

**4<sup>th</sup> Year Novel**

**Modern Novel**

**Text: James Joyce's *A Portrait of Artist as a Young Man* 1916**

**Genre: Stream of Consciousness**

**Lecture 1**

### **Early Life**

Joyce, the eldest of 10 children in his family to survive infancy, was sent at age six to Clongowes Wood College, a Jesuit boarding school that has been described as “the Eton of Ireland.” But his father was not the man to stay affluent for long; he drank, neglected his affairs, and borrowed money from his office, and his family sank deeper and deeper into poverty, the children becoming accustomed to conditions of increasing sordidness. Joyce did not return to Clongowes in 1891; instead he stayed at home for the next two years and tried to educate himself, asking his mother to check his work. In April 1893 he and his brother Stanislaus were admitted, without fees, to Belvedere College, a Jesuit grammar school in Dublin. Joyce did well there academically and was twice elected president of the Marian Society, a position virtually that of head boy. He left, however, under a cloud, as it was thought (correctly) that he had lost his Roman Catholic faith.

He entered University College, Dublin, which was then staffed by Jesuit priests. There he studied languages and reserved his energies for extracurricular activities, reading widely—particularly in books not recommended by the Jesuits—and taking an active part in the college’s Literary and Historical Society. Greatly admiring Henrik Ibsen, he learned Dano-Norwegian to read the original and had an article, “Ibsen’s New Drama”—a review of the play *When We Dead Awaken*—published in the London *Fortnightly Review* in 1900 just after his 18th birthday. This early success confirmed Joyce in his resolution to become a writer and persuaded his family, friends, and teachers that the resolution was justified. In October 1901 he published an essay, “The Day of the Rabblement,” attacking the Irish Literary Theatre (later the Abbey Theatre, in Dublin) for catering to popular taste.

Joyce was leading a dissolute life at this time but worked sufficiently hard to pass his final examinations, matriculating with “second-class honours in Latin” and obtaining the degree of B.A. on October 31, 1902. Never did he relax his efforts to master the art of writing. He wrote verses and experimented with short prose passages that he called “epiphanies,” a word that Joyce used to describe his accounts of moments when the real truth about some person or object was revealed. To support himself while writing, he decided to become a doctor, but, after attending a few lectures in Dublin, he borrowed what money he could and went to Paris, where he abandoned the idea of medical studies, wrote some book reviews, and studied in the Sainte-Geneviève Library.

Recalled home in April 1903 because his mother was dying, he tried various occupations, including teaching, and lived at various addresses, including the Martello Tower at Sandycove, which later became a museum. He had begun writing a lengthy naturalistic novel, *Stephen Hero*, based on the events of his own life, when in 1904 George Russell offered £1 each for some simple short

stories with an Irish background to appear in a farmers' magazine, *The Irish Homestead*. In response Joyce began writing the stories published as *Dubliners* (1914). Three stories—"The Sisters," "Eveline," and "After the Race"—had appeared under the pseudonym Stephen Dedalus before the editor decided that Joyce's work was not suitable for his readers. Meanwhile, Joyce had met Nora Barnacle in June 1904; they probably had their first date, and first sexual encounter, on June 16, the day that he chose as what is known as "Bloomsday" (the day of his novel *Ulysses*). Eventually he persuaded her to leave Ireland with him, although he refused, on principle, to go through a ceremony of marriage. They left Dublin together in October 1904.

## **Early Travels and Works**

Joyce obtained a position in the Berlitz School at Pola in Austria-Hungary (now Pula, Croatia), working in his spare time at his novel and short stories. In 1905 they moved to Trieste, where James's brother Stanislaus joined them and where their children, Giorgio and Lucia, were born. In 1906–07, for eight months, he worked at a bank in Rome, disliking almost everything he saw. Ireland seemed pleasant by contrast; he wrote to Stanislaus that he had not given credit in his stories to the Irish virtue of hospitality and began to plan a new story, "The Dead." The early stories were meant, he said, to show the stultifying inertia and social conformity from which Dublin suffered, but they are written with a vividness that arises from his success in making every word and every detail significant. His studies in European literature had interested him in both the Symbolists and the realists of the second half of the 19th century; his work began to show a synthesis of these two rival movements. He decided

that *Stephen Hero* lacked artistic control and form and rewrote it as “a work in five chapters” under a title—*A Portrait of the Artist as a Young Man*—intended to direct attention to its focus upon the central figure.

