

Exploring Psychological Development and Education of the Bildungsheld in James Joyce's: A Portrait of the Artist as a Young Man

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ABSTRACT

The intellectual, theoretical and philosophical plenitudes of literature and literary theory have explored the phenomenon of identity, its development and constitution. The reality and phenomenon of identity have been one of the prominent engagements of creative as well as critical ideas. The philosophical ideas of Empiricism, Cognitivism and Pragmaticism have made some serious attempts of analysing and explaining the process of the formation and constitution of identity, its growth and development. Empiricism locates identity within the socio-pragmatic and aesthetico-spiritual realities of the world (Castle, 2005). Further, the philosophy of Cognitivism underlines the importance of human mind, cognition, reason and rationality in the constitution of one's identity. Furthermore, the philosophy of Pragmaticism argues the fact that identity is the result of both empirical and cognitive realities. In the early phase of nineteenth century, Bildungsroman a literary form evolved in Germany which traces the growth and development of one's character. The Bildungsheld or the protagonist traverses through the conduits of material as well as cognitive realities. The complex texture of the cognitive processes determines the psychological development of the character and its controls the constitution of one's consciousness and ideology. The rubric of consciousness and ideology which is determined by the 'stream of consciousness' forms the identity of the character. Apart from the cognitive processes, the education of the character also entails profoundly upon its making or epistemological growth. The present paper intends to explore the role of psychological development and education in the constitution of the identity of the Bildungsheld or the protagonist in James Joyce's A Portrait of the Artist as a Young Man (1916).

Keywords

Identity, Empiricism, Cognitivism, Pragmaticism, Bildungsroman, Bildungsheld.

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The intellectual history, the history of knowledge and the history of ideas both of the West and the East have focused upon one of the cardinal concerns of their intellectual complexity is 'being' that is associated with identity, subjectivity, self, ideology and consciousness. Some of the pre-Socratic philosophers and some after Aristotle have also interrogated the reality of being, self and subjectivity. Similarly, major schools of Indian philosophy have also questioned the qualm of being, self and subjectivity. The intellectual history, philosophical ideas and the intellectual thoughts on the phenomenon of self and subjectivity have explained the ontological and the epistemological realities and they have also expounded the phenomena of being, self and subjectivity through two major paradigms; the material and the metaphysical paradigms. The material paradigm locates the reality of being, self and subjectivity within the complex textures of social, political, economic, cultural, and linguistic realities. The paradigm also explains the role and contributions of these realities in the constitution of being self and subject. It elaborates the fact that self and subjectivity are constituted by several

socio-pragmatic realities in which language, politics, religion, race, gender, cast and some other realities play some important roles. Louis Althusser's "Ideology and Ideological State Apparatuses: Notes towards an Investigation" (1971) explains the role of ideological state apparatuses (ISA) which includes family, education institution and religious institution and repressive state apparatuses (RSA) which comprises police, judiciary and bureaucracy. They engrave deeply upon one's consciousness and create one's identity and interpellate the person into an enslaved subject or an interpellated human being. However, the metaphysical model underlines the role of noumenal realities in transcending somebody into the world of metaphysics or ontological realities. James Joyce (1882-1941) a noted Irish novelist, poet and a great literary critic has experienced the role of several ideological apparatuses particularly language, politics and religion in the construction of one's subjectivity. Further, Joyce has also experienced the oppressive role of politics, language and religion which constitute the inescapable domain of colonialism. Joyce not only

as a novelist but also as a literary critic has elucidated the role of ideological apparatuses in the construction of one's identity and subjectivity. In other words he expounds the role of socio-pragmatic realities and the elements of the material model which explains the process of one's interpellation and construction. Further, the novelist does not only explain the epistemological process of one's subjectivization but he also articulates the role of economy, material realities, psychological processes, cognitive activities and linguistic realities in the construction of one's becoming or subject formation.

