

UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM LETRAS-INGLÊS

A STUDY OF CHARACTERIZATION AND REPRESENTATION IN JAMES
JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* AND JOHN
BARTH'S *LOST IN THE FUNHOUSE*

POR

ERALDO JOSÉ DE AGUIAR JÚNIOR

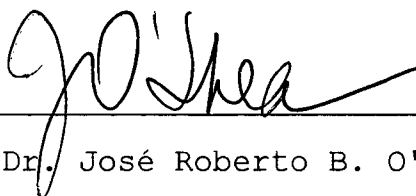
Dissertação submetida à Universidade Federal de Santa
Catarina para obtenção do grau de MESTRE EM LETRAS

FLORIANÓPOLIS
NOVEMBRO DE 1995

Esta dissertação foi julgada adequada e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês para obtenção do grau de

MESTRE EM LETRAS

Opção Literatura

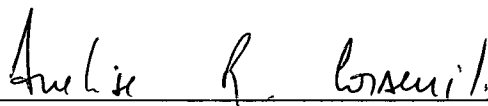


Prof. Dr. José Roberto B. O'Shea
COORDENADOR

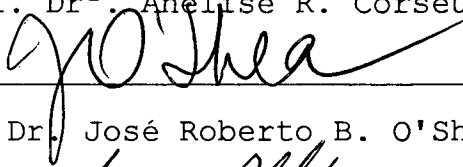


Prof. Dr^a. Anelise R. Corseuil
ORIENTADORA

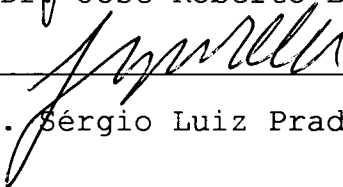
BANCA EXAMINADORA:



Prof. Dr^a. Anelise R. Corseuil



Prof. Dr. José Roberto B. O'Shea



Prof. Dr. Sérgio Luiz Prado Bellei

To my parents Eraldo and Lourdes

ACKNOWLEDGMENTS

I would like to express my gratitude to my advisor Prof. Dra. Anelise Reich Corseuil for her patience, wisdom and acute reading of my versions of the dissertation. I am also grateful to Prof. Dr. Sérgio Bellei, whose classes and wisdom provided me with the topic for this research. A debt is also owned to Prof. Dr. José Roberto B. O'Shea for his revision of the earlier versions of the dissertation and also for helping me to shape my ideas in his Academic Writing course. To Sueli Costa and her anonymous, acute readings and long talks in the hours of despair.

I should like to express my thanks to all those who received me with a smile and helped me to adapt to a new life style at the Universidade Federal de Santa Catarina. Besides, my thanks to CAPES for the scholarship that allowed me to finish the present research.

ABSTRACT

A Study of Characterization and Representation in James
Joyce's *A Portrait of the Artist as a Young Man* and John
Barth's *Lost in the Funhouse*

Eraldo José de Aguiar Júnior

UNIVERSIDADE FEDERAL DE SANTA CATARINA

1995

Supervising Professor: Anelise R. Corseuil

The aim of this dissertation is to investigate the concepts of characterization and representation in two novels: James Joyce's *A Portrait of the Artist as a Young Man* (1916) and John Barth's *Lost in the Funhouse* (1968). By investigating possible differences in the characterization and representation of the artist in Joyce's and Barth's novels, I hope to demonstrate that while in Joyce's work the re-instatement of the figure of the artist is a central element to the structure of the novel, in Barth's work, the implosion of the narrative and the problematization of the representation of the artist lead to an immersion of the artist in the medium, and to a questioning of concepts such as representation, fictionality, surface, and depth. Thus,

these two novels with their different portrayals of the artist in fiction can be seen as representatives of the modernist and postmodernist narratives.

Number of words: 21,766

Number of pages: 101

RESUMO

O estudo da caracterização e da representação em *A Portrait of the Artist as a Young Man* de James Joyce e *Lost in the Funhouse* de John Barth

Eraldo José de Aguiar Júnior

UNIVERSIDADE FEDERAL DE SANTA CATARINA

1995

Orientadora: Anelise R. Corseuil

O objetivo desta dissertação é investigar os conceitos de caracterização e representação em dois romances: *A Portrait of the Artist as a Young Man* (1916) de James Joyce e *Lost in the Funhouse* (1968) de John Barth. Ao investigar as possíveis diferenças na caracterização e representação do artista, espero demonstrar que no romance de Joyce a figura do artista é focalizada como elemento central na estrutura do romance, enquanto que no romance de Barth há uma implosão da narrativa e uma problematização da representação do artista. No romance de Barth o narrador está mergulhado na linguagem, e há um questionamento dos conceitos de representação, ficcionalidade, superfície, e profundidade. Este questionamento coloca estes romances com suas diferentes

caracterizações do artista, respectivamente, como representantes das narrativas modernista e pós-modernista.

Número de palavras: 21.766

Número de páginas: 101

TABLE OF CONTENTS

Introduction	1
I - Theoretical Interlude	11
II - <i>A Portrait of the Artist</i> and the Call for Form ...	35
III - <i>Lost in the Funhouse</i> of Fiction	58
Conclusion	77
Bibliography	88

INTRODUCTION

The aim of this dissertation is to investigate the concepts of characterization and representation in two novels: James Joyce's *A Portrait of the Artist as a Young Man* (1916) and John Barth's *Lost in the Funhouse* (1968). By investigating possible differences in the characterization and representation of the artist in these novels, I hope to demonstrate that while in Joyce's work there is a reinstatement of the figure of the artist as central to the structure of the novel, in Barth's work there is a reworking of the narrative and a problematization of the representation of the artist and, consequently, an immersion of the artist in the medium, thus leading to a questioning of concepts such as representation, fictionality and depth. Such differences help to define these novels as representative works of the modernist and postmodernist canon further demonstrating that, from the publication of *A Portrait*, to the publication of *Lost in the Funhouse*, there is a "new era of radical enquiry ... to the novel" (Bradbury 209).

The umbrella word that allowed me to compare James Joyce's *A Portrait of the Artist as a Young Man* and John Barth's *Lost in the Funhouse* was the term "Bildungsroman,"¹ or the developmental novel, as the Germans put it (Hutcheon 11). By placing the two narratives under the more generic term, "Bildungsroman," I can investigate how the portrayal of

the artist takes place in a diachronic line, that is, from modernism to postmodernism. I start my investigation by comparing the uses of characterization in realist and modernist fictions as opposed to characterization in more recent fiction. As argued by Gerrig and Allbritton, "in a variety of circumstances we are called upon to create representations for individuals" (380) which means, for realist writers, the creation of literary characters as similar as possible to individuals we meet in the real world.

The first chapter of the dissertation is dedicated to a theoretical interlude in which I discuss the terminology and concepts that are necessary to my analysis. Although my intent is not to discuss the periodization of literary texts, I place the works in a chronological perspective in order to introduce a more contextualized analysis of modernism and postmodernism. Furthermore, I present a brief periodization of literature in relation to two main concepts under analysis in this study: characterization and representation. That is, I rely on critical statements by Gerrig and Allbritton in order to define literary characterization in psychological terms. Besides, I use Gerrig's and Allbritton's arguments to investigate that, in the realist and in the early modernist periods, characters are endowed with a certain "depth." This depth is presented in realist novels like Henry James' *The Americans* (1877) and *The Ambassador* (1903), and in early modernist novels such as James Joyce's *A Portrait of the*

Artist as a Young Man. From the definition of psychological characterization, as proposed by Gerrig and Allbritton and Dorrit Cohn, I pursue a further analysis of characterization by using José Ortega Y Gasset's article, "First Installment on the Dehumanization of the Art" (1948). I argue that although characters, in modernism, are stylized, they present a "psychological depth" (34). This psychological depth is evinced in Joyce's portrayal of the main character, Stephen Dedalus, through a number of formal devices that emphasize Joyce's authorial control over language. For instance, by using free association of thoughts, montage, and epiphanies, Joyce's readers are able to penetrate deeply in Stephen's mind: the author replaces the linear chronology associated with the realist Bildungsroman narrative with a non-linear or more psychological time since *A Portrait* does not focus on motivation in terms of plot development, that is, on external action. Instead, Joyce emphasizes the psychology of his protagonist-narrator, and the reader experiences Stephen's inner thoughts. The combination of sensation, memory, and thought is characteristic of Joyce's *A Portrait* and foregrounds the disintegration of the traditional Bildungsroman, as a parody of more traditional narrative modes, since "free association" of thoughts comes to stand as a formal device used to replace traditional linear modes of narrative (Tindall 61). That is, the linear narrative which is based on a chronological unfolding of events is no longer

possible once the plot development obeys a thematic structure organized by the character's inner experience and time in novels such as those written by Elliot, Woolf and Faulkner. Thus, one's past can become part of one's present moment.

The notion of "depth" which is present in the characterization of Joyce's hero is totally absent in the portrayal of postmodernist characters such as John Barth's Ambrose. Fredric Jameson points to the "depthlessness" (8) of the subject in the postmodern moment. This "depthlessness," which is explored in theoretical terms in the first chapter of the dissertation, is a characteristic element of the postmodernist moment and redefines the hermeneutic models of the past such as 1) the dialectal one of essence and appearance; 2) the Freudian model of latent and manifest; 3) the existential model of authenticity and inauthenticity; and 4) the great semiotic opposition between signifier and signified (Jameson *Postmodernism* 12). This postmodern redefinition of old hermeneutic models problematizes the existence of the subject in the first place. Thus, the "depth" which is proposed by these models is replaced by a "whole new culture of the image or simulacrum" (Jameson *Postmodernism* 12). That is, the depth present in the early models is replaced with gaps and textual play, leaving characters, authors and readers lost in the discourse of language.

From the concept of characterization, I move to a definition of the concept of representation. In the first chapter, I use Erich Auerbach's definition of representation as "the interpretation of [the naive sense of] reality through literary representation or imitation [of a given reality]" (554) to argue that, according to Auerbach, a text satisfies, i.e., pleases, when it allows the transformation of reality into signs but leaves no hiatus for doubts or questionings. This definition of representation or mimesis is appropriate for the "realist" pattern of representing the world, once

the world evoked in fiction, its patterns of cause and effect, of social relationships and of moral values, largely authenticate the world we seem to know. (Belsey 51)

That is, the characterization of the main characters in novels such as *A Portrait* is based on the "real" world of which we, as readers, are aware. This is not the case of the representation proposed by John Barth in *Lost in the Funhouse* where his character-narrator is represented with a depthlessness which is common in postmodern texts.

As I discuss in the first and second chapters, from realism to modernism, there was a development in terms of the usage of formal devices in the portrayal of characters in fiction. Characters in some modernist texts were provided with a psychological depth that differs from realist characters. Due to Joyce's emphasis on formal devices such as

stream of consciousness, free association of thoughts, montage--or the placing of unlikely scenes together for the effect of their union--I argue that authors such as James Joyce stylize characters and parody the realist Bildungsroman, providing readers with characters that are much more complex than the ones in realist novels, specially in terms of temporality, memory, and consciousness. In Joyce's novel, the artist is a fully developed figural consciousness and not only a protagonist that backs up the external actions or plot. Furthermore, I argue that by replacing a linear development with a more psychological or non-linear narrative, modernist writers, specifically Joyce, foreground new literary devices and a more self-conscious language.

In the second chapter of the dissertation, I work with *A Portrait of the Artist as a Young Man* in stylistic terms, that is, I emphasize Joyce's formal devices and their disruption of the realist Bildungsroman. Devices such as stream of consciousness, montage, free association of ideas, and epiphanies are fundamental to the portrayal of Stephen because they grant a "psychological depth" which is representative of Joyce's main character. Furthermore, these devices help to understand the re-instatement of the figure of the artist in *A Portrait* while, at the same time, they foreground Joyce's authorial control in the writing of *A Portrait of the Artist as a Young Man*.

To analyze Joyce's novel, I rely on critical statements of critics such as Ortega Y Gasset, Dorrit Cohn, Robert Humphrey, Harry Levin and Richard Ellmann. The latter, in his landmark book, *James Joyce* (1959), provides readers with an outstanding account of Joyce's imaginative process in the creation of *A Portrait*. It is important to add that a significant aspect of Joyce's imaginative process is his tie with Ireland--a tie that will be reflected in his portrayal of Stephen and in other aspects of Joyce's work. In fact, Stephen differs from previous literary portrayals of the "artist" since Joyce's techniques call the reader's attention to the literary language being used in his characterization of Stephen, and in the very structure of the novel; such emphasis on language can be seen as a form of metalanguage.

In the third chapter, I present a close reading of Barth's *Lost in the Funhouse*, specifically in terms of its postmodernist awareness of the problematization of the referent. With this close reading of Barth's novel, I hope to demonstrate that the novel proposes a fictional narrative in which there is a revisiting to old literary formulae with a postmodernist awareness of traditionally accepted literary formulae such as the Bildungsroman. That is, the postmodern novel is not a text in which the characterization of the artist is achieved through the presentation of a fully developed figural consciousness. I argue that Barth's postmodern novel presents an awareness of the

problematization of the referent that leads to a questioning of the survival of the subject in the first place. As a consequence, in *Lost in the Funhouse* the artist's position is also problematized. Critics such as Fredric Jameson and Max F. Schulz propose that the problems related to representation in recent fiction can be partially explained by the fact that the "covertly organic was discarded in favor of the frankly artificial" (Schulz 142). That is, the representation of characters changed from a view of an innocent and unformed man that grew to awareness in realism, to a psychologically troubled man in modernism and, in a further step of development, to a pastiche of man in postmodernism.

The substitution of the organic for the "frankly artificial" is expressed in the fiction of John Barth by the notion of character's "depthlessness." As argued by Fredric Jameson, in postmodernism, the models that confer character's depth and intensity are replaced with "conceptions, practices, discourses and textual play" (12). In *Lost in the Funhouse*, Barth re-works the notion of the developmental doppelgänger--or hero with a thousand faces (Schulz 142)--of modernism and substitutes it for a characterization that disrupts the organic growth of his main character in the fictive universe. At the same time, Barth emphasizes the search for the mythical author, in an ironic way. With this change, from the character's traditional organic growth to the character-narrator's awareness of the problematization of

the referent and its representation, Barth foregrounds a new kind of representation of the artist. Thus, Barth not only questions the modernist Bildungsroman of *A Portrait* but also the position of the author as the one who has total control over the text. With the close reading of the two novels, I hope to demonstrate that while in Joyce's work there is a reinstatement of the figure of the artist, in Barth's work there is an irrevocable loss of the figure of the artist who is replaced with doubts, conceptions, practices, discourses and textual play.