In 1909 he visited Ireland twice to try to publish *Dubliners* and set up a chain of Irish cinemas. Neither effort succeeded, and he was distressed when a former friend told him that he had shared Nora’s affections in the summer of 1904. Another old friend proved this to be a lie. Joyce always felt that he had been betrayed, however, and the theme of betrayal runs through much of his later writings.

When Italy declared war in 1915 Stanislaus was interned, but James and his family were allowed to go to Zürich. At first, while he gave private lessons in English and worked on the early chapters of *Ulysses*—which he had first thought of as another short story about a “Mr. Hunter”—his financial difficulties were great. He was helped by a large grant from Edith Rockefeller McCormick and finally by a series of grants from Harriet Shaw Weaver, editor of the *Egoist* magazine, which by 1930 had amounted to more than £23,000. Her generosity resulted partly from her admiration for his work and partly from her sympathy with his difficulties, for, as well as poverty, he had to contend with eye diseases that never really left him. From February 1917 until 1930 he endured a series of 25 operations for iritis, glaucoma, and cataracts, sometimes being for short intervals totally blind. Despite this he kept up his spirits and continued working, some of his most joyful passages being composed when his health was at its worst.

Unable to find an English printer willing to set up *A Portrait of the Artist as a Young Man* for book publication, Weaver published it herself, having the sheets printed in the United States, where it was also published, on December 29, 1916, by B.W. Huebsch, in advance of the English Egoist Press edition. Encouraged by the acclaim given to this, in March 1918, the American *Little*

*Review* began to publish episodes from *Ulysses*, continuing until the work was banned in December 1920. An autobiographical novel, *A Portrait of the Artist* traces the intellectual and emotional development of a young man named Stephen Dedalus and ends with his decision to leave Dublin for Paris to devote his life to art. The last words of Stephen prior to his departure are thought to express the author's feelings upon the same occasion in his own life.

## Lecture 2

### Major Themes:

#### 1. The Development of Individual Consciousness

Perhaps the most famous aspect of *A Portrait of the Artist as a Young Man* is Joyce's innovative use of **stream of consciousness**, a style in which the author directly transcribes the thoughts and sensations that go through a character's mind, rather than simply describing those sensations from the external standpoint of an observer. Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind. In the first chapter, the very young Stephen is only capable of describing his world in simple words and phrases. The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think in a clearer, more adult manner. Paragraphs are more logically ordered than in the opening sections of the novel, and thoughts progress logically. Stephen's mind is more mature and he is now more coherently aware of his surroundings. Nonetheless, he still trusts blindly in the church, and his passionate emotions of guilt and religious ecstasy are so strong that

they get in the way of rational thought. It is only in the final chapter, when Stephen is in the university, that he seems truly rational. By the end of the novel, Joyce renders a portrait of a mind that has achieved emotional, intellectual, and artistic adulthood.

The development of Stephen's consciousness in *A Portrait of the Artist as a Young Man* is particularly interesting because, insofar as Stephen is a portrait of Joyce himself, Stephen's development gives us insight into the development of a literary genius. Stephen's experiences hint at the influences that transformed Joyce himself into the great writer he is considered today: Stephen's obsession with language; his strained relations with religion, family, and culture; and his dedication to forging an aesthetic of his own mirror the ways in which Joyce related to the various tensions in his life during his formative years. In the last chapter of the novel, we also learn that genius, though in many ways a calling, also requires great work and considerable sacrifice. Watching Stephen's daily struggle to puzzle out his aesthetic philosophy, we get a sense of the great task that awaits him.

## **2. The Pitfalls of Religious Extremism**

Brought up in a devout Catholic family, Stephen initially ascribes to an absolute belief in the morals of the church. As a teenager, this belief leads him to two opposite extremes, both of which are harmful. At first, he falls into the extreme of sin, repeatedly sleeping with prostitutes and deliberately turning his back on religion. Though Stephen sins willfully, he is always aware that he acts in violation of the church's rules. Then, when Father Arnall's speech prompts him to return to Catholicism, he bounces to the other extreme, becoming a perfect, near fanatical model of religious devotion and obedience. Eventually, however, Stephen realizes that both of these lifestyles—the completely sinful and the completely devout—are extremes that have been false and harmful. He does not want to lead a

completely debauched life, but also rejects austere Catholicism because he feels that it does not permit him the full experience of being human. Stephen ultimately reaches a decision to embrace life and celebrate humanity after seeing a young girl wading at a beach. To him, the girl is a symbol of pure goodness and of life lived to the fullest.

