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‘TELL US, AREN’T YOU AN ARTIST?’ (*SH* 26) –
REVISITING JOYCE’S KÜNSTLERROMAN.¹

In the infirmary at Clongowes Wood College, Stephen recalls a nursery rhyme and feels moved by its words:

How sad and how beautiful! He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music” (*P* 22).

Stephen’s initial visceral responses to aural, visual and linguistic stimuli will eventually morph into a sharp intellectual discernment and confidence in his own uniqueness, though they will also be muffled by moments of wariness:

[h]is thinking was a dusk of doubt and self-mistrust, lit up at moments by the lightnings of intuition, but lightnings of so clear a splendour that in those moments the world perished about his feet as if it had been fire-consumed (*P* 177).

¹ This essay is dedicated to Rosa Maria Bolletieri. It marks my celebration of the 100th anniversary of the publication of *A Portrait of the Artist as a Young Man*, 29th December 1916, and is based on my presentation at the X James Joyce Italian Foundation Conference, University Roma Tre on 2nd February 2017. I thank organizers Franca Ruggieri and Enrico Terrinoni for allocating a separate session for my presentation; my Chair, Rosemary Guruswamy, for travel funds; and Kim Gainer (Radford University) and Stephanie Nelson (Boston University) for astute comments that greatly improved this piece

In this essay, a continuation of my discussion of the very young Stephen as a budding artist (Wawrzycka 2011),² I wish to focus on the older Stephen and to reflect on Joyce's engagement with the elements of the *Bildungsroman* and the *Künstlerroman*, hoping, as I revisit Joycean literature on the subject, to bring into sharper relief the complexity of Joyce's deployment of some of the elements of the genres, particularly of the *Künstlerroman*. The latter term has fallen from much critical discussion as most critics read *A Portrait* as a *Bildungsroman*. But given that Joyce problematizes biographical and fictional writing by inflecting Stephen's artistic development with his own, I want to propose that to read Joyce's novel *also* as a *Künstlerroman* is to trace the nuances of the genre that appear to have been very much on Joyce's mind. Tellingly, when Chester G. Anderson set out to produce his iconic critical edition of *A Portrait*, he sought to "place the *Portrait* in the tradition of the *Künstlerroman*" (Anderson 1968: 3). One of his contributors, Harry Levin, does just that: for Levin, "[t]he *Künstlerroman* ... is the only conception of the novel that is specialized enough to include *A Portrait of the Artist as a Young Man*" (Levin 1960: 42; 1968: 400).³ For J. H. Buckley, the *Künstlerroman* is "a tale of the orientation of an artist" and, indeed, he sees most of the English *Bildungsroman* novels of "youth or apprenticeship" as "a kind of *Künstlerroman*" (Buckley 1974: 13).⁴ In such novels the hero

² See also note 17.

³ Levin's "The Artist" (1968) originally appeared in his book, *James Joyce* (1960). Anderson also includes Maurice Beebe's "Artist as Hero" which is an "Introduction" to Beebe's *Ivory Towers and Sacred Founts* (1964), though it is the last chapter of that book, "The Return from Exile," that offers a more comprehensive reading of *A Portrait* in terms of Stephen's artistic development. Beebe sees Joyce's *A Portrait* as "a demonstration of Stephen's fulfilment as artist" (50), but rather than *Künstlerroman*, he uses the term "*Künstlerdrama* form" because works in the artist-hero tradition such as Ibsen's *When We Dead Awaken* and Hauptmann's *Michael Kramer* were especially influential for Joyce (Beebe 1964: 267).

⁴ Buckley contrasts the English *Bildungsroman* with the German *Bildungsroman*, defined by Susanne Howe Noble as the "novel of all-around development or self-culture" with "a more or less conscious attempt on the part of the hero to integrate his powers, to cultivate himself by his experience." Howe Noble, 6; quoted in Buckley, 286 n.19.

emerges as an artist of sorts, a prose writer like David Copperfield or Ernest Pontifex, a poet like Stephen Dedalus, an artisan and aspiring intellectual like Hardy's Jude, a painter like Lawrence's Paul Morel or Maugham's Philip Carey".

