The Modernist Novel as Confessional Narrative: A Comparative Study of James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *To the Lighthouse*

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Being a Dissertation submitted to the Department of English and Literary Studies, Bayero University, Kano in partial fulfillment for the award of the Degree of Master of Arts in English (Literature)

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DECLARATION

I hereby declare that this dissertation is written by me and that it is a record of my own research work. It has not been submitted to any institution for the same purpose or submitted in any previous application for a higher degree. All quotations are indicated and all sources of information are suitably acknowledged by means of reference.

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CERTIFICATION

This dissertation, entitled "The Modernist Novel as Confessional Narrative: A Comparative Study of James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *To the Lighthouse*, by Mohammed Umar, meets the regulations governing the award of Master of Arts in English (Literature) of Bayero University, Kano and is approved for its contribution to knowledge and literary studies.

Professor Ibrahim Bello-Kano
July 2016

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APPROVAL PAGE

This dissertation has been examined and approved by the Department of English and Literary Studies, Bayero University, Kano as having met the requirements for the award of the Master of Arts Degree in English (Literature).

External Examiner

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I am fortunate and privileged to have had the chance to spend time in the company of James Joyce and Virginia Woolf's great novels. Working with authors of such high literary profile has been both challenging and rewarding. Not only has the writing process provided me with insights into the literature of two of the most acclaimed practitioners of the English literature. It has also given me the opportunity to look deeper into the ground-breaking nature of the modernist movement. Now, at the end of the road, I am pleased with the course of my journey. I am also left with a reinforced appreciation for modernist literature and for the superior skills of Joyce and Woolf.

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DEDICATION

I dedicate this work to my late father, Malam Umar Abubakar who inspired my educational background.

Abstract

The modernist novel is a fictional mode that combines the features of other literary modes. When a novel embodies some elements of confession or autobiography, such a novel may be called ‘‘autobiographical novel’’. Therefore, this study is aimed at analysing the confessional and the autobiographical elements in two modernist novels, namely, James Joyce’s *A Portrait of the Artist as a Young Man* and Virginia Woolf’s *To the Lighthouse* through the perspectives of New Historicism. The study is library based and it demonstrates the applicability of New Historicism on literary texts and shows also how a comparative study on literary texts will be carried out. It explores also the extent to which the confessional and the autobiographical modes feature in the two novels and this is done by relating the characters and incidences in the two novels to the real persons and real events surrounding the lives of the authors. The analysis of the two novels is done within the context of modernism as a cultural and stylistic movement that captures the actual tenor of the lived experiences of the authors. The two novels are analysed based on the authors’ search for identity or self-fashioning and the representation of their parents through the fictional characters portrayed in the novels. The arguments in the study explore how the two authors represent their lives and history, including a comparative analysis of the modernist context of the intertextual dimensions between them. Conclusion is drawn therefore, that the two novels may be called "confessional narratives", or examples of "the autobiographical novel".

TABLE OF CONTENTS

CHAPTER ONE:
CONCEPTS AND CONTEXTS

1.0 Introduction

The emergence of the novel as a genre of fictional narrative marked a significant achievement in the world of literature. From its inception, the novel has proved to be an enduring literary and cultural form. As Arnold puts it: ‘‘the novel suffices itself to being an effective way of reasserting the broader human culture’’ (1951:1). This indicates that the novel’s central concern is human beings and the society. However, that does not make the novel free from the problem of definition, description and genre identification. One of such definitions that highlight the problematic of the novel is offered by Eagleton:

> The novel is a genre which resists exact definition.... the point about the novel; however is not that it eludes definitions, but it actively undermines them. It is less a genre than anti-genre. It cannibalizes other literary modes and mixes their bits and pieces promiscuously together. (2005:1)

This means that the novel does certainly elude genre classification or definition and is, by implication, a hybrid literary form, because it combines the features of many other forms. The novel emerged relatively late in history as a literary expression of modernity, from the older kinds of narratives, popularly known as romances, which saw life through distorting lenses and portrayed idealised and implausible characters. Kettle (1957:12) maintains that “the novel focuses on the lives of real people in the real world”. Ian Watt traces the rise of the novel to the modern period, as he asserts that ‘‘the novel arose in the modern period’’ (1985:12); and that the novel is a product of literary modernity. Barth demonstrates the characteristics of the modernist novel as showing ‘‘the radical disruption of the linear flow of narrative; the frustration of conventional expectations concerning unity and coherence of plot and characters and the cause and effect development’’ (1984:199). By this argument, the modern novel emerges as the

genre that breaks the conventional literary characteristics of the traditional genres and allows for multiple imaginative innovations. One of such innovations is the fusion of the novel with other modes, as earlier suggested by Eagleton. One of such modes that can be found in the modern novel is the confessional mode, which to some extent, may be called autobiographical mode.

The genre of the novel implies, according to Eagleton, ‘‘a piece of a prose-fiction of a reasonable length’’ (2005:1). This means that a piece of prose must reach certain length before it is called a novel. Nevertheless, length alone cannot make the requirement for classifying a fictional work as a novel, since some stories are very short, yet they are regarded as novels of outstanding reputations. Conrard's *Heart of Darkness* is one of such novels. Therefore, it may be argued that the basic requirement for classifying a work as a novel is fictionality as the novel is an imaginary piece of writing. Berkley notes that: ‘‘in the novel, the writer is limited only by the context of his imagination that he is not bound by time and space’’ (1967:1). It means that the novelist invents the actions and the persons in the novel from his or her experience. He argues further to differentiate between the novel and non-fiction, that the non-fiction differs from the novel because it ‘‘imposes certain restrictions upon the writer, for if the author is really dealing with non-fiction, he must deal with the facts, and he must write always with those facts in mind if he is not to depart from his medium’’ (1967:1). By this argument, the novelist is free to manufacture events, characters and symbols including time without being restricted by real time, personae and happenings. This is to say that the imaginative capacity of the writer is the power behind the novel. The novelist does not find himself under the bondage of time and space, unlike the ‘‘life narrator’’ or autobiographer, who is

constrained by facts and historically verifiable events that are bound by time and space. However, this argument appears not strong to draw a line of distinction between the novel and autobiography.

In contrast to the novel, autobiography as a life narrative claims veracity. Autobiography is defined in its relation to manifestation in other literary modes. Olney, for instance, argues that:

> In talking about autobiography one always feels that there is a great and present danger that the subject will slip away altogether, that it will vanish into thinnest air leaving behind the perception that there is no such creature as autobiography and there never has been – that there is no way to bring autobiography to real as a literary genre with its own proper form, terminology and observances. (1980:4)

By this argument, autobiography remains undefined or rather is defined in its relation to manifestation in other literary genres whose definitions and literary parameters are easily identifiable. It is, therefore, not surprising that autobiographical mode manifest in the genre of the novel. Smith and Watson (2010:14) argue that ‘‘autobiography is a historically situated practice of self-representation’’; and by representation Smith and Watson imply that the reader expects to see the real, factual and historical image of the author as reflected in the text, either by way of confession or self-representation. In this sense, then, it appears that there is a radical difference between the novel and autobiography in terms of form, genre identity and contextual signification. However, there is also the possibility of having the autobiographical mode in the novel since the novel is also concerned with the real persons and the real events. The novel is a ‘‘make-believe’’ production; the writer of the novel expects the reader to believe that the persons and the events portrayed are real.

1.1 Intellectual and Cultural Background of the Primary Authors

The two authors for this study are James Joyce and Virginia Woolf. As described in his non-fictional works, among which are *Collections of Letters* (1957), *Critical Essays* (1903), including the biography by his brother, Stanislaus Joyce (1935), **James Augustine Aloysius Joyce** is an Irish novelist and poet. He was born to John Stanislaus Joyce and Jane Murray on February 2, 1882 in Dublin, Ireland, into a middle-class family, where he was also baptised according to the rites of the Catholic Church. His godparents were Philip and Ellen McCann; he was the eldest of ten surviving children. He was a brilliant student who excelled at the Jesuit schools, Clongowes and Belvdere, and despite the chaotic family life imposed by his father's alcoholism and unpredictable finances, he went on to attend University College Dublin. In 1904, he migrated permanently to continental Europe with his partner, Nora Barnacle. They lived in Trieste, Paris and Zurich. He is regarded as one of the most influential writers in the modernist movement of the early 20th century because one of his populous works, *Ulysses,* received much attention from critics and reviewers, to the extent that the work is considered one of the most influential pieces in literary modernism. He published *A Portrait of the Artist as a Young Man* in 1916, which caught the attention of critics such as Ezra Pound. With *Ulysses*, James Joyce perfected his stream of consciousness style and became a literary celebrity. He battled eye ailments for most of his life and died on January 13th, 1941. He is also the author of other works, including *Chamber Music (1907), Dubliners (1914), A Portrait of the Artist as a Young Man (1916), Man Exiles (1918), Ulysses (1922), Pomes Penyeach (1927), Finnegans Wake (1939), Stephen Hero (1944)* and *Epiphanies (1956).* He also published a collection of poems and letters.

Virginia Woolf was born to Adeline Virginia Stephen and Julia Prinsep Stephen in London, in 1882. Her father was a remarkable and notable Victorian intellectual. He wrote books on various subjects, such as history, biography, philosophy and literature. The large Stephen family lived in a house near Hyde Park in London. They were an upper middle-class family with important social connections, including artists and writers, such as the novelists Thackeray and Henry James and with the social elite of judges, politicians and aristocrats. According to Woolf's memoirs, her most vivid childhood memories were not of London, but of St. Ives in Cornwall, where the family spent every summer until 1895, the year of her mother's death. The Stephens' summer home, Talland house, looked out over Porthminster Bay, and is still standing today, though somewhat altered. Memories of these family holidays and impressions of the landscape, especially the Godrevy Light House, informed the fiction *To the Light House*. She is the author of *Collection of Letters* (1912) and (1977), *Critical Essays* (1966), (1990), *Diary (*1953) and *Moments of Being* (1976).

A series of deaths in her family deeply marked Virginia's life. The death of her mother when she was only thirteen had destroyed the family life of the Stephens, which Virginia had enjoyed cheerfully until then. Her half sister, who took the place of her mother, died also two years later, which, coupled with the loss of the mother, caused Virginia Woolf several nervous breakdowns. However, she was able to take some courses later in Greek, Latin, German and History at the ladies department of Kings College, London. She later experienced another sister's death, Lesley, and a brother, whom she so much admired; and, lastly, her father died in 1914. These incidences intensely shocked her, as she became deeply distressed. She suffered her first nervous breakdown in 1895,

when she attempted her first (failed) suicide. Later she became sick again and committed suicide and was survived by her husband, Leonard Woolf. Virginia Woolf is the author of *The Voyage Out (1915), Kew Gardens (1919), Night and Day (1920) Monday or Tuesday (1921) Jacob's Room (1922), Mr. Benneth and Mrs. Brown (1923), The Common Reader (1925), Mrs. Dalloway (1925), To the Lighthouse (1927), Orlando (1928), A Room of One's Own (1929), The Waves (1931), The Common Reader (Second Edition, 1932), Flush (1933), The Years (1937), Three Guineas (1938), Roger Fry (1940), Between the Acts (1941), A Writer's Diary (1953)* and *Moment of Being (1976).* Virginia Woolf was known for her group called ''Bloomsbury Group'', a collection of writers, intellectuals, philosophers and artists, who held informal discussions in Bloomsbury in the 20th century. This group represented much of what was modern, both in their rejection of the oppressive taboos of Victorian morals and sexual life and their cultural and intellectual achievements.

The period that spans Woolf and Joyce's life was one of important historical, cultural and social changes for Great Britain. Both of them were born in the Victorian era and the two novels, *To the Lighthouse* and *A Portrait of the Artist as a Young Man* embody the social, historical and the cultural changes the Great Britain underwent. For example, in the Victorian world, it seemed natural that a great part of the world should be ruled by Britain. The British Empire had a civilising and progressive mission; however, by the early 1920s, there was a great agitation for the independence of India, the most glorious of Britain's imperial possessions.

The assumption of the British ruling class of cultural superiority and the rationality and the civilisation of the European institutions were severely shattered after

the First World War, (1914-18). The Great War, as it was called, demonstrated the destructive forces of European civilisation. For those, like Virginia Woolf and James Joyce, the war threw doubt on many of their central beliefs and values of the time, including patriotism. James Joyce's rebellion against his nation, church and family is an example of that. The war did much to initiate a new age of European culture, the age of scepticism. There were many other indications of the world's change at that period. The Soviet revolution of 1917 swept away a whole order and posed a challenge to the old ruling classes of the world. These experiences affected many countries in Europe, including England and Ireland, Joyce's and Woolf's native countries.

1.2 A Brief on the Primary Texts

Completed in 1914, James Joyce's *A Portrait of the Artist as a Young Man* is an autobiographical novel, which narrates the story of Stephen Dedalus, a young Irish and, arguably, Joyce's fictional double. Divided into five chapters, the novel is set in Dublin and follows Stephen's life from childhood through adolescence to manhood. Like Joyce, Stephen is the son of a poor father, a highly devout Catholic mother and, like James Joyce, Stephen attends Jesuit schools, Clongowes Wood, Belvedere, and University College Dublin. As he grows through various family conflicts, he begins to rebel against his family, his religion and his nation. Finally, in order to establish himself as an individual and to find his identity as an artist, he seeks voluntary exile in Paris. The novel is a bildungsroman, a form that conventionally concludes at a momentous point in the hero's life, which signals the culmination of a process of self-discovery.

In this novel, Joyce demonstrates what he perceives to be the paralysing effect of those institutionalised religious beliefs and practices that sit at the centre of cultures.