NOTES

¹ Although the term Künstlerroman is more specific once it relates to the novel of development in which the artist is the character being portrayed, this concept of Künstlerroman does not apply to John Barth's *Lost in the Funhouse*. That's why I decided to use the concept of Bildungsroman.

CHAPTER I

THEORETICAL INTERLUDE

When I started studying postmodernist fiction and theory and I read John Barth's *Lost in the Funhouse* (1968), I could perceive a number of similarities between this novel¹ and James Joyce's *A Portrait of the Artist as a Young Man* (1916), especially in terms of thematics. The most outstanding similarity was theme: both novels deal with the "growth of the artist." Yet, in both novels, the growth of the artist is explored in distinct ways: while in Joyce's novel there is a rewriting, or revisiting of the Bildungsroman² with the critical awareness of a modernist author, in Barth's novel there is a replenishment of worn-out literary conventions and the search for the mythical author is done in a much more self-conscious way. Their approaches differ in one fundamental aspect, since in Joyce's novel there is a reinstatement of the figure of the artist as central to the work of art while in Barth's there is a gradual effacing of the figure of the artist within the textual structure. That is, while in Barth's text the narrator tries to control the narrative, he does not succeed, while the artist in Joyce's narrative tries and succeeds. It is also possible to add that the "text" of *Lost in the Funhouse* shows a tension between the modern and the postmodern, and a very profound nostalgia

for the past and for the modern. This is clear when Ambrose, at some points, wants to return to the good old days when stories had a plot.

With the development of postmodern fiction, i.e., the fiction produced from the early 1960s which lead to a much more self-conscious period in literature, two major problems became evident for critics and writers: 1) how writers would account for a different kind of characterization, i.e., how "humans" should be portrayed in a kind of fiction where the very concept of human subjectivity had become problematic in the fictional discourse itself, and 2) how writers would account for a mimetic representation of a world where the very concept of mimesis had been re-worked or re-signified due to the problematization of the "referent."

The first problem that I would like to address is the issue of characterization in recent fiction as opposed to its uses in the modernist moment. Characterization can be defined as the portrayal of human subjects in the novel or short story, that is, "[i]n a variety of circumstances we are called upon to create mental representations for individuals" (Gerrig and Allbritton 380). In other words we, as readers, create mental images of literary characters as similar as possible to human beings that we meet in the real world and this mental image confers depth to the characters that are being portrayed. In the early modernist moment, the concept of characterization needs to be related to the notion

of character's "depth" as referred to by José Ortega Y Gasset in the article above mentioned "First Installment on the Dehumanization of Art" (1948). Ortega y Gasset asserts that, in the early modernist moment, although the writers were much more concerned with the aesthetics of their production and with a "tendency to dehumanize art" than with the representation of the world in fiction (34), modernists provided characters with a psychological depth, a trend that comes from the 19th century, and is redefined in modernism in terms of the "flux" of consciousness (36). In fact, psychological depth is conveyed in Joyce's and Virginia Woolf's use of the stream of consciousness technique. Such psychological depth can be defined as "psychological realism" (Cohn 25) and it grants characters an interior richness that contrasts with the "depthlessness" of the novels written from the late 1960s on (Jameson *Postmodernism* 25).

Deviating from the "satisfying plausibility" (Jameson 8) of the classic realist text and the early modern novels, what readers and critics face in the postmodern moment is the "depthlessness" of the subject and its fragmentation or, in Fredric Jameson's words, "the 'death' of the subject itself" (8). This death of the subject can be related to the end of the "autonomous bourgeois monad or ego or individual"³ which is characteristic of the modernist moment. In Jameson's words "the death of the subject" is caused by the "decentering of that centered subject or psyche" (25) which is explained by

Jameson with two possible formulations: one is the historicist, which states that a centered subject existed in the period of classical capitalism and the nuclear family; the other is the poststructuralist position, which states that a subject never existed in the first place, i.e., in essence, but constituted something of an ideological mirage or construct. (Jameson *Postmodernism* 15)

The problems associated with recent representations of human subjectivity have been challenged by the linguistic theory which developed on the basis of Ferdinand de Saussure's work. Structuralists and Poststructuralists, unlike previous theorists such as Wayne Booth and Gerald Graff, argue that it is only through language that we have the possibility of the existence of subjectivity, because language allows the subject to position him or herself as an "I," that is, to be the subject of a sentence. According to Emile Benveniste, a follower of Saussure's work, one's consciousness of the "self" is only possible through a number of contrasts and differentiations, or the binary oppositions in language, since the "I" cannot be conceived without the conception of the "non I" (Benveniste 225). The consequence is that "we can never get back to man separated from language" (qtd. in Adams 728). One can understand that we will never get back to man reduced to himself--it is a speaking man and language which provide the very definition of man.

This decentering of the subject has also been an important concern of Jacques Derrida's theory, specifically in what concerns the "loss of the referent." Reworking the linguistic theory of Saussure in order to explain this "loss of the referent," Derrida questions,

[w]hat was it that Saussure in particular reminded us of? That 'language' [which consists only of differences] is not a function of the speaking subject'. This implies that the subject (self-identical or even self-conscious of self-identity, self-consciousness) is inscribed in the language, that he is a 'function' of the language. He becomes a **speaking** subject only by conforming his speech ... to the system of linguistic prescriptions taken as a system of differences. (Derrida *Writing and Difference* 145-6)

The assertion that language defines "subjectivity" has led linguists and language theorists to understand the inextricable relation between subjectivity and language.

Recently, writers and critics have introduced problematic notions of the self and representation. For Michel Foucault, for instance, representation is an "attempt to transform reality into a sign, a sign that the signs of language are in conformity with" (47). With this problematization of representation, a questioning of subjectivity arises and characterization becomes more problematic for writers, as pointed by Fredric Jameson in *Postmodernism, or the Cultural Logic of Late Capitalism* (1992). In other words, the contemporary theoretical

discourse whose objective is to discredit the hermeneutic models--1) the dialectical one of essence and appearance; 2) the Freudian model of latent and manifest; 3) the existential model of authenticity and inauthenticity; and 4) recently, the great semiotic opposition between signifier and signified--(12) problematizes the question of existence of the subject in the first place. Thus, those models which served to identify human beings or subjects with the world around them are no longer viable or plausible.

With the impossibility of identifying models which would connect human subjectivity with the "real" world as done by modernist authors, along with the splitting of the sign between signifier and signified⁴ and the consequent loss of the referent in postmodern writing, another problem arises: the representation of the "real" and of the artist in literary works. From now on, I would like to address the problem of representation in the literary works that I am analyzing since the attempt to represent the world with the old formulae of mimetic representation is no longer available, i.e., mimesis, understood as a representation of the "real"⁵ in the works of artists and writers of fiction, would no longer be possible. Instead, what writers and artists have is a "whole new culture of the image or simulacrum."⁶ That is, the literary text presents a self-consciousness of its own status as a representation. Furthermore, the objects and the world became comodified,

i.e., they become only images that refer to other images. As a result,

the real world becomes real images, mere images are transformed into real beings--tangible figments which are the efficient motor of, tracelike behavior. (Debord 17)

For a more precise understanding of the problems attached to concepts such as characterization and representation, it is necessary to pursue a further analysis of these terms and to define terms such as realism, modernism and postmodernism in a chronological sequence. The first term that requires a definition is what critics and authors call literary realism. In the late nineteenth century and in the beginning of the twentieth century, expressive realism was the major theoretical concept in literary analysis. In *Works* (1912), John Ruskin, a well-known post-romantic theorist, upholds that the artist must represent faithfully the objects portrayed and express the thoughts and feelings that they evoke on him or her (133-9). In discussing the representation of Nature in painting, Ruskin asserts that mimetic accuracy is the foundation of all art, or in his words, "nothing can atone for the want of truth" (133), which means that the originality, grace, or imagination of an artist resides in his or her "photographic" truthfulness to the objects portrayed.

One can argue that although Ruskin presents realism as a plausible option, "realism" is plausible not because it reflects the world, but because "realism" is constructed out of what is conventional or already familiar to certain codes of representation. That is, the strategy of the classic realist text is to divert the reader from what is contradictory within it, to the renewed recognition of what the reader already "knows." This process of being familiar to the reader is explained by Catherine Belsey in *Critical Practice* (1980), where she clarifies this by stating that the reader "knows" because the "myths and signifying system of the classic realist text re-present experience in ways which it is conventionally articulated in our society" (128). Thus, realism implies a reassurance of certain literary codes and its main characteristic is illusionism, exemplified by narratives which lead to closure and a hierarchy of discourses which establish ways of understanding reality. Furthermore, in *Narcissistic Narrative: The Metafictional Paradox* (1980), Linda Hutcheon also deals with this aspect of realism and asserts that the classic realist novel, with its well-made plot and well-defined characters, gives the reader a feeling of completeness that suggests, by analogy, that human action is somehow whole and meaningful.

In the classic realist novels characters are portrayed in essential ways or with traits predominantly given; that is, these psychological or moral traits constrain the choices

made by characters within a determinate work and their potential for development. Furthermore, according to Gerrig and Allbritton, the fact that characters are presented as "real people" existing in the world gives the reader the impression that he or she is sharing the hopes and fears of the characters (380). This means that the classic realist subject or character follows the humanist tradition⁷ of being whole and meaningful and, consequently, the consistency of characters in the novels is not problematized or questioned. Nonetheless, for an author and critic such as Henry James, characters should be constructed within a certain novelistic discourse and they should follow a developmental pattern which was traditional to the Bildungsroman or to any novel written under the auspices granted by the realist core of concepts.

According to Eric Auerbach, mimesis is defined as "the interpretation of reality through literary representation or 'imitation' [of a given reality]" (554). To define mimesis in this way, Auerbach uses a range of texts that range chronologically from antiquity to the early modernist period and indicate that a text satisfies, i.e., pleases, when it allows the transformation of reality into signs and leaves no hiatus for doubts. Again, this would be appropriate for the "realist" pattern of representing the world. In other words,

the world evoked in fiction, its patterns of cause and effect, of social relationships and of moral

values, largely authenticate the patterns of the world we seem to know. (Belsey 51)

Although realist texts lead to closure, it is essential to remind the reader that the narrative development present within the canon of realist texts problematizes the unity and integrity of the self. For instance, in *Tristram Shandy* (1767) this problematization is made explicit through many devices such as the author's intrusions in the text, the narrator's shift of point of view, the usage of metaphors, patterns of myth, or symbols⁸. These devices used in novels like *Tristram Shandy* lead to an evolution of literary forms and the appearance of other literary schools such as modernism.

The literary evolution of forms is analyzed by critics such as Linda Hutcheon. She signals the evolution of the novel as a genre by explaining that, by the 1960s, expressive realism had suffered attacks by Russian Formalists, New Critics, Structuralists and Post-Structuralists. It seemed that the concept of realism which, in essence, accounts for a period description in literature, has reified and extended beyond its critical range "in an attempt to encompass all fiction," (37) that is, realism, from a period definition, tyrannized the definition of an entire genre, the novel.

In the beginning of the twentieth century a reaction against the reification or the fossilization of the definition of the novel was taken by authors such as James

Joyce and Virginia Woolf. They searched for new forms of expression which meant an escape from historical imperatives and a break with the traditional humanistic culture in what regards the definition of the self and of reality. Modernists searched for new forms of expression, and, according to Ortega Y Gasset in the "First Installment on the Dehumanization of Art" (1948), followed a tendency to "dehumanize art." That is, the modernist artist "fails to render the natural (natural=human) thing because he deviates from it, [and] these deviations point to a direction opposite to that which would lead to reality" (34-5). This deviation from reality which was accomplished by modernist writers is attacked by Ortega Y Gasset because he follows the humanist pattern of culture as the desirable one. For Ortega Y Gasset the modernist author demonstrates his or her control over the creation of a literary text, that is, aesthetic pleasure "derives from such triumphs over human matter," (34) a point that is demonstrated by James Joyce in *A Portrait of the Artist as a Young Man* when Stephen Dedalus, Joyce's main character, declares that

[t]he artist, like the God of the creation, remains within, or behind or beyond or above his handiwork, invisible, refined out of existence, paring his fingernails. (336)

The passage quoted here demonstrates that there is artistic control of the writer over his creation but also a certain

"organicism," that is, the work of art has its own "life" and also, there is a certain distancing between the author and his creation. Ortega Y Gasset continues with his argumentation about the stylization of reality by pointing out that

[i]t may be thought a simple affair to fight shy of reality, but it [is not] by no means easy ... [b]ut to construct something that is not a copy of 'nature' and yet possesses substance supposes nothing less than a genius. (35)

This means that modernist artists use new codes of representation that emphasize the role of the artist as a central force in determining what is essential and what is not in the work of art. Ortega Y Gasset pursues in his argumentation against the stylization of modernism by stating that

to stylize means to deform reality, to derealize; style involves dehumanization and vice versa. There is no means of stylizing except by dehumanizing. Whereas realism, exhorting the artist faithfully to follow reality, exhorts him to abandon style. (36)

Modernists' search for new forms of expression, as a development of the realist core of concepts, leads modernist authors to rely on the concept of parody as a means to conceive their works. Parody, according to Hutcheon, is defined as a "kind of autonomous art, based on the discovery of a 'process'" (23). Hutcheon further connects the study of parody and its definition to the Russian Formalists. To them,

parody is defined as "the result of a conflict between realistic motivation and the aesthetic motivation which has become weak and has been made obvious"(23-4). Parody, in modernism, springs from the conflict between realistic and modernist aesthetic motivations. Through the revitalization of the so called literary inadequacy of a certain convention, the logical consequence is the unmasking of the system or of the creative process whose function has given way to mechanical convention. Thus, parody is

a revitalization of the process of writing, once the artist deviates from the norm and includes that norm as a background material for his writing task. (Hutcheon *Parody* 23-4)⁹

In *The Struggle of the Modern* (1963), Stephen Spender points out that Joyce adopted a romantic view of the imaginative process while combining "critical awareness in the act of writing with a kind of instinctive subjective consciousness" (48). For Spender, Joyce uses parody to frame his psychological realism or subjective realism (48). Hence, Joyce parodies and accomplishes realism by using the stream of consciousness¹⁰ technique through which a number of modernist authors made characterization in their works feasible. Besides, by using these narrative devices such as stream of consciousness, free association of ideas, and montage, Joyce was able to parody or, in other words, to use as a background material for his writing the patterns of

consciousness and psychological development granted by realist writers.