(Buckley 1974: 13)

Joyce stands out in this group, states Buckley, because he "sums up, even as he transforms, the traditions of the nineteenth-century *Bildungsroman*" and, even though Joyce "had no great respect for Goethe,⁵ he referred to him several times in an early version of the *Portrait*," evidently

fascinated by *Wilhelm Meister* and a study of the artist at odds with a Philistine public and...by Wilhelm's quest for self-culture, comparable as it is to Stephen's self-conscious dedication to his Daedalian destiny".

(Buckley 1974: 226)

Interestingly, Castle, in his early discussion of *A Portrait* as a *Bildungsroman*, "subsumes" the term *Künstlerroman* "under the term *Bildungsroman*" (Castle 1989: 25). Following suit, Weldon Thornton, also deems the distinction between the *Bildungsroman* and *Künstlerroman* inconsequential, finding "no significant differences" between the two terms in his reading of *A Portrait* (Thornton 1994: 183n.11). By contrast, Margaret McBride, in her book *Ulysses and the Metamorphosis of Stephen Dedalus* (2001), discusses Stephen as a protagonist of the *Künstlerroman* and proffers examples of how Joyce revo-

⁵ The footnote here is Buckley's; it directs readers to Epstein (1971), pp. 128-129, 200. Buckley adds: "Epstein cites three mentions of Goethe in *Stephen Hero* and one in the published *Portrait*. He argues that the battle of the puppets David and Goliath in *Meister* suggested to Joyce the struggle of the artist against a hostile public. I suggest the theme of self-directed *Bildung* as the most striking parallel between *Meister* and the *Portrait*" (Buckley 1974: n.2, 320-321).

lutionized the genre (McBride 2001: 12, 39).⁶ Castle revisits the English *Bildungsroman* in his 2003 essay, “Coming of Age in the Age of Empire: Joyce’s Modernist *Bildungsroman*” and in his 2006 book, *Reading the Modernist Bildungsroman*. With the *Künstlerroman* still subsumed, Castle’s discussion of characters in select Modernist novels⁷ centres not so much on the characters’ artistic growth but on a broader idea of *Bildung*.⁸ Castle also illuminates critical polemics on the very nature of the *Bildungsroman* between the Germanists for whom the *Bildungsroman* “cannot exist outside the terrain marked out for it by German Enlightenment thinkers nearly two hundred years ago” (Castle 2003, 670), and critics who see the genre as thriving in early modern literary traditions outside Germany. He cites Franco Moretti’s contention that the *Bildungsroman*, in Castle’s words,

enters a period of revival and transformation and becomes *a powerful and relevant form for the negotiation of complex problems concerning identity, nationality, education, the role of the artist, and social as well as personal relationships.*

(Castle 2003, 670; my emphasis)

⁶ See especially McBride’s Chapter 2 for the Aristotelian underpinnings of the *Künstlerroman* (McBride 2001: 38-60). See also S. L. Goldberg (1963), esp. 72-75.

⁷ In addition to James Joyce’s Stephen Dedalus and Gerty MacDowell, Castle’s book also discusses Thomas Hardy’s Jude Fawley, D. H. Lawrence’s Paul Morel, Oscar Wilde’s Dorian Gray, and Virginia Woolf’s Rachel Vinrace. The term *Künstlerroman* appears in Castle in reference to Lawrence’s *Sons and Lovers* (2008: 271n75), and to Woolf’s *The Voyage Out* (2008: 290 n.201).

⁸ *Bildung* is understood as education through self-cultivation (Castle 2003: 665), an English equivalent to “coming of age” or “rites of passage” (Castle 2006: 7). Fritz Senn analyzes the term in great depth and points out that the noun “derives from verbs which in Old High German meant ‘to give shape and essence; or ‘to form or imitate a shape’; it could be applied to God the creator, reflexively it refers to natural forms.” Senn adds that “Oxen” fits that definition because the chapter is both “*bilden* and *bilding* (formation, creation, development, education, the generation of forms). ... If you were to recognize all the stylistic semblances that Joyce confects, you would be said to have *Bildung* (education, breeding, culture, often a wide-ranging knowledge in the humanistic tradition)” (Senn, 1995: 66-67).