Joyce is critical of the Catholic Church's influence on Irish culture and he displays how the Catholic Church has power over the culture. Nilson argues that "Joyce focuses on the internalisation of this power which emanates from the physical manifestation of the church's presence, the strict tenets of its doctrine and its concept of an omnipotent, omniscient God, who embodied in an individual's coherence, becomes the perfect surveillance" (1997:7). Malroony (2001:17) holds that ''some critics have the view that using Stephen Dedalus as his mouth piece, Joyce attacks notions of essentialised collective identity as being over simplistic, whether derived from Roman Catholism or from any other form of retrogressive construct''. This view is similar to Brooker's (1992:5), who argues that "Stephen Dedalus" attempts to take flight as an artist away from the cultural and spiritual labyrinth of Dublin. He recalls Howe's assertion that the modernist writer disdains "the mass, the mire, the street'' and ''exits from history into the self sufficiency of art". Joyce is influenced in writing *A Portrait of the Artist as a Young Man* by the ideas of the philosopher Friedrich Nietzsche, both in terms of the attack he made on religion and of the importance he assigned to the individual's mind, as opposed to the mindless ''herd''. Zarathustra (1883) holds this view that Nietzsche famously proclaimed that "God is dead" (Childs, 2000). Nietzsche (1886:23) argues that, "the metaphysical activity of mankind should be art rather than morality since the existence of the world could only be justified as an aesthetic phenomenon''. This is exactly what Stephen Dedalus himself chooses to do in the novel.

To the Lighthouse was published in 1927 and received the most appreciation from the readers of her works. Bell maintains that Roger Fry wrote to Woolf that *To the Lighthouse* is ''the best thing you have done actually better than Mrs. Dalloway" and

Woolf replied that “it has kept me on the right path, so far as writing goes more than anyone” (1986:128). According to Bell ‘‘Frye wrote to Woolf that ‘‘the book is awfully sad, very beautiful both in (non-radiant) colour and shape, it stirs me much more to questions of whether and why than anything else you have written”. Woolf replied to the effect that ‘‘it is also one of the writer’s favourite; my present opinion is that it is easily the best of my books” (Woolf, 1980:77-78).

The novel consists of three parts. In the first part, the Ramsays are on vocation with some friends in their village by the sea. The youngest child, James, makes a request about “going to the lighthouse” the next day, which receives a warm response from his father; with only the weather being a possible excuse. With the flow of consciousness, the picture shifts from mother and son to other members and friends of the family and then to a family dinner party with the beautiful hostess, Mrs. Ramsay as the centre. In the second part, war breaks out and ten years pass. Mrs. Ramsay suddenly dies. Her beautiful daughter, Prue, gets married but later dies at childbirth, and her clever son also dies on the war front. In the third part, the broken family returns to the villa by the sea, and under the leadership of Mr. Ramsay, together with his two children, Can and James, they set out for the Light House.

1.3 Problem Statement

The problem of this study is how to analyse ‘‘autobiographical novel’’ from the view point of New Historicism. The novel is a fictional narrative that embodies other literary modes like confessional and autobiographical modes, but how to identify and demonstrate the extent to which these other modes are reconstructed in the novel is the problem. Therefore, this study analyses two modernist novels, James Joyce’s *Portrait of*

the Artist as a Young Man and Virginia Woolf's *To the Lighthouse* as confessional or autobiographical novels from the perspective of New Historicism. The problem is based on the assumption that these novels are autobiographical novels, meaning that the writers blend fact and fiction in the two novels. In addition, it is also assumed that not much has been done by other critics in analysing the reconstruction of the factual in these fictive works through the perspective of New Historicism. The analysis is done to find out the extent to which the confessional mode and the autobiographical mode feature in the two novels

1.4 Research Questions

The study answers the following questions:

1. Are the confessional and the autobiographical modes reconstructed in the modernist novel?
2. Can these confessional and autobiographical modes be analysed by way of New Historicist analysis?
3. To what extent do James Joyce and Virginia Woolf confess some secrets of their lives in their novels, *A Portrait of the Artist as a Young Man* and T*o the Lighthouse*?
4. To what extent do James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *To the Lighthouse*, as novels, embody history?

1.5 Aims and Objectives of the Study

The aims and objectives of this study are to:

1 offer a New Historicist reading of James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *to the Lighthouse.*

2 demonstrate the extent to which the confessional and the autobiographical modes feature in James Joyce's *A Portrait of the Artist as a Young* and Virginia Woolf's *To the Lighthouse.* In the other words, to explore the extent to which James Joyce and Virginia Woolf confess the secrets of their lives in their novels.

3 show the extent to which history can be accessed in Joyce's *A Portrait of the Artist as Young Man* and Woolf's *To the Lighthouse*.

4 demonstrate how a literary comparative study can be carried out using New Historicism as a theoretical framework.

1.6 Scope and Delimitation

The study is concerned with conceptualising the genre of the novel as a mode that combines the features of other literary modes. Such modes that feature in the novel include the confessional and the autobiographical modes. The study is not about bringing together the genre of the novel and autobiography into one genre; rather, it is all about finding the autobiographical and the confessional modes within the novelistic form. The study is concerned with the autobiographical reconstruction in the two novels. The study aims to achieve this by way of analysing and interpreting the two primary texts through the perspective of new historicism. The interpretation of the primary texts seeks to find the confessional and the autobiographical elements in the two texts. The study chooses to do that because it appears that not adequately these have been explored in relation to these texts and especially using New Historicism as a theory.

1.7 Justification for the Study

The line of distinction (in terms of definition, genre identification and contextual signification) between the novel and Life Writing has attracted much concern in the field

of literary criticism. With this, some critics hold that fiction and non-fiction constitute an interesting research area. Smith and Watson (2010) in relation to this identify sixty two sub-genres of life narratives, which they hold that stand between fiction and non-fiction, including confession and the autobiographical novel. Yet, the terms have not been adequately justified by any critical and conceptual framework in their work.

This study, therefore, analyses the confessional and autobiographical modes in the two novels. The study emphasises the symbolic dimensions of the two novels by underlining the specifically autobiographical nature of the texts. Also, the characters have been analysed in relation to how they match, represent or account for the real ‘‘happenings’’ and the people around the lives of the authors. By way of New Historicist analysis, the study probes the conceptual legitimacy and suggestive of the term ‘‘autobiographical novel’’.

The choice of the two novels is informed by the fact that Woolf has confessed that *To the Lighthouse* is the best of her novels or her ‘‘favourite’’, as she calls it. Joyce also describes *A Portrait of the Artist as a Young Man* as his ‘‘chapters of moral history’’. Both *To the Lighthouse* and *A Portrait of the Artist as a Young Man* are certainly the novels that account for the real lives of the two authors more than any other novels among their works.

The choice of the New Historicism as the theoretical framework is informed by the suitability of the theory in studying both fictional and non-fictional works. Since the study is concerned with finding the features of confession and autobiography in a novelistic form, it may be regarded as being concerned with the historicity of the two texts. Autobiography and the novel are concerned with history. New Historicism appears

to be capable of adjudging if we could find the two modes of the life narratives and the extent to which they feature within the novel mode. New historicism considers the work of literature in relation to history. It advocates a subjective approach to literary analysis as it suggests that identity is fashioned by social institution and literature is another form of social construct, which is produced by the society and in turn is active in re-shaping the culture of that society. From the view point of New Historicism, literature is a cultural creation constructed by more than one consciousness. Therefore, social, political, religious and economic factors of a given society determine the literature it produces. These elements circulate in society through "social energy" which is encoded in the works of art. The theory ventures this through it suggestion of ''historicity of the text, textuality of history''. Moreover, studies on these novels have been based on older theories like feminism and psychoanalysis, and the researcher feels that approaching the texts from a different or newer perspective like New Historicism is promising. In addition, the study demonstrates the applicability of New Historicism on the two primary texts and also shows how to undertake a comparative literary analysis. This will serve as guide to students, critics and researchers on how to apply New Historicism on the novel or undertake a comparative literary analysis.

1.8 Research Design

This study is library based. Books, journals, newspapers and other sources are read, analysed and interpreted. The research is qualitative as it does not require any questionnaire, participant observation or interview.

1.9 Theoretical Framework: New Historicism

New Historicism is the literary perspective through which the analysis in this study is made because of its suitability in analysing the juxtaposition of fact and fiction since this study is concerned with the reconstruction of the factual within the fictive. The theory became popular in the 1980s and its founding theorists include Stephen Greenblatt, Louise Montrose, Catherine Gallagher and Jane Marcus. The theory was influenced by Michael Foucault and Cliffort Geertz.

Owing to the ambivalent relationship between text and context, the disciplinary boundary between history and fiction attracts attention of literary scholarship. Paul Hamilton argues that, ‘‘from ancient times philosophers have been eager to separate history from fiction. Like many others, this disciplinary boundary proved fragile from the start’’ (1996:7). But since 1970, history and fiction have no longer existed as opposite sides of a pendulum as contemporary literary theory has gradually obliterated the boundaries between them. History is a discourse constructed by ‘‘literary imagination’’ and ‘‘power relation’’ and in this sense it is ideological and subjective, always open to multiple inquiries and re-interpretation. New Historicism is one of those theories that juxtapose history and literature or fiction. History in this sense means the factual writings that are verifiable by time and space (including confession and autobiography). Literature here means the imaginative and creative writings that include the novel. New historicism on this note through one of its key theorist, Louise Montrose insist on the ‘‘Historicity of the text and textuality of history’’ (1989:20). One of the means of accessing history is through its textual form. Therefore, this canon of ‘‘textuality of history and historicity of text’’ suggest the presence of fact in fiction, as well as the presence of fiction in fact. In

the other words, it may be put as the reconstruction of the autobiographical in the novelistic or the novelistic in the autobiographical. It also opens up an innovative mode of study, ‘‘intertextuality’’. Intertextuality is a term coined by Julia Kristeva (1966) to denote the interdependence of literary text with all those that have gone before it. Her contention is that a literary text is not an isolated phenomenon and that any text is the absorption and transformation of another. Since the novel is a text surrounded by history, therefore, it is absorption of history. The writer of the novel is embedded in the history. This rapprochement of literature and history has allowed the special kind of fictional works, i.e. those based on documentary experiences, among which the ‘‘autobiographical novel’’ is one.

Catherine Gallegher explains New Historicism as ‘‘reading literary and non-literary texts as constituents of historical discourse that are both inside and outside of texts’’ (1989:37). ‘‘Inside’’ here refers to the intrinsic elements of the text, which includes the philosophical and the symbolic structures of the text, and ‘‘outside’’ refers to the extrinsic elements like social, cultural and historical densities of the text. These extrinsic elements include the writer’s life and history, as well as the cultural and stylistically marked trends of the period like modernism. In relation to this, Montrose (1989:17) admits:

> The focus of this new vein of literary criticism is an attempt to refigure the socio-cultural field within which canonical renaissance literary and dramatic works were originally produced and to resituate them not only in relation to other genres and modes of discourse but also in relationship to contemporaneous social institutions and non-discursive practices.

By figuring the socio-cultural field within which literature emanates, the critic is expected to analyse the literary piece considering its extrinsic paraphernalia, which include the writer’s history and societal culture and ideology. By resituating the text in

relation to other genres, it may be said here that the critic can assess the extent to which one genre belongs to another; it may be said, for instance, the extent to which the novel belongs to the autobiographical or the autobiographical genre belongs to the novelistic. In this relation, Stephen Greenblatt relates the symbolic structure of literary and non-literary texts to the lives of their creators, thus:

> We may see through them the underlying and prior historical principles but rather than we may interpret the interplay of their symbolic structures with those perceivable in the careers of their authors and in the larger social world as constituting a single, complex process of self-fashioning, and through this interpretation, come closer to understanding literary and social identities were formed in culture (1980:6).

With this, it is understood that through the text, the historical and cultural antecedents of the society where literature emanates could be revealed. The writer is embedded in history since he is an agent and witness of the history. Moreover, the texts through the interplay of its symbolic structure with the career of the writer (which is revealed by history) forms as Greenblatt suggests, ‘‘Self-fashioning’’. ‘‘Self-Fashionin’’ means making of identity, by implication, the texts could be interpreted as ‘‘self-representation or confessional reconstruction through linguistic production’’. Greenblatt admits further:

> Language like other sign system is a collective construction; our interpretation task must be to grasp more sensitively the consequences of this fact by investigating both social presence to the world of the literary text and the social presence of the word in the literary text (1980:5).

Thus, Greenblatt shares with Gallegher the idea of interpreting the text from both ‘‘inside’’ and ‘‘outside’’ of it. By ‘‘social presence to the world of the texts’’, the society where the text emanates from is understood. Moreover, by ‘‘social presence of the word in the literary text’’ it makes it clear that the text through language captures the social, cultural and ideological aspects of the

society since the text itself is a historical discourse. New Historicism is cynical to the role of the writer since the theory considers history as the sole object of analysis. However, Greenblatt's suggests that the work of the critic is to interpret the literary work in such a way that the work represents the social and cultural life of the society as it is contained in history. With this argument, the place of the writer in the analysis is spelt out but not as the maker of the story but as non autonomous agent of history and at the same time its witness that is subjected by the multiple social and political forces of his era.

Similarly, literature is perceived as an art not unique from other forms of art. Therefore, it should be analysed in the same way as any other mode of representation. This means that in analysing other forms of art like painting and sculpture, the creators of the artistic objects are not given much prominence. This is how it should be in analysing literature. The writer is considered a social construct of his time in New Historicism and not a formulator, or modifier of reigning ideology. However, this does not rule out the writer's confession, reconstruction of his autobiography, manifestation of his career or representation of his society in the text. Greenblatt in this respect situates the writer amid three paraphernalia within which the text circulates:

> Literature functions within this system in three interlocking ways: as a manifestation of the concrete behaviour of the particular author, as itself the expression of the codes by which behaviour is shaped and as a reflection upon these codes (1980:13).