In *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (1978) Dorrit Cohn discusses many techniques of portraying characters in fiction. Among them, there is the principle of internalization which

initially sublimated the outer adventures of the ... hero into the inner adventures of the **bildungshed**, then continued moving inward to greater passivity and complexity. (8)

This process has formed what readers and critics consider stream of consciousness. Cohn works with other terminology such as "psycho-narration" (46) in an attempt to specify the kind of stream of consciousness used by authors such as Joyce. According to her, the flourishing interest in the problems of individual psychology leads to a more penetrating method of characterization. Cohn agrees with Wayne Booth when he points out that "any sustained inside view ... temporarily turn the character whose mind is being shown into a narrator" (Booth 164)¹¹. Cohn asserts that what we have is a "fully developed figural consciousness [that] siphons away the emotional and intellectual energy formerly lodged in the expansive narrator" (Cohn 25). In other words, even when the narrator passes from the center of the stage, he or she continues to narrate and becomes a neutral, even though

indispensable, accessory to narration, leaving room to the full development of the character's consciousness.

Thus, characterization in modernism is accomplished through these devices and in Joyce's *A Portrait of the Artist as a Young Man* the narrator is ungraspably chameleonic. Adding to Cohn's assertions, in his *Introduction to Twentieth Century Interpretations of A Portrait of the Artist as a Young Man* (1968), William M. Schutte demonstrates the chameleonic state of Joyce's narrator when he [the narrator] adapts his style to the age and mood of his hero. Thus, both in theory and practice, it is possible to demonstrate the vital importance given by a number of novelists to metaphoric representation of mental processes. In other words, "psycho-narration" is a device that allows the author not only to unfold the inner self of the characters to the reader, thus making the reader aware of a more penetrating method of characterization, but also to replace linearity with a literary language that calls attention to its own devices (Cohn 46).

By using psycho-narration and problematizing the concept of mimesis, authors lead critics like Roland Barthes, Jean Ricardou, Tvetzan Todorov and Gerard Genette to formulate, in theoretical terms, what the novels already asserted: "that what fiction was imitating, that is, creating, was not an empirical world, but a view of its own linguistic and literary production" (Hutcheon *Narcissistic* 46). That is,

novels and novelists in modernism and in postmodernism were much more aware of the self-consciousness of their production than authors of the realist period.

These formulations, according to Hutcheon, made by the above mentioned critics transformed the language of the *nouveau roman*, or the New Novel, of the late 1960s, into a major issue. With this new novelistic language and in the light of postmodernist literature and criticism, issues such as characterization and representation had to be reworked since these terms required new definitions.

C. Barry Chabot, in "The Problem of the Postmodern,"¹² (1991) points out that we have recently heard and read about something variously termed as "fabulism" by Robert Scholes, "metafiction" by Larry MacCaffery, "surfiction" by Raymond Federman, and "postmodernism" by Fredric Jameson. Chabot comments that these terms are used to account for "apparent changes of direction and emphasis within recent fiction" (22). Postmodernism can be considered a broader term and describes a development throughout the arts. Chabot refers to the fact that there seems to be little agreement about the supposed break of modernism and the appearance of postmodernism, and even less about how we can "most adequately characterize its effects upon ... cultural products." (22)

The little agreement on the effects of postmodernism on society's cultural products is the reason why postmodernism,

similarly to modernism, needs to be considered an 'umbrella' word. Postmodernism, in a similar way to modernism, does not account for a single manifestation in the arts or in literature but encompasses a number of breaks with the canon in literature, architecture, music, film, and other forms of cultural products of a given society. Fredric Jameson in *Postmodernism or, The Cultural Logic of Late Capitalism* (1992) offers a broad account of the term and its manifestations in some cultural domains. Jameson's account of postmodernism as being a period concept specifically related to the development of the last phase of capitalism is important to my analysis especially in aspects that relate to "the elegiac mysteries of durée and memory" and to our inability to "map the great ... decentered communicational network in which we find ourselves caught as individual subjects" (16). That is, by representing this decentered world, the postmodern novel is known for being greatly affected by the aspects above mentioned. Once the "grand narratives" (Lyotard 38) no longer exist, the attempt to represent man logically as a centered subject in Literature is no longer viable: we are unable to map "the great ... decentered communicational network in which we find ourselves caught as individual subjects" (16). Man is a subject immersed in discursive practices that he no longer controls.

For critics such as Fredric Jameson, the waning of modernism or, in other words, its ideological and aesthetic

repudiation, led authors to search for a new concept that would encompass the literary and artistic production of our time. For Jameson, authors such as John Barth, Thomas Pynchon and those of the French nouveau roman, along with new kinds of literary criticism, can only be understood through a new aesthetics of textuality. That is, postmodern novels cannot be analyzed having as a basis the old concepts of mimesis and characterization. Hence, the novels written by these recent authors require a kind of interpretation that is no longer accomplished with the realist and modernist critical discourses. This new aesthetics of textuality, as referred to by Jameson, affects the notion of characterization especially because characters are not perceived as whole and meaningful anymore but are viewed as language constructs. One can argue that already in realist and modernist texts characters are language constructs; yet, as the concept of representation has changed since realism, the notion of the construction of the character in language has been seen as a problematic one in the postmodern moment.

Characterization in postmodern writing lacks depth or, as Max. F. Schulz points out in "Characters (Contra Characterization) in the Contemporary Novel" (1974), the "covertly organic was discarded in favor of the frankly artificial" (142). That is, the representation of characters changed from a view of an innocent and unformed man that grew to awareness in realism, to a psychologically troubled man in

modernism and, in a further step of development, to a pastiche of man in postmodernism.

Reviewing Jameson's arguments about the problematization of the concept of characterization, it is possible to state that one of the most important constituents of postmodernism is a new depthlessness¹³ which claims for a new theoretical approach to texts and culture-- a whole new culture of "the image or the simulacrum" (6). Hence, the depth models that would confer intensity to characters as cited above are replaced for, the most part by "conceptions, practices, discourses and textual play," (12) i.e., what we encounter is not depth anymore but just an endless chain of signifiers.

This notion of depthlessness is worked by Rosalind Coward and John Ellis when they rely on Jacques Lacan's seminar "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" (1986),¹⁴ in which he asserts that there is a decentering of the individual consciousness so that it can no longer be conceived as the origin of meaning, knowledge, and action. Instead, what Lacan proposes is that the infant is initially "'an homelette' - 'a little man and also like a broken egg' spreading without hindrance in all directions" (qtd. in Coward and Ellis 165). Besides, by displacing the philosophical **cogito** (I think therefore I am) of Cartesian thought, Lacan questions the tradition--humanistic discourse of the late nineteenth century and of the beginning of the twentieth century--when

the human mind was seen as the site of meaning and of individuality. Coward and Ellis, using Lacan's arguments, say that the subject speaks "insofar as language permits the production of meaning including the meaning of the subject's own identity, of subjectivity itself" (65). Thus, this decentering of the self involves the dethroning of an authority--the transcendental *cogito*--embodied in the figure of the author as a central figure to the work of art.

Michel Foucault in "What is an Author?" (1977) suggests that

the writing of our day has freed itself from the necessity of 'expression'; it only refers to itself, yet it is not restricted to the confines of interiority. On the contrary, we recognize it in its exterior deployment. (138)

It is possible to state that, in postmodern representations, writing is transformed into an interplay of signs, that is, it is regulated less by the content it signifies than by the nature of the signifier. Furthermore, Foucault states that:

[T]he essential basis of writing is not the exalted emotions related to the act of composition or the insertion of a subject into language. Rather, it is primarily concerned with creating an opening where the writing subject endlessly disappears. (139)

Foucault points out that the disappearance of the author is, in essence, an event of our time and that the man of the twentieth century tries hard to separate those "who believe that we can continue to situate our present discontinuities

within the historical and transcendental tradition of the nineteenth century" from those who are "making a great effort to liberate themselves, once and for all, from this conceptual framework" (141). That is, for Foucault, our world cannot be analyzed within a historical framework that belongs to the nineteenth century. To emphasize this point, Foucault refers to a number of "empty slogans" and exemplifies them by stating that "the author had disappeared; God and man died a common death" (141). To summarize, the discussion about the disappearance of the author in writing serves to reveal a crisis of representation both of the individual and of the authorial presence in his/her works.

According to Fredric Jameson, besides depthlessness, pastiche is another concept that helps to define the crisis of representation. Pastiche is

like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice like mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists. Pastiche is thus blank parody, a statue with blind eyeballs; it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the 'stable ironies' of the eighteenth century. (17)

Pastiche, then, can be seen to correspond to simulacra. These concepts serve to demonstrate that characters that reigned

supreme in our imagination and the past as reference find themselves "gradually bracketed, and then effaced, leaving us with nothing but texts" (18). The effacing of referentiality of characters and authors provide readers and critics with a "new" reality, which is a peculiar new form of realism. At the same time, this new form of realism can be analyzed as an attempt to distract and divert us from that reality or to disguise its contradictions and resolve them in the guise of various formal mystifications (Jameson *Postmodernism* 49).

Hence, by placing my analysis on a chronological axis of literary and critical development, my intention in this work is to pursue an analysis of Joyce's *A Portrait of the Artist as a Young Man* and Barth's *Lost in the Funhouse* in two fundamental aspects: the characterization and representation of the artist in both novels. By analyzing these two aspects I hope to prove that together with modernism there is a reinstatement of the figure of the artist as central to the work of art, while in postmodernism there is an effacing of the figure of the artist in the novel.

To achieve this proposed analysis, I will date the two novels chronologically, both in their respective artistic movements and in the date of publication. Thus, my next chapter is dedicated to the analysis of *A Portrait of the Artist as a Young Man*, the first novel to date.

NOTES

¹ *Lost in the Funhouse* is a collection of "texts" that can be treated as a "novel" because they are interconnected by theme.

² The developmental novel, as the Germans define it. From Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox*. (New York: Methuen, 1984), p 11.

³ The end of the bourgeois ego can be defined as the "waning of affect" which means that human subjects are transformed (comodified) into their very images. As Jameson puts it, this would lead to a "devoidance of feeling"--or what J. F. Lyotard in *The Postmodern Condition: A Report on Knowledge* (1984) calls 'intensities'." (qtd. in Fredric Jameson's *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke, 1992), p 12.

⁴ For a thorough research of this problem see Ferdinand de Saussure's *Course in General Linguistics* (1959) and Emile Benveniste's *Problems in General Linguistics* (1971).

⁵ For an in depth study of this aspect see Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature* (1953), pages 553 and followings.

⁶ Simulacrum is defined as an image of another image. (In Guy Debord's *The Society of the Spectacle*. New York: Zone, 1994), p 15.

⁷ The humanist tradition of individuality can be understood as the core of a theory widely accepted in the nineteen century to explain subjectivity. (In Fredric Jameson's *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke UP.), p 15.

⁸ For a better and deeper analysis see Wayne C. Booth's *The Rhetoric of Fiction* (1961).

⁹ For a thorough study of parody see Fredric Jameson's *The Prison-House of Language* (1972) and Victor Erlich's *Russian Formalism: History, Doctrine* (1965).

¹⁰ Stream of consciousness, or the continuity of mental processes, is a psychological term used for the first time in 1890 by William James. According to him, "consciousness ... does not appear to itself chopped up by bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed, it flows ... let us call it the stream of thought, of consciousness or of the subjective life." (in William James' *Principles of Psychology*. 1890. Chicago: William Benton, 1955), p 155.

¹¹ Confer *The Rhetoric of Fiction* (1961).

¹² In Ingeborg Hoesterey's *Zeitgeist in Babel: The Post-Modernist Controversy* (Bloomington: Indiana UP, 1991).

¹³ Depthlessness could be defined as the absence of models which confer intensity both to humans and to reality. Instead, what we have is the discrediting of the hermeneutic models of the past and their replacement with an endless chain of signifiers. (In Fredric Jameson's *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke, 1992), p 6.

¹⁴ "The Mirror Stage as a Formative of the Function of the I as Revealed in Psychoanalytic Experience" was first delivered as a lecture in 1936.

CHAPTER II

A PORTRAIT OF THE ARTIST AS A YOUNG MAN AND THE CALL FOR FORM

In this chapter I present a close reading of James Joyce's *A Portrait of the Artist as a Young Man*¹ in an attempt to demonstrate that, along with the portrayal of Stephen Dedalus in the novel, Joyce introduces paramount formal aspects for the understanding and conceptualization of modernist fiction in what concerns characterization.

According to Baruch Hochman, in a society moved by action, the reading of character has always been made in terms of plot; that is, "character ... is seen to function in terms of the ordinary laws of causality" (29), as in Aristotle's notion of plot. With modernism, an attempt to develop the inner psychology of the character took place. By pursuing the inner psychology of the character as a sense of depth with characterization, Joyce foregrounds the importance of free association of ideas for the development of character's psychology and reinvests the concept of characterization with new meanings--non-realist ones--given the traditional nineteenth century notions of realism. In Joyce's novels characterization is based on the inner self-development of the character rather than on outer motivations. The search for the interior self is a further

step in the development of literary characterization since, previously to modernism, the novel focused on motivation in terms of plot development, that is, on external action.

In the first decades of the twentieth century, the development of new currents of thought and of psychology favored the emergence of a new kind of characterization with a more accurate portrait of the character's inner self. As Matei Calinescu explains, modernist aesthetics distorts and eliminates traditional representations of man in fiction since modernist writers present a disruption of the realist or naturalist characterization. (125)

The formalism associated with modernism has lead well-known critics such as Ortega Y Gasset to argue that, in the emphasis on form of modernist authors such as James Joyce, there is a tendency to "dehumanize art" (34). In his article, Ortega Y Gasset asserts that, in the early modernist moment, writers were much more concerned with aesthetics than with the representation of the external world in fiction (34). One can say that the modernist preoccupation with form relates to the writer's attempt to provide fictional characters with a psychological depth. Ultimately, psychological depth is achieved by modernist writers' use of techniques such as free association of thoughts and stream of consciousness. Thus, modernism presents a psychological realism which grants characters an interior richness. This interior richness of the modernist novel of James Joyce is associated with Joyce's

emphasis on form, and it allows Joyce to create an "artist" who, in a covert way, questions the principles of the traditional realist novel².

