel would inevitably leave this analysis lacking in an examination of how its structure, as conceptualized by Joyce, itself acts as a refutation of the way in which that time and place exerted an influence on the very way in which the novel is structured (1857, 62). The “spirit” of Joyce’s novel is one of discovery, one of discovering within itself the emergence of an art form that transcends the inherent systems that would have held it in place and not have moved beyond its immediate cultural surroundings. Its “concept”, then, is ideological in that the sign systems surrounding and at work in the novel are at odds with each other, antagonistic, ready to be absorbed, undone, and remade within an already-existing literary form: the *bildungsroman*, and more specifically, the *künstlerroman*. “The ideology of the form itself, thus sedimented,” writes Jameson, “persists into the later, more complex structure as a generic message which coexists—either as a contradiction or, on the other hand, as a mediatory or harmonizing mechanism—with elements from later stages” (2002: 128). In these terms, then, the “concept”, the formal structure of the novel, is the mechanism that informs the “spirit”.

As stated above, there are several modes of production overlapping within Joyce’s novel: home, fatherland, and church, each playing its part within the above graphic, each fulfilling the necessary criterion of a mode of production on how the novel’s author structures the novel’s own

ideological progression. We will approach these sign systems from the point of view that “[t]he very concept of ideology implies a kind of basic, constitutive naivete: the misrecognition of its own presuppositions, of its own effective conditions, a distance, a divergence between so-called social reality and our distorted representation, our false consciousness of it” (Žižek, 1989: 24). Seen through this lens, it is the very “misrecognition” of the “so-called reality”, as seen through Stephen’s “distorted representation” that allows Joyce to draw from the novel’s form as a means to circumvent and overcome the “constitutive naivete” through each mode of production, drawing the structure of the novel out in concentric circles until all that is left is escape or exile, the very point at which it becomes possible for Stephen to become Joyce and for the novel to exist in the first place.

During his first attempt at exile in Paris in 1903, Joyce writes, “Desire is the feeling which urges us to go to something and loathing is the feeling which urges us to go from something” (Ellman, ’59, 141). Stephen makes it abundantly clear what both his desire is and what he loathes at the end of the novel when he states, “I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use – silence, exile, and cunning” (Joyce, 1916: 247). If desire is “the feeling which urges us toward something,” Stephen’s desire here is to “express myself in some more of life or art as freely as I can,” implying that at the time this conversation happened within the constructed reality of the novel, he has fully grasped the modes of production that surround him and he is also ready to move towards his final “arm”, that of exile. What is crucial in this passage is that Stephen has a desire for freedom, the same freedom Joyce is experiencing in writing the novel as a means of “expressing himself”, i.e. writing about his own life, in “some form of life or art”, i.e. the novel of education, but more specifically, the novel of artistic education. Stephen’s desire can be traced throughout the novel as a series of nodal metaphors for each stage of development as Joyce repurposes the sign systems of each mode of production along the way to fully reach the object of his desire, to become the artist Joyce.

His loathing, what urges him to go from something, are the very modes of production that the novel’s form first addresses and then overcomes through the Joycean epiphany in each chapter: home, fatherland, and church. Each of these, explicitly stated in the novel, serve as barriers to Stephen’s freedom to express himself artistically. However, as Brivic points out, the novel functions because “Stephen achieves freedom by perceiving how the changes in his identity work through the oppositions in language. The semantic conflicts in words that Stephen focuses on draw him out so

as to serve as a key to his evolution and to the structure of the novel” (Brivic, 2008: 47). Without the structural framework of the novel, the antagonistic residues of the various modes of production within the novel’s growing semantic and semiotic networks would not serve the same purpose. “Every time Stephen confronts a question that cannot be answered... he is forced to confront a division within himself... In his ongoing construction of subjectivity, Stephen is struck frequently and forcefully by new figures of incomprehension, new ways in which the meanings of words are called into question” (Brivic, 2008: 47 & 48). For Žižek, the modes of production that the novel must overcome, “home, fatherland, or church” are merely the tools of fantasy-construction used to “mask the Real of our Desire” (1989: 45). He states:

It is exactly the same with ideology. Ideology is not a dreamlike illusion that we build to escape insupportable reality; its basic dimension it is a fantasy-construction which serves as a support for our ‘reality’ itself: an ‘illusion’ which structures our effective, real social relations and thereby masks some insupportable, real, impossible kernel (conceptualized by Ernesto Laclau and Chantal Mouffe as antagonism: a traumatic social division which cannot be symbolized).

Žižek, 1989: Pg. 45

If desire is to go towards something and loathing is to go from something, then the desire is to go towards a reformed “freedom” of expression within the confines of novelistic structure that develops by addressing the modes of production: Home, fatherland, and Church. Take, for example, Simon Dedalus’ complain against modes of production at the Christmas scene in the first chapter:

Didn’t the bishops of Ireland betray us in the time of the union when bishop Lanigan presented an address of loyalty to the Marquess of Cornwallis? Didn’t the bishops and priests sell the aspirations of their country in 1829 in return for Catholic emancipation? Didn’t they denounce the fenian movement from the pulpit and in the confessionbox? And didn’t they dishonour [sic] the ashes of Terence Bellew MacManus? His face was glowing with anger and Stephen felt the glow rise to his own cheek as the spoken words thrilled him. Mr. Dedalus uttered a guffaw of coarse scorn.

Joyce, 1916: 38

Stephen “felt the glow rise to his cheek”, drawn to the criticism Stephen’s father is making about the role of the Catholic priests (church) that has deeply affected his country’s struggle to free itself from English domination (fatherland) during a family dinner that Stephen is present at while he is away from Clongowes (home). Within this short passage, Joyce is presenting a critical view of each of the three main modes of production that Stephen, by the end of the novel will have internalized and moved beyond. Yet this passage serves as an initiation into the influential power each mode of

production has over those that help shape his own world view as the *bildungsroman* develops. This passage, however, also serves to provoke the most nascent of feelings, the “glow on his cheek”, to “go from something”, both physically and artistically, within the confines of not just the *bildungsroman*, but also the *künstlerroman* as well.

The movements to and from the modes of production take shape in Joyce’s use of epiphany as a metaphorical representation of how they influence the novel’s generic development. As early as the beginning of the novel, in the first few pages, at this stage of novel’s structural development, Joyce is introducing the “content of form” that will play out as the novel progresses, that of “... the formal persistence of such archaic structures of alienation - and the sign systems specific to them - beneath the overlay of all the more recent and historically original types of alienation... which have become the dominants of that most complex of all cultural revolutions, late capitalism, in which all the earlier modes of production in one way or another structurally coexist” (Jameson, 2002: 85). “Stephen is drawn forward to realize himself (rather than being contained by the past) when he encounters language that he does not understand” (Brivic, 2008: 47). “Stephen,” according to Brivic, “realizes against the world the limits of the new identity that he has found, concentrating on what opposes that identity” (2008: 90). “Opposes” is the key word in this sentence, for it is the antagonistic forces of the outdated modes of production, adopted and transformed by Stephen, that designate the novel’s generic transition from *bildungsroman* into the *künstlerroman*. For example, “[t]he brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell” (Joyce, 1916: 07). Here, the reader is made further aware of the modes of production (home, fatherland, church) as they are introduced to the controversy between constitutional reform (Parnell) and land reform (Davitt) within the context of the Irish struggle for independence from British colonial rule through the metaphor of the green and maroon brushes. “He wondered which was right, to be for the green or the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man” (Joyce, 1916: 16). Already, Stephen is at odds with the Symbolic order that creates a dichotomy between his own idea of “fatherland” in that his lack of understanding “... pained him that he did not know well what politics meant,” in this case the political landscape of colonial Ireland that is made manifest through the metaphor of the two brushes (Joyce, 1916: 17). His confrontation with what he does not know is painful because, on a structural level, the protagonist’s “spirit” is beginning its development within the framework of history, where, as Jameson puts it, “History is what hurts, it is what refuses desire and sets inexorable limits to