This highlights that literature is a system made up of four basic inseparable things; an explanation of the ways of life of its writer, writer's search for identity, a guide for the audience and the critics for understanding the writer and his society and a guide for all

those who wish to shape their lives in line with the writer or his life style. In addition, Greenblatt (1990:21) argues:

> Novels enable us to glimpse the social processes through which objects, gestures, rituals and phrases are fashioned and moved from one zone of display to another...Novels characteristically conceal this process, so that we have a misleading impression of fixity and little sense of the historical transactions through which the great texts we study have been fashioned

This implies that the novel more than any other literary genre, can be analysed through the perspective of New Historism since on Greenblatt's argument the genre gives a comprehensive picture of the social happenings of the society where it stems. In addition, it accounts for the ''historical transactions'' that give birth to the text itself and also a highlight about the history of its writer.

The modernist novel therefore, as a genre of fictional narrative embodies some features of other literary forms. For instance, it is possible to have the reconstruction of the confessional and the autobiographical modes in the novel and such a novel could be called an ''autobiographical novel''. The autobiographical novel can be analysed on the framework of New Historicism as a literary theory since the theory is concerned with the analysis of historical densities of literature.

Going by Greenblatt's idea of Self-Fashioning, Montrose's idea of ''historicity of the text and the textuality of history'', Galleger's idea of ''reading the text from both inside and outside'' and Christeva's idea of ''intertextuality'', the study, wishes to follow these as assessment criteria. The study, along these issues therefore, considers the authors' search and making of identity, the presence of the factual or historical within the two texts. This is done through a consideration of the similarities between the characters, incidences and setting in the two novels and the real or historical persons, real places, real

time and real happenings surrounding the lives of the authors. The study also considers the intertextual dimensions of the two texts. All these are considered as the poetics or assessment criteria deployed by New Historicism, which guide the study. The next chapter focuses on the review of related literature.

CHAPTER TWO:
LITERATURE REVIEW

2.0 Introduction

This chapter reviews the secondary literatures on the subject matter of the study. The chapter also reviews literature about Modernism as a literary movement within which the two writers understudy lived and wrote their novels. In addition, the chapter reviews critical discourses on genre, the novel, the modernist novel and its techniques of characterisation. The chapter reviews also discourses on life writings including autobiography and confession, especially how they are reconstructed in the novelistic form, hence the concept of the ‘‘autobiographical novel’’.

2.1 Modernism and the Modernist Literature

Modernism in its broadest definition is modern thought, character or practice. The term describes the modernist movement, its set of cultural tendencies and an array of associated cultural movements, originally arising from wide scale and far-reaching changes to Western society in the late 19th and early 20th centuries. Barth (1979: 22) holds that ‘‘modernism was a revolt against the conservative values of realism’’. This means that Modernism implies a symbolist revolt against mimetic aesthetics, such as Realism, which places emphasis on the imitation of real life. According to Lawis (2000:2), “Modernism rejected the lingering certainty of enlightenment thinking, and also rejected the existence of a compassionate, all powerful creator God”. In general, the term ‘‘modernism’’ encompasses the activities and output of those who felt that the “the traditional” forms of art, architecture, literature, religious faith, social organisation and daily literature was becoming outdated in the new economic, social and political

conditions of an emerging fully industrialised world. The movement might be said to have been characterised by a deliberate and often radical shift away from tradition, and, consequently, by the use of new and innovative forms of expression. Thus, many styles in art and literature from the late 19th and early 20th centuries are markedly different from those that preceded them.

Frisby (1985:16), following Ezra Pound's maxim ''to make it new'' (1935), holds modernism as ''the newness of the present'' that is concerned with the present social, economic, political and industrial conditions of the world. In a way, modernism may be considered an aesthetic response to modernity. Baudelaire (1986:37) argues that the modern is ''that which is ephemeral, fugitive, contingent upon the occasion''. Among the salient characteristics of modernism are aesthetic self-consciousness, paradoxical unity, ambiguity, simultaneity, juxtaposition, montage and self-justification of the present by means of the future. Self-consciousness here refers to the means by which fiction is produced, and changes to what the fiction itself focuses upon. This self-consciousness often leads to experiments with form, and work that draws attention to the process and materials used. Berman (1983:15) views modernity's paradoxical unity as ''a unity of disunity...perpetual disintegration and renewal'' and this makes the modern thought ever changing, uncertain and unstable.

The years (1914-1939), between the outbreak of the 1st world war and the beginning of the 2nd world war was a period of dramatic turn from the Victorian Era. The World War 1, with its overwhelming anxieties, sacrifices and diseases, was a shock to a society that had almost freed itself from large scale destruction of life and devastation of property. Modernism as a literary trend embodies the many post-1914

literary sub-genres, like Constructivism, Imagism, Symbolism, Expressionism, Futurism and Surrealism. Modernism reached its height in Europe between 1900 and the mid-1920s. The rise of modernism was informed by the change in human character as Virginia Woolf (1988:420) argues that ‘‘on or about 1910 human character changed’’. Woolf’s argument here is informed by Marx’s discovery of ‘‘all that is solid melts into air’’ (1975:497), which indicates the development of capitalism, the rationalisation of human thought and the dramatic rise in the rate of human mortality, cultural shocks, overwhelming anxiety and the spread of diseases after the 1914. This change brought about the radical shift in aesthetic and cultural sensibilities evident in the arts and literature of the twentieth century. Scoote (1993:11) pins down the concerns of modernist literature as being ‘‘about modern thought, modern characters, modern style or practice that arose after the change that affected the nature of human life and relationship’’. This means that with the change of the order of the world, literature also changes. Therefore, according to Reed (1996:129), modern writers resort to the character of modern life and sensibility by emphasising the ‘‘sensibilities of the modern outlook’’. Modernist writers seek to write fiction that captures the primary feelings, desires and experiences of human subjects. Modernists borrow largely from their own lives and experiences. Modernist writers considered art or fiction as a refuge from uncomfortable realities. With this, modernist writers juxtapose fact and fiction. This is why there is usually a connection between the personal experiences of the writers and the characters in their works since they hold to the intensity of experience. They hold that fiction is then, the content of life itself. Modernist writers enjoyed the fusion of art and reality. They felt that art and reality are inseparable. Virginia Woolf argues that ‘‘the whole world is a work of art: that we are

parts of the work of art; we are the words, we are the music, we are the being itself'' (1985:75). By Woolf's argument, a work of art should not be separated from the realities of the society it stems from.

By implication, novelist should not separate the realities of his life and the society he lives with his writing, since fiction and non-fiction are intricately fused together. This is why the field of Modernist studies has for the most part been the battleground for genre dispute. Childs (2000:2) holds that the modernist writing ''is experimental, formally complex, elliptical, contains elements of decreation as well as creation, and tends to associate notions of the artists' freedom from realism, materialism, traditional genre form, with notion of cultural apocalypse and disaster''. The formal complexity of the modernist writing as well as the artists' freedom from the traditional genre is exemplified in the nature of the modernist fiction which combines some features of other literary modes.

Among the precursors of modernism are Friedrich Nietzsche and Fyodor Dostoyevsky (1821-1881). Dostoyevsky's *Crime and Punishment (1866), the Brother's Karamazon (1880)* and *Notes from the Underground* are texts that signal the emergence of the modernist writings. In his unpublished work, *Will to Power*, Nietzsche proposes the idea that psychological drives are more important than facts or things. This had a great influence on the twentieth-century novelist, especially those modernist writers who used the stream of consciousness technique. James Joyce in *Ulysses* and *Portrait of the Artist as A Young Man,* and Virginia Woolf in *Mrs. Dalloway* and *To the Lighthouse* all explore modernist themes. Other modernist writer include Knut Hamsun (whose novel *Hunger, (1890)* is considered to be the first modernist novel), Virginia Woolf (1882-

1941), T. S. Eliot (1888-1965) ; James Joyce (1882-1941); Joseph Conrad (1857-1924); Catherine Mansfield (1888-1923); Robert Frost (1874-1963); Grigol Robakidze (1880-1962); Anna Akhmatova (1889-1966); Ryunosuke Akutagawa (1829-1927); Samuel Becket (1906-1989); Bertol Brecht (1898-1956).

2.2 The Modernist Novel and the Technique of Characterisation

Etymologically, the Merriam-Webster's Collegiate Dictionary traces the origin of the word ''novel'' to the Italian word ''novella'' (from the plural of Latin, novellus, a late vibrant of novus, meaning, ''new''). The Italian ''novella'' is truncated and called ''novel'' in English. The stories in the former Italian novella were new, freshly minted diversions. They were not reworking of known fables and myths. The novel, having derived its name from this ancient Italian term, shares with the novella these characteristics. When any piece of fiction is long enough to constitute a whole book, as opposed to a mere part of a book, then it is a novel. Hunter (1990), Eagleton (2005), Childs (2000), Said (1993), Torodov (1977), Lamarque (2009) and Burges (2004) define the novel from its fictional point of view and its social and historical significance. However, length alone is not sufficient enough to make a fictional work a novel.

The novel is arguably the product of literary modernity. This means that the novel is among the many literary inventions modernism brought to the field of literature. However, Childs argues that the novel existed earlier than the era of modernism, thus, ''in discussions of the novel it is commonly used to denote a style of fiction which came to prominence in the eighteenth-century'' (2000:74). Though Childs does not state categorically when the form began, but only argues that it gains popularity as at that time. Eagleton (2005:4) holds that ''the novel is a sign of modern human subject. It, too is

‘original’ in the sense that modern men and women are supposed to be the authors of their existence’’. By Eagleton’s argument, the novel began during the modern time. The modern novel concerns with human existence.

The modern novel is different from other novels like the realist novel. Modernism introduced a new kind of narration to the novel as the unreliable narrator in the modernist novel replaces the omniscient, trustworthy narrator of the preceding centuries and readers were forced to question even the most basic assumptions about how the novel should operate. Readers of the modernist novels are not passive readers; they are active readers that even help make the novel what it should be. Barthes (1990) distinguishes between ‘‘readerly and writerly texts’’. By ‘readerly’ text, Barthes refers to novels that solely rely on the shared conventions between the writer and the reader; the reader is not challenged by the complexity of the novel. By ‘writerly’ text, Barthes refers to the modern novels that always re-write themselves in the process of being read; novels that do not rely on the shared conventions between the writer and the reader; novels that break the traditional norm of narration through fragmentation of plot and complexity of characters. James Joyce and Virginia Woolf can be cited as examples of such writers that explore the modernist techniques in their novels.

Parson (2007:15) argues that writers, such as Joyce and Woolf, ‘‘actively extended questions of literary History, aesthetic theory and artistic strategy across their critical and fictional writings’’. This means that these writers, explore literary history and culture in their writings through sophisticated artistic and aesthetic means and this includes the live experiences of the author. Parson argues further:

> Each felt that the novel reached a moment of crisis, its generic conventions out of date and irrelevance for the expression of the character and conditions of a new age; each shared a heightened awareness of the disjunction between social action or language and internal states of consciousness and each was committed to the belief that art could reveal the truth beneath our familiar assumptions about the look and feel of reality (2007:15).

Here, it means that the modernist novel is concerned with the changed human character as Woolf holds, and addresses the social, political and economic conditions of the new world. The modernist novel does that through representations of the internal workings of human mind and consciousness; and its attitude towards the modernist novel is also a refuge for artists where they could find solace. With the modern novel, writers discover themselves through writing and discover the realities of life. In one of the most frequently quoted passages of her critical writing, Virginia Woolf seems to capture the essence of modernist writing:

> Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions-trivial, fantastic, evanescent or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old…Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. It is now the task of the novelist to convey this varying, this unknown and uncircumscribed spirit whatever aberration or complexity it may have with as little mixture of the alien and external as possible

The novelist's task in the modern age goes beyond just composing an imaginative picture of events as they unfold in life, but include creating a complex scenario that reflects the complex nature of the modern world. The modern novel is a metaphoric representation of the modern mind and character as the novel itself is characterised, just like the modern soul, by disjointedness, gloom,

fragments, experimentation, etc. Matz (2004:7) highlights the characteristics of the modernist novel, thus:

> with the modern soul in fragments, with human character in question, with the mind a mystery and with authority now uncertain, fiction had to change, and the 'modern novel' refers to fiction that does so gladly, radically and even with the hope of making a difference

This statement marks a strong conscious break by the modern novelist from the preceding literary traditions and such breaks include experimentations with genre and form of which can be developed, extended, hybridised with others, subverted or parodied. Such experimentations informed the fusion of the novel form and other literary modes. There is also an emphasis on the characterisation or consciousness of the characters, and paying less attention to the detailed description of the events and environment in the novel. Virginia Woolf maintains that ''the foundation of every fiction is characterisation and nothing else'' (1988:7). This means that the characters portrayed in the novel reveal the factual or historical life of the novelist since the cultural and historical background of the writer is always implicated in his writing. These two terms, character and characterisation entail the ''persons'' or ''personages'' presented or told about in the narrative. They are usually presented to the reader, in order for the reader to determine or judge their moral, intellectual or emotional qualities based on their utterances or actions as agents in the narrative. Characterisation means description or presentation of human and non-human entities and their action within the narrative. James (1986:174) poses the following questions to highlight what character is all about in the fictional work: ''what is character but the determination of incidence? What is incident but the illustration of character?