### **3. The Role of the Artist**

*A Portrait of the Artist as a Young Man* explores what it means to become an artist. Stephen's decision at the end of the novel—to leave his family and friends behind and go into exile in order to become an artist—suggests that Joyce sees the artist as a necessarily isolated figure. In his decision, Stephen turns his back on his community, refusing to accept the constraints of political involvement, religious devotion, and family commitment that the community places on its members.

However, though the artist is an isolated figure, Stephen's ultimate goal is to give a voice to the very community that he is leaving. In the last few lines of the novel, Stephen expresses his desire to "forge in the smithy of my soul the uncreated conscience of my race." He recognizes that his community will always be a part of him, as it has created and shaped his identity. When he creatively expresses his own ideas, he will also convey the voice of his entire community. Even as Stephen turns his back on the traditional forms of participation and membership in a community, he envisions his writing as a service to the community.

### **4. The Need for Irish Autonomy**

Despite his desire to steer clear of politics, Stephen constantly ponders Ireland's place in the world. He concludes that the Irish have always been a subservient people, allowing outsiders to control them. In his conversation with the dean of studies at the university, he realizes that even the language

of the Irish people really belongs to the English. Stephen's perception of Ireland's subservience has two effects on his development as an artist. First, it makes him determined to escape the bonds that his Irish ancestors have accepted. As we see in his conversation with Davin, Stephen feels an anxious need to emerge from his Irish heritage as his own person, free from the shackles that have traditionally confined his country: "Do you fancy I am going to pay in my own life and person debts they made?" Second, Stephen's perception makes him determined to use his art to reclaim autonomy for Ireland. Using the borrowed language of English, he plans to write in a style that will be both autonomous from England and true to the Irish people.

## **5. Inspiration**

Throughout the novel, Stephen Dedalus seeks artistic inspiration wherever he can find it: in brothels, gutters, the natural world, his classroom, friendships, and the depths of his own nightmares. He doesn't always realize he is looking for inspiration; he finds himself driven toward certain impressions, or ways of viewing the world and doesn't necessarily think of them as linked to artistic pursuits. For instance, when he is outside at recess in Clongowes, he longs to be lying in front of a huge, warm fire, where he can continue his close observations, indicating that he is aware that his nature is different from his peers. Only as he achieves maturity does he shift from a focus on religious inspiration toward an aesthetic one, using his observations of language and life to create art.

## **6. Inner Conflict**

Looming throughout the first half of the novel is the question of Stephen's vocation. Should he pursue the priesthood—a choice society would view as

wise—or will he follow his spirit's calling and become a writer? His master at the Jesuit school believes Stephen is well suited for the priesthood. Throughout the novel, Stephen certainly demonstrates an understanding of guilt, as when he has a nightmarish vision of the afterlife as an unbearably hot, dank plain populated by half-human, half-goat figures. However, just as often, he lets his mind wander and writes poems or records impressions for them. Stephen's inner conflict plays out in the exaggerated way he imagines punishment for his sins; in the torture he feels when his superiors in academic institutions speak of rigorous virtue—as when Father Arnall speaks about Sebastian; and in the drive he uses to push himself forward after he makes his final decision. His impassioned walk to the sea near the novel's end is as much an attempt at escape as a reaction to profound restlessness.

## **7. Spiritual Homelessness**

Having or lacking a home is an important theme throughout the novel. Home means several things to Stephen. In the literal sense his family has no steady home. Because of Simon's financial irresponsibility, the family must continually pack up and move from place to place. Similarly, Stephen must change schools and academic situations. In a broader, more symbolic sense, Stephen is without a path, so he cannot feel at home in the world. A path—the priesthood—has offered itself to him, but Stephen does not feel entirely comfortable following it, so he chooses instead to leave it, as a first step toward his own exile. He wanders literally through the back alleys of Dublin and spiritually through the twists and turns of his own intentions. The novel's ending can be seen as his acceptance of exile, as a sort of homecoming, then, regardless of whatever insecurity an artist's life might

offer. Because Stephen feels confident in his decision, he is more completely at rest

## Lecture 3

### Major Symbols:

#### Colors

Opposing colors, particularly maroon and green, represent opposites or opposing views. One of the earliest examples of color opposition occurs at Clongowes when Stephen is very young. As he sits in class as part of a team named after the War of the Roses, he struggles to solve a math problem to please his teacher. However, his mind wanders to thoughts of roses standing out against green grass. After he abandons any thought of doing his math problem, he muses there can be no such thing as a green rose.