Therefore, it is possible to state that Joyce's *A Portrait* is a key text in terms of characterization because of its rewriting of the realist Bildungsroman. That is, Joyce's novel re-structures the traditional "developmental novel" with formal devices. Joyce re-articulates the traditional character motivations of the realist text by emphasizing the psychology of the artist-protagonist, Stephen, and by foregrounding the artistic forms, or the formalist devices used in the novel. Thus, part of the craftsmanship of *A Portrait* stems from Joyce's parodic use of a realist language. Joyce's *A Portrait* helps to portray psychological aspects of the artist hero, Stephen, by using techniques such as free association of ideas, montage and epiphany, thus defining and constructing Stephen's identity.

Through a number of modernist formal devices, Joyce foregrounds the language used to construct the character. Robert Humphrey defines free association of ideas as a formal device that has memory and sensorial experience as its basis. Moreover, Humphrey points out that the use of the senses and imagination determines its elasticity (43). Humphrey further associates this process of "free association of ideas" with psychic processes such as the interior monologues used by Joyce. As demonstrated in the development of this chapter, by

using free association of ideas, Joyce presents Stephen through a number of memories and sensorial experiences.

Although the novel presents stylistic innovations, the five consecutive chapters present a traditional linear narrative mode, giving a sense of progression. Each chapter reveals a stage in the development of Stephen's personality. The chapters range from Stephen's infancy at Bray and childhood at Clongowes to his removal to Dublin, his first years at Belvedere, the visit to Cork, and, succeeding, to the whorehouse. This change shows infancy becoming adolescence and early adulthood. Specifically, the third chapter explores the problems of adolescence such as sin, guilt, confession, and communion. The fourth chapter is the shortest, but nonetheless climactic since Stephen meets his muse. The novel starts with repentance and austerity, proceeds with Stephen's rejection of Catholic priesthood to achieve the priesthood of secular imagination and of the artist. It is possible to perceive the climax of the novel as Stephen encounters the wading girl, in which we find the most important metaphors of the book concerning imagination and artistry. The fifth and last chapter shows Stephen's years at the university, the development of his aesthetic theory, his writing of the poem, and his long conversation with Cranly, in which Stephen stands fully revealed (Tindall 59).

Concerning language use in each chapter, there is an emphasis on free association of ideas. As an example of free

association, we have the scene in the infirmary, in which Stephen receives the news of the death of Parnell: Stephen wanders until he finds himself at home where "[a] great fire, banked high and red, flamed in the grate and under ivytwined branches of the chandelier the Christmas table was spread." (*A Portrait* 192)

In a similar way, Joyce's use of free association is again emphasized in a passage that demonstrates Stephen's sensorial experiences. The passage runs: "[h]e chronicled with patience what he saw, detaching himself from it and testing its mortifying flavour in secret" (*A Portrait* 223). Another passage that shows, through free association, Stephen's cognizance of the outside adult world is related to his awareness of his family's financial problems. He experiences his family's removal to Dublin as "a new and complex sensation" (*A Portrait* 222); that is, Stephen is discovering a new world and linking it to himself and his family problems. As previously mentioned, the articulation of these sensory experiences helps to build up the concept of free association because, through it, the reader will experience Stephen's wondering. Another example of the use of free association appears in the passage in which Stephen is in the playground at Clongowes; his mind wanders through a number of memories of his father and mother, to the square ditch, and to his mother again. By using the words "belt" and "suck," he remembers the drain at Wicklow Hotel and the

lavatory at school. This combination of sensation, memory, and thought is characteristic of Joyce's *A Portrait* and shows the disintegration of the traditional Bildungsroman, as a parody of more traditional narrative modes, since "free association" of thought comes to stand as a formal device used to replace traditional linear modes of narrative (Tindall 61). That is, the linear narrative, based on a chronological unfolding of events, is no longer possible once the plot development obeys a thematic structure organized by the character's inner experiences and time.

The usage of sensorial experiences is extremely important because, through such usage, Joyce perfects his psychological characterization of Stephen and questions the traditional linear narrative, as linear chronology is replaced with a non-linear time which obeys the character's inner desires, sensations, memories and emotions. Thus, one's past can become part of one's present moment. An example of this is found in the passage in which Stephen starts writing a poem to E-C- (or Emma Clery), the girl on the step of the tram. As he writes, his mind wanders:

When he had written this title and drawn an ornamental line underneath he fell into a day-dream and began to draw diagrams on the cover of the book. He saw himself sitting at his table in Bray the morning after the discussion at the Christmas dinner table, trying to write a poem about Parnell on the back on one of his father's second moiety notices. But his brain had refused to grapple with the theme and, desisting, he had covered the page

with the names and addresses of certain of his classmates. (225)

Joyce's mastery in the use of free association of ideas is perceived throughout the novel not only in the scenes described above, but especially in the novel's final chapter, in Stephen's diary entries. In the initial scene of chapter five, Stephen is having breakfast with the family. As he was "staring into the dark pool of the jar," his mind wanders and his memory brings him to the "dark turfcoloured water of the bath in Clongowes" (*A Portrait* 304). The image of the "dark turfcoloured water" reminds Stephen of his process of rejection of the Catholic priesthood and his choice for the writer's priesthood, as suggested in the diary entry of April 16th which runs: "Away! Away!" (*A Portrait* 365).

Besides free association of ideas, montage is another formal device that Joyce uses intensely in *A Portrait*. It is necessary to point out that montage, in writing, can be considered a further advance in the technique of free association. Montage can be defined as the placing of unlikely things together for the effect of their union³. The concept of montage comes from cinema and, according to Richard Ellmann in *James Joyce* (1982), Joyce was extremely interested in the technique that was used by Sergei Eisenstein at the time Joyce was writing *A Portrait*. As an example of montage we have the first passage of the book:

Once upon a time and a very good time it was there was a moocow coming down the road and this moocow that was down along the road met a nice little boy named baby tuckoo...

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived; she sold lemon platt.
(*A Portrait* 176)

This passage is immediately followed by a discussion of politics in which the reader learns 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" (*A Portrait* 177). These two sequences, if analyzed apart, add little to Stephen's characterization; yet, when they are juxtaposed, they demonstrate not only Joyce's craft in using montage, but also the intertwining of Stephen's infancy and private life with major political and national aspects of Irish nationalism. It is interesting to notice that, although this initial sequence presents a level of referentiality to real-life figures such as Michael Davitt and Parnell, who were important political figures in Ireland in Joyce's time, such historical referentiality becomes problematic since the public events are always shown through Stephen's subjectivity. Therefore, the linear narrative traditionally associated with realist novels and their reliance on referentiality are replaced by the gaps created by Joyce's montage which demonstrates Stephen's inner feelings, consciousness, and non-linear perception of time.

Another example of montage is presented in the final section of chapter five in the passage in which Stephen is having a discussion with Cranly about Stephen's future as an Irishman and as a writer. This scene is immediately followed by Stephen's diary entries. In the discussion that is prolonged for some pages, Stephen clinches his identification with Daedalus in an attempt to escape from Ireland and all that it represents to him, as in the passage in which Stephen declares that

[y]ou have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. 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 defence the only arms I allow myself to use--silence, exile and cunning. (361)

This discussion goes on for some pages and ends in a silence which is immediately followed by the first diary entry that runs, with a sudden shift in point of view:

March 20th. Long talk with Cranly on the subject of my revolt. He had his grand manner on. I supple and suave. Attacked me on the score of love for one's mother. Tried to imagine his mother: cannot. Told me once, in a moment of thoughtlessness, his father was sixtyone when he was born. Can see him.... But his mother? Very young or very old? Hardly the first. If so, Cranly would not have spoken as he did. Old then. Probably, and neglected. Hence, Cranly's despair of soul: the child of exhausted loins.(361-2)

The passages above illustrate Joyce's attempt to break the traditional linear mode of narrative by juxtaposing two sequences which deal with different issues. Furthermore, both passages evince the contrast between Stephen's and Cranly's intellect, thus demonstrating that Stephen is a more complex character than Cranly. This complexity is not only related to the textual evidence of description of one and the other but also, and what is more important, to the psychic process of Stephen's imagination. Such psychic processes of the protagonist are emphasized in Joyce's use of montage and free association of thoughts.

The psychic processes of Stephen's imagination are the object of further characterization conveyed through the usage of epiphanies, thus helping to demonstrate Joyce's avant-gardism with characterization. Epiphanies, in fact, convey the intensity of emotions as moments of revelation; that is, they are the combination of the character's inner awareness of specific realities (Levin 37). It is also important to notice that these epiphanies obey a progression in the novel; that is, these epiphanies appear throughout the chapters indicating a qualitative advance in the portrayal of Stephen, as well as the reader's deeper immersion in Stephen's mind.

As an example of an epiphany in the first chapter there is a scene in which Stephen is enjoying social success among his colleagues in the patio of the school, after having talked with the rector about his pandybatting. This epiphany

helps to show the contrast between the anonymous boy, in the beginning of the chapter, who was feeling weak among the other boys, and the boy, in the final sequence of the chapter, who is "happy and free: but he would not be anyway proud with Father Dolan" (217). Another example can be drawn from the final sequence of chapter two in which Stephen meets the girl and undergoes the sin of flesh. This ending sequence of chapter two reflects Stephen's insight about the changes he undergoes throughout the chapter. Through these epiphanies, Joyce breaks the traditional linear narrative and reinvests the concept of characterization with non-realist devices--once he grounds Stephen's characterization on inner self development.

Similarly, other epiphanies occur in the succeeding chapters of the book. For instance, in the third chapter, Joyce presents Stephen's sin and mortification that will lead to absolution and a new life at the end of it. In the beginning, Stephen ponders that

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. (*A Portrait* 251)

The initial epiphany determines the theme of the third chapter, especially because it reinforces the meaning of the long sermons that are addressed to Stephen and to the whole

class by the priest of the school. It is important to add that these sermons grant the chapter an almost linear structure which differs from chapters one and two, in which montage and free association of ideas are the main formal devices used by Joyce to characterize Stephen. Stephen's initial insight is reinforced when he meditates that he

found an arid pleasure in following up to the end the rigid lines of the doctrines of the Church and penetrating into obscure silences only to hear and feel the more deeply his own condemnation. (253)

~~It is important to register~~ that these epiphanies provide a progression not only with the chronological structure of the book but also in the thematic structure of the chapters.

Under the impact of the sermons, and after undergoing personal mortifications, Stephen's soul becomes "a child's soul" (255) and, by the end of the chapter, he confesses his sins to a priest and receives "the grave words of absolution" (283) as he sees the "priest's hand raised above him in token of forgiveness" (283). Stephen feels that "[i]t would be beautiful to die if God so willed. It was beautiful to live in grace a life of peace and virtue and forbearance with the others" (283). The following morning, as he kneels before the altar with his classmates, he feels that another life is beginning. The coming of the ciborium and the arrival of a new life convey the final epiphany or the revelation that will link this chapter thematically to the preceding and to

the following chapters where Stephen's vocation, be it religious or secular, will be determined.

The use of epiphanies as a device for the characterization of Stephen is also presented in the beginning of chapter four as the following passage illustrates:

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: and at times his sense of such immediate repercussion was so lively that he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number but as a frail column of incense or as a slender flower. (*A Portrait* 285; emphasis added)

The passage above presents the initial epiphany of the chapter and it is important for Stephen's characterization because, through it, the reader can perceive the duality of Stephen's religious feelings: the epiphany combines two opposed ideas, heaven and eternity with the profane idea of a "cash register." It is possible to perceive Joyce's craftsmanship in his ability to foreground Stephen's religiosity but also Joyce's own ironic treatment of Stephen's ideals.

It is also important to discern, in this chapter, the metaphors that Joyce uses to show Stephen's true vocation. The sequence in which Stephen meets his muse is considered by

critics such as William York Tindall and Harry Levin as the climax of the novel and one of its most beautiful epiphanic moments. The beauty of this scene relies on Joyce's description of the meeting and on the bird metaphor he uses to describe his character's growth of imagination. The passage runs:

She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird ... Her bosom was as a bird's, soft and slight, slight and soft as the breast of some darkplumaged dove. But her long hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (302-3)

The metaphor of the bird is complemented with the description which Stephen figures out mentally:

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! (303; emphasis added)

By seeing the girl on the stream, Stephen feels that his vocation is not the religious orders but secular imagination. By using words like "recreation" of life and "opening of gates of all the ways of error and glory," Joyce demonstrates Stephen's awareness of his heritage in the art of writing--as

if Stephen will "recreate life out of life" in a new way of writing (*A Portrait* 303).

Stephen's sense of vocation is presented in chapter four during his conversation with the rector about his possible ecclesiastic vocation. This sequence, as well as Stephen's meeting with the girl on the stream, conveys the great epiphany of chapter four. After being questioned by the priest if he, Stephen, had "ever felt that [he] had a vocation?" (*A Portrait* 292), Stephen sets his mind wandering until the moment when

[h]e was passing ... before the Jesuit house in Gardiner Street, and wondered vaguely which window would be his if he ever joined the order. Then he wondered at the vagueness of his wonder, at the remoteness of his soul from what he had hitherto imagined her sanctuary, at the frail hold which so many years of order and obedience had of him when once an indefinite and irrevocable act of his threatened to end forever, in time and in eternity, his freedom. The voice of the director urging upon him the proud claims of the church and the mystery and power of the priestly office repeated itself idly in his memory. His soul was not there to hear and greet it and he knew now 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 a 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.* (295-96; emphasis added)

The epiphany illustrates Stephen's awareness of his own secular vocation. It is also perceptible that Joyce's

characterization foregrounds Stephen's inner responses as he foresees himself as a writer.

Epiphanies are also presented in the final chapter of the novel, thus aiding the understanding of Joyce's emphasis on Stephen's characterization as an artist. The following passage illustrates the point:

His soul had arisen from the grave of boyhood, spurring her graveclothes. 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. (302; emphasis-added)

The epiphany reveals Stephen's awareness of his secular vocation; in this sense, Joyce's characterization of Stephen foregrounds the hero's psychology and inner responses, as when he envisions himself as an artificer, an artist, possibly a writer.