What is either a picture or a novel that is not of character? What else do we seek in it and find in it?''. Characters have sub-classifications in a novel. Some characters may be flat, rigid or unchanged; others may be round, multidimensional and dynamic as classified by Foster (1977:73); thus:

> We may divide character into flat and round...flat characters...are called types and sometimes caricatures. In their purest form, they are constructed around a single idea or quality; when there is more than one factor in them, we get the beginning of the curve towards the round...the test of a round character is whether it is capable of surprising in a convincing way. If it never surprise, it is flat. If it does not convince, it is flat, pretending to be round. It has the incalculability of life about it- life within the pages of a book

2.3 Reconstruction of Life-Writing (Autobiographical and Confessional Modes) in the Novel

Zachary Leader (2015:1) holds that the term Life-writing ‘‘is often traced to Virginia Woolf's *Sketch of the Past (1939)*. Leader argues that life writing includes ‘‘not only memoir, autobiography, biography, diaries, autobiographical fiction, but also letters, writs, wills...'' (2015:1). Leader's definition of life writing includes both writings that include the non-fiction (including blogs and facebook entries); writings that combines the features of both history and fiction. in line with Leader's definition that links fiction with history, Doctorow E. L (1993:162) holds that ‘‘history is a kind of fiction in which we live and hope to survive, and fiction is a kind of speculative history''. These arguments support the New Historicist view point of juxtaposing fiction and history. For suggesting the presence of history in fiction and fiction in history, Doctorow suggests the reconstruction of one in the other. It may be put therefore, that the confessional and the autobiographical modes can be reconstructed in the fictive. Doctorow argues further that ‘‘there is no fiction or non-fiction as we commonly understand the distinction. There is only narrative'' (163). With this argument, it may be extended as ‘‘narrative'' can be fictive and can be factual. The fictive narrative may contain the elements of the factual,

just like the factual narrative may contain the elements of the fictive. Foulds (2015:105) holds that ‘‘in an extreme formulation it might be suggested that there are no elements in fiction not drawn from somewhere else’’. This means that incidences, symbols, settings and characters must be adopted from reality. Foulds argues further that ‘‘even if the somewhere else is the writer’s own past experience’’ (2015:105), meaning that elements of the fiction may be adapted from the writer’s lived experiences. This suggests the fictionalisation of the lived experiences of the writer thereby writing fiction that has the reconstruction of life narratives. However, The arguments in this study are not meant to examine the reconstruction of all forms of life narratives in the two novels, but only the featuring of autobiography and confession; not as forms of life writing, but as how they feature within the novel form.

2.3.1 Autobiography

Tsiga (2010) holds that the word autobiography is derived from three Greek words: *auto* which signifies ‘‘self’’, *bio* which signifies ‘‘life’’ and *graphe* which signifies ‘‘writing’’. When this order is considered, the term can be represented as ‘‘self life writing’’. Spender (1980:115) conceptualises autobiography as ‘‘the story of one’s life written by himself’’, meaning that autobiography is a term for a particular practice of life narrative, a concept which celebrates an autonomous individual who is an agent of the universalising meaning of the life story. Stone (1978) describes autobiography as verbal artefact and the process of making self out of words. This means that autobiography is a practice of self-representation through the art of writing. Such representations highlight the questions about how personal legitimacy and testimonies are articulated. Tsiga (2010:4) holds that ‘‘autobiography is a twin reflection of the

individual on the one hand, and the values held by his culture on the other''. Thus, autobiography does not stop only at self-representation, but includes cultural and societal representations as the values of the culture are articulated through the life represented in the text.

One cannot pin down the term ''autobiography'' to a particular field, genre or definition since every written material can be read as autobiographical. Anderson (2001:1) argues that ''autobiography is indeed everywhere one cares to find it''. Anderson's argument highlights the possibility of having autobiographical elements in every text, either fictional or non-fictional. It may be argued therefore, that, within the novel genre, autobiographical elements may feature. Lang (1982:6), in line with Anderson, holds that, ''if the writer is always, in the broadest sense, implicated in the work any writing may be judged to be autobiographical depending on how one reads it''. In Lang's argument, emphasis is placed on the extent to which the life and history of the author is reflected in the text before it is considered autobiographical.

In dealing with autobiography, one should always trace it to literature first, and in relation to this study it is pertinent to situate autobiography between literature and history. Butterfield *(1974:1)* admits that ''the genre of autobiography lives in the two worlds of history and literature, objective fact and subjective awareness''. For DeMan, in autobiography there is ''possible convergence of aesthetics and of history'' (1984:67). By these arguments, autobiography as a method is both a partial truth and a very personal one which can be understood from different angles. By ''converging aesthetics with history'', the autobiographer may choose to fictionalise the story and the ''self''

represented in the text, thereby making the text ‘‘autobiografiction’’. The term which Leader (2015) considers ‘‘venerable’’ and ‘‘ungainly’’.

In a similar view, Fould (2015:102) holds that ‘‘no work of art can capture the complexity of lived life’’, meaning that, autobiography can never give the exact complexity of the life represented in the text. An autobiographer ends up selecting fictive events and imaginary incidences and may also end up writing text that combines fiction and fact. Fould argues further that ‘‘we are used to negotiating the different kinds of truth claims of different kind of writing- artistic historical or the two blended together’’ (103). By way of this negotiation, Fould holds that the writer blends the factual with the fictive, thereby producing either fictive autobiography or autobiographical fiction.

Autobiography is a means for understanding history. Roy (1973:5) suggests that ‘‘the autobiographer selects and often manipulates historical events in order to elucidate a spiritual image’’. This means that autobiography claims veracity, as it attempts to project historical events as being factual and verifiable by time and space. Marcus argues that ‘‘autobiography draws its social authority from its relation to culturally dominant discourse of truth telling’’ (1994:9). Philipp Lejeune identifies autobiography as “a retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life, in particular on the development of his personality” (1989:4). Although, autobiography is not a novel by Lejeune’s conception, it is the case that it shares with the novel similar characteristics. The two genres differ because they belong to different generic classes; in that autobiography belongs with ‘‘life narratives’’, while the novel belongs with fiction. However, in many cases, the autobiographical elements feature within a novelistic form. In such a case, the autobiographical story is

based on the ‘‘real’’, interrelated with fictive details. The fictive details often add a realistic touch since the characters; dialogues and contexts are adapted to realities. The central focus on how autobiographies are written is not only on self-referential, but also on the constructions of social and imaginary life. It can be argued in other words, that the imaginative scenario represents the way in which many writers take liberties in writing realities from complex angles.

In addition, Lejeune suggests that ‘‘autobiography is narrated in the person ‘I’, I the author, I the narrator, I the text’’ (1989:4). This is another mark of distinction between the two genres as the novel on the other hand detaches the author from the text or the subject. Lejeune distinguishes the novel from autobiography on the argument that the novel and autobiography differ for the reasons of ‘‘vital statistics’’ as he calls it, in cases where the date and the place of birth and education are identified to those of the narrator in autobiography. However, it may also be argued that the writer chooses to hide his identity for certain cultural and ethical issues. Starobinski (1980) argues that there are certain autobiographical texts that are narrated in the third person and in such texts these ‘‘vital statistics’’ may not be identified with the narrator. Starobinski argues that ‘‘though seemingly a modest form autobiographical narrative in the third person accumulates and makes compatible events glorifying the hero who refuses to speak in his own name’’ (1980:77). The critic attributes the role of such narrator to the impersonal role of historian. The autobiographic texts narrated in the third person are sometimes regarded as novels. In the nineteenth-century, many novels were presented as autobiographical narratives; the life stories of the fictional characters. Example can be given from Fyodor Dostoevsky’s *Notes from the Underground*. Smith and Watson (2010:8) hold that ‘‘the

narrative of these texts employ the intimate first person's voice as protagonists confiding their personal histories and trying to understand how their past lives have made them who they are''. They exemplify further that ''the great modernist novels of Thomas Mann, Marchel Proust and Rober Musil invoke tropes of autobiographical narration'' (2010:8). In such cases, as the authorial name on the title page differs from the name of the character narrating the story, the readers are made to believe that they are reading a novel not autobiography.

Shaw considers autobiography as fabricated lies, ''all Autobiographies are lies. I do not mean unconscious, unintentional lies: I mean deliberate lies. No man is bad enough to tell the ''truth'' about himself during his life time...'' (1949:42). By Shaw's argument, it may be argued that a novel can be written in its fictive form, yet, it may contain some elements of autobiographical reconstruction. This may happen because ''no man is bad enough to tell the truth about himself'', therefore, an autobiographer would choose to disguise under the novel form to confess some truths about his life. This means that a novelist selects and manipulates the events and experiences from his life to deploy in the novel.

With these, it is logical to argue that autobiography's problem with definition is due in large part to its relationship to fiction. Frye (1957:307) holds that ''autobiography is another form which merges with the novel by a series of insensible gradation'' and this resembles what De Man suggests about the relationship, or rather the difference, between the novel and autobiography. De Man argues that ''the distinction between fiction and autobiography is not an either/or polarity but it is undecidable'' (1984:69). De Man does not take an identifiable position about the distinction between the two genres, but rather

remains confused as the novelistic could belong to the autobiographical and the autobiographical could also belong to the novelistic. The uneasy presence of the autobiographical in fiction and fiction in autobiography makes it confusing as to whether autobiography only belong with the ‘‘life writing’’. Leader (2015:1) describes Life writing as ‘‘a generic term that is used to describe a range of writings about lives or parts of lives, or which provide materials out of which lives or parts of lives are composed’’. This means that life writing is a generic classification that carries with it the impossible burden of asserting claims as objective and empirically truthful written records of the self. However, for the reason that ‘‘self-representation’’ is the subject of autobiography and not the autobiographer himself or herself, it appears then that the ‘‘self’’ represented is a fictional self. This implies that autobiography shares much with the novel. Therefore, it may be argued that there is the possibility of reconstructing the autobiographical in the novel form.

In a bid to make a clear alliance between fiction or the novel on one hand and autobiography on the other hand, critics argue for the possibility of having the fictive in the autobiographical. However, Lejeune (1989) in what he calls ‘‘the Autobiographical Contract’’, argues that the narrator is converged with the signature on the text which makes the reader believe that the self in the text is the one who is writing the text, and this is considered one of the features of life narrative. The ‘‘Autobiographical Contract’’ also centres its argument on the role of ‘‘literary contract’’, binding the reader and the writer in determining the received form of the literary work. However, the signature cannot be taken as the testimony for the truth value of the autobiography as many factors can affect the factual value of the narration. In addition, the literary contract that binds

the reader and the writer in determining the received form also applies in the novel form, hence, the term autobiographical novel. Marcus (1994:7) admits in relation to this that ‘‘autobiography has been spurned as insufficiently subjective (or imaginative) because it relies too much on the constraints of the real to be taken as art’’. The interdependence between art and reality, or rather between history and fiction which highlights the subjective value of autobiography allows for the novelistic find its way in autobiography or the autobiographical finds its way into the novel. Freud as a theorist and scientist who experimented writing the case histories of his patient’s treatment states that ‘‘it still strikes me myself as strange that the case histories I write should read like short stories’’ (1974:231). In writing what Freud considered being factual, Freud unconsciously turns to be a novelist or a short story writer. Even with writing the factual case history, Freud states that neither can he write the thematic account of the treatment nor of the illness, but with the autobiographical urge in him he combines more than one modes of representation. Freud argues further that ‘‘one is never in a position to discover the whole truth’’ (221-2). This marks the interdependence between fact and fiction and by implication, the possibility of reconstructing the factual in the fictive, or the fictive in the factual. Benstock (1988:11-12) justifies this by arguing that, ‘‘autobiography reveals the possibility of its dream: what begins in the presentation of self-knowledge ends in the creation of a fiction that covers over the premises of its construction’’.

Furthermore, this featuring of the autobiographical in the novel or the novelistic in the autobiography form gives room for multiple interpretations. Barthes (1977:120) argues ‘‘what I write about myself is never the last word: the more sincere I am, the more interpretable I am’’. Barthes means that every text is subject to different interpretation.

By way of interpretation, the reader may suspect the reconstruction of the autobiographical in the novel or the featuring of the novelistic in autobiographical form. Virginia Woolf holds that books, identities and lives can never be separated from how they are presented. She argues that ‘‘much of what we think as ‘true’ or historically given, is really an ideological construct: in other words, fiction’’. Autobiography in this respect, is among what is considered true, and by implication, is just the manifestation of the writer’s history and ideology as he carefully selects them. However, Woolf advocates for a biographical writing which could bring together fiction, the ‘‘intangible personality’’ as Anderson (2001) calls it, and the ‘‘inner life’’ with the veracity and substance of historical fact. The bringing together of these elements could somehow create what Woolf calls ‘‘queer amalgamation of dream and reality’’ or ‘‘perpetual marriage of granite and rainbow’’ (Woolf, 1983:235). Woolf refers to fiction as ‘‘dream’’ since both fiction and dream are imaginative; and what she means by ‘‘reality’’ here is the factual or historical writings that include autobiography. This means that Woolf proposes fiction that contains autobiographical elements, or autobiography that contains fictive element and the ‘‘autobiographical novel’’ exemplifies this process.

2.3.2 Confession

Confession is an act of revealing some secrets of self and it is rooted in the motive of telling the truth. Coetzee (1992:252) defines confession as ‘‘the motive to tell an essential truth about the self’’. Coetzee’s definition emphasises the truth value of the confession and its centre on the confessor. Harte, F. (1974:227) also defines confession as ‘‘a personal history that seeks to communicate or express the essential nature, the truth

about self''. By personal history here, it means that confession could be considered part of life writing as life writing concerns with historical events.

In confessional writing, both the reader and the writer are united in their desire for the truth as contained in the argument of Forster (1987), that the truth revealed in confession, or rather literary confession must be an intensely personal, interior truth, or the truth of the self. As ''self'' or the truth of the self is at the centre of the literary confession, it may, therefore, be argued that autobiography traces its place in confession since the ''self'' is also the centre of autobiography. Spender (1980) argues that St. Augustine's Confession is regarded by many scholars as the origin of autobiography in the western society. Marcus also traces the root of autobiography to confession as he holds that ''autobiography is rooted in confession, a form in which telling the truth or not telling the truth can meet with dramatic and occasionally fatal result'' (1994:59). This means that the story being narrated in confession ''must be regarded, then as relational: neither penitent nor the confessor is the source of truth production'' (1994:60).