There are three philosophical strands which explain the process of subjectivization, interpellation of one's identity or the development of one's subjectivity; Empiricism, Cognitivism and Pragmatism. The philosophical school of Empiricism recounts that the mind of the human being is the construction of external realities. The mind is *Tabula Rasa* or blank slate which receives or imitates external realities in the form of signs, symbols, metaphors, images etcetera and hence the mind constructs the complex texture of one's consciousness which constitutes one's identity. Plato and Aristotle have employed the metaphor of *Mimesis* to delineate the process of epistemological development. Later on many other Empiricists explained the role of socio-pragmatic reality in the construction of one's consciousness and epistemological order which form one's identity. John Locke in his *An Essay Concerning Human Understanding* (1690) has explained the role of external realities in the construction of human mind and the world of one's experience. Further, he has underlined the fact that the process of imitation, reinforcement, practice and drill constitutes one's realms of experience which defines one's consciousness and identity. Similarly, David Hume's *A Treatise of Human Nature* (1740) expounded the fact that the bundle of one's sensory perceptions constitutes one's consciousness and identity. Further, the philosophy of Cognitivism has represented the central role of human mind and its cognitive faculty in the construction of one's subjectivity. Mind as an active agent and a dynamic force of human cognition have always been expounded by several cognitive philosophers, rationalist thinkers and psychoanalysts. René Descartes in his *Discourse on the Method* (1637) and *Principles of*

Philosophy (1644) has explained the dynamic nature of human mind and its role in the construction of epistemic structures. His philosophical statement *cogito ergo sum* or 'I think, therefore I am' elaborates his philosophical position with regard to the role of human mind in the complex process of epistemological construction. Similarly, Immanuel Kant with his *Critique of Pure Reason* (1781) and *The Critique of Practical Reason* (1788) has adumbrated the role of reason, logic, rationality, nature and wit in determining the ontological realities and epistemological processes which are reflected in the philosophy of *a priori* and *a posteriori*. The complex texture of knowledge or the epistemic structure is created by *a posteriori* realities which is empirical and determined by the structural and material realities of the physical world. S.T. Coleridge one of the prominent romantic poets of the romantic age has underlined the role of fancy and imagination in the construction of one's epistemological order. Coleridge's *Biographia Literaria* (1817) has explained the fact that fancy is the process of the human mind in which images, signs, metaphors and symbols are brought together and are kept in juxtaposition with one another. It is mostly fixed and hence fancy does not allow the creation of any new artefact. However, imagination is the faculty of human mind which is responsible for the initiation of any cognitive activities. The construction and constitution of an idea begins with the realities of the primary imagination in which images, signs, symbols and metaphors are brought together. The secondary imagination integrates them together which result into the construction of a new literary, aesthetic and cultural artefact. Therefore mind is endowed with the most creative power called the esemplastic power through which the mind can constitute several new objects. After S.T. Coleridge, Sigmund Freud in his *Interpretation of Dream* (1900) has explained different layers of human mind which are responsible for the construction of thoughts and ideas. He defines those layers as; Unconscious, subconscious and conscious. Unconscious and subconscious are the deepest layers of human mind where the objective reality of one's life or of an event is present. However, conscious is the verbal representation of those objective realities which is hidden latent in the deepest crust of

human unconsciousness. With the linguistic turn to the theory of knowledge Jacques Lacan in his *Ecriture: A Selection* (1977) has explained that the ontological reality of the unconscious is based upon the structure of language. He argues that it is language which structures the existence of unconscious. Further, Virginia Woolf in her seminal essay "Modern Fiction" (1919) has also underlined the importance of human unconscious in representing the objective reality of the epistemological world. She believes that the development of a character necessarily traverses through the conduit of unconscious and subconscious before the conscious is attained by the character. Further, she also explains that it is the inevitable task of the novel is to capture that objective reality of the human unconscious without which the reality can never be represented.

James Joyce's: *A Portrait of the Artist as a Young Man* (1916) is an example of *Bildungsroman*, a form of literature which deals with the psychological growth and development of the character. The protagonist or the *Bildungsheld* of the novel attains its growth and development by engaging itself in the world of education. *Bildungsroman* is characterised by the representation of autobiographical elements, movement of the character from one place to another, education of the character, the experience of love affairs and the experience of epiphany which allows the character to move into the world of art and aesthetics. Further it can be understood through its three variants; *Entwicklungsroman* (development novel), the novels which deal with the journey of the growth and development of a character without any formal education. The character towards the end of the novel gets merged with the socio-pragmatic reality of the world, *Erziehungsroman* (education novel), it deals with the growth and development of the character with formal education, and *Kunstlerroman* (artist novel), the novel deals with the final maturity of the *Bildungsheld* by moving into the world of art and aesthetics where the protagonist engages itself with self-cultivation. J. H. Buckley's *Season of Youth: The Bildungsroman from Dickens to Golding* (1974) has explained the underlined features of the *Bildungsroman* and how *Bildung* (education) plays an important role in the growth and