Thus, *A Portrait* emerges as a modernist *variant* of the *Bildungsroman*, a form that allowed Joyce to “translate disempowerment into narratives of survival, even if survival meant descent and, ultimately, exile” (Castle 2003, 670).

In my argument, *A Portrait* emerges *also* as a modernist variant of the *Künstlerroman*. Joyce’s modernist re-dress of both genres includes Stephen’s nonconformity and his denunciation of all authority, except for the rule of art. While the youthful “apprenticeship” of Stephen’s nineteenth century novelistic predecessors culminates in a largely seamless integration into adulthood, Joyce’s design offers no such “arrival” for Stephen. But Stephen’s pronounced “artistic” bent bolsters the novel’s status as *Künstlerroman*, well captured in Buckley’s phrase, “a tale of the orientation of an artist”, referenced above. And yet there are elements in *A Portrait* that somewhat destabilize this status. Let me explain by referring to Stephen’s use of the word “exile” in his critically celebrated phrase, “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 defence the only arms I allow myself to use – silence, exile, and cunning” (*P* 247). Joycean criticism tends to treat the phrase as a self-evident stance adopted by the young Stephen against the cultural and national milieu that wrought, but eventually, he felt, inhibited him. From the narrative point of view, the term “exile” (and its function as a weapon) is a baffling gesture of projection: Stephen appears to see “exile” in terms of noble high-mindedness, or a trying-on of an armour of courage, or as a licence to proclaim himself apart from any social order. However, it could also be seen as a kind of cowardly pusillanimity on his part, a performative move as ambiguous as that of Miss Ivors’ seemingly victorious departure from the Morkan sisters’ party before Gabriel can regain the upper hand. We could ask then, is *absenting* oneself arming oneself? What complicates this question is that Stephen’s exile never materializes in the novel. In the last pages we see him prepare for a departure whose nature will not be clear until a chapter in another, still-unwritten, novel will disclose that Stephen’s brief sortie – never exile – was to Paris. While for Stephen exile is just a potentiality, for Joyce, as he writes *A Portrait*, it is an all

too tangible *actuality*. In contrast to the novel's earlier content, which follows the events from Joyce's own life quite closely, any overlap between the real Joyce and the fictional Stephen cease around 1902/1904.⁹ And while to conflate character and creator is to court biographical fallacy, such an identification was not wholly discouraged by Joyce himself, as we see in his early use of "Stephen Daedalus" as a *nom de plume*,¹⁰ or in Herbert Gorman's 1939 biography of Joyce. As early as 1915 W. B. Yeats also saw the novel (which he read serialized in *The Egoist*) as "a disguised autobiography."¹¹ Ellmann mentions "the special difficulties of the autobiographical novelist" (*JJII* 149) that have followed Joyce throughout his life and reminds us that Joyce had commented on this later in life to Louis Gillet: "when your work and life are but one, when they are interwoven in the same fabric, as in my case, there you are..." (Gillet 1958: 18).¹² To me, the degree of Stephen's fictionality problematizes *A Portrait's* status as a *Künstlerroman*: while writers of the *Künstlerroman* (and of the English *Bildungsroman* mentioned above) obviously draw on their own lives, when does the *Künstlerroman* cease being the *Künstlerroman*

⁹ In both versions of his biography, *James Joyce*, Richard Ellmann writes that Joyce's departure for Paris from Kingstown Pier on 1st December 1902 is fused at the end of *A Portrait* with Joyce's departure for Zurich/Trieste in 1904 (*JJI* 113; *JJII* 109). See also Robert Adams Day for a reading of the Stephen-Joyce of 1902-1904.