individual as well as collective praxis, which its "ruses" turn into grisly and ironic reversals of their overt intention. But this History can be apprehended only through its effects, and never directly as some reified force... we may be sure that its alienating necessities will not forget us, however much we might prefer to ignore them." (2002: 88). Because Stephen cannot reconcile the two contradicting points of view, it is incumbent upon him to develop his own sign system as a means to reorganize his own understanding of his place between these two points of view.

Joyce, however, saw history with "a vigorous and forward-looking historicism; insofar as the young Joyce entertained a vision of history as a progress, a story of development and change, this vision was associated with, helped sustain, his own ambition to enter history as an artist and help to change it" (Helmling, '88, 95). Seeing history as such, then, it should be no wonder that when Stephen is confronted with the Real by way of the Joycean epiphany:

[h]is content, 'what he is' would be determined by an exterior signifying network offering him the points of symbolic identification, conferring on him certain symbolic mandates. But Lacan's basic thesis... is that there is a possibility for the subject to obtain some contents, some kind of positive consistency, also outside the big Other, the alienating symbolic network. This other possibility is that offered by fantasy: equating the subject to the object of fantasy.

Žižek, 1989: Pg. 46

If fantasy is to be taken literally, then the novel serves as a restructuring of the raw materials of the modes of production inherent within the structure of the work itself. Jameson points out that "... [w]hatever the raw material on which historiographic form works, the 'emotion' of great historiographic form can then always be seen as the radical restructuration of that inert material, in this instance the powerful reorganization of otherwise inert chronological and "linear" data in the form of Necessity: why what happened had to happen the way it did" (Jameson, 2002: 87). Joyce is restructuring the fantasy Stephen is living through, the fantasy of ideological forces at work on him:

... with the determination of ideology as a dreamlike construction hindering us from seeing the real state of things, reality as such. In vain do we try to break out of the ideological dream by 'opening our eyes and trying to see reality as it is', by throwing away the ideological spectacles: as the subjects of such a post-ideological, objective, sober look, free of the so-called ideological prejudices, as the subjects of a look which views the facts as they are, we remain throughout 'the consciousness of our ideological dream'. The only way to break to power of our ideological dream is to confront the Real of our desire which announces itself in this dream.

Žižek, 1989: Pg. 48

How, then, should we categorize reality and fantasy in terms of the structure of the novel? How does the structure of the novel itself provide insight into that which restricts the subject from viewing itself as an object? Joyce, in making Stephen his subject, is also creating an inversion, that of himself as object. If desire, as we have said above, is “something that urges us towards something”, then it is clear that this “something” is art itself. Jack Dudley, in his essay *What the Thunder Said*, states, “the object externally manifests a reality that is correctly brought into focus for the perceiving subject who undergoes that revelation or epiphany” (2014, 459). Joyce-as-object “externally manifests” the reality, or series of realities, that Stephen inhabits as he moves from naivete into self-actualization as the artist. However, the fact that “reality [that] is correctly brought into focus” must also equally be true if reality, through the form of generic structure within the novel, is provided by the object himself in the formal process of the *künstlerroman*. This can be seen in the scene in the pub in Cork in chapter 2:

By his monstrous way of life he seemed to have put himself beyond the limits of reality. Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father’s voice. He could scarcely recognise [sic] as his his own thoughts, and repeated slowly to himself: I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. The memory of his childhood suddenly grew dim. He tried to call forth some of it vivid moments but he could not. He recalled only names: Dante, Parnell, Clane, Clongowes. A little boy had been taught geography by an old woman who kept two brushes in her wardrobe. Then he had been sent away from home to a college.