development of the character. Similarly, Gregory Castle in his *Reading the Modernist Bildungsroman* (2006) has expounded the fact that the *Bildungsheld* of the three variants of the *Bildungsroman* either gets merged with the socio-pragmatic realities or goes beyond them to cultivate its inner culture by moving into the world of aesthetico-spiritual realities. Further, Veerendra Kumar Mishra in his *Modern Novels and Poetics of Self: Reading Modernist Bildungsromane* (2014) has also delineated the role of psychological maturity and education in the development of *Bildungsheld*.

Joyce's *A Portrait* has been divided into five sections and the protagonist or *Bildungsheld* named Stephen Dedalus moves from one stage to another to experience his psychological and metaphysical growth and development. The novel explores the uncanny and mysterious world of Stephen's psychological realities through his stream of consciousness. The novel also represents the role of education in his psychological development. The first section of the novel explores the child-like psychology of Stephen's cognitive world. Stephen begins the journey of his life with a very simple monosyllabic word but gradually when he starts his journey in the world of symbolic order or the system of language he develops his *Bildungsheld*. The psychological growth and development of Stephen is inextricably intertwined into the world of language. The linguistic development of Stephen Dedalus is the result of his gradual encounter with the vast array of lexical items which he had never heard before coming to the school. The vocabulary which he experiences comes from the world of power, structure of society, politics and religion. The diction constitutes his process of epistemological development. Stephen's psychological growth is directly associated with his mental activities in which signs, symbols, metaphors and images are deeply interconnected and the association between them creates his worldview, psychological process and his cognitive development. James Joyce has clearly reflected here that the *Tabula Rasa* mind of Stephen receives several signs from the world of education, religion and politics which propel his psychological and cognitive development what John Locke's (1690) has clearly stated. Similarly, the Kantian theory of imagination and Coleridge's

philosophy of imagination can also be foregrounded for the purpose of explaining the psychological growth and development of Stephen Dedalus. The Freudian analysis of human mind through conscious, subconscious and unconscious can also be appropriately contextualised for explaining the cognitive development of Stephen Dedalus. The unconscious layer of his mind registers all realities in their objective form and Joyce traces the gradual development of Stephen Dedalus with systematic development of his unconscious. The unconscious does not exist alone rather it exists on the systematic structure of language as Jacques Lacan's (1974) argues "Unconscious is structured like language" (12). Thus, the psychological growth and development of Stephen can also be expounded with Adler's philosophy of Associationism in which all images, sign, symbols and metaphors are merged with one another in order to create something new. Stephen's psychological growth is the result of the linguistic process which is controlled by the symbolic order in which linguistic, cultural, political, educational and social metaphors are brought together in order to form something new. In the first section of the novel Stephen encounters the metaphors of kiss, God, identity, politics, education, sex, sports, bird, Christmas dinner, Church etcetera. These metaphors constitute the process of his systematic growth and gradual becoming of his psychology. It is evident in the novel, "words which he did not understand he said over and over to himself till he had learnt them by heart; and through them he had glimpses of the real world about them" (70). In addition, Stephen's sexual relationship with the prostitute also entails profoundly upon his becoming. The novelist writes "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" (73). The superego of religion weighs very heavily upon his unconscious and it compels him to repent for his relationship with the prostitute. He develops a sense of guilt and therefore he wants to expiate for his guilt. He ponders over time, life, death and judgement. He believes that "death is the end of us all. Death and

judgement, brought into the world by the sin of our first parents, are the dark porters that close our earthly existence" (129). Further, he gets the complete description of hell that propels his journey towards the confession and the confession triggers his transformation and movement into the world of Catholicism and Christian belief. He registers the fact that "hell is a straight and dark and foul smelling prison, an abode of demons and lost souls, filled with fire and smoke" (135). The vivid description of hell propels him to begin another life, "another life! A life of grace and virtue and happiness. It was true. It was of a dream from which he would wake. The past was past" (167). The religious practices and his belief in the Catholic culture compelled him to follow a disciplined life where he devoted each day of the week for the worship of a particular God.