¹⁰ Stanislaus Joyce noted that early on "[his] brother condemn[ed] pseudonyms" even though he used one in his very early writings. He adds that Joyce ended up "bitterly regret[ing] the self-concealment. He did not feel that he had perpetrated bad literature of which he ought to be ashamed." This begs the question about Joyce's reasons for using a pseudonym in the first place, given the uncompromising self-confidence well-recorded in his letters, including those to Yeats and, especially, to Grant Richards. Stanislaus is quoted in *The Critical Writings*, 111. Mark Wollaeger (2003) writes that "Joyce's openly symbolic name for his fictional surrogate provides an index to his self-mythologizing" through St. Stephen the martyr and Daedalus the artist/inventor (2003: 344-345).

¹¹ See the letter from Yeats to A. Llewelyn Roberts, 29th July 1915, *Letters II*.

¹² In Gillet, the French text reads: "*Mais quand votre art et votre vie ne font qu'un, quand ils s'enchevêtrent (interwoven) dans le même tissu come c'est mon, allez-y voir...*" (133). In Ellmann, the quote appears as: "when your work and life make one, when they are interwoven in the same fabric, as in my case, there you are..." (*JJII* 149).

and be just a plain autobiographical novel of artistic development? Is there a *difference*?

If the *Künstlerroman* traces the development of a largely fictionalized¹³ protagonist-artist and culminates in some *measurable artistic outcome* recognizable in that artist's novelistic milieu, an autobiographical novel of artistic development would be about a writer's own artistic progress not necessarily crowned by a tangible artefact. By these criteria, *A Portrait* falls short of being a *Künstlerroman*. Castle and Thornton concluded as much, as did Hugh Kenner much earlier, for whom "Stephen does not become an artist at all...but an aesthete" (Kenner 1947: 151).¹⁴ For Beebe, Stephen is no more an accomplished artist at the novel's end than is Proust's Marcel (who "is at least ready to write the book we have just read"; Beebe 1964: 6). Both protagonists, continues Beebe, emancipated from social and familial burdens, participate in narratives whose themes – the "quest for self" and the conflict between life and art – make them into the "artist-as-hero" and "the artist-as-exile" (Beebe 1964: 6). Stephen's famous

¹³ Literature on genres in term of the *degree* of the protagonists' *fictionality* seems nonexistent, as far as I can ascertain. And if I'm splitting hairs here, Mark Wollaeger (2003) also implies that there is a (non-quantifiable) difference between autobiography and autobiographical fiction when he notes the "occasional critical practice of referring to a composite figure 'Stephen/ Joyce' as if *Portrait* and *Ulysses* were *autobiographies* instead of *autobiographical fictions*" (2003: 344, my emphasis); see also Wollaeger's chapter, "Between Stephen and James: Portraits of Joyce as a Young Man." On the "Stephen/Joyce" composite, see Margaret McBride (2001: 33-37). Fritz Senn remarks on characters that "become reflexive verbs" and we can "deduce the author himself who, biographically, is all to all [characters]. All the works are, truthistically, *pièce de Joyce*" (Senn 1995: 24-25). Of course, both *Bildungsromane* and *Künstlerromane* may be autobiographical, but a "true autobiography is necessarily always something of a fragment ... A novel, on the other hand, must ideally like any work of art, have a self-subsistence, a form and meaning quite intelligible apart from the life of the novelist. The *Bildungsroman* as autobiographical novel accordingly poses some problems to both writer and reader..." (Buckley 1970: 94).

¹⁴ The label stuck; for instance, Buckley's chapter on Joyce in his book, *Seasons of Youth*, is titled, "Portrait of James Joyce as Young Aesthete" (1974: 225-247). Sean Latham, too, speculates that Stephen may be just a "pretentious young man who has mistaken his own alienation for an aesthetic calling" (2005: 29).

pronouncement about the artist as “the God of the creation” who, in relation to his work, remains “invisible, refined out of existence, indifferent, paring his fingernails” (*P* 215), lands Stephen in Beebe’s Ivory Tower (Beebe 1974: 261-277)¹⁵ and earns him Buckley’s label as “dispassionate craftsman” (1974: 225). Such a godlike artist, however, stands only in theoretical and figurative relationship to Stephen who has yet to create something – and maybe grow those nails so that there is something to pare.