In line with Marcus's argument of the interdependence between confession and autobiography, Attridge (2000:109) holds that confession is certainly an old form of autobiographical writing that seeks to unhide the truth that has been hidden until the time of the confession. Thus, ''autobiographies are where one is led to feel that the truth has been hidden-for good reason- until the moment of articulation in language''. Just as in religious confession, literary confession reveals not just what the author has known all along, but has kept secret for reasons of guilt and shame. The truth of the self according to Attridge is ''something that emerges in the telling, if it emerges at all'' (2000:109). Attridge is doubtful if at all confession reveals the truth as it claims to be doing.

Moreover, Frye holds also that ‘‘there is no literary reason why the subject of a confession should always be the author himself’’ (1957:307). This means that confession could be made through a subject that is not the author. In a novel for instance, confession can be made through one of the characters, especially through the protagonist.

However, these arguments do not subject both confession and autobiography to drawing their social authority from the real life; they only make confession and autobiography closely related with the rhetoric of telling truth. Gilmore (1994:57) holds in this relation that ‘‘autobiography cannot in this context be seen to draw its social authority simply from a privileged relation to real life. Rather, authority is derived through autobiography’s proximity to the rhetoric of truth telling: confession’’. This means that with this proximity between autobiography and the rhetoric of truth telling which is called confession, confession could also, just like autobiography, has ‘‘self-representation’’ as its legacy. In citing the purpose of confession, Smith and Watson (2010:192) quote Stephen Spender in ‘‘Confession and Autobiography’’ that ‘‘the penitent’s purpose is to tell the exact truth about the person whom he knows most intimately...himself. His only criterion is naked truth’’ (118).

Confession can be categorised into religious confession and literary confession and within the large group of literary confession; there could be further distinction between historical or autobiographical confession and confessional fiction. An example of the autobiographical confession can be given from Rousseau’ *Confession* and confessional fiction is exemplified by Dafoe’s *Moll Flanders* or Nabokov’s *Lolita*, although many confessional narratives operate in the twilight zone between fact and fiction. The concern here is that of confessional fiction though in literature, confession

remains an important genre that could be found in both life narrative and the substantial subgenres of the contemporary novel. Spender (1980:121) argues that ‘‘confessional life narrative may be a record of some kind of error transformed: it may also be the narrator’s attempt to reaffirm communal values or justify their essence’’. This implies that the confessional life narrative is somehow similar to the religious confession as both are centred on the ‘‘changed subject’’ or a transformed error. In her work that investigated the relationship between autobiography and the novel in eighteenth-century England, Spacks (1976) draws attention to the way the emergent novel both mirrors and questions the successful autobiographies of the time. Something similar might be at work in the contemporary novel, which draws on the confessional impulse to question the problems of selfhood truth and deception. Confessional mode features most in the modernist novel because of the paradoxical nature of the novel that allows for placing hand-in-hand fact and fiction.

2.4 Genre as a Rigid and a Delicate Term

Genre is mostly the disturbing factor in any study that stands between fiction and non-fiction or the novel and life writing. This is not unconnected with the rigidity and, at the same time, delicacy of the term. Anderson, (2001:35) defines genre as a ‘‘specific type of artistic or cultural composition identified by codes which the audience recognize them’’. This means that genre is a nomenclature given to certain compositions that share similar characteristics or identities. Abrahams, M. H. and Geoffrey, G. H. (2008:134) hold that ‘‘the genre into which literary works have been grouped at different times are very numerous, and the criteria on which the class significations have been based are highly variable’’. This means that there are many criteria that guide the classification of

certain works to a particular genre and these criteria vary. It is in this regard, Derrida (1980) argues that there is always a genre and genres, meaning that a particular work of literature can belong to one genre or more. Examples of typical genre categories include science fiction, crime fiction, autobiography, etc. Derrida (1980) holds that every text must be identified with a particular genre and there would never a text which can elude being classified to a particular genre.

By Derrida's argument, it appears that there is the possibility of reconstructing the autobiographical and the confessional modes in the novel genre. Derrida argues further:

> It is the very notion of a genre to constitute itself in terms of norms and interaction, thus, as soon as the genre announces itself, one must respect a norm, one must not cross a line of demarcation, and one must not risk impunity, anomaly or monsterity (1980:203-4).

It may be argued that no argument can change the generic identity of any literary piece. It means that no argument will change autobiography from its original form and also no argument will change the novel from its original form. However, it is also part of Derrida's argument that ''every time a text designates itself as belonging to a genre - calls itself an autobiography for instance - it does so through a statement which itself is not autobiographical'' (205). Anderson (2001) argues that this may seem a rather pedantic point, but it leads Derrida to conclude that ''there is always an inclusion and exclusion with regard to genre in general'' (212); and ''that no text can actually fulfil its own generic designation''. With these arguments, it implies that the autobiographical and the confessional modes can be reconstructed in the novel, but that does not change the novel genre to autobiography or to any form of ''life writing''.

Moreover, Leader (2015) describes ‘‘life writing’’ as a genre that is meant to encompass a range of writings about lives or part of lives, including the autobiographical fiction, which is also a novel. By Leader’s argument about the interdependence of ‘‘life’’, ‘‘self’’ and ‘‘story’’ in ‘‘life writing’’, even the novel is therefore a mode that can be situated within life writing. Moreover, since Leader considers life writing as a genre that is characterised by range of forms and the permeability of the boundaries between forms, the novel therefore permits other modes to feature within its form. These modes that the novel can permit to reconstruct within it include the autobiographical and the confessional modes.

In line with Derrida’s argument, Burke holds that, ‘‘...when a genre or a mode of writing advertises its inherent problematic, it is thereby denying or destroying itself’’ (1992:189). Thus, by implication, the novelistic could be found in the autobiographical and also autobiographical could be found in the novelistic. It is in line with this generic ‘‘inclusion and exclusion’’, that Bakhtin follows Derrida, by arguing that ‘‘it is our conviction that there never was a single strictly straight forward genre, no single type of direct discourse- artistic....every day- that did not have its own parodying and travestying double’’(1981:53). This suggests the possibility of hybridising the novel and autobiography, to either make an autobiographical novel, or the fictional autobiography.

The more writers write a particular genre or about it is it for instance, the novel, confession or autobiography, the more vulnerable the genre becomes, to loosing it generic borders. Loosing generic borders does not mean changing generic identity but accommodating some other modes to feature within the work.

This happens because different writers have different styles of writing, so also the genre is likely to accommodate different modes. One text could embody more than one mode featuring within it, depending on the subject of the writing or the context within which it is considered. Someone's autobiography, for instance, could be regarded as, in a way projecting another person's biography as no one can write ultimately about himself without (re)presenting some other persons.

Barratt (1980:55) argues that ''all genres readily borrow from the other genres or modes: *Sons and Lovers* (as a novel), for example, borrows from autobiography, but no one denies that it is ultimately fiction''. This is because each of the two genres belongs to the other as truth is the overriding force in both the novel and autobiography. The kind of truth that could be found in both the novel and autobiography is released by the reader choosing one genre rather than the other. The novel, by the virtue of its nature as ''make believe'' narrative, expects the reader to consider it as truthful narration; and autobiography claims being the truthful narration of the narrator's life. Barratt (1980:55) holds in this respect:

> The autobiography (as a genre) embodies truth when the reader seeks confirmation of his or her own perceptions of reality in terms of those experienced by another mortal; the novel (as a genre) embodies truth when the reader seeks to satisfy his or her need for confirmation that there is value in playing, fantasizing, creating shape and order for their own sake.

This implies that both the novel and autobiography embody truth as their readers seek to confirm the truth value of what s/he reads, in order for the reader to satisfy his or her need for understanding the work. Paul de Man argues from a different point of view of the many critics of autobiography as a genre. He refutes the assertion of autobiography as

a generic mode, thus: ‘‘autobiography, then, is not a genre or a mode, but a figure of reading that occurs, to some degree in all texts’’ (1984:70). This means that any text can be read as autobiographical, depending on the extent to which the autobiographical features itself in the text. De Man argues further that ‘‘all texts are autobiographical’’, meaning that the autobiographical elements can be found in all texts since every writer is, to some extent, implicated in his writing (70).

2.5 Autobiographical Novel

The term ‘‘autobiographical novel’’ remains vague in definition and genre placement. Though the term was initially used in reference to “the non-autobiographical” in *Cold Blood (1996)* by Truman Capote, but it has since become associated with a range of works drawing openly from autobiography. The Book, *Zen and the Art of Motorcycle Maintenance (1974,* by Robert M. Pirsig exemplifies the ‘‘autobiographical novel’’ as the book opens with statements admitting to some fictionalising events but later states they are factual. Notable autobiographical novels include Charles Dicken’s *David Copperfield (1850),* George Borrow’s *Lavengro (1851),* George Eliot’s *the Mill on the Floss (1860),* D. H. Lawrence’s *Sons and Lovers (1913)* and James Joyce’s *Portrait of the Artist as a Young Man (1916).* Much recent autobiographical novels include David Gregory Robert’s *Shantaram (2003),* Peter Selgin’s *Life Goes to the Movies (2009),* Tao Lin’s *Richard Yates (2010)* and Karl Ove Kanausgaard’s *My Struggle – five volumes (2014-2015).*

Wayne *(1961:23)* suggests that ‘‘the autobiographical novel gives an account of the fictional narrative that mixes the bits of the fiction and non-fiction’’; thus, the form of novel using auto-fiction techniques, or the merging of autobiographical and fictive

elements. This means that the autobiographical novel is distinguished from autobiography or memoir in that, even by its name, is fictive. However, the question is ‘‘How is the autobiography different from the autobiographical novel’’? It must be understood that if the critics restrict themselves to the deep analysis of the internal elements of the texts, they are, therefore, likely to find out that there is not much difference between them, as all the devices that are used in autobiography to convince the reader believe the authenticity of the story can be imitated by the novelist. The autobiographical novel is partially fiction, as the writer does not require the reader to expect the text to fulfil what Lejeune calls ‘‘the autobiographical pact’’. In the autobiographical novel, names and locations are often changed and events are recreated to make them more dramatic, but the story still bears a close resemblance to that of the author's life as recounted. Events may be exaggerated or altered for artistic or thematic purposes.

However, not all novels that portray settings or situations with which the author is familiar are called autobiographical novels; rather, the novels that include aspects drawn from the author's life as minor plot details and the characters seem identical with both the author and the people around the author's life. An autobiographical novel must have the protagonist that is modelled after the author and a central plotline that mirrors events in the author's life. Lejeune (1989) holds that an autobiographical novel is any piece of fiction for which the reader may have reason to suspect, on the basis of what he guess or thinks to be resemblances, that there is identity between the author and the protagonist. The reader may suspect that even if the author has chosen to deny or at least not to affirm, that identity. By Lejeune's definition, the autobiographical novel includes life or

personal narratives (where the protagonist's identity resembles that of the author). It also includes impersonal narratives (where the protagonist is designated in the third person). Lejeune argues further:

> unlike the autobiography, an autobiographical novel can be so to various degrees. The resemblance supposed by the reader can range from a vague "family resemblance" between the protagonist and the author to a quasi-transparency which leads us to say that the protagonist is an exact likeness of the author (1989:193).

He differentiates between the autobiographical novel and autobiography as a form. He explains further that, in the first person narratives or "first person" novels, where the author invents or manufactures a name and gives it to one of the characters, who is also the narrator, the story resembles the story of the author. However, that does not make them autobiographies in their form, since they lack some of the elements of autobiography mentioned earlier. These are the texts Lejeune calls "autobiographical novels" which definition and characteristics given earlier. Lejeune (1989) argues that there is the possibility that the writer may decide for some reasons, to change the subject of the text. Even with that, he argues that once the reader has reasons to suspect that the roles attributed to the protagonist in the novel, resembles the actual life experiences of the author, then such a text is called an ''autobiographical novel''. It means that the resemblance between the protagonist's roles in the novel and the actual lived experiences of the writer may make the reader suspect the reconstruction of the autobiographical in the text. Other elements may include the resemblance of the characters in the novel to the real persons around the author, some symbolic representations that reflect the culture or the ideology that the author holds and the setting of the novel.

2.6 On the Primary Texts

A Portrait of the Artist as a Young Man

Owing to its story, James Joyce's *A Portrait of the Artist as a Young Man* is one of the most widely read, accessible and taught novels in English literature and has had a great influence on novelists all over the world. Groose (1976:25) labels the novel ‘‘better accessible of Joyce's work compared to *Ulysses* and *Finnegan's Wake''*. Joyce, being one of the modern most influential writers, constantly explored the total resources of language in all his writings and extensively influenced the fictional technique of twentieth-century writers. This novel, *A Portrait of the Artist as a Young Man***,** *a*n autobiographical novel was first serialised in the magazine, *The Egoist* from 1914 to 1915, and only afterwards published in book format in 1916.