Joyce, 1916: 92-93

That Stephen himself recognizes that he has “put himself beyond the limits of reality”, Joyce-as-object is rearranging the reality of experience of his subject. He is placing Stephen in an undetermined state, one in which he must reorient himself within the short history of his own life. He has thrown off the initial initiation into sexual maturity by this point in the novel, and yet, in this scene, it is incumbent on Joyce-as-object to depict Stephen-as-subject within his own psychic development in relation to the modes of production (home, fatherland, church) that Joyce’s subject will overcome. Stephen, through the development of his semiotic register, recognizes now that the metaphors that stood for something when he was younger are now just “names”, and the metaphorical register of what had heretofore shaped his notions of the underlying modes of production are now inert, ripe for a renewed metaphorical and semiotic register. Stephen-as-subject

can now, through Joyce-as-object, can transcend the modes of production and reform them to suit himself.

However, it is important to note that by the end of the novel, Joyce-as-object has imbued his subject with his own fully formed and external ideological framework, all the while drawing from the modes of production inherent in the text itself. The hard kernels of the Real that are the remnants of each mode of production that serve as the *point de capiton*, quilting Stephen's ever-expanding realities through his new use of the Symbolic, make it possible for Stephen to exist as the Joycean subject up until a point: once the novel is finished, Stephen does metaphorically become the Joycean object himself; it is an example of the subject fulfilling the desire to become the object, it is the metatextual growth in artistic ability within the narrativization of that selfsame process, it is jouissance as expressed in Stephen's symptom and Joyce's *Sinthome*. What remains after each transition is then re-appropriated by the subject as the novel moves to document the subject's psychological and artistic development from chapter to chapter, fulfilling the generic model of both the *bildungsroman* and *künstlerroman* in the process. Jameson sheds light on this when he states, "the re-appropriation of this now doubly sedimented form... provide[s] a dramatic locus classicus of this process, in which the most archaic layer of content continues to supply vitality and ideological legitimation to its later and quite different symbolic function" (2002: 174). Each "doubly sedimented" form of the modes of production "continue to supply vitality and ideological legitimation" to their eventual re-appropriation into the narrative fabric within the text. Once Stephen reaches the point that he articulates his aesthetic theory, he possess the necessary tools in order to reshape his reality in a more abstract way, one where he has completely subsumed the modes of production and understood his relationship to each of them. It is by casting them off, choosing exile and artistic freedom over submission to the prevailing ideological forces at work in home, fatherland, and church, that on the structural level of the novel, finally link Stephen-as-subject to Joyce-as-object.

This, therefore, brings us to how Joyce incorporates his own fully-fledged form of ideology into his subject. If we begin from the premise that the modes of production at work on the subject, those that leave a lasting remnant upon the Symbolic order once the subject has confronted the jarring, unsymbolizable Real, then where we find the theory of incorporating these remnants is in Stephen's maxim that "the most satisfying relations of the sensible must therefore correspond to the necessary phases of artistic apprehension. Find these and you find the qualities of universal beauty" (Joyce, 1916: 211). Within the framework of the *künstlerroman*, then, certain processes, or phases,

have been necessary in order to reach the point in which Stephen is able to express these thoughts and ideas on artistic apprehension. Earlier, we defined history as, "... the process whereby the spirit discovers itself and its own concept", yet we can now add to this definition the role of necessity as well. Jameson, in placing both theory and History in the dialectic, makes the point that "Necessity is not... a type of content, but... the inexorable form of events,... a narrative category in the enlarged sense of some properly narrative political unconscious" (2002: 87). The "satisfying relations of the sensible", meaning that which one can observe and are pleasing, "correspond to the necessary phases of artistic apprehension", meaning that in terms of Stephen's theory of aesthetics, posits that it is a process, a building up, an education, that occurs in order to "find the qualities of universal beauty".