The real-life Joyce-artist, before his exile, had some success on Dublin’s literary scene; the fictional Stephen creates nothing but the villanelle (discussed below) and this lack has significant implications for the novel’s status as *Künstlerroman*. There are precedents for characters in Joyce’s works who think of themselves as “artists”, but are “potential artists who do not live up to their apparent promise”; they are “artists manqué,” as Morris Beja dubs them (1989: 7). In Beja’s reading, such characters as Little Chandler, Mr. Duffy or Gabriel Conroy “may come to stress what the *Wake* calls... ‘a poor trait of the artless’ (*FW* 114.32)” (Beja 1989:16). Stephen comes off as “an aspiring writer” (*ibid.*: 8) who creates a jingle (“Pull out his eyes”) out of “Dante” Riordan’s threats. Beja refers to Stephen as the “verbal artist” (*ibid.*: 9) who “composes this crude but moving poem” and “we begin to see other indications of the young child’s sensitivity to words and their sounds” (*ibid.*: 8). If for Buckley, *A Portrait* as a *Bildungsroman* is “strikingly successful in its depiction of *childhood*” (Buckley 1974: 231, my emphasis), Beja’s and my own reading stresses Stephen-as-*child-artist*, though Beja concludes that “after the ‘Apologise’ rhyme

¹⁵ Beebe addresses artist-hero novels without reference to the Germanic nomenclature and proposes his own taxonomy of the “portrait-of-the-artist novel” whereby “the individual portraits of the artist” can be best grasped in the patterns of “the three interlocking themes: the Divided Self, the Ivory Tower, and the Sacred Fount” (1964:6). Beebe states, however, that “the ambivalence of Stephen’s dedication to art and life anticipates Joyce’s personal, post-Stephen solution to the conflict between the Ivory Tower and the Sacred Fount” (1964: 277; Beebe’s emphasis).

it's downhill from then on" for Stephen "in terms of actual artistic or poetic accomplishment" (Beja 1989: 9).

Maybe not: there is, after all, that villanelle. It has received mixed reviews from critics. Hugh Kenner famously deemed it the effect of a wet dream (Kenner 1956: 123). For Buckley, the villanelle "hardly warrants the prediction of great things to come"; it only adds to "the fiction of Stephen's talent" as he celebrates "his aesthetic theology" (Buckley 1974: 245) by proclaiming himself "a priest of the eternal imagination" (*P* 221). Wayne Booth asks whether Joyce intended the villanelle to be a "serious sign of Stephen's artistry," as he also proposes that the poem be *not* "judged but simply experienced" (Booth 1961: 328-329). Robert Scholes answers Booth's questions citing aesthetic and biographical evidence (Scholes 1964: 469-472 and *passim*).¹⁶ Charles Rossman takes both critics to task in a largely psychological reading of Stephen's motives and intentions (Rossman 1975). For Beja, the villanelle is "a bit purple" (Beja 1989: 9). Whatever its merits, I would side with Booth about simply experiencing it. To do so is to experience the poetic rhythm of its cadences and the young poet's rather remarkable craftsmanship in handling a rigid and limiting form. I would additionally argue that it is Joyce's *presentment of the process* of artistic language formation in Stephen throughout the novel – the process that culminates in the villanelle's emergence from the smithy of Stephen's mind-soul – that tilts the novel towards the *Künstlerroman*: the sheer poetic force of Stephen's language brings him closer to unfettering the artist within him, one who is already pre-figured in the Stephen of Clongowes Wood College. In my reading, Joyce plays with the *Künstlerroman* genre by reversing it: I see Stephen as the artist at his *purest* in the opening pages of *A Portrait*, with subsequent chapters presenting the development of a sensitive and discerning *young man* following the path of education, indoctrination, and initiation, as he navigates the nets – familial, political, ideological

¹⁶ Readers of Chester Anderson's edition of *A Portrait* will find both Booth's and Scholes's discussions reproduced in the "Criticism" section (Booth: 455-467); (Scholes: 468-480).