As Harry Levin points out, the fifth chapter of *A Portrait* shows "the discursive chronicle of Stephen's rebellion" (59). Levin enumerates sequences in this last chapter that corroborate his thought. One of these scenes is presented when Stephen's mother asks him to make his Easter duties, and Stephen, in a conversation with Cranly, says, "I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland or my church" (*A Portrait* 361). For Levin, Stephen "will not, to please his mother, do false homage to the symbols of authority" (60) which he

rejects. With this gesture Stephen emancipates himself from his family, from Ireland and from Catholicism. Thus, Stephen is ready to take his solitary journey "wherever the creative life engages him." (60)

The concepts of free association of ideas, montage, and epiphany clarify Joyce's parodic characterization of the traditional Bildungsroman. This parodic intent is demonstrated through Joyce's extreme concern with form and his attempt to disrupt or to question credited realist representations--a notion that is formulated by critics such as Linda Hutcheon in *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (1986) where she points out that Joyce's usurpation of the language of the Creator is used to describe Stephen's movement from the priesthood of the Church to the priesthood of eternal imagination as a writer (14).

In *A Portrait*, Joyce's concern with language and form is revealed through parody or a "dialectic substitution of formal elements whose functions have become mechanized or automatic" (Hutcheon *Parody* 35). Parody deviates from an aesthetic norm and "includes that norm within itself as backgrounded material" (44). In other words, there is a re-writing of the elements that constitute different genres, as argued by Russian Formalists (Hutcheon *Parody* 36). Hence, it is possible to state that in the background will stand another text against which the new creation is "implicitly to

be both measured and understood" (Hutcheon *Parody* 31), and in our case, this "text" is the realist Bildungsroman.

In stylistic terms, parody is further shown in Joyce's foregrounding of literary techniques, as in the passage in which Stephen writes on the flyleaf of his Geography book and calls attention to its own language, as a form of metalanguage. While writing, Stephen names himself, his location. The passage runs:

Stephen Dedalus
 Class of Elements
 Clongowes Wood College --
 Sallins
 County Kildare
 Ireland
 Europe
 The World
 The Universe (183)

The most interesting part of the passage is the humorous verses that a friend--Fleming--wrote on the opposite page that runs:

Stephen Dedalus is my name
 Ireland is my nation
 Clongowes my dwellingplace
 And heaven my expectation. (183)

The passages above show Joyce's extreme concern with form through Stephen's own conclusion that "he read the verses backwards but ... they were not poetry" (183). If one reads the description of Stephen side by side with the "verses" by

Fleming, it is possible to perceive that Fleming's sentences are written in a linear mode while Stephen's language is more poetical in the sense that they allow a number of possibilities open to fulfillment. Also, it is necessary to point out that Joyce here is translating to the reader the pretense in Stephen's perceptions of his own skills as a future writer or a writer to be. In this sense, Fleming functions as a critic of Stephen's lack of humbleness.

Joyce's concern with language is also demonstrated in the naming of his main character: Dedalus--Joyce's artist--is capable of forging⁴-like Daedalus, the Grecian smith. It is clear that in *A Portrait*, as in *Finnegans Wake*, Joyce plays with the concept of characterization in the sense that art is the artifice of forging, hence, unnatural. Furthermore, Joyce plays with Aristotle's concept of art as imitation, in the sense that the past provides the artist with the tools he needs to come to terms with his heritage in the art of writing. In this sense, the concept of parody allows Joyce to reinvest old literary forms with new meanings.

The final chapter is perhaps the most important to the discussion concerning language and parody of old literary conventions. In Stephen's discussion with the Dean of Students, he foregrounds many aspects of his aesthetic theory through his own doubts and statements. Thus, Stephen elaborates his theory, having as a basis concepts such as

beauty, the usage of the appropriate terms to express feelings, emotions and actions. For Stephen

the language with which we are speaking is his [the dean's] before it is mine. How different are the words *home, Christ, ale, master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (316)

The passage shows that the question of language is crucial to the writer. Despite the fact that Joyce manipulates Stephen, being ironic and dubious about him, the character foregrounds language as the crucial element in the art of writing.

The discussion with the Dean about the role of language and about aesthetic theory leads Stephen to the conclusion that

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. (336)

One could say this passage echoes one of the modernist tenets, the emphasis on the importance of the author as a craftsman. Joyce demonstrates that the artist has control over his creation and that his authorial presence or "smithy" of the artist is symbolized here.

In the novel, language and aesthetics are problematized. On the diary entry of April 13th, Stephen writes:

That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of students and his funnel! What did he come here for to teach us his own language or to learn it from us. Damn him one way or the other! (364)

Similarly, the epiphany in Stephen's diary entry of April 26th shows his language awareness:

Mother is putting my new second-hand clothes in order. 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. 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. (365; emphasis added)

In the above passage, Joyce articulates Stephen's hopes to become an artist. Stephen is ready to face life and learn from experience what it is to be an artist, that is, how to express feelings and emotions through language.

Joyce's emphasis on form and on language and his usage of montage, epiphanies and free association of ideas demonstrate that, although "creating life out of nothing," Joyce revisits the realist characterization of the Bildungsroman in the sense that, through it, he not only exerts control over the form of the novel, but also invests on the possibility of innovating. One can argue that the realist Bildungsroman is revisited through a parody of form in which there is a reinstatement of the figure of the

artist--namely Joyce's authorial position--the "artist like the God of the Creation" (*A Portrait* 336). Joyce demonstrates his presence in the characterization of Stephen when Stephen is used as a filter, as a narrator, and as an observer of the events. Furthermore, the use of epiphanies, free association of ideas, and montage convey the character's moments of illumination and insights. Stephen differs from previous literary portrayals of the "artist" because he calls the reader's attention to the literary language being used in his own characterization and, through this awareness, Joyce parodies the realist conventions of characterizations.

With postmodernism and the problematization of the referent, questions concerning characterization are diverted to a questioning of the fictive nature of the work. These questions constitute one of the major issues of my next chapter which is dedicated to the analysis of John Barth's *Lost in the Funhouse*.

NOTES

¹ James Joyce, *A Portrait of the Artist as a Young Man* (London: Triad-Grafton, 1977). All quoted passages are from this edition.

² For a discussion about James Joyce's avant-gardism or experimentation in the field of fiction see Matei Calinescu's *Five Faces of Modernity* (1987), pages 125 to 143.

³ In filmic analysis, montage is a synonym for editing, or the selection, cutting and arrangement of photographic film to make a consecutive whole, or the process of using many pictures, designs, etc., sometimes superimposed, to make a composite picture. That is, it emphasizes the dynamic, often discontinuous, relationships between shots and the juxtaposition of images to create ideas not present in either one by itself. (in David Bordwell and Kristin Thompson's *Film Art: An Introduction*. New York: McGraw-Hill, 1993), page 495. For a more complete definition of montage see Sergei Eisenstein's *Film Form: Essays in Film Theory*.

⁴ Needless to say the word "forge" has another less creditable meaning of which Joyce was conscious when he wrote *Finnegans Wake* (1939). William Y. Tindall states that Joyce's artist in *Finnegan's Wake*, Shen the Penman, is not only a writer but also a forger in the sense of forging checks (67).

CHAPTER III

LOST IN THE FUNHOUSE OF FICTION

In the first chapter of the dissertation, I discussed, in theoretical terms, the possible differences between James Joyce and John Barth concerning characterization and representation to demonstrate their most distinguished difference: while in Joyce's *A Portrait of the Artist as a Young Man* there is a reinstatement of the figure of the artist, in Barth's *Lost in the Funhouse*¹ there is a gradual effacing, that is, the figure of the artist is overwhelmed by language within the textual structure. Furthermore, while in Barth's novel there is an effacing of the figure of the artist and, at the same time, a questioning of concepts such as--representation, fictionality, surface, and depth, in Joyce's *A Portrait* there is 1) a reinforcement of the author's control over his fiction and 2) a parody of the realist Bildungsroman in terms of its form and devices used to portray the artist.

In this chapter I present a close reading of *Lost in the Funhouse* to demonstrate that there is in Barth's work an irrevocable loss of the figure of the artist once the notion of the developmental doppelgänger--the hero with a thousand faces--(Schulz 142) is abandoned in favor of a *regressus ad infinitum*, i.e., Barth's artist is not represented as a fully

developed character such as Joyce's Stephen Dedalus. Instead, Barth's Ambrose is lost in the medium and can only exist if he can replicate the structure of the Moebius-strip that initiates *LF*. The Moebius-strip, in mathematics, is represented by the symbol ∞ , infinite, which indicates that there is a beginning but no end to a determinate series (Weber 284).

In *The Modern American Novel* (1992), Malcolm Bradbury's analysis of *LF* points out important aspects that reveal the loss of the figure of the artist in language. For Bradbury, Barth writes about the "writer ... overwhelmed by previous literary forms and glutted with new and random styles" (226). Bradbury argues that Barth's play with the concept of pastiche is an attempt to replenish, that is, rework, the concept of the novel as a genre.

According to Bradbury, Barth's *LF* questions the concept of the self by using "vast plots and powers which shrivelled, drained, and programmed the self, challeng[ing] the conventional codes of representation" (199). That is, we are not asked to identify ourselves with the developing moral awareness and self-discovery of a protagonist. Consequently, by questioning credited representations of the self, Barth's novel plays with the possibility of both exhaustion, which means an "used-upness of certain forms or the felt exhaustion of certain possibilities" (64) and an exhaustion of the aesthetics of high modernism, along with a replenishment,

which is a redefinition of the predominant aesthetics of Western literature existent in old literary forms (Barth *Friday* 64). In the process of replenishment, Barth reassesses conventional fictional forms to re-structure the novel genre in terms of plot development, characterization, and representation, thus, foregrounding the narrator's awareness of the problems involved with the "making" of the novel, or even a questioning of the possibility of representation of the world itself in fiction.

Max F. Schulz points out that *Lost in the Funhouse* acts out a pattern of development or a dramatization of the life of the protagonist-narrator. "Who am I as a person? And who am I as author?" are the questions that convey the movement of the fourteen stories that progress temporally from conception ("Night Sea-Journey"), to birth and naming, which are the initial gestures of identification ("Ambrose His Mark"), to consciousness as an entity separate from one's parents ("Autobiography"), to boyhood prefigurement of adulthood ("Water-Message"), to adolescence with its emergent cognizance of moral and artistic categories ("Lost in the Funhouse"), to adulthood as a husband and artist--wracked with the question of personal and cultural identity ("Echo," "Title," "Life-Story"). Simultaneously, with "Menelaiad" and "Anonymiad," one can say that Barth searches for the origins of man as an artistic and self-conscious entity, while the narrator merges in identity with 1) the protagonist, who is

portrayed as a writer struggling to find a personality, and 2) with the archetypal bard, who has compulsively sung the story of his life since man invented words (149).

The structure of *Lost in the Funhouse* duplicates the Moebius strip or the frame-tale of the first page, which runs: "Once upon a time there was a story that began once upon a time ..." (*LF* 1). This frame allows Barth's character-narrator to move in time from a spermatozoon in the first story, to an artist in a regressus in time as the novel progresses. Therefore, from the first piece, "Night-Sea Journey," until "Lost in the Funhouse," the character-narrator tries to assert himself as a "possible" human being; however, this search for an affirmation of identity or self within the fictive universe--with a beginning, middle and end--is always negated. From "Lost in the Funhouse" until "Anonymiad," Barth discusses questions concerning artistry, moral categories and cultural identity and places his storyteller within an endless web of tales, literary frames, devices and forms, thus questioning the development of the writer from a traditional perspective.

Furthermore, the structure of *LF* undermines the possibility of self-development, in a realist sense, since, in structural terms, the making of the novel in a sequence of short pieces disrupts the possibility of the character's organic and psychological growth: by freezing the narrative development into segmental short pieces, Barth reduces the

sense of natural growth so characteristic of the protagonists in the novels of the nineteenth century and of a Bildungsroman such as *A Portrait*.

The search for self-assertion is first introduced as a central idea in Barth's depiction of the initial movement in the organic and psychological growth of man--conception. In "Night-Sea Journey" the character-narrator is a spermatozoon who decides to narrate his story. While at sea and swimming towards his destination, he questions his existence, and his origins in the passage that runs:

Is the journey my invention? Do the night, the sea, exist at all, I ask myself, apart from my experience of them? *Do I myself exist, or is this a dream? Sometimes I wonder. And if I am, who am I? The Heritage I supposedly transport? But how I can be both vessel and contents?* (3; emphasis added)

In the passage above, the questioning of existence by the character-narrator and of the heritage he supposedly transports refer not only to the genetic codes of mankind but, also, to the existence of other literary texts. Therefore, because of social and linguistic contingencies, Barth shows the problems involved in concepts such as conception, choice, subjectivity, and in the belief that the existence of an autonomous self is possible. Consequently, by affirming that the indefiniteness of selfhood is possible in fiction, the initial piece of *LF* leads to its rupture with the traditional definition of the self and its closure.

Barth's rupture in the traditional way of defining the self continues to be enacted in "Ambrose His Mark," when the author plays with the act of naming the character--one of the initial gestures of identification. Uncle Konrad's theory of naming presents the Indian method of naming a child according to a sign that reveals what the child represents for the parents, or what the parents desire for the child. Hence, "Ambrose" as the name for the character-narrator, recalls Saint Ambrose, thus emphasizing the arbitrary nature of the signs and the possible substitution for any paradigm of names...

Uncle Konrad's naming theory shows that a proper name is "determined by the rigidity of language but inasmuch as [it] refer[s] to a self [it] point[s] toward[s] an entity that eludes definition" (Bellei 170), as asserted by Ambrose when he states that:

As towards one's face, one's body, one's self, one feels complexly toward the name he's called by, which to one had no hand in choosing. It was to be my fate ... to embrace at least to accept it with the cold neutrality of self-recognition ... I and my sign are neither one nor quite two. (34)

The name and the self are one from which it is required a total response. At the same time it is an autonomous entity without signification that belongs to the system of signs, a system of free association that links Ambrose, as explained in Uncle Konrad's "Book of Knowledge," to the Saint, Plato,

Sophocles and finally to Xenophon. Ambrose's life story will be the quest for his self-assertion in an attempt to create a separation between him and his name by means of relish or rejection.