Being a precursor of the Modernist novel written in response to the Realist style, which was prevailing in the 19th century, James Joyce, like Gertrude Stein, T.S. Eliot, Virginia Woolf or Ezra Pound was among the creators of literary works responding to a rapidly changing world in which institutions like religion, social order and capitalism were questioned. His novel, *A Portrait of the Artist as a Young Man***,** embodies the characteristics of the ‘‘novel of the age''. As Woolf calls it, ‘‘The novel of the age should combine ―something of the exaltation of poetry and―much of the ordinariness of prose...It will make little use of the marvelous fact recording power which is one of the attributes of fiction'' (Woolf, 1994:435). *A Portrait of the Artist as a Young Man* is commonly cited as a ‘‘Coming of Age'' novel because of it characteristics. The novel's characteristics include disjointed plot, the stream of consciousness literary style, individual versus universal themes and especially its ‘‘marvellous fact recording power''

although not in the conventional way as other novels do, which reveals its autobiographical nature. Gasset, (1948:38) holds as regard *A Portrait of the Artist as a Young Man that:*

> the novel may be compared to a vast but finite quarry, in which the workman of the primal hour had no trouble finding new blocks, new characters, new themes which resulted not only in the change of narrative perspective and thematic focus but also in an increased consciousness and meticulosity

This means that the novel embodies all the characteristics of Modernism: the desire of breaking away from tradition, the quest for finding new ways to view man's position and function in the Universe and experiments in form and style. For all these, Burckely (1974:226) argues that, ''Joyce…transforms the traditions of the nineteenth-century Bildungsroman''. By transformation, it may be argued that the tradition of the nineteenth-century novel entails total fictionality and *A Portrait of the Artist as a Young Man* as a modernist novel breaks this tradition by fusing together both fact and fiction; and the novel also reveals Joyce's experiment of the hybridised form of fiction that is novelistic and having an autobiographical reconstruction in it.

Modernist novels are generally written in the first person and fragmentation was a device generally used by the modernist novelists; which distinguishes it from other novels that narrate their stories in the chronological order of the events. Groose holds that, ''what make critics interested in *A Portrait of the Artist as a Young Man* is that it depicts some sides of Joyce's life himself'' (1976:29). Groose further argues that ''the protagonist, Stephen Dedalus, goes through similar stages in life to Joyce and he even attends the same schools''. This marks the novel as an autobiographical account and as a ''bildungsroman''. The novel is considered an autobiographical account and a ''bildungsroman'' also ''because Joyce mixes facts and fiction and a lot of myth and

symbolism'' (Groose, 1976:30). Smith and Watson (2010) describe the bildungsroman as the pseudoautobiography of a fictional character that is distinct from the text's narrator. This means that ''bildungsroman'' just appears like autobiography, but in the real sense it is not. It is a pretentious form of autobiography; not the real form. However, there is difference between autobiography as a form and the reconstruction of the autobiographical in another mode. Bildungsroman is undoubtedly a pretentious form of autobiography, but being pretentious does not mean that the form lacks autobiographical elements featuring in it. The featuring of the autobiographical elements in the ''bildungsroman'' is what makes it appear like autobiography.

The novel shows the development of the main character, Stephen Dedalus, arguably ''Joyce's fictional version of younger self'' (Pericle 2007:122). The story of the novel also alludes to the craftsman of Greek mythology, through his experiences and his thoughts. According to Board (1980) Joyce's combination of the first Christian martyr, Saint Stephen and the great figure in Greek myth, Daedalus, the builder of the King Minos labyrinth and of the wondrous waxen wings which he used to escape with his son, Icarus from Minos domination, indicates the repeated human experience and the functioning of his artistic mind that shaped with his religious and national surroundings. Joyce, by combining the name of the first Christian martyr and that of the reputable pagan in Graecian history, joins two archetypes in such a way that both seem to picture the religious and the artistic sides of James Joyce. Joyce, like Dedalus of Greek myth, has to become ''a maker of wings'' (writer of words) so that he can fly and escape from the labyrinths that his social bonds have pushed him into and act freely in his invented imaginary world. Board holds that Joyce ''manages to enter Stephen Dedalus mind''

(1980:9). This sharp resemblance between Joyce and the Grecian mythical figure on one hand, and the first Christian martyr on the other hand, is enough a reason for the reader to suspect the autobiographical nature of the novel.

The novel successfully exemplifies the term ‘‘Bildungsroman’’ as Board (1980:6) argues that it is ‘‘an example of ‘‘bildungsroman’’ and ‘‘bildungsroman’’ is a novel of development’’. It is about the development of an artist, not just any young man. Holman (1986:52) holds that ‘‘bildunsroman is a novel that deals with the development of a young person, usually from adolescence to maturity and frequently autobiographical’’. Holman argues further that Joyce's *A Portrait of the Artist as a Young Man* presents the development of a young man, Stephen Dedalus, who is a fictional double of Joyce himself. This has justified the classification of the novel as being a ‘‘bildungsroman’’ and an autobiographical novel. Ballenger (1992:viii) in this relation holds that ‘‘because that *A Portrait of the Artist as a Young Man* focuses on the spiritual and emotional development of an artist, it is classified as Bildungsroman’’. Pericle (2007) argues that in earlier autobiographical novels about life of an artist such as, Dicken's *David Copperfield* (1850) or *Great Expectations* (1861), the narrator speaks from a safe distance. He has undergone some transformations or maturation and remembers childhood from a far. However, this is not the case in Joyce's *A Portrait of the Artist as a Young Man*. In this novel, the remembered childhood is narrated from the perspective of the child. Pericle holds further that ‘‘Joyce accomplishes this linguistically through a development of the technique of free indirect discourse’’. (2007:122).

The view of Stephen Dedalus as the mythical representation of Joyce and the entire story as that of Joyce's life is informed by writer's reference in his collection of

letters, to the writing of *A Portrait of the Artist as a Young Man* and what he calls his ‘‘chapters of moral history’’. ‘‘I believe that in composing my chapters of moral history in exactly the way I have composed it,’’ he explains ‘‘I have taken the first step towards the spiritual liberation of my country’’ (Joyce, 1966:63). By the spiritual liberation of his country, Joyce’s rebellion against Irish nationality and catholic faith in the novel is revealed as ‘‘Irishness had come to be seen by many as synonymous with Catholism’’ (Balenger, 2001:xx). Brown, as cited by Balenger, holds that ‘‘Ireland’s authentic cultural nationalist identity was questionably as a Gaelic and catholic nation’’, (xx)

In relation to the narrative style of the novel, Joyce, by mixing the second and the third person narrative style, creates a personal reality in the sense that through this narrative style, the reader has strong reason to relate the realities in the novel with the realities in the life of the author. Also, the universal themes developed in the novel: humanity, experience, freedom, individualism and exile are modernist in the writer’s attempt to focus on the development of the individual and not on the problems of society. Timothy O’Leary (2009:93) holds:

> Experience is one of the unstated themes in *A Portrait of the Artist as a Young Man* and that one of the problems Stephen sets himself in his adolescence is to see what extent he can create, or at least give shape to, his own experience independently of the social and historical forces which try to mould him

The individual whose development is portrayed in the novel is arguably a fictional representation of Joyce himself and this reveals the unstated theme of experience in the novel and the quest by the protagonist to shape the experience independently despite the social and the historical forces surrounding the protagonist. This by implication reveals how Joyce as an artist shaped his experience in becoming an artist independent of the historical and social forces within his country, Ireland. Such forces include political and

religious forces which were assumed to be parallel with the intellectual experience Joyce was trying to shape. Joyce's intellectualism is apparent in his mixture of mythology, history and literature and how it is used to create innovative symbols and narrative techniques. For example, the most obvious symbol in the novel is flight and birds. This reflects both the theme of freedom, and the myth of Daedalus, the name of the hero evoking the myth of the hero who, in Greek mythology, is an architect and inventor becoming trapped in a labyrinth of his own construction. He creates wings of feathers and wax for his son (Icarus) and for himself, in order to escape. They fly away but Icarus tries to fly higher and finally, as he flies too close to the sun, the wax melts and he falls into the sea. The novel employs the mixed narrative style and makes dialogue very minimal. The style evolves throughout the five chapters in describing Stephen's life from the time he was a child to his young adulthood when he decides to leave Ireland. The complexity of language of the novel gradually increases in all these stages of evolution. The book's opening pages render Stephen's thoughts and conscious experience as a child, and as he grows, the novel through its language describes indirectly the state of mind of the protagonist, being rather to capture the subjective experience through language than to present actual experience by prose narrative.

The novel can be related to the life of its author because the study of a literary work requires a journey into the mind of the artist; and because a literary text is really an external expression of an artist's ''unconscious mind''; as Freud (1935) calls it, dream or fantasy. Therefore, in order to analyse a literary text, the ''hows'' and the ''whys'' in the formation of the work of art, the creative power of an artist and the relationship between the work and the artist (the creator) must be questioned. This is because the creative

person is a duality of contradictory aptitudes. The artist on one side is a human being with personal life; on the other hand he is an impersonal figure operating the creative process. It is in this regard that, Hanke (1990:62) argues that art for Joyce as an artist, in *A Portrait of the Artist as a Young Man* ‘‘becomes a way of recurring his experiences and anesthetizing his encounter with women, who become the depersonalised products of Joyce’s creative process’’.

To the Lighthouse

To the Lighthouse was first published by the Hogarth Press, London, on 5th may, 1927. Grove-White (1982:9) holds that the novel is ‘‘one of the most consistently successful of Virginia Woolf’s novels’’. He means that the novel is one of the most widely read and studied among her works, as ‘‘it has been translated into many languages and has gone into numerous editions’’ (1982:10). In the past few decades, the study on *To the Lighthouse* can be divided into several periods. Just after the publication of the novel, in spite of warm welcome from readers, it received some sharp reviews from the critics. Majumdar & McLaurin (1975:194) hold that the characters in the novel are “not completely real” and that most of the characters are “one-dimensional fragments that have been created with great insight but insufficient vitality” (197). This is not unconnected with the reason that Woolf employs in large measure: the poetic use of language and the stream-of-consciousness technique in her works, which places less emphasis on the actions of the characters and more emphasis on their thought processes, thereby making them mostly one-dimensional. However, Hussey (1995) holds that A Significant moment in the history of Woolf’s critical reception in general came in 1953 with the publication of Willard R. Trask’s translation of Erich Auerbach’s *Mimesis: The*

Representation of Reality in Western Literature (first published in Switzerland in 1946). It was beginning with this book that the critics began to show special interest in the special narrative method of the novel and relatively more critical works in this field were published one after another.

The novel has sustained a critical predominance in Woolf's canon since its publication in 1927. It is widely considered as her most successful use of stream-of-consciousness narrative, non-linear plot, and interior monologue; crisply identifying characters without the formal structure of chronological time and omniscient narration, as well as her most perfectly realised fictional reflection on mortality, subjectivity and the passage of time. Hussey, (1995:244) argues that ''the novel is often described as an elegy to Woolf's mother and as such it is thought to be a complex and poetic character study, incorporating all facets of personality, including emotions, dark and hopeless''. In her diary, Woolf recorded her many difficulties in writing *To the Lighthouse*, including her fears about reliving her parent's death- events that participated two of her most devastating emotional breakdowns. Woolf evidently realised the greater significance of *To the Lighthouse* beyond its fictional portrayal of her childhood. In a diary entry written during her final revision of the novel 1n 1926, she wrote ''my present opinion is that it is easily the best of my books'' (1953:49), an assessment with which most critics agree.

In the 1950s and 60s, because of Virginia Woolf's feminist ideas, many critics viewed the novel in terms of the struggle between masculine and feminine "principles", with Mr. and Mrs. Ramsay as the rivals and the lighthouse as the symbol of androgyny. Bazin (1973) holds this idea as she considers Virginia Woolf an outstanding feminist

figure of the modern literary movement and *To the Lighthouse* as one of Woolf's feminist master pieces.

The novel has also been studied from the viewpoint of archetypal significance of the main characters and mythic meanings. Fleishman (1975:57) notes that Joseph Blotner "brought together much of the textual evidence, along with supporting information from psychology and mythology, to establish the Demeter and Persephone myth" as the heart of the novel. It may therefore be argued that, Woolf and her circle are influenced by the theory of Freud, and show special interest in the typical symbol of Oedipus complex from which James Ramsay has suffered. Many critics, such as Minow-Pinkney (1987:105-106) argue that ''James Ramsay inhabits a classical oedipal triangle as philosophy and art, reality and fiction, struggle over and for him"

To the Lighthouse struck the majority of its first readers as a startling and original experiment in extending the range of the novel. Whether or not it is a successful novel, however, it is a question that continues to perplex critics. Every work of art forces critics to re-examine the definition of art and in assessing Virginia Woolf's achievement in *To the Lighthouse*, there are some fundamental assumptions to be taken about the novel form itself. Woolf provides an evidence of her perception that *To the Lighthouse* was not meant to be a pure novel, thus, ''but while I try to write, I am making *To the Lighthouse*-the sea is to be heard all through it. I have an idea that I will invent a new name for my books to supplant 'novel', a new- by Virginia Woolf? But what? Elegy?''(1953:77). This means that Woolf deliberately as in line with the modern novelist tradition of formal and stylistic experimentations, puts this novel not in a conventional novel form and did not name the particular form or genre it belongs to. One could then, considering the extent to

which the world and experiences of Woolf's life have been implicated in the novel, call it an ''autobiographical novel''.

Since the publication of Quentin Bell's two-volume biography of Virginia Woolf in 1972, some critics began to relate the plot of the novel to the life of the woman writer, as the details of Virginia Woolf's biography are of more than usual interest when it is discussed in relation to *To the Lighthouse*. Grove-White (1982:7) argues in this relation, that the novel, ''both in conception and execution, has extraordinarily close connections with Virginia Woolf's personal experience''. While the ties between the novelist's life and the world of her novels are complex and difficult to unravel, Virginia Woolf's biographical materials indicate unambiguously the closeness between the world of *To the Lighthouse* and her early childhood memories. Having considered the novel from the autobiographical context, *To the Lighthouse* is a deeply personal novel, in which Woolf comes to terms with her past in a way that it is assumed, liberated her to speak and write about the subject of women she could never have done before. Every year from 1882, when Virginia Woolf was born, until 1895, when her mother died, the Stephens family spent the summer in a large, somewhat ramshackle house. It was called Tallad House, and though it was located on Cornwall on the outskirt of St. Ives, it is unmistakably the model of the house in *To the Lighthouse*. Like the Ramsay's house in the novel, Talland house was comfortable, but somewhat shabby. When she visited the house some years later, Virginia Woolf was surprised to find how much smarter the new owners had made it look- ''very unlike what it was in our day'', she remarked (1976:29). Considering this, it may be argued that the setting of the novel is clearly based on the Cornwall of Virginia Woolf's early childhood.