However, Stephen goes on to say that "[t]he image, it is clear, must be set between the mind or senses of the artist of the artist himself and the mind and senses of others" (Joyce, 1916: 213). Joyce, through his subject, is positing an aesthetic theory in which the contemplation of the cultural artifact or text first must be viewed as a dialectic between the artist and the viewer. If, as Stephen proposes, we assume this position, then:

... art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others.

Joyce, 1916: 214

The lyrical form, therefore, can be read as the first Jamesonian horizon. The work of art, placed in immediate relation to the artist, would therefore be limited to the "... the simplest verbal vesture of an instant of emotion... He who utters it is more conscious of the instant of emotion than of himself as feeling emotion" (Joyce, 1916: 214). Its very existence is symbolic, which is to say that if just limited to this one horizon of analysis, within "the narrow sense of punctual event and a chronicle-like sequence of happenings in time", history would serve to detail the life the artist lived as a means of discovering how that life overlaps with the life of his work of art (Jameson, 2002: 60). While in some cases this can be beneficial, it does not take into account the totality of ideology at work underneath the surface of the text as it is a symbolic production. "The difference between the perspective enforced and enabled by this horizon... is that here the individual work is grasped essentially as a symbolic act" (Jameson, 2002: 61). The artist who creates a work of art strictly within their "instant of emotion" has not taken into account their own dialectical relationship with the

outside world, the numerous class antagonisms inherent in the work of art, nor the modes of production that have been at work throughout the course of human history that have brought about the artist at that time to produce the work of art that they have produced, and therefore remains inside the text. “The production of aesthetic or narrative form is to be seen as an ideological act in its own right” (Jameson, 2002: 64). The “ideological act”, however, only serves to perpetuate the prevalent ideology in which it is produced. It does not reincorporate them through a new restructuring of reality, but only serves as an “instant of emotion” as opposed to a fully-formed dialectical approach to the artist, the work of art, and the modes of production that surround and shape it.

If we move from the lyrical to the epical, what we find is that the epical work of art exists “... when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistance from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action” (Joyce, 1916: 214-215). And while we might be tempted to stop here and claim that this is exactly what Joyce is doing with Stephen in *A Portrait*, it is important to remember that the “artist passes into the narration itself”, meaning that a proper analysis cannot be only accomplished by viewing a work of art as a strictly symbolic act focused specifically on the artist, nor can it properly be analyzed if it is only scrutinized within the dialectic of the artist himself and of others. As the artist has entered into the narration itself, Jameson points out that “... the individual text will be refocused as a parole, or individual utterance, of that vaster system, or langue, of class discourse. The individual text retains its formal structure as a symbolic act: yet the value and character of such symbolic action are now significantly modified and enlarged” (2002: 70). What once stood as the work of art’s relation strictly to the artist themselves now, in the epical form, enters into a relationship with society, not in its totalizing form, but as a means to portray the interconnected class struggle and the co-dependent nature of their existence due to the fact that the artist is also participating within these struggles as well. However, according to Stephen-as-subject, it still does not fully embody a complete aesthetic work of art that is seen as complete by Joyce-as-object. Each step is necessary in terms of artistic development, and if an artwork has reached the epic stage, it does illustrate the relationship between artwork, artist, and society, but the artwork is still fully imbued with the artist himself, and has yet to move to its highest form.

Furthermore, we can apply the dramatic form to Jameson's third horizon of analysis, the horizon that this section is addressing. Stephen defines the dramatic form as, "life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (Joyce, 1916: 215). "Life purified in and reprojected from the human imagination" implies that life, in its totality, must be incorporated, reformed, and reimagined by the artist so as to remove any and all traces of the artist's relationship to themselves and the influences that played a part in their development, namely their relation to themselves, to their artwork, and now to the society and modes of production in which they were formed. It is only by processing all of these elements and then evicting oneself from them that the true work of art can exist. Joyce-as-object has now imbued Stephen-as-subject with the same aesthetic nous necessarily to fully integrate all of the constituent parts that have gone into shaping both into the object/subject they both become. In analyzing this particular work of art, formally speaking, Joyce, by way of Stephen's development throughout the *künstlerroman*, "... turns the Prime Cause into a kind of ur-writer, who 'emanates' his creativity and artistic inspiration" (Volpone, '14, 99). By assuming the role of the "Prime Cause, or God, Brivic points out that:

Stephen's identification with his cause is brought out most forcefully by his blasphemous identification with "the God of the creation" (P 215), and by his intention of becoming the artist who writes his own story. The Other is also social, and Stephen's expansion is grounded on expressing the cultural and political forces that cause him by shaping him: the phrase "all that I felt I felt" claims the power of extension that allows him to see the vast historical structure that has controlled him. To realize that all he thought and felt was shaped by the system takes him beyond the system and the totality of his thought, going beyond the horizon.

Brivic, 2008: Pg. 59

The horizon that Stephen transcends, however, is that of his own life as his own work of art, "... in some mode of life or art", and by recognizing the dialectic nature of the culmination of the novel, in that Stephen is synthesizing the sign systems he has encountered in order to be able to fully articulate the very theory he is living as Joyce's subject, it is clear that by placing the artist in the role of the Prime Cause or "God of the Creation", Joyce, through Stephen's development within the *künstlerroman*, is able to remove himself from the final modes of production of the novel, home, fatherland, and church, and on a textual level infuse the "content of form" with the modes of

productions Stephen so desperately wants to fly by and escape, thus finally linking the subject to object and object to subject, producing *A Portrait of the Artist as a Young Man*.

## Conclusion

Throughout this thesis, its aim has been to apply both Lacanian psychoanalytic and Marxist theories to James Joyce's first full-length novel, *A Portrait of the Artist as a Young Man*. Each of the three sections correspond to each of Frederic Jameson's three-horizon framework of placing History and theory in a dialectic. While each section addresses these concentric frameworks as the main structure of the thesis, further analysis of the novel is provided by addressing how Stephen Dedalus develops not only as a character, but it also attempts to unravel the intricate web of relationships to reality and fantasy that serve to link James Joyce as the Lacanian object to Stephen Dedalus as the author's Lacanian subject through the inner-workings of Stephen's (and therefore Joyce's as well) process of experiencing Lacan's Imaginary, Symbolic, and Real on a textual level. The first Jamesonian horizon, and therefore the first section of this thesis, was focused on the "chronicle-like sequence of happenings" that went into shaping Joyce as an artist and that also appear in the novel. These key biographical elements, the remnants of a historic era/ideology that Joyce (and Stephen) choose to accept/reject/overcome, serve to link the Joycean subject, Stephen, to the Lacanian object, Joyce himself, and to follow them to their furthest endpoints until their consequences brush Stephen up against the Real. What can be seen from Stephen's encounters with the Lacanian Real is a broadening of the semiotic register within the novel as it progresses, with Stephen able to subsume new metaphors, signs, and techniques up until the point where he is able to bridge the subject/object barrier. Furthermore, the confluence of life and art, the goal of which is to articulate the psychic and artistic development of the author himself through writing, is a demonstration of the Joycean *Sinthome* by way of Stephen's symptom and "Joyce's *Sinthome*... to choose a path and follow it until halted by the Real, what is surprising and incomprehensible, which is how Lacan sees the Joycean epiphany. This decidedly matches the way Stephen takes off on a new path—one whose goal is unknown to him—as the defining action of each chapter of *Portrait*" (Brivic, 2008: 14).