– that threaten his flight. And if such a maturation of a young man confirms Thornton’s and others’ reading of *A Portrait* as a modernist *Bildungsroman*, I would reiterate that the elements of the *Künstlerroman* are equally manifest throughout the novel in Stephen’s premonition that his destiny is to be the *artist*.¹⁷ This unwavering sense of his fate is suggestive of the Platonic doctrine of *anamnesis* (ἀνάμνησις), understood as a deep fore-knowledge of the soul that underlies our capacity “to grasp what is true and good in the world, for, without at least some dim memory of what we are looking for, it is impossible that we could ever find it, or know it when we did, as Plato demonstrates in *Meno* and recalls synoptically in *Phaedo*” (Wawrzycka 2011: 377). Here is how Stephen’s premonitions weave through the novel (all italics mine):

- Stephen learns unfamiliar words by heart because “*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 only dimly apprehended*” (P 62).
- The feeling that “*he was different from others*” never left Stephen; he longed (inspired by thoughts of Mercedes) “*to meet in the real world the unsubstantial image which his*

¹⁷ Already in *Stephen Hero*, Stephen realizes that “[t]he artist who could disentangle the subtler *soul of the image* from its mesh of defining circumstances most exactly and embody it in artistic circumstances chosen as the most exact for its new office, he was the supreme artist” (*SH* 1944: 65; my emphasis). Aristotle states that “to the *thinking soul* images serve as present sensations . . . this is why the *soul* never thinks without an image” (*De Anima* III.431a 14-17). Stephen evokes images associated with Rody Kickham (a decent fellow), with Nasty Roche (a stink), with his mother (nice but not so nice when she cries), or with Cecil Thunder (belt, toe in the rump), and many others. Thus, we see a very young artist-to-be at the vulnerable moment when the boy’s *thought* is indistinguishable from his *soul*, an identification made by Democritus and reported by Aristotle in *De Anima* (I.404a 31). See Wawrzycka, 2011: 374-375.

soul so constantly beheld” and “*a premonition that lead him on told him that this image would encounter him*” (P 65); he is again revisited by “*an intuition or foreknowledge of the future*” (P 66).

- Sexual (brothel) and spiritual (retreat) rites behind him, Stephen rejects priesthood re-remembering having always “*conceived himself as being apart in every order*” (P 161).
- Timing his walk “*to the fall of verses*” (P 164), Stephen reflects that “*the end he had been born to serve yet did not see had led him to escape by an unseen path: and now beckoned him once more and a new adventure was about to be opened to him*” (P 165).¹⁸
- Hearing his name (“Stephanos Daedalos”) – the name “*of the fabulous artificer*” – he recognizes it as “*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*” (P 168-169).
- His triumphant “*Yes! Yes! Yes!*” is followed by the feeling that “*[h]e would create proudly out of the freedom and power of his soul, a living thing, new and soaring and beautiful, impalpable, imperishable*” (P 170).

¹⁸ It is in this passage that Stephen, prompted by “a phrase from his treasure ... – A day of dappled seaborne clouds” (166), meditates on the colour and “rhythmic rise and fall” of words (P 166). The language of this highly poetic passage (166-167), like the “birds” passage (224-226), goes a long way to show how Stephen crystalizes into a maturing poet.

- By the time the echo of these words reappears as Stephen welcomes life and ventures famously “*to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race*” (P 253), Stephen is poised to leave Ireland.