Joyce also makes use of the contrast between white and black or light and dark as a current that runs through the book. There are multiple examples of black or darkness as negative: brothels and the shadows Stephen sees with his broken glasses, for example. In contrast, white or light is positive, such as Eileen's ivory hands.

#### Stephen Dedalus

Stephen's last name recalls the ancient Greek myth of Daedalus, a story of aspiration. Daedalus was a great builder and thinker. One of his most famous creations was a labyrinth, created for King Minos of Crete to imprison the

monstrous Minotaur. The labyrinth was so complicated Daedalus himself had trouble finding his way within it. King Minos was infuriated after the hero Theseus solved the labyrinth and killed the Minotaur; the king subsequently locked Daedalus and his son in a dark tower. Daedalus built wings from feathers and wax for himself and Icarus so they could fly out of prison.

After some careful planning, the father and son took flight. Soon afterward Icarus, against his father's direct warning and flaunting the gods' powers, flew too close to the sun and died after the sun melted his wax wings. Embedded in Stephen's character is the risk he will end much like Icarus through his flaunting of religion, family, and nationalism.

The image of Daedalus and Icarus, recalls, as well, the symbolism of birds. In the novel birds act as Daedalus's wings, representing flights of the imagination and his upcoming flight into exile. Stephen sees birds when he is musing on a complicated idea or question. Birds provide a distraction for him and also symbolize the inner movement of his thoughts; he is flying away from his task because—although he doesn't realize it yet—he finds the work abhorrent. One of the most prolonged meditations on birds as harbingers of exile occurs in Chapter 5, just before Stephen is about to tell his classmate Cranly he has decided not to pursue the priesthood; he suggests here that the birds might also represent "departure" or "solitariness." Stephen calls on Daedalus for strength as he stands on the brink of leaving Ireland for good to develop his artistic life.

Stephen shares his first name with the first Christian martyr, St. Stephen, who was stoned to death after being falsely accused of blasphemy (speaking negatively about God). The name suggests Joyce's character suffers as a

result of his strong faith and is willing to die for it. This is certainly true of Stephen when he initially commits himself to the Catholic Church and its teachings. Later, the meaning shifts, as he dedicates himself to art, which leads him to leave behind all that created him: family, Ireland, and his faith.

### **Wading Girl**

Toward the end of the book, Stephen bolts from his family's house and strides through the streets of Dublin, finally finding himself at the ocean. There he sees a girl standing in the waves, "as delicate as a crane." The girl is wholly perfect for this moment; her appearance marks Stephen's commitment to art. She is a muse who contains within her being all of Stephen's dreams. Stephen's feeling when he looks at her is the same feeling artists have when they are inspired: elation combined with a desire to make a great work. So the wading girl symbolizes for him the artistic ideal, the hunger within every artist to create a perfect representation of an artistic vision.

### **Writing**

Throughout the novel, the act of writing is linked to rebellion and Stephen's awareness of his unique vision. One of the very first instances of this occurs in the first chapter, when readers learn Stephen has written an elaboration on his name and address in one of his textbooks, beginning with his name and ending with "The Universe" as his location. Though playful the gesture indicates an impulse to see his place in the world as inclusive—an impulse that will become more prevalent as Stephen gets older.

# Lecture 4

## Motifs

### 1. Music

Music, especially singing, appears repeatedly throughout *A Portrait of the Artist as a Young Man*. Stephen's appreciation of music is closely tied to his love for the sounds of language. As a very young child, he turns Dante's threats into a song, " [A]pologise, pull out his eyes, pull out his eyes, apologise." Singing is more than just language, however—it is language transformed by vibrant humanity. Indeed, music appeals to the part of Stephen that wants to live life to the fullest. We see this aspect of music near the end of the novel, when Stephen suddenly feels at peace upon hearing a woman singing. Her voice prompts him to recall his resolution to leave Ireland and become a writer, reinforcing his determination to celebrate life through writing.

### 2. Flight

Stephen Dedalus's very name embodies the idea of flight. Stephen's namesake, Daedalus, is a figure from Greek mythology, a renowned craftsman who designs the famed Labyrinth of Crete for King Minos. Minos keeps Daedalus and his son Icarus imprisoned on Crete, but Daedalus makes plans to escape by using feathers, twine, and wax to fashion a set of wings

for himself and his son. Daedalus escapes successfully, but Icarus flies too high. The sun's heat melts the wax holding Icarus's wings together, and he plummets to his death in the sea.