Ramsays can be compared with Woolf's parents and there are evidences to proof this comparison. There are obvious similarities between the Stephen family history and the incidents which supports the autobiographic nature of the novel. For instance, Grove-White (1982:9) holds that:

> Mrs. Ramsay's untimely death corresponds with what is known of Mrs. Stephen's death' Prue Ramsay's death in childbirth obviously echoes Stella Duckworth's death, at twenty-eight, three months after her wedding; Andrews death reflects the death from typhoid of Virginia Woolf's much-loved brother, Thoby.

This sharp resemblance between the Ramsay's family in the novel and the Stephen's family serves critics as a strong ground for arguing that Woolf transforms real life experience into fiction. For that reason, Gayatri Spivak even holds that the novel "narrates the production of a discourse of madness" (1987:35) as Virginia Woolf experienced madness at the later days of her life.

In addition, there are many other books or journal articles about this novel because Virginia Woolf is too great and so is her *To the Lighthouse*. Even today, in different countries throughout the world, the novel still arouses the readers' interests. Under the influence of these works, more and more critics try to relate her works to her life and even regard *To the Lighthouse* as the writer's autobiography. The novel is regarded as Virginia Woolf's most autobiographical novel as readers often find confirmation of the novel's autobiographical elements in Woolf's comment , ''until I was in the forties – I could settle the date by seeing when I wrote *To the Lighthouse* – the presence of my mother obsessed me. I could hear her voice , see her, imaging what she would do or say as I went about my day's doing'' (1990:80). This statement linking the composition of the novel with Woolf's obsession justifies the arguments earlier made:

that *To the Lighthouse* is at once a formally innovative modernist text, a Bildungsroman and a deeply personal account of Woolf's family. Woolf's comment encourages critics to look for parallels between the Stephens and the Ramsays. Still, Woolf wrote those words linking Mr. Ramsay to her mother in 1939 in her diary, more than a decade after publishing *To the Light House*. Besides, many other articles discuss the novel from the viewpoint of its narrative method, the philosophical meaning expressed through time and space in the work, and the issue of life and death. It still remains interesting to investigate the link among Woolf's diary, her life and the novel and it will remain good to begin with considering the autobiographical elements in the novels, especially *To the Lighthouse*.

The modernist novel could therefore, be explained as the fictional form that breaks away from the traditional form of the novel. Modernist novelists experiment the novel form by fusing reality and fiction into one form, namely, an autobiographical novel. An autobiographical novel is a fictional mode that has the reconstruction of life narratives, like autobiography, and confession within it. This is possible, since a particular genre can allow for the inclusion of other modes within it. Virginia Woolf's *To the Lighthouse* and James Joyce's *A Portrait of the Artist as a Young Man* exemplify autobiographical novels. The next chapter will focus on the analysis of James Joyce's *A Portrait of the Artist as a Young Man,* as an autobiographical novel.

CHAPTER THREE:
A PORTRAIT OF THE ARTIST AS A YOUNG MAN AS AN AUTOBIOGRAPHICAL NOVEL

This chapter analyses *A Portrait of the Artist as a Young Man* as an autobiographical novel that documents the real life of its author. The chapter interprets the novel in relation to the author's search for identity through fictional production and authorial self-fashioning; a confessional project through narrative, authorial history through flexible narrative, and Simon Dedalus as a fictional portraiture of John Joyce and his influence on the formation of James Joyce as artists. Stephen Dedalus is conceived as ''a fictional double of Joyce'' or Joyce's self-representation through fiction.

3.1 Stephen Dedalus and the ''New Wild Life'' as Joyce's Search for Identity through Fictional Production and Authorial Self Fashioning

Groose (1976) holds that Stephen Dedalus is a fictional version of James Joyce; indeed, the novel actually depicts many sides of Joyce, especially the novelist's search for identity within the context of modernism. It may, therefore, be argued that all attributes of Stephen Dedalus could be considered attributes of Joyce. Holman (1986), argues in support of the unmistakable sharp identity between James Joyce and "his fictional double", Stephen Dedalus in *A Portrait of the Artists as a Young Man*. Stephen Dedalus is caught up in his own private or inner consciousness; he strives to create the ideal world of his own as visionary and free from the "nets" of "the blunt Irish society which constrain and confine him deeply" as Joyce himself observes (1961: 327):

> This race and this country and this life produce me...the soul is born...it has a slow and dark birth, more mysteriously than the birth of the body. When the soul of a man is born in this country, there are nets flung at it to hold it back from flight. You talk to me of Nationality, language and religion. I shall try to fly by these nets.

This reveals the rebelliousness of Joyce's soul which he represents in the soul of his fictional double, Stephen. In the novel, Joyce focuses on two of such nets in terms of the searching and construction of identity. He emphasises that there are certain prescribed specific rules in the late Nineteenth – century Irish society, which shape individuals identity. People must have to admit a particular identity given to them by society and culture, and, thus, they are not allowed to be free in making their own lives, their own identities and life-styles; to express themselves freely. the existing "nets" of society coerce them to live by the conventional life style, the cultural, national and religions tides that bound the Irish society; meaning that they are under coercion by these "nets" to accept all that which is given to them. In this regard, the presentation of Dante and Cranly in the novel becomes not a mere debate, but a portrayal of the common Irish nationals with peculiar identity, politics and religion. These three in the context of the Irish society are inseparable, as Balingher (2001) holds that Irishness and catholism are almost the same in the context of Irish society.

Joyce endows young Stephen with a strong desire to translate this authority so as to determine a distinct view of life. He enables his character to gain the expansion of his views by directing his passion and energy toward another quality of life, a quality which is related to the visionary or the inner world as in the romantics. Thus, this quality equips Stephen with the idea and means of broadening; enlarging and going beyond psychologically restricted sense of life. He endeavours to gain intellectual freedom, or what he calls an "aesthetic intellection", by abandoning absurdity which is logical and coherent. Although the Irish nationalist community and this "logical" and "coherent" way

of thinking was itself divided and this gives Stephen a room to search for a faction to identify his life with.

People like Dante Riordan in the novel proclaimed that Irish identity was inseparable with Catholism. They argue that priests had a duty to guide their flocks in matters of politics and "public morality", on the other hand, people like Simon Dedalus and Mr. Casey argue that the catholic church had betrayed Irish nationalism all too often and that it should no longer interfere in Irish politics. The contradictory views are revealed in the following words of both Casey and Dante, when Dante uses the absolute terms of a religious fundamentalists when she says "God and morality and religion comes first...God and religion before everything" (32) Casey on the other hand disagrees with corresponding fervour; if he has to choose between religion and his country's political independence, then, he says "No God for Ireland. Away with God" (32). Stephen is strongly influenced by this division as his soul finds itself in dilemma, as which of the contradictory views he belongs with. Also, in identifying himself to those that propose a separation between catholism and Irish nationality Stephen goes to an extent of denouncing the Christian faith and this reveals Stephen's sharp resemblance with Joyce. Balenger, (2001: VI) argues that "Joyce himself had renounced catholic, objecting to the interference of church in Irish politics". Rejecting also its attitudes to sexual morality, thus, "I left the catholic church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my Nature (Joyce, cited in Elman 1984:1). In *A Portrait of the Artist as a Young Man*, Joyce is found doing exactly what Stephen is doing in this conversation with Cranly when Cranly asks him "what then is your point of view" (246). Stephen replies:

> Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church, and I will try to express myself in some modes of life for art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use (246).

Joyce's endowment of Stephen with desire could be held as Joyce's effort through Stephen to meet in the real world the unsubstantial identity which his soul as an artist constantly beheld. Hanke argues that, ''art for Joyce as an artist becomes a means for recurring his experiences and anesthetising his sexual encounter with women who became the depersonalised products of his creative process'', (1963:42). Elman (1959:48) in tracing the history of James Joyce holds that ''in 1896 Joyce was made prefect of the sodality of the Blessed Virgin Mary, a devotional society'', one of the schools Stephen attends in the novel. However, Elman further posits that ''he was not as pure as he seemed: Joyce claimed to have begun his 'sexual life' later that year, at the age of fourteen". Stephen's confession that he committed "sins of impurity" (149) and at the age of "sixteen", has supported Elman's argument; the age at which has no much difference with the age Joyce claims to have began his sexual life.

Stephen, who can be described as unsubstantial, illogical and incoherent in the novel represents unambiguously a modernist conception of identity as fluid and uncertain. The view of the life that is "fluid and impersonal" which frees him from the enclosure of the fixed self, gives Stephen an understanding that the largeness will suffice for him to harmonise the spiritual and fleshy sides of the nature with the outer world. Moreover, it will also enable him to rise above the vulgarity of his environment, particularly above the "nets" of society. Joyce (1961: 245) describes what Stephen does while searching and making identity as "drifting amid life like the barren shell of the

moon". Stephen seeks privately a new identity that will soothe his complex and anxious feelings. The reader thus, finds Stephen through the stages of breakdown and increasing confusion in the external environment as he sees the inherited values as shattering; Catholic Church loses its authority over his emotion. Although Stephen acknowledges the logic and coherence of philosophical and moral system of catholism and its apparent solidity, as it underpinned society by "twenty centuries of authority and veneration" (188). Ultimately, like James Joyce, Stephen rejects catholism as an absurdity.

James Joyce, through the character of Stephen, proposes "a new world" (166) rejecting the race and country that strive to construct him. For the sake of his new life, indeed, he refuses deliberately what constraints him, thus, Stephen speaks frankly of his rejection of what produced him without fear of making mistakes or being alone as he rejects the conventions. Stephen speaks to his friend Cranly:

> I will tell you also that I do not fear to be alone to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake and perhaps as long as eternity...too I will take the risk. (246).

Stephen (like Joyce) is doing here what Greenblatt calls ''self-fashioning'' by demanding freedom, and finding a means by which he can fashion himself as a creative artists. Having rejected his home country and church, like Joyce left Ireland as his father nation and migrated to continental Europe, Stephen remains outside the dominant cultural political "nets" of his society. In *A Portrait of the Artist as a Young Man,* the romantic yearning for such a utopian "new wide life" becomes a dream of change to Stephen. Going by Stewart's argument, "throughout the novel, Stephen is presented to the readers with intimacy and immediacy" (1960:180). It can therefore be argued that Stephen finds himself circled by Irish nationalists when he starts Clongowes Wood College; nationalists who reject the presence of Britain in Ireland. The fact that politics has divided people

disturbs him enormously in his view. These nationalists always subject themselves to the vicious sphere of argument and divisive instances without transcending themselves for the beauty of life. Stephen as a result of this view of politics both pains feels himself "small and weak" in this context. Stephen is found fashioning himself towards the lives of "fellows in poetry and rhetoric's" as free even though "that was very far away"; that he abandons Irish nationalism, politics and religion.

Stephen in this context denounces this ''old sow that eats her farrows'' and embraces art as fashion by which he identifies himself. He sees art as "human disposition of sensible or intangible matter for an aesthetic end" (207). His self-fashioning is Joyce's self fashioning in disguise. Joyce defines arts as "human disposition of sensible intelligible matter for an aesthetic end" (Joyce, 1903: 104), therefore, Stephen's renouncement of his nationality, language corresponds with Joyce's proposition

> our civilization banqueted to us by fierce adventures, eaters of meat and hunters, is so full of hurry and combat, so busy about many things which perhaps are of no importance, that it cannot but see something feeble in a civilization which smiles as it refuses to make the battle field the tests of excellence (Joyce, 1903: 67).

This reveals Joyce's mind about his country that pins it citizens down to the conventional "nets" which never allow them display their potential abilities. Like Stephen who is being forced by these "nets" to flee his country, Joyce also has the same feeling which is conceived in his words, thus:

> All things are inconstant except the faith in the soul, which changes all things and fills their inconsistency with light, but, I seem to be driven out of my country as misbeliever, I have found no man yet with a faith like mine. (Joyce cited in Ellman, 1959:107).

By ''no man yet with a faith like mine'', Joyce is announcing with pride his identity or the kind of life within which he fashions himself. He, also like Stephen does in the novel,

announces with pride, his achievement in displaying his intellectual development outside his country. Thus:

> The Irish man, finding himself in another environment, outside Ireland very often knows how to make his work felt. The economic and intellectual conditions in Ireland do not permit the individual to develop. The spirit of the country has been weakened by centuries of useless struggle and broken treaties. Individual's initiative has been paralysed by influence and admonitions of the church, while the body has been shackled by peelers, duty officers and soldiers. No self-respecting person wants to stay in Ireland; instead, he will run from it, as if from a country that has been subjected to a visitation by an angry jove. (Joyce, 1907:123).

Joyce in this quote mentions the categories of people that hold back the progress of Ireland, and fashions himself in a different way from these categories, whom he calls "the peelers, duty officers and soldiers", and identifying himself with what Stephen calls "new life". Stephen's "new wide life'' fascinates him; he feels that he may get rid of the tutelage of the Jesuits as well as the mental separation and division in his country only by taking refuge in these views. Stephen yearning for "a new wild life", ''another life'' by escaping from the ''intangible phantoms'' reveals the life which Joyce as the author chooses to identify himself. Joyce, through Stephen, is doing what Stephen was accused of by Lynch, thus, "no wonder the artists retired within or behind his handiwork after having perpetrated this country (215).

For "another voice" of life, Joyce reveals his identity. He does that by focusing upon the subjective experiences of his fictional replica which transforms his life into an artists, hence, the fragmentation and vacillation is a basic condition of Joyce's creativity in the process of reconstructing and re-working these fragments into what Stephen calls the "essence of beauty" (215), thus, "to live, to err, to fall, to triumph, to recreate life out of life" (209). Like Woolf, Joyce sees the task of the modernist writers as creating life out

of fragments. In this novel for instance, Joyce's view of art to lynch is explained through Stephen;

> We are right... and the others are wrong to speak of these things and to try to understand their nature, and having understood it, to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our souls, an image of the beauty we have come to understand that is art... Art... is human disposition of sensible or intangible matter for an aesthetic end (216).