Gradually, as his soul was enriched with spiritual knowledge, he saw the whole world forming one vast symmetrical expression of God's power and love. Life became a divine gift for every moment and sensation of which, were it even the site of a single leaf hanging on the twig of a tree, his soul should praise and thank the Giver. The world for all its solid substance and complexity no longer existed for his soul save as a theorem of divine power and love and universality. (170)

Stephen Dedalus was soon demystified and shunned the idea to join Catholicism as his vocation however he was exposed to the power of religion that a priest can enjoy. He comes out of the mystical darkness of religion and he experienced some metamorphosis. He realises that "his soul had arisen from the grave of boyhood, spurning her grave clothes. Yes! Yes! Yes! 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" (193). Suddenly when he saw a beautiful image of a girl in midstream, he experienced the moment of epiphany which began his journey towards the inner world. Stephen records that:

Her image had passed into his soul forever and no word has 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 angle has appeared to him, the angle of mortal youth and beauty, an

envoy from the fair coats of life, to through 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! (196)

The signs and metaphors from the world of religion, politics, culture and language initiate the psychological process of epistemological growth of Stephen Dedalus. These signs and metaphors also constitute the realm of his psychological realities. The journey of Stephen becoming and his interpellation can be examined through the interplay of psychological, social, political, linguistic and cultural realities. It is evident from the forgone discussion that the unconsciousness of the Stephen Dedalus has been constituted by the linguistic realities. Stephen realises the realities of his becoming when he finds himself within the complex structure of language, religion and politics and these realities are conspicuously presented in his narrative and discourses which he share with several characters in the novel.

In addition to the political, religious and social realities, the structure of education and the complex process of education play some important roles in the formation of the *Bildungsheld* or Stephen Dedalus. The novel opens with the introduction of Stephen Dedalus to the world of education. He begins the journey of his epistemological growth and development with his interaction to the several components of education; content, teachers, structure of education and students. These constituents of education, Stephen explains, effect heavily upon his becoming. In other words, the structure of education constitutes his consciousness and ideology which create the realm of his epistemological growth. Louis Althusser's (1971) has clearly explained the role of educational institution in the construction of one's consciousness and ideology which create one's identity. Stephen Dedalus from the very beginning experienced the oppressive role of education and it is clearly reflected the way he is treated by his school mates, teachers and the authority. His school mates torchers him with the word "kiss". Stephen unfamiliar with the meaning of the word feels himself completely fazed and baffled. He says, "He still try to think what was the right answer. Was it right to kiss his mother or wrong to kiss his mother! What did that mean, to kiss!" (16). Later on Stephen was also mistreated by a

teacher and therefore stated "it was unfair and cruel because the doctor had told him not to read without classes" (58). These events represent the fact that the *Bildung* or education controls the process of his interpellation or his epistemological growth or the process of his subjectivization.

In hindsight, the aforesaid discourse, discussion and debate on the role of psychological processes and education have clearly delineated the fact that the psychological realities which are constituted by political, religious, economic, cultural and linguistic components play some inevitable roles in constituting the psychological realities of the *Bildungsheld*. The 'structure of feeling', or the *zeitgeist* in which the protagonist leaves, creates and controls the psychological realities of the *Bildungsheld*. Similarly, education with its complex textures also controls the process of his becoming or epistemological growth. Thus, the psychological realities and education do not only initiate the process of epistemological growth of *Bildungsheld* but they also constitute, create and control his education, becoming, growth and development as a subjectivized, interpellated and hegemonized *Bildungsheld*.

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- [53] To the students making photographic silkscreen process for the commercial purpose to gain a high profit
- [54] , the additive is locally found and easy to prepare;
- [55] Teachers should utilize the Agar-agar in the demonstration classes, particularly in photographic printing fundamentals, because it is safe and natural;
- [56] To the practitioners, agar-agar is an alternative to the branded emulsion due to the speedy processing and same result given to the printing output;
- [57] To the printing industry to prepare emulsion using Agar-agar as an additive to promote high-quality emulsion using local materials at a low price for silkscreen processing; and
- [58] The entrepreneurs are to engage in Agar-agar culture and the technology in using the indigenous material as an additive be improved and produced on a large scale for consumers' use.