In the context of *A Portrait of the Artist as a Young Man*, we can see Stephen as representative of both Daedalus and Icarus, as Stephen's father also has the last name of Dedalus. With this mythological reference, Joyce implies that Stephen must always balance his desire to flee Ireland with the danger of overestimating his own abilities—the intellectual equivalent of Icarus's flight too close to the sun. To diminish the dangers of attempting too much too soon, Stephen bides his time at the university, developing his aesthetic theory fully before attempting to leave Ireland and write seriously. The birds that appear to Stephen in the third section of Chapter 5 signal that it is finally time for Stephen, now fully formed as an artist, to take flight himself.

### **3. Prayers, Secular Songs, and Latin Phrases**

We can often tell Stephen's state of mind by looking at the fragments of prayers, songs, and Latin phrases that Joyce inserts into the text. When Stephen is a schoolboy, Joyce includes childish, sincere prayers that mirror the manner in which a child might devoutly believe in the church, even without understanding the meaning of its religious doctrine. When Stephen prays in church despite the fact that he has committed a mortal sin, Joyce transcribes a long passage of the Latin prayer, but it is clear that Stephen merely speaks the words without believing them. Then, when Stephen is at the university, Latin is used as a joke—his friends translate colloquial phrases like "peace over the whole bloody globe" into Latin because they find the academic sound of the translation amusing. This jocular use of Latin mocks both the young men's education and the stern, serious manner in

which Latin is used in the church. These linguistic jokes demonstrate that Stephen is no longer serious about religion. Finally, Joyce includes a few lines from the Irish folk song "Rosie O'Grady" near the end of the novel. These simple lines reflect the peaceful feeling that the song brings to Stephen and Cranly, as well as the traditional Irish culture that Stephen plans to leave behind. Throughout the novel, such prayers, songs, and phrases form the background of Stephen's life.

## Lecture 5

### Character Analysis

#### Stephen Dedalus

Stephen's earliest memories — intensely vivid and fragmented — are proof that from the first, he always viewed his world from an artist's perspective. Later, as a young man, Stephen retains his childlike curiosity about people and things. He continues to make keen observations and displays an acute sensitivity which eventually causes him to realize that his destiny is to create — to become an artist and to define his artistic soul. Thus, he leaves for the Continent, severing himself from his family, his faith, and his country.

Stephen's journey through life, prior to his leaving for the Continent, is not easy. He is a troubled little boy, and it is little wonder. From his mother, Mary Joyce, while he is learning about piety, he takes on her deeply guilt-ridden sense of duty. In contrast, Stephen's father, Simon, teaches him only the most superficial code of social conduct, advocating irresponsibility as a means of finding personal freedom. Thus, Stephen's earliest morality

consists of a combination of his mother's admonition, "Apologise," and his father's advice, "Never . . . peach on a fellow." One parent tells him to confess and feel guilty; the other tells him to lie and feel no guilt. This paradoxical legacy is indeed heavy emotional baggage for Stephen, who, at six years old, is sent out to face the world at Clongowes Wood College.

At this Jesuit boarding school, Stephen is quickly initiated into a life of cruelty, isolation, and injustice; he learns that escape is possible only through short-lived personal victories. Understandably, Stephen is overcome by homesickness, feelings of inadequacy, and actual physical illness, all of which alienate him from his fellow students. Most of Stephen's efforts to adapt to Clongowes result in humiliation; for example, he is mocked when he confesses that Yes, his mother kisses him. Floundering in guilt and confusion, his soul cries out: "Yes, his mother kisses him. Was that right?" If so, why is he teased?

Other things also confuse Stephen: should he spy on his fellow classmates and report their sacrilegious behavior? He could do so easily and with good conscience, and he could certainly "peach" on the boy who pushed him in the "square ditch." These and other confusing issues cause Stephen to constantly be on the defensive and to yearn for the comfortable security of home. Ironically, when Stephen is able to return home for the Christmas holidays, he realizes that home is not the harmonious haven that it once seemed to be.

After the Christmas Day battle royal, Stephen views his family differently. He sees the tyranny of religious zeal (embodied in Dante, his governess), and he also sees the cost of anti-clerical, political activism (embodied in Mr.

Casey, his father's friend). The argument between Dante and Mr. Casey proves to Stephen that the adult world is as flawed and as cruel as his own small world. He is further disillusioned when he learns that the clerical community contains its own form of hypocritical cruelty. He realizes that if he is to obtain justice at Clongowes (regarding the pandying incident), he must relinquish personal weakness, fly in the face of both custom and tradition, and be willing to stand alone and confront the dark, unknown forces of the world.

Stephen's later experiences at Belvedere College initiate him into the turbulent world of adolescence. At Belvedere, Stephen feels confused and ashamed of his family's poverty, yet he overcompensates for his feelings of inadequacy by excelling in both drama and writing. Furthermore, he finds an artistic outlet for his adolescent moodiness in his love for Romantic literature.

In spite of his attempts to adjust to the school and to the Church, Stephen exhibits the restlessness and unpredictable mood swings of the typical adolescent, compounded by feelings of inferiority and, most of all, by persistent feelings of sexual urgency. Eventually, these longings for sex are satisfied in the arms of a Dublin prostitute. This experience marks the end of Stephen's innocence and the beginning of his search for life's deeper meanings.

At this point, Stephen's struggles with his sex drive seem all the more painful because he serves as prefect of the Sodality of the Blessed Virgin, and, therefore, he has an obligation to provide a good example for the younger boys at the school. Stephen's period of lust and frustration,

however, is short-lived. After listening to Father Arnall's Judgment Day sermons, delivered during a three-day religious retreat, Stephen is so consumed with guilt and fear that he seeks out a kindly Capuchin monk to hear his confession. Afterward, he vows to purify his life.

Accordingly, he becomes a model saint of a young lad; but this phase is also short-lived. Stephen finally acknowledges his feelings of sexuality, and he also acknowledges his own moral imperfections, as well as the moral imperfections of people around him. He becomes cynical about those who profess to have a flawless faith and begins to use his intellect and logic in order to dissect spiritual matters.

The question of whether or not Stephen should pursue a life of spirituality is resolved once and for all after his meeting with the Jesuit director, who unwittingly reveals that a religious life would deny Stephen all pleasures of the natural world — a fate Stephen cannot imagine. His decision to turn from a religious vocation makes him realize that he is now free — free to pursue the pleasures of life through art.

To Stephen, artistic expression involves more than a casual appreciation of style or form; it involves a complete communion of body, mind, and spirit. Stephen experiences this "esthetic harmony" as he gazes at a girl wading in the sea; she epitomizes his expectations of life in the form of art, freedom, and sexuality. From this moment, Stephen dedicates himself to the pursuit of such a life.

Stephen chooses to forge his future by first testing his new philosophy against the established customs, mores, and restrictions of Dublin society.

Almost systematically, he interacts with his family and his friends, and one by one, he dissociates himself from them, as well as from the values that they represent.

Although we might not agree that it is necessary for Stephen to break free of all the bonds which tie him to his disappointing and unfulfilled past, we acknowledge that he alone must make the decision about leaving Ireland. Note that as Stephen departs from his homeland, in search of himself, he seems to possess the confidence, the egocentrism, and a tentative hope for the future common to everyone who leaves home for the first time. Although it is clear that his life's lessons have only begun, we wish him well and hope that his future will hold him "forever in good stead."

### **Simon Dedalus**

Simon Dedalus is the affectionate but dissolute patriarch of Stephen's family. He is plagued by drinking problems, discipline problems, and emotional problems. His inability to entirely master these issues is a source of stress and instability for his family. Simon and Stephen are close, but as Stephen grows older and must assume more family responsibility due to his father's irresponsibility, their relationship becomes one of strained tolerance.

### **Mary Dedalus**

Mary Dedalus is portrayed in fairly broad strokes in the novel. She takes care of Stephen, and early on he notes she has a nicer smell than his father. Mary also attempts to discipline Stephen when his father is absent (either physically or emotionally). In the first chapter she reprimands Stephen for being too forward with a Protestant female neighbor; much later in the

novel, she scolds Stephen for spending money from an academic prize too wildly. Still later she bemoans Stephen's abandonment of the priesthood.

### **Canley**

Stephen has a deep bond with Canley. The two classmates have conversations Stephen would never have with others because Stephen feels Canley can understand him. As a result, Canley learns more about Stephen than others do; he is also more receptive to Stephen's eccentricity than others are.