In *LF*, the character-narrator's need for self-assertion can be compared to Joyce's characterization of Stephen Dedalus who stands as a fully developed character. The story-teller in "Anonymiad," the last piece in *LF*, faces the impossibility to express his individuality and finds himself utterly submitted to the text and to a medium he can never fully control. This impossibility is revealed to the reader when, on the shore of the island, the story-teller finds an amphora with a parchment on which the script is indecipherable and blank in places. He ponders that

[n]o matter: a new notion came, as much from the lacunae as from the rest, that roused in me first an echo of my former interest in things, in the end a resolve which if bone-cool was ditto deep: I had thought myself the only stranded spirit, and had survived by sending messages to whom they might concern; now I began to imagine that the world contained another like myself. Indeed, it might be astrew with isled souls, become minstrels perforce, and the sea a-clink with literature! Alternatively, one or several of my messages may have got through: the document I held might be no ciphered call for aid but a reply, whether from the world or some marooned fellow-inksman: that rescue was on the way; that there was no rescue, for anyone, but my SOS's had been judged to be not without artistic merit by some who'd happened on them; that I should forget about my plight, a mere scribblers' hazard, and sing about the goats and flowers instead, the delights of island life, or the goings-on among the strandeers of that larger isle the world. (196)

The impossibility of controlling the medium is shown when the story-teller acknowledges his function as a mere "scribbler." Furthermore, the story-teller feels that the open messages have tied him to the world, inspired him to "address it once again" (196), and now he calls this message to the world a "continuing, strange love letter." (200)

Barth's text not only shows the difficulties in the quest for self-assertion, but also foregrounds the problematization of language in its relation to representation. The anonymity of the casual commentator who writes the love letter shows the loss of his individuality in his submission to the text, to the medium he can never fully control. In writing a new work, the minstrel becomes a victim of the medium. He must write his work on the goatskin of Helen, the island's last goat, but Helen's hide does not provide him with enough space for a finished work with beginning, middle, and end. It must be incomplete, filled with lacunae, a story in which "much is left unsaid, much must be blank" (200). These blanks reflect the loss of his own individuality as an author. His "arrested history" begins and ends in the middle because its author is lost "in the middle of nowhere" and cannot control his "fate, or the dénouement of his tale" (169), as the artist in Joyce's *A Portrait* does.

The intertwining of the impossibility of self-assertion and the importance of language as a medium in which the self can be immersed is further shown in "Water-Message." In the story, Ambrose is now grown to grade-school age. Against everything that jeopardizes him, Ambrose's only resource is his ability to imitate and recreate different situations. Since Ambrose is not accepted in the meetings of the Occult Order of the Sphinx, a society to which his friends belong, Ambrose duplicates "secrecy" in the episode of the bottle. When he is at the beach playing with Perse, Ambrose sees a bottle with a note inside. As he grabs the bottle, he bangs it on a brickbat and gets a message that in the top line was penned in deep red ink:

TO WHOM IT MAY CONCERN

On the next-to-bottom

YOURS TRULY

The lines between were blank, as was the space beneath the complimentary close. In a number of places, owing to the coarseness of the paper, the ink spread from the lines in fibrous blots. (56)

In the above passage, Barth demonstrates that forms and codes can be used to replace reality and that the "epistolary" form, which is shown in the bottle, exists as a medium in which the blanks should be filled. Hence, the passage of the bottle functions to show that Ambrose learns about the

existence of a medium where can find his vocation as an artist and as a man who can send messages to the world.

Christopher D. Morris, in the article "Barth and Lacan: The World of the Moebius Strip" (1975), demonstrates the impossibility of self-assertion when he argues that there is a "discourse which incoherently speaks man rather than the reverse" (70); a discourse that makes self-assertion and the search for an identity in fiction an exercise of filling of the blanks of a predetermined text; in this case it is the text of the anonymous story-teller which must be filled...

At the same time that Barth demonstrates lack of individuality in Ambrose's narrative, Barth also chronicles the life cycle of the artist who moves backward in time to the origin of man as an artistic and self-conscious entity (Schulz 149). "Menelaiad" suggests, as one of its possible readings, the lack of fixed frontiers separating the author's self and previous representations of the artist. "Menelaiad," in fact, is a set of stories like a set of Chinese boxes: a tale within a tale within a tale that duplicates the Moebius-strip of the first page, thus leading the artist to no final statement in the field of fiction.

Menelaus is one with his voice in a timeless utterance in a story that abolishes the subjective frontiers of time and space. Although Menelaus is lost, he is not "dismayed." If the fusion between Proteus, Menelaus and their voices involves the loss of their individuality, as the text

suggests, it also involves their endlessness or embeddedness: one story leading to another, as the passage illustrates:

I'm not dismayed. Menelaus was lost on the beach at Pharos; he is no longer, and may be in no poor case as teller of his gripping history. For when the voice goes he'll turn tale, story of his life, to which he clings yet, whenever, how-, by whom-recounted. Then when as must at last every tale, all tellers, all told, Menelaus' story itself in ten or ten thousand years expires, yet I'll survive it, I, in Proteus's terrifying last disguise, Beauty's spouse's odd Elysium: the absurd unending possibility of love. (167)

There is no final explanation for love, as there is no end to the possible embodiments of Menelaus' disembodied voice. Such embeddedness is assumed to be an explanation to the impossibilities of expressing the authenticity of the self in the fiction of *Lost in the Funhouse*. This impossibility of expressing a self in fiction leads to an "anonymiad" of the self in language in a clear contrast with Stephen in *A Portrait*, who is ready to start writing, as demonstrated by his diary entries.

By the end of the novel, in "Anonymiad," Barth dramatizes again the acceptance of the annihilation of the self in an all encompassing medium. The narrator of the story is a Mycenaen poet shipwrecked in an Aegean isle, where he chronicles his love for the milkmaid Merope and his love for literature. It is Merope's love for the poet which leads him to an assertion of his existence and his vocation as a poet, as the passage below demonstrates:

Merope'd say" "I love you"; and while one of me inferred: "Therefore I am," and another wondered whether she was nymph doing penance for rebuffing Zeus or just maid with unaccountable defect of good sense, a third exulted: "Then nothing is impossible!" and set out to scale Parnassus blithely as he'd peaked the mount of Love. (173)

Merope's love for the poet leads him to an attempt to find in love a possible substitute for a godlike creator. He imagines that he has invented love and the medium he believes he uses.

Barth continues to explore the loss of the self in fiction and a recognizance of literary categories in "Lost in the Funhouse," which are further explained by the story of the loss of the narrator in his medium and the story of the loss of Ambrose in the funhouse. These two losses stand as one when the narrator's crisis is identified with Ambrose's; that is, when both selves become immersed in language with endless possibilities of combination, and consequently, when "fact" is equated to fiction, story to discourse². The distinctions between fact and fiction, the funhouse and language, the narrator and Ambrose, are important aspects to be analyzed here. In a correspondent way, the narrator's awareness that he will "never be an author" (86) corresponds to Ambrose's failure to find a way out of the funhouse, as suggested in the passage that runs:

He wishes he had never entered the funhouse. But he has. Then he wishes he were dead. But he's not. Therefore he will construct funhouses for others

and be their secret operator--though he would rather be among the lovers for whom funhouses are designed. (97)

This passage shows a balanced relationship between James Joyce and John Barth. It is important to point out that when the narrator states that "he will construct funhouse for others" it is very similar to James Joyce once the author of *Lost in the Funhouse* has learned craftsmanship from Joyce. But the craftsmanship of Barth is craftsmanship for fun and not for the construction of an "ethos" or the forging of the consciousness of a race, as demonstrated in -A- Portrait. Furthermore, in *Lost in the Funhouse*, the loss of the narrator in the medium begins when, in his awareness of the fictional or literary codes, he interrupts the initial sentences of the story to start digressing about fictional strategies employed by the author to enhance the illusion of reality in a text. That is, the narrator, as part of the discourse, is undermining the writer's authority as the passage below demonstrates:

*En route to Ocean City he sat on the back seat of the family car with his brother Peter, age fifteen, and Magda G___, age fourteen, a pretty girl an exquisite young lady, who lived not far from them on B___ Street in the town of D___, Maryland. Initials, blanks, or both were often substituted for proper names in nineteenth-century fiction to enhance the illusion of reality. It is as if the author felt it necessary to delete the names for reasons of tact or legal liability. Interestingly, as with other aspects of realism, it is an *illusion* that is being enhanced, by purely*

artificial means. Is it likely, does it violate the principle of verisimilitude, that a thirteen-year-old boy could make such a sophisticated observation. (72-3)

The passage stresses the possibility that language offers of creating illusions; "to enhance the illusion of reality," even a supreme illusion which is the generation of a self in fiction by using a

[d]escription of physical appearance and mannerisms [which] is one of several standard methods of characterization used by writers of fiction. It is also important to "keep the senses operating" when a detail from one of the five senses, say visual, is "crossed" with a detail from another, say auditory, the reader's imagination is oriented to the scene, perhaps unconsciously. (73-4)

If, on the one hand, the use of initials "enhance the illusion of reality," on the other, linguistic statements help to create the illusion of the existence of an autonomous self. Besides, Ambrose's loss in the funhouse can be equated with the author's loss in the funhouse of fiction, as the following passage illustrates:

The *ending* would tell what Ambrose does while he's lost how he finally finds his way out, and what everybody makes of the experience. So far there's been no real dialogue, very little sensorial detail, and nothing in the way of a *theme*. And a long time has gone already without anything happening; it makes a person wonder. We haven't ever reached Ocean City yet: we will never get out of the funhouse. (77; underlining mine)

The sense of loss that pervades the passage is characteristic of the narrative voice throughout the story. The narrator

will complain that he cannot get hold of the theme of the story because of the many possible ramifications he finds every time he re-examines his medium.

The narrator speculates about the possibility that, while Ambrose is lost in the funhouse, he [Ambrose] finds another person in the dark and discovers that this unexpected friend is "a Negro. A blind girl. President Roosevelt's son. Ambrose's former archenemy" (87); all possibilities are left unexplored until the narrator acknowledges Ambrose's awareness of his fictional status in the passage that runs:

A long time ago we should have passed the apex of Freitag's triangle and made brief work of the *dénouement*; the plot doesn't rise by meaningful steps but winds upon itself, digresses, retreats, hesitates, sighs, collapses, expires. The climax of the story must be its protagonist's discovery of a way to get through the funhouse. But he has found none, may have ceased to search.

What relevance does the war have to the story? Should there be fireworks outside or not? (96)

The acceptance of the loss of the self by the narrator does not prevent him from continuing his narrative. This progression leads to a gradual awareness of a possible fulfillment without self-assertion and of the search of the artist for his individuality as a writer.

Another parallel can be traced here between *A Portrait* and *LF*. The scene when Stephen finds himself in front of the mirror in his mother's bedroom is, in a sense, replicated in "Lost in the Funhouse" when Ambrose is lost in the mirror

maze. It is important to point out their most relevant difference: while in Joyce's novel Stephen sees himself as a man in front of the mirror, in "Lost in the Funhouse," Ambrose finds out that his image is lost in a signifying chain, as the passage demonstrates:

Stepping from the treacherous passage at last into the mirror-maze, he saw once again, more clearly, than ever, how readily *he deceived himself in supposing he was a person*. He even foresaw, wincing at his dreadful self-knowledge, that he would repeat the deception, at ever-rarer intervals, all his wretched life, so fearful were the alternatives. Fame, madness, suicide; perhaps all three. (93; emphasis added)

Ambrose sees himself as just an image in the mirror that can be compared to an endless chain of signifiers on a page or a simulacrum of a person.

Furthermore, if we compare the character-narrator of "Lost in the Funhouse" with Joyce's Stephen, it is possible to argue that, in Joyce's work, the characterization of Stephen is opposed to the absolute impossibility of self-assertion of Barth's character-narrator. While Barth shows the overwhelming presence of language and the problems with the absence of control, there is in Joyce's novel an emphasis on the author's authority. Such emphasis on the author's authority is demonstrated in the passage when Stephen, in his discussion with the Dean, states that:

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. (*A Portrait* 336)

Hence, Stephen's statements reinforce the author's ability to control language as one of the tenets of modernism.

By contrast, Barth's "Life-Story," shows the intertwining of fact and fiction as the story ends and the real and fictional authors give up any attempt of such division:

"Happy Birthday," said his wife et cetera, kissing him et cetera to obstruct his view of the end of the sentence he was nearing the end of, playfully refusing to be nay-said so that in fact he did at last as did his fictional character and his ending story endless by in interruption, cap his pen..
(129)

The impossibility of separating life from fiction is a clear indication of the author's lack of controlling power. There is no real ending, the series of interruptions become a discourse in which the figure of the author as a controlling force is lost. This ending of "Life-Story" can be contrasted with the end of *A Portrait* in the sense that "Life-Story" again proves the impossibility of the dramatization of the life cycle of one man. This difference can be perceived if we compare the final words of "Life-Story" with the end of *A Portrait* that runs

Mother is putting my new secondhand clothes in order. 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. 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. (*A Portrait* 365)

It is possible to note that Joyce invests his character-narrator with the necessary tools to parody his predecessors and to advance him in the art of writing, while in "Life-Story," the ending foregrounds problems related to a writer's attempt to control language and to separate the fictional from the real.

NOTES

¹ John Barth, *Lost in the Funhouse* (New York: Anchor Books, 1988). All quotations in this chapter are from this edition and further references to *Lost in the Funhouse* will be done in short as *LF*.

² For a thorough discussion about the differences between "fact" and "fiction," "story" and "discourse" see Gerard Genette's *Figures III* (Paris: Seuil, 1972).

CONCLUSION

In the first chapter of the dissertation I proposed a comparative analysis of James Joyce's *A Portrait of the Artist as a Young Man* and John Barth's *Lost in the Funhouse* having as background material the concepts of "characterization" and "representation." By pursuing this analysis I hope to have demonstrated one of their fundamental differences: while Joyce's novel presents a re-instatement of the figure of the artist and of the author's authorial position in the portrayal of the artist, Barth's novel presents a gradual effacing of the figure of the artist that leads to an immersion of the artist in the medium, and to a questioning of concepts such as representation, fictionality, surface, and depth.

From the characterization of the artist in James Joyce's *A Portrait of the Artist as a Young Man* to the one in John Barth's *Lost in the Funhouse*, there is, to Malcolm Bradbury, an "open[ing] of doors of literary convention[s] and [a] new era of radical enquiry not just to American fiction but to the novel internationally" (209). Within this context, it is possible to understand that characterization and representation of humans in fiction have foregrounded a more problematic notion of human subjectivity--such problematization is a theme intertwined in the discourse of

the postmodern novel itself. In theoretical terms, from realism to postmodernism writers have reworked and "re-signified" the concept of mimesis due to the problematization of the referent.