"To create beautiful" in Stephen's words is the object of artists and the "aesthetic intellection" or art means not only self-fashioning but also a criticism of the life he has known so far which he wishes to fashion his life in contrast of it. Through art, Stephen desires to analyse and perceive life aesthetically by moving outside his country's boundaries of politics, nationalism and religion in the novel which depicts Joyce's movement away from his father nation, Ireland and the Christian faith. Joyce, through Stephen, perceives "his soul.... in flight" (213).The creative impulse enables Stephen like Joyce, not only to escape from the bleak vision of life but also to represent what Brown calls "a progressive attempt to build a free self out of the plethora of influence impulses and discourses which he expertises'' (1961:361). By building a free self, Joyce, through Stephen, makes identity that is liberated from the dictates of politics, Irish nationalism and Catholism. The view of a "free self" not only subverts the basis of fixed identity that Joyce escapes from, but it also provides him with imaginative or poetic understanding of his world in life. This life portrait through Stephen corresponds with the life that Joyce holds "a mode of life or art Joyce holds whereby.... his spirit could express itself in unfettered freedom" (Joyce 1961:361).

In *A Portrait of the Artist as a Young Man* what permeates Stephen throughout the novel is the imaginative and poetic inspiration to apprehend life and reality. Joyce

endows Stephen with the creative impulse to escape from the bleak vision of the present moment caused by his anger:

> the cause of his embitterment were many, remove and near. He was angry with himself being young and the pray of restlessness and foolish impulses; angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity (169).

Stephen is enabled by the imaginative vision to find a world of peace and harmony when he is impatient with the meanness and sordidity of his country, family, language and religion. As a child in Clongowes Wood, Stephen Likens "nice sentences" in "Doctor Cornwell's spelling Book" to poetry, he longs for transcending the actual universe and seeks a new relation or life beyond it:

> What was after the universe? Nothing. But was there anything around the universe to show where it stopped before the nothing place began? It could be a thin line there all rounds everything it was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be: but he could think only of God. God was God's name just as his name was Stephen (133).

Moreover, at the University College, Dublin, Stephen constantly reads the poetry of the past, including the poetry of great philosophers like Aquinas, Aristotle and Plato (207, 209, 211-13) as well as the poetry of the Romantic poets like Bryon and Shelley. By this, he is not able to stand back from life and to achieve a symbolic distance from the limitation of the self. He also imagines and desires to find a sense of unity and limitation of the self. At the same time, he imagines and desires to find a sense of unity and harmony under his uncertain, fragmented and confused feelings (186, 192, 225). Stephen (like Joyce) is profoundly influenced by the views of these poets. For him, they were highly imaginative, poetic and creative, and this enabled them to catch "the beauty" as "the slender of truth" in their writing (201). This is often what Joyce does in his writings. For example, Stephen writes "some essay about beauty" (204). In this essay he tries to

create "universal beauty and poetic harmony just as Aquinas represented in his writings, especially in *Summa Theologica.* When explaining the meaning of the beauty to Lynch, Stephen appears excited by Aquina's views of universal beauty and wholeness:

> The most satisfying relations of the sensible must...correspond to the necessary phases of artistic apprehension, having found this; one has found the qualities of universal beauty. Aquinas says three things are needed for beauty: wholeness, harmony and radiance. Do these correspond to the phases of apprehension? (204).

Yes, like Aquinas and Shelley retain a significant fascination toward art, Stephen also does the same as an imaginative poet. Stephen is deeply involved in a contentious reading of Shelley throughout the novel. When he perceives the external world as chaotic and fragmented, Stephen repeats to himself the lines of Shelley's fragments: ''Art thou pale for weariness/ of climbing heaven and gazing on the earth/ wondering companionship...." (196). Moreover, Stephen refers to Shelley's *a Defence of Poetry* (1840) while describing the mind of artists to Lynch:

> The artist feels this supreme quality when the aesthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the aesthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of aesthetic pleasure.... (205).

By implication, it may be argued that the poetic vision and aesthetic apprehension become very important for Joyce (who can be read through Stephen). They also provide him with the capacity to escape from both the limitation of his home (family) country (Ireland) Church (Roman Catholic) and agony in an age, which Woolf described as "loosened screws... and made the whole apparatus of the mind rattle and jingle" (1968:261). In addition, this vision makes Joyce bold and enables him to gain freedom, by which he will be able to express himself freely and fashions his "wished" self; rather than accepting what is ascribed to him by his society and its culture.

In the novel, the representation of Stephen becomes a means for Joyce to represent a view of his own self in crises, and in attempts to fashion identity in the early decades of the twentieth century. He does not represent Stephen as complete and coherent throughout the novel. He rather depicts Stephen as having a modern soul and, especially of the modernist artists like himself. Joyce makes the character of Stephen appears as continuously revolting against the cultural, political, family and religious establishments in the late nineteenth century Irish society. He also presents Stephen's soul as fragmented and fluid in his desires of freedom, intellectual beauty and harmony, which he is unable to get within the existed values. Hence Stephen is a Whirlpool where all possible descriptions are broken down, and all his struggles are not to find himself in any pre-given framework of life. He rejects all ideological, cultural and religious pressures and "net" of society to express his life contents freely, because these traditional values demand a sense of identity, which is limited, fixed and static with boundaries surrounding people. Thus, Joyce, through Stephen isolates himself extremely from society which fails to be an objective, stable validation to inherited structures of belief, yet he prefers "to meet in the real world the unsubstantial image which his soul so constantly behold" (Joyce 1961:222). The view of the "unsubstantial image" disrupts clearly the boundaries of "logical and coherent world view of life" (209). Instead of the identity and meaning constructed by traditional values, Joyce through Stephen strives to discover his own vocation as subjective in life; he tries to find out his own meaning of life by means of intellectual analysis rather than accepting blindly the "nets" of society. In *A Portrait of the Artist as a Young Man*, Joyce suggests that the traditional stability of character dissolves and disappears, giving way to a view of identity as indeterminate, unfinished,

insubstantial, vague and inconclusive in accordance with the varying and complex modern experience.

3.2 Confessional Projects through Narrative as Fictional Truth

The story and the narrative of James Joyce's *A Portrait of the Artist as a Young Man* appear difficult to classify because it inhabits several genres. Derrida (1980), Bakhtin (1981) Burke (1992) and Rosenblatt (1980), hold that genre is both rigid and delicate at the same time. The novel embodies some elements of life narratives. For instance, there is the reconstruction of the autobiographical and the confessional modes in it. The novel reads like a "murder mystery" of the protagonist mind, an identity suicide note and a theoretical romance all at once. What links all of these categories is "confession" as the central voice in the narrative of the novel could be described as that of someone, who sets out for a confessional project, unveiling and excavating his own identity. Confessional writing makes the private public; it carries the notion of secret and revelation, honesty and truth. Coetzee (1992) Harte (1974), Forster (1987) Marcus (1994) all hold that confessional writing could be regarded as personal history and the culture of unveiling truth about self. Thus, it is the task of revealing the truth of the self that Joyce seems to undertake. Likewise, the reader expects a gradual disclosure of buried truth. This confessional structure is imposed and perpetuated through the voice that is unknown, which to some extent may be regarded as the author's voice since Frye (1987) holds that confession could be made through a subject that is other than the author. The reader of Joyce's novel in this regard remains as a judge to the packaging of the text; yet, in spite of this, Joyce's narrative remains fictional: a story of "remembered" and "reconstructed" fact. The confessional project which the novelist embarks upon in the novel may be

described as an attempt to authorise the self and to fictionalise the confessor. The novel is Joyce's confession for rejecting the politics, language, religion and nationality of Ireland. Joyce in one of his series of lecturers gives the reader the room to suspect that the novel is a confessional project as he admits that "I confess that I do not see what good it does to fulminate against the English tyranny while the Roman tyranny occupies the place of the soul''(1907: 125). This corresponds with Stephen Dedalus admission in his conversation with Cranly "I have confessed to you this and so many other things" (247), to an extent that Stephen "confesses even the fears'' that he has. (247).

Joyce (through Stephen) confirms the reconstruction of the confessional mode in the novel and the confessional effect it is likely to make among its readers, which may likely affect the traditional form of the novel thereby making it an autobiographical novel. Thus, Stephen admits "even in literature, the highest and most spiritual art, the forms are often confused" (214). This means that the reader hardly judge whether it is a mere novel or a confessional writing. Stephen admits further that "narrative is no longer purely impersonal. The personality of the artists passed into the narration itself, flowing round and round the person and the action like a vital sea'' (214). This quote confirms to the reader that the novel is a deliberate truthful-fictional account that is aimed at revealing the hidden truth about its creator, and by revealing the hidden truth, the artists is engaged in a confessional project as ''the personality through the narrative...finally refines itself out of existence, impersonalises itself" (214). The truth that this narrative unveils is the truth about Joyce's renouncement of the Christian God, Irish nationality and politics thereby embracing art as replacement of them. Thus: ''The mystery of aesthetic, like that of material creation, is accomplished. The Artists, like the God of

creation, remains within or behind or beyond or above his handwork invisible, refined out of existence", (189). Joyce denounces God by rebelling against the authority of his father, his religion and church to discover the meaning of life in art. In the novel, Stephen starts his journey as a reader but ends as an impersonal and isolated writer. He decides to be a writer in order to make himself impersonal and isolated. Yet Joyce confesses this personal life in the novel through the fictional character of Stephen Dedalus.

Joyce's *A Portrait of the Artist as a Young Man* is meant to be confessional, as it is apparent at the outset. Yet in spite of such truths and revelations which make the narrative confessional, the novel reads more as a fiction than fact. It is important to first recognise the narrative tradition of confession, the category to which the novel belongs. There are two primary systems of confession operating in the novel: religious and legal both of which impact Joyce's sense of truth revelation. They are institutionalised forms of confession that entail a degree of performance and ceremony ("o dear God" and God could see that he was sorry'' 140 and 143). Both systems utilise the confession of corrected sin or wrong doing, acting as an instrument of control. In the novel, how the religious and legal systems seek to rectify Joyce's 'dubious' moral and civil status can be observed. The narratives of truth, confession and panacea, which religious and legal systems construct, undoubtedly influenced Joyce's *A Portrait of the Artist as a Young Man* as own life story. Felski, R. (1998: 232) remarks in his essay that

> The authentic self is very much a social product, and the attempt to assert its privileged autonomy can merely underline its profound dependence upon the cultural and ideological system through which it is situated...the act of confession can potentially exacerbate rather than alleviate problems of self-identify"

Likewise, Joyce's *A Portrait of the Artist as a Young Man* as confessional narrative will always be defined by the systems that police. The impact of moral

ideologies in the novel can be observed. For example, in the tones of guilt and shame the narrative adopts: “the thought slid a cold and shining rapier into his tender flesh: confession. But not there in the chapel of the college” (126), with regard to this portrayal of Stephen’s though process in front of the priest during confession, it is, therefore, worth arguing that there can be no true confession. The stories that legal and religious system construct as confessions help to situate Joyce’s disguised self-representation as Stephen admits fourth in his thought “He would confess all every sin in deed and thought, sincerely; but not there among his school companions. Far away from there in some dark place and he would murmur out his own shame”, (127). This can be described as what informed Joyce’s refuge in art or fiction; in disguise under the fictional character of Stephen Dedalus, and is, in the novel, undertaking this confession. “in dark place” here means ‘‘through fictional self representation’’. In the narrative voice of the novel, the unknown narrator admits that “No escape. He had to confess; to speak out in words what he had done and thought, sin after sin” (126). By ‘‘No escape’’ Joyce admits the indebtedness of his soul to confess his sins anywhere, anyhow or by every means which can be seen here happening in the novel. These sins that Joyce confesses through Stephen include “masses missed, prayers not said, lies,...sins of impurity’’ (144).

3.3 Authorial History through Flexible Narrative

James Joyce’s *A Portrait of the Artist as a Young Man* could be regarded as what Catherine Gallegher (1989) describes as a constituent of historical discourse. History deals with events that are variable by time and space, Joyce’s novel here locates itself within the historical, cultural and stylistically marked trend, modernisms. The novel and its central character are arguably considered to some extends, the fictional portraiture of

its author. Stephen Dedalus, could be said to have represented many sides of Joyce as a modernists novelist.

The story presents in detail the process of Stephen's growing up with an unending cultivation of artistic aesthetic intellections on his mind. In the last chapter of the novel, Joyce uses the first person narrative which means that the writer, Joyce and the narrator Stephen are one and the same, although in some other parts of the novel there is an unknown narrator who narrates and gives vivid description of the innermost thoughts and feelings of the characters. Stephen is matured enough to adopt his artistic identity and he is united with Joyce, the creator. It means that the textual history of the novel is the history of its creator. Moreover, an analysis of the novel in relation to how Stephen clarifies to himself and his relationships towards which makes possible the revelation of his calling as an artists will reveal the intimacy of the unknown narrator and Stephen, indicating they are also one and the same.

Joyce, in *A Portrait of the Artist as a Young Man* represents a new view of life and explores the role of art in the modern society. Like other modernists writers, Joyce avoids direct narration in the novel that used to be the main narrative technique in a typical nineteenth century novel. He develops a new view of narrative as fluid and flexible. In this new narrative techniques that he developed further in Ulysses, Joyce vacillates constantly between outer narrative and inner investigation of his character's thought without the intrusion of connecting links. Each dialogue begins to interweave with narrative or descriptive writing, and thus, the reader may find himself attending to the conversation between characters, and, at the same