By using and repurposing Joyce's biographical events within the novel as a means to move the plot forward, leading up to just before Stephen's departure for Paris, Joyce utilizes the *bildungsroman*, or more specifically, the *künstlerroman*, as his generic form for this novel. By applying Jameson's first framework of analysis in order to create the dialectic of History and theory, the "chronicle-like sequence of happenings" occurring to Joyce throughout his own development and that of Stephen Dedalus can be viewed as the "political history" of the "the inert givens and materials of a particular text" (Jameson, 2002: 60). As Section one progresses, what emerges from

the analysis is that there is a repetition of three distinct phases within each chapter of the novel. Stephen first accepts the political, religious, and domestic ideologies that surround him. After this, he is confronted with their authority, which he subsequently rejects. The final part of this cycle is Stephen transforming these various facets of ideology through the language he uses. These transformations are made manifest textually through the Joycean epiphany, which also serves as the nodal points, the *point de capiton*, demonstrating a confrontation with the Lacanian Real. What transforms, therefore, is not only the Joycean subject, Stephen, but also the text itself, growing more and more complex until it can be bridged by the subject's development into the final object – James Joyce.

The second section devotes itself to the way ideology is manifested in the novel through an examination of the effects class relations, and their antagonistic struggle therein, have on the development of the authorial subject, Stephen Dedalus. Larger societal forces and class antagonisms are interpreted as power structures established to maintain their domination over the individual mind. When broken down into their smallest cultural parts, what emerges are what Jameson calls ideogemes, or the smallest units of thematic meaning within a text, in each of the novel's chapters. Joyce's relationship with an Irish society still under colonial British rule, strict moralistic societal structures further imposed on the Irish people through the Catholic Church, and the conflicting pressures that also surround and contain Stephen as part of a social class that is beginning to decline through the financial troubles his family faced at that time were presented through the lens of Brivic's argument on Joyce's *Sinthome*. By following the progression of Stephen Dedalus as Joyce's Lacanian subject, the effects these forces (as demonstrated through each chapter's confrontation Stephen has with the underlying power structures exerting their authority over not only him, but Ireland as well) have on Stephen's own Symbolic order (Grand Other/name-of-the-father) are analyzed in terms of how, from chapter to chapter and through the same cycle of acceptance, rejection, and creation, each confrontation with the Lacanian Real demonstrates a growing awareness of the "nets" that try to bind him. By undertaking a Jamesonian analysis of the class forces at work on Stephen, and by using these confrontations with the Real, or the moments when he is confronted with an inarticulable and indescribable power, Joyce pushes Stephen closer and closer to the same escape that he found from these antagonisms that threatened to stifle his creativity, that of exile from Ireland both physically and mentally. It is by imbuing Stephen with these same experiences that Joyce also expands his subject/main character's development up until the point that the narrative voice shifts from 3<sup>rd</sup> person to 1<sup>st</sup> person in the form of the final diary,

finally re-traversing the Borromean knot of Lacan's Imaginary/Symbolic/Real by way of Joyce's *Sinbhome*, that act of writing itself.

The final section of this thesis addresses the various modes of production inherent within Irish society that had an impact on the structural level of the novel itself. Within this section, the role of the novel's structure, that of a *bildungsroman*, is taken into account and analyzed through three main modes of production, those of "home, fatherland, and church". What is found is that in constructing the novel in this way, Joyce is able to project onto his subject, Stephen, the remnants or residues of the three main modes of production, using them to reform and re-appropriate these remnants into his own final production, the novel itself. As each mode of production is addressed, the novel's structure provides a generic framework in which home, fatherland, and church are absorbed and transformed within the text, with each epiphany within the novel acting as the *point de capiton*, the quilting together of their residues, as a means to form the subject's own mode of production, that of possessing the capability of writing the novel in which he appears. By the novel's end, the Lacanian subject is capable of becoming its own object, but not without passing through the same developmental circumstances, antagonisms, and modes of production the object has placed on the subject as a means to demonstrate the psychological and artistic development to the point where Stephen's aesthetic theory on art, which can also be seen is that the lyric, the epic, and the dramatic, not only correspond to Jameson's concentric frameworks, but also encapsulate the four registers of Lacanian psychoanalytic theory.

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