In my analysis of Joyce's novel I have observed that the characterization of the artist in a Bildungsroman such as *A Portrait* was more complex than the characterization of the artist in the realist Bildungsroman. That is, Joyce's characterization of the artist differs from previous portrayals of the artist because his character-narrator is not only shown through action and plot, but also through a more psychological method of characterization which is achieved by Joyce's use of free association of ideas, montage and epiphanies. Joyce foregrounds the importance of free association of ideas, montage and epiphanies for the development of the psychology of the characters and reinvests characterization with new meanings--non-realist ones--given the traditional nineteenth century notions of realism. Characterization in Joyce is based on the inner-self development of the character rather than on outer motivations.

Joyce's *A Portrait* is a key text in terms of characterization because of its rewriting of the realist Bildungsroman. That is, Joyce's novel re-structures the traditional developmental novel with formal devices. Joyce

re-articulates the traditional character motivations of the realist text by emphasizing the psychology of the artist-protagonist, Stephen, and by foregrounding the artistic form, or the formalist devices used in the novel. Thus, part of the craftsmanship of *A Portrait* stems from Joyce's parodic use of a realist language. Joyce's *A Portrait* helps to portray the psychological aspects of the artist hero, Stephen, by using free association of ideas, montage, and epiphanies, thus defining Stephen's identity. These formal devices used by Joyce confer a "depth" to Stephen, which makes his characterization differ from the previous portrayals of the artist.

To deviate from the "satisfying plausibility" (Jameson *Postmodernism* 8) of the early modern novels, what readers and critics face in the postmodern text is a "depthlessness" of the subject and its fragmentation in the discourse of the novel, as enacted by Barth's Ambrose in *Lost in the Funhouse*. That is, the depth models of the nineteenth century and of the early decades of the twentieth were shattered by the structuralist and poststructuralist critique from the second half of the twentieth century. This shattering of the depth models occurred because structuralists and poststructuralists argue that the death of the subject can be related to the end of the "autonomous bourgeois monad or ego or individual" (Jameson *Postmodernism* 12). With (1) the impossibility of

identifying models which would connect human subjectivity with the "real" world as done by modernist authors, (2) the splitting of the sign between signifier and signified, (3) and the consequent loss of the referent in postmodern writing, it is possible to conclude that from Joyce's artist, Stephen, to Barth's Ambrose, there is a change not only in terms of the fictional representations of the artist but also in the relation to the new critical approaches to understand the Bildungsroman, as a form of "representing" the artist.

In the first chapter I discussed terms such as realism, modernism, and postmodernism to frame the analysis of these last two Bildungsromans in a chronological sequence. Within this context, realism can be understood as "a period concept that has reified and extended beyond its critical range in an attempt to encompass all fiction" (Hutcheon *Narcissistic* 37). That is, even when we face a Bildungsroman such as *A Portrait* we have a tendency to reassure the presence of certain literary codes and to search for a closure and a hierarchy of discourses which establish ways of understanding reality. On the other hand, in postmodern works such as Barth's *Lost in the Funhouse*, the decentering of subjectivity is enacted and, as stated by Foucault, the

writing of our day has freed itself from the necessity of 'expression'; it only refers to itself, yet it is not restricted to the confines of interiority. On the contrary, we recognize in it its exterior deployment. (138)

So, one can argue that, with Barth, writing is transformed into an interplay of signs and is regulated less by the content it signifies than by the very nature of the signifier. That is, Bildungsromans such as Barth's *Lost in the Funhouse* evince a concern with its fictional status, questioning traditional portrayals of the artist in which the artist is presented as a whole and meaningful "person."

To demonstrate such a difference in the two Bildungsromans, in the analysis of *A Portrait* it is important to mention that Joyce foregrounds the importance of literary devices in Stephen's characterization by using formal techniques such as free association of ideas, montage and epiphanies, thus, conveying a development in the portrayal of the artist in the novel. Hence, Joyce's artist is presented through a number of devices that not only emphasize the psychological aspects of the character but also parody the traditional realist Bildungsroman.

Linda Hutcheon in *A Theory of Parody: The Teachings of Twentieth Century Art Forms* (1986) points out that Joyce uses parody as a "dialectic substitution of formal elements whose function have become mechanized or automatic" (35). That is, parody deviates from an aesthetic norm and "includes that norm within itself as backgrounded material" (44). In other words, there is re-writing of the elements that constitute different genres, as argued by Russian Formalists (36). Hence, it is possible to state that in the background will

stand another text against which the new creation is "implicitly to be measured and understood" (31) and, in our case, this "text" is the realist Bildungsroman.

Thus, the structure of *A Portrait* has a double function: it conveys Stephen's natural growth and it abolishes linear progression by emphasizing Stephen's psychology and inner-thoughts. Therefore, the realist Bildungsroman and its reliance on referentiality are replaced with the gaps created by Joyce's free association of thoughts and montage, the formal devices that foreground Stephen's inner feelings, consciousness, and non-linear perception of time. One can conclude that the mental growth of Stephen is associated with his increasing awareness of his skills as a writer to be, as Joyce will demonstrate in *Ulysses*. These skills are shown in many moments of the book such as when Stephen is writing his poem, and in his discussion with the Dean concerning aesthetics.

As Linda Hutcheon points out, Joyce's usurpation of the language of the Creator in *A Portrait* is used to describe Stephen's movement from the priesthood of the Church to the priesthood of eternal imagination as a writer (Hutcheon *Parody* 14). Furthermore, it is possible to agree with Hutcheon's view that Joyce parodies the realist Bildungsroman through the characterization of Stephen since, in the novel, action is replaced by an emphasis on Stephen's insights or consciousness. (14)

Joyce also parodies realism in stylistic terms since he calls attention to Stephen's usage of language throughout the book as a form of metalanguage. For instance, as I have demonstrated in the second chapter, there are moments in the novel in which Joyce translates to the reader the pretense in Stephen's perceptions of his skills as a future writer or a writer to be. In addition, through the naming of his main character in the novel, Joyce plays with the concept of art as imitation, in the sense that the past provides the artist with the necessary tools to come to terms with his heritage in the art of writing. --For instance, Stephen relies on statements by Aquinas to elaborate his aesthetic theory. Moreover, the concern with language in stylistic terms is demonstrated in a more overt way in the final chapter of *A Portrait* where Stephen stands fully revealed to the reader, discusses his aesthetic theory with the Dean, and ponders about the function of the artist as a craftsman, thus echoing one of the modernist tenets.

There are moments in the novel in which it is possible to perceive Joyce's presence in the characterization of Stephen. This is done when the author uses Stephen as a filter, narrator, and observer of the events. Furthermore, by using epiphanies, free association of ideas, and montage, Joyce conveys the character's moments of illumination and insight. Stephen differs from the previous portrayals of the

"artist" because Joyce calls the reader's attention to the literary language being used to characterize Stephen.

John Barth's novel, *Lost in the Funhouse*, provides readers with a completely different view of the characterization of the artist. Barth reworks the notion of the developmental doppelgänger present in Joyce's text and represents his artist as lost in the medium, that is, in an infinite chain of signifiers. Barth's novel does not rely on the moral awareness and self-discovery of Joyce's protagonist. Barth's *Lost in the Funhouse* explores, in metafictional terms, the infinite possibilities of discourse and language by transforming writing into an interplay of signs. Barth's Ambrose is not presented to us as a fully developed figural consciousness like Joyce's Stephen. Instead, his organic and psychological growth is de-emphasized by the breaking of the narrative into segmented short pieces.

The breaking of *Lost in the Funhouse* in segmental short pieces disrupts the possibility of the character's organic and psychological growth. Barth's play with the character's conception, naming, and self-assertion, throughout the novel, provides readers with the necessary framework to an "exhaustion" of old literary formulae. Besides, when Barth equates fact and fiction, story and discourse he undermines the writer's authority as demonstrated in a passage where Ambrose quits his narrative of Ocean City to start digressing

about the use of initials in fiction as a way to "enhance the illusion of reality" (*LF* 72-3). The artist's fictional status in *LF* is also questioned when Ambrose, lost in the funhouse, imagines the existence of somebody else who acknowledges his existence and tells his story in a consistent way with beginning, middle, and end. Thus, he is lost in a *regressus ad infinitum* and all that remains is language: Barth's novel suggests the loss of the self in fiction. Barth's work reminds one of Lyotard, who argues that no attempt to represent man logically as a centered subject in Literature is no longer viable. That is, ~~for~~ Lyotard, ~~man~~ is a ~~subject~~ immersed in discursive practices that he no longer controls once there is no "grand narrative" (38) of the past, or a literary text that authorizes and affirms individuality. Instead, Barth's novel foregrounds an awareness of the power of language and the uselessness of the narrator's and the character's attempt to affirm themselves as whole and meaningful persons.

While in Barth's novel there is an attempt to assert the character-narrator in language, at the same time, the author merges in identity with 1) the protagonist-narrator, who is a writer struggling to find a personality, and 2) with the archetypal bard, who has compulsively sung the story of his life since man invented words. Barth's novel discusses questions concerning artistry, moral categories and cultural identity; therefore, the novel places the story-teller in an

endless web of tales, literary frames, and devices, thus questioning the traditional and realist perspective in which fiction is seen as authorized by the "real world." Barth's text not only shows the difficulties in the artist's quest for self-assertion, but also demonstrates the problematization of language in its relation to representation. The impossibility of separating life from fiction is a clear indication of the author's lack of controlling power. There is no real ending; the series of interruptions proposed by the series of short pieces become a discourse in which the figure of the author as a controlling power is lost.

Furthermore, if we compare Barth's character-narrator with Joyce's Stephen, it is possible to argue that Joyce's characterization of Stephen is opposed to Barth's character-narrator's absolute impossibility of self-assertion. That is, while Barth shows the overwhelming presence of language and its consequent questioning of the author's authority and control, Stephen's pretentiousness is grounded in the fictional discourse. An example of this authority is illustrated when Stephen is having a discussion with the Dean about aesthetics and states the artist's position in relation to the work of art.

Unlike Stephen, Barth's character-narrator demonstrates the intertwining of fact and fiction and gives up all attempts to prove this division. The impossibility of

separating life from fiction is a clear indication of the author's awareness of the problems involved in the authorial control. Thus, we can contrast the ending of "Life-Story" with the end of *A Portrait* in the sense that "Life-Story," as well as the other pieces in *Lost in the Funhouse*, proves the impossibility of the dramatization of the life cycle of one man. If, on the one hand, Joyce parodies his predecessors in the art of writing, on the other, the character-narrator in Barth's *Lost in the Funhouse* illustrates problems related to a writer's attempt to control language and to separate the fictional from the real.

Furthermore, as discussed in theoretical terms and demonstrated in the two analytical chapters, the reader can perceive in Joyce's novel a possibility of representing the artist in fiction while Barth's novel demonstrates the absolute impossibility of representing the artist as a centered subject in fiction once man is immersed in discursive practices he no longer controls.

BIBLIOGRAPHY

- Abrams, M. H. *A Glossary of Literary Terms*. 4th ed. New York: Holt, 1981.
- Adams, Hazard, and Leroy Searle, eds. *Critical Theory Since 1965*. 1986. Tallahassee: Florida State UP, 1990.
- Adams, Hazard, ed. *Critical Theory Since Plato*. New York: Harcourt, 1971.
- Adams, Robert Martin. *Afterjoyce: Studies in Fiction After Ulysses*. New York: Oxford UP, 1977.
- Alter, Robert. *Partial Magic: The Novel as Self-Conscious Genre*. Berkeley: U of California P, 1975.
- Aristotle. *The Poetics*. Trans. S. H. Butcher. New York: Hill, 1961.
- . *The Rhetoric*. Trans. Lane Cooper. Englewood Cliffs: Prentice-Hall, 1960.
- Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans. Willard R. Trask. Princeton: Princeton UP, 1953.
- Bakhtin, Mikhail. *The Dialogic Imagination*. Trans. Caryl Emerson, Michael Holquist. Ed., Michael Holquist. Austin: U of Texas P, 1981.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Toronto: U. of Toronto Press, 1985.

- Barth, John. *Further Fridays: Essays, Lectures, and Other Nonfiction, 1984-1994*. Boston: Little Brown, 1995.
- . *Lost in the Funhouse: Fiction for print, tape, live voice*. New York: Doubleday, 1968.
- . "More Troll Than Cabbage: Introduction for Tape-And-Live-Voice Performances From the Series *Lost in the Funhouse*." *Barth Friday* 77-79.
- . *The Friday Book: Essays and Other Non-Fiction*. New York: Perigee, 1984.
- . "The Literature of Replenishment: Postmodernist Fiction." *The Atlantic*. Jan. 1980: 65-71. Rpt. in *The Friday Book: Essays and Other Non-Fiction*. New York: Perigee, 1984: 193-206.
- Barthes, Roland. *S/Z*. Trans. Richard Miller. New York: Hill, 1974.
- . *Writing Degree Zero*. 1953. Trans. Annete Lavers and Collin Smith. London: Cape, 1967.
- Baudrillard, Jean. *Selected Writings*. Trans. Jacques Mourrain. Stanford: Stanford UP, 1988.
- Beebe, Maurice. *Ivory Towers and Sacred Fonts*. New York: New York UP, 1964.
- Bellei, Sérgio Luiz Prado. "The Dynamics of Incomplete Consistency in the Novels of John Barth." Diss. U of Arizona, 1978.
- Belsey, Catherine. *Critical Practice*. London: Routledge, 1989.