And poised to leave, vowing “silence, exile and cunning.” The last chapter, widely studied for Stephen’s pronouncements on art, has also been understood as (though I’d argue, mistaken for) the culmination of Stephen’s artistic development. Stephen’s proclamations (“Aristotle had not defined pity and terror. I have”; P 204) and engagements with Aquinas (“*Pulcra sunt quae visa placent*” (207); “*at pulchritudinem tria requiruntur: integritas, consonantia, claritas ...*”; P 212), parsed with aplomb in English, strike one as rehearsed declamations of concepts performed by Stephen-the-actor, and a good actor, as we can judge from his dramatic role, adeptly imitating the school principal. And if projection and imitation are a constant in Stephen’s life, that’s not all bad; Aristotle reminds us that an instinct for imitation is one of the building blocks of intellectual growth and learning, as is the instinct for harmony or beauty. Stephen’s artistic instincts expressed in the “Apologise” rhyme reach their poetic (if purplish) apex in the villanelle and fulfil the stipulations of the *Künstlerroman*’s genre in terms of content. The novel’s structure, however, complicates this resolve through its diary entries.¹⁹ Kenner suggests that “the diary form of the last seven pages *disarms us* with an illusion of auctorial impartiality” (1956: 123, my emphasis). Far from it: Joyce-the author dismantles the novel as a genre by ending it with a new voice that

¹⁹ Michael Levenson (2003) has written eloquently on the subject. His chapter in Wollaeger’s *Casebook* offers an overview of literature on the ending of *A Portrait*, including discussions by, among others, Kenneth Grose, Susan Lanser, Anthony Burgess and Robert Martin Adams (pp.184-185). Levenson’s own discussion situates Stephen’s diary entries in the diarist tradition (Pepys, Kafka, Burney, Turgenev, Lermontov) and posits that, in contrast to the diary’s traditional linear trajectory, Stephen’s diary repeats aspects of his earlier life. Levenson concludes that the novel’s ending intimates Stephen’s return rather than exile.

breaks up the unity of diction and by abandoning, in a grand modernist gesture, Aristotelian principles of plot: he offers no “end” to the well-presented “beginning” and “middle” of the novel. The actual *exile* of the artist is left out of the novel and the artist himself is left incomplete: he is the *artist manqué* presented in the *Künstlerroman manqué* – a fitting artistic product of Ireland’s *culture manqué* denounced by the young Joyce in his early critical writings and letters. Joyce’s aporetic ending makes *A Portrait* a new kind of *Künstlerroman*, one that abandons the positivistic paradigms of its nineteenth-century forerunner that grant the protagonist fulfilment as an artist. Joyce instead injects the *Künstlerroman* with a modernist ethos by suspending Stephen in the realm of potentiality and unfinalizability. Or, as McBride puts it, Joyce’s *Künstlerroman* “manages to revolutionize the genre: Stephen’s story appears to culminate with, ironically, the disintegration of its own artistic figure” (McBride 2001: 39). Stephen’s aporetic nature will be further articulated in *Ulysses*.

But Joyce himself left for the Continent and did become the artist. Ellmann sees Joyce’s 1904 departure as “a strategy of combat” (1982: 110). I would add that Joyce grafts his own ambivalence about self-exile onto Stephen for whom exile’s double-edged implications are unknowable. Hence “cunning?” Fritz Senn reminds us that Stephen’s name in Greek – *daidalos* (δαίδαλος) – means *cunningly wrought* (Senn 1995:149), but, given that Joyce is writing *A Portrait* as an older and wiser man, he could be arming Stephen with cunning as a retrospective kind of gesture – Stephen would know from Skeat that the word means both “knowledge/skill” and “temptation/trial.” If cunning, a necessary result of exile, can be seen as a survival strategy by which Joyce-the-exile managed to navigate the new realms of *place* and *art*, the *Künstlerroman* emerges as a cunning medium through which to present the “cunningly wrought” artist *in statu nascendi* as he, to no end, forges his artistic identity by negotiating not

exile but his own country's nets of religion, nationalism, and colonialism.²⁰ His creator, Joyce-the artist-exile, flew past them and soared.

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²⁰ See Castle (2006) where he discusses these aspects as elements of the *Bildungsroman* (159-191).

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