- Benveniste, Emile. *Problems in General Linguistics*. Trans. Mary Elizabeth Meek. Coral Gables: U of Miami P, 1971.
- Bergonzi, Bernard, ed. *Innovations: Essays on Art and Ideas*. London: Macmillan, 1968.
- Bloom, Harold, ed. *James Joyce. Modern Critical Views*. New York: Chelsea, 1986.
- Booth, Wayne C., *The Rhetoric of Fiction*. 1961. 2nd ed. Chicago: U of Chicago P, 1983.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 4th ed. New York: McGraw-Hill, 1993.
- Bradbury, Malcolm, ed. *Contemporary American Fiction*. London: Arnold, 1987.
- Bradbury, Malcolm, and James McFarlane, eds. *Modernism: 1890-1930*. New York: Penguin, 1976.
- Bradbury, Malcolm. *The Modern American Novel*. New York: Penguin, 1992.
- , ed. *The Novel Today*. Glasgow: Fontana, 1977.
- Brooker-Rose, Christine. "The Dissolution of the Character in the Novel." Heller 184-196.
- Burgin, Victor. *The End of Art Theory: Criticism and Postmodernity*. Atlantic Highlands: Humanities, 1986.
- Burns, Thomas Laborie. "Stream of Consciousness, Joycean Technique." *Estudos Anglo-Americanos*. 12-13 (1988/89): 150-160.

- Bushrui, Suheil Badi, and Bernard Benstock, eds. *James Joyce: An International Perspective*. Totowa: Barnes and Noble, 1982.
- Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. Durham: Duke UP, 1987.
- . "Modernism and Ideology." *Chefdor* 79-93.
- Chabot, C. Barry. "The Problem of the Postmodern." *New Literary History* 20, No 1 (1988). Rpt. in *Zeitgeist in Babel: The Post-Modernist Controversy*. Ed., Ingeborg Hoesterey. Bloomington: Indiana UP, 1991: 22-39.
- Chatman, Seymour. "Characters and Narrators: Filter, Center, Slant, and Interest-Focus." *Poetics Today*, 7:2, (1986): 189-204.
- . *Story and Discourse*. Ithaca: Cornell UP, 1978.
- Chefdor, Monique et al., eds. *Modernism: Challenges and Perspectives*. Urbana: U of Illinois P, 1986.
- Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton: Princeton UP, 1978.
- Con Davis, Robert. *Contemporary Literary Criticism: Modernism Through Postmodernism*. New York and London: Longman, 1986.
- Cope, Jackson I. *Joyce's Cities: Archaeologies of the Soul*. Baltimore and London: Johns Hopkins UP, 1981.

- Costa, Alan Magalhães. "A Portrait of the Artist as a Young Man: A Study on Immortality." *Estudos Anglo-Americanos*. 7-8. (1983/84): 131-141.
- Coward, Rosalind, and John Ellis. *Language and Materialism: Developments in Semiology and the Theory of the Subject*. London: Routledge, 1977.
- Culler, Johnatan. *On Deconstruction: Theory and Criticism After Structuralism*. Ithaca: Cornell UP, 1982.
- . *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge, 1975.
- Currie, Peter. "The Eccentric Self: Anti-characterization and the Problem of the Subject." *Contemporary American Fiction*. (1987): 52-69.
- Debord, Guy. *The Society of the Spectacle*. 1967. Trans. Donald Nicholson Smith. New York: Zone, 1994.
- Derrida, Jacques. *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978.
- Dolezel, Lubomír. "Mimesis and Possible Worlds." *Poetics Today* 9:3. (1988): 475-496.
- Eco, Umberto. *The Role of the Reader*. Bloomington: U of Indiana P, 1979.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. 1949. Trans. Jay Leda. New York: Harcourt, 1977.
- Ellmann, Richard. *James Joyce*. 2nd ed. Oxford: Oxford UP. 1982.

- . "The Consciousness of Joyce." *The Consciousness of Joyce*. Oxford: Oxford UP, 1977. Rpt. in *James Joyce*. Ed., Harold Bloom. *Modern Critical Views*. New York: Chelsea, 1986: 65-78.
- Epstein, Edmund L. *The Ordeal of Stephen Dedalus: The Conflict of the Generations in James Joyce's A Portrait of the Artist as a Young Man*. Carbondale: Southern Illinois UP, 1971.
- Erlich, Victor. *Russian Formalism: History-Doctrine*. 1955. New Haven: Yale UP, 1965.
- Fischelov, David. "Types of Character, Characteristic of Types." *Style* 24:3. (Fall 1990): 422-439.
- Fokkema, Douwe W., and Hans Berthens, eds. *Approaching Postmodernism*. Amsterdam: John Benjamins, 1986.
- Fokkema, Douwe W., *Literary History: Modernism and Postmodernism*. Harvard University. Erasmus Lectures. Amsterdam: John Benjamins, 1984.
- Forster, E. M., *Aspects of the Novel*. 1927. Harmondsworth: Penguin, 1978.
- Foster, Hal, ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Seattle: Bay, 1983.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage, 1973.
- . "What is an Author?" *Language, Counter-Memory, Practice*. Trans. Donald F. Bouchard and Sherry Simon. Ed., Donald F. Bouchard. Ithaca: Cornell UP, 1977. Rpt.

- in *Critical Theory Since 1965*. 1986. Ed., Hazard Adams. Tallahassee: Florida State UP, 1990: 138-148.
- Freccero, John. "Autobiography and Narrative." Heller 16-29.
- Frow, John. "Spectacle Binding: On Character." *Poetics Today*. 7:2. (1986): 227-250.
- Frye, Northrop. *Anatomy of Criticism: four essays*. Princeton: Princeton UP, 1957.
- Genette, Gerard. *Figures III*. Paris: Seuil, 1972.
- . *Narrative Discourse*. Trans. Jane E. Lewin. Ithaca: Cornell UP, 1980.
- Gerrig, Richard J., and David W. Allbritton. "The Construction of Literary Character: A View from Cognitive Psychology." *Style*. 24:3. Fall (1990): 380-391.
- Graff, Gerald. "The Myth of the Postmodernist Breakthrough." *TriQuarterly* 26. (1973): 383-417.
- Habermas, Jürgen. "Modernity versus Postmodernity." *New German Critique* 22 (Winter 1981). Rpt. as "Modernity: An Incomplete Project." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed., Hal Foster. Seattle: Bay, 1983: 3-15.
- Halperin, John, ed. *The Theory of the Novel*. New York: Oxford UP, 1974.
- Hardy, Barbara. *The Appropriate Form: An Essay on the Novel*. London: Athlone, 1964.

- Harris, Charles B. *Passionate Virtuosity: The Fiction of John Barth*. Urbana: U of Illinois P, 1983.
- Harvey, W. John. *Character and the Novel*. Ithaca: Cornell UP, 1965.
- Hassan, Ihab. *Paracriticism: Seven Speculations of the Times*. Urbana: U of Illinois P, 1975.
- . "The Culture of Postmodernism." *Chefdor* 304-323.
- Hawkes, Terence. *Structuralism and Semiotics*. Berkeley: U of California P, 1977.
- Heller, Thomas C. et al., eds. *Reconstructing Individualism: Autonomy, Individuality, and the Self in Western Thought*. Stanford: Stanford UP, 1986.
- Hochman, Baruch. *Character in Literature*. Ithaca and London: Cornell UP, 1985.
- Hoesterey, Ingeborg, ed. *Zeitgeist in Babel: The Post-Modernist Controversy*. Bloomington: Indiana UP, 1991.
- Humphrey, Robert. *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Dorothy Richardson, William Faulkner and others*. Berkeley: U of California P, 1954.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
- . *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. London: Methuen, 1985.
- . *Narcissistic Narrative: The Metafictional Paradox*. New York: Methuen, 1984.

- . *The Politics of Postmodernism*. London and New York: Routledge, 1989.
- Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana UP, 1986.
- . "Mapping the Postmodern." *New German Critique* 33. (Fall 1984): 5-52.
- James, Henry. *The Art of the Novel*. 1934. Boston: North Eastern UP, 1984.
- James, William. *Principles of Psychology*. 1890. Chicago: William Benton, 1955.
- Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke UP, 1992.
- . *The Political Unconscious: Narrative as a Socially Symbolic Act*. Ithaca: Cornell UP, 1982.
- . *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*. Princeton: Princeton UP, 1972.
- . "Ulysses in History." *James Joyce and Modern Literature*. Eds., W. J. McCormack and Alistair Stead. New York and London: Routledge, 1982. Rpt. in *James Joyce*. Ed., Harold Bloom. *Modern Critical Views*. New York: Chelsea, 1986: 173-188.
- Joyce, James. *A Portrait of the Artist as a Young Man*. 1916. London: Triad-Grafton, 1977.
- . *Ulysses*. New York: Vintage, 1966.

- Karl, Frederick R. *American Fictions 1940-1980*. New York: Harper, 1983.
- . *Modern and Modernism: The Sovereignty of the Artist 1885-1925*. New York: Atheneum, 1988.
- Kenner, Hugh. *Joyce's Voices*. London: Faber, 1978.
- Kermode, Frank. "Modernisms." Bergonzi 66-92.
- Klinkowitz, Jerome. "John Barth: Writing Fiction in an Age of Criticism." Kostelanets 199-209.
- . *Literary Disruptions: The Making of a Post-Contemporary American Fiction*. 2nd ed. Urbana: U of Illinois P, 1980.--
- . *The Self-Apparent World: Fiction as Language/Language as Fiction*. Carbondale: Southern Illinois UP, 1984.
- Kostelanets, Richard, ed. *American Writing Today*. Washington: US International Communication Agency. Forum Series, 1982.
- Lacan, Jacques,. *Écrits: A Selection*. Trans. Alan Sheridan. New York: Norton, 1977.
- . *The Four Fundamental Concepts of Psychoanalysis*. 1973. Trans. Alan Sheridan. New York: Norton, 1981.
- . "The Mirror-Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." *Adams Critical Theory Since 1965* 734-738.
- Levin, Harry. *James Joyce: A Critical Introduction*. 2nd ed., London: Faber, 1960.

- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi. Minneapolis: U of Minnesota P, 1984.
- Man, Paul de. *Blindness and Insight*. New York: Oxford UP, 1971.
- Margolin, Uri. "The Doer and the Deed: Action as a Basis for Characterization in Narrative." *Poetics Today* 2 (1986): 205-225.
- . "The What, When, and the How of Being a Character in Literary Narrative." *Style* 24:3. (Fall 1990): 453-468.
- Matejka, Ladislav, and Krystina Pomorska, eds.— *Readings in Russian Poetics*. Ann Arbor: University of Michigan Press, 1978.
- Mc Connell, Frank D. *Four Postwar American Novelists: Bellow, Mailer, Barth and Pynchon*. Chicago: U of Chicago P, 1977.
- Mead, Gerald. "The Representation of Fictional Character." *Style* 24:3. (Fall 1990): 440-452.
- Mellard, James. *The Exploded Form: The Modernist Novel in America*. Urbana: U of Illinois P, 1980.
- Morris, Christopher D. "Barth and Lacan: The World of the Moebius Strip." *Critique* 17. (1975): 69-77.
- Morrison, Mark. "Stephen Dedalus and the Ghost of the Mother." *Modern Fiction Studies*. 39:2. (Summer 1993): 345-368.

- Newman, Charles. *The Postmodern Aura: The Art of Fiction in an Age of Inflation*. Evanston: Northwestern UP, 1975.
- Olney, James. *Metaphors of the Self: The Meaning of Autobiography*. Princeton: Princeton UP, 1972.
- Ortega Y Gasset, José. *The Dehumanization of Art and Other Essays on Art, Culture, and Literature*. Trans. Helene Weyl. Princeton: Princeton UP, 1948.
- Pope, Deborah. "The Misprision of Vision: A Portrait of the Artist as a Young Man." *James Joyce Quarterly* 3, vol. 17: Spring, 1980. Rpt. in *James Joyce*. Ed., Harold Bloom. Modern Critical Views, New York: Chelsea, 1986: 113-119.
- Reiss, Timothy J. *Discourse of Modernism*. Ithaca: Cornell UP, 1982.
- Riffaterre, Michael. "Intertextual Representation: On Mimesis as Interpretive Discourse." *Critical Inquiry*. 11:1. (1984): 140-162.
- Rimmon-Kennan, Shlomith. *Narrative Fiction*. London: Methuen, 1983.
- Rossman, Charles. "The Reader's Role in A Portrait of the Artist as a Young Man." *Bushrui* 19-37.
- Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1991.
- Ruskin, John. *Works* (39 vol.) London: George Allen, 1912.

- Sausurre, Ferdinand de. *Course in General Linguistics*.
Trans. Wade Baskin. New York: The Philosophical
Library, 1959.
- Scholes, Robert. *Fabulation and Metafiction*. Urbana: U of
Illinois P, 1979.
- . *Structuralism in Literature*. New Haven: Yale UP, 1974.
- Scholes, Robert, and Robert Kellog. *The Nature of
Narrative*. New York: Oxford UP, 1968.
- Schulz, Max F. "Characters:(Contra Characterization) in the
Contemporary Novel." Halperin 141-154.
- Schutte, William M. *Introduction to Twentieth Century
Interpretations of A Portrait of the Artist as a Young
Man*. Englewood Cliffs: Prentice-Hall, 1968.
- Smith, Paul. *Discerning the Subject*. Minneapolis: U of
Minnesota P, 1988.
- Spender, Stephen. *The Struggle of the Modern*. London:
Hamilton, 1963.
- Stam, Robert. *Reflexivity in Film and Literature: From Don
Quixote to Jean-Luc Godard*. Ann Arbor: UMI, 1985.
- Stam, Robert et al., *New Vocabulary in Film Semiotics:
Structuralism, Post-Structuralism and Beyond*. London
Routledge, 1992.
- Stonehill, Brian. *The Self-Conscious Novel: Artifice in
Fiction from Joyce to Pynchon*. Philadelphia: U of
Pennsylvania P, 1988.

- Tanner, Tony. *City of Words: American Fiction 1950-1970*.
London: Cape, 1971.
- Tindall, William York. *A Reader's Guide to James Joyce*.
1950. New York: Octagon, 1978.
- Toulmin, Stephen. "The Construal of Reality: Criticism in
Modern and Postmodern Science." *Critical Inquiry* 9
(1982): 93-111.
- Tynjanov, Jurij. "On Literary Evolution." *Matejka* 66-78.
- Waugh, Patricia. *Metafiction: The Theory and Practice of
Self-Conscious Fiction*. New York: Routledge, 1984.
- Weber, Jean E., *Mathematical Analysis: Business and
Economic Applications*. New York: Harper, 1976.
- Weimann, Robert. "Text, Author-Function, and Appropriation
in Modern Narrative: Toward a Sociology of
Representation." *Critical Inquiry* 14:3 (1988): 431-
468.
- Wilde, Alan. *Horizons of Assent: Modernism, Postmodernism,
and the Ironic Imagination*. Baltimore: Johns Hopkins
UP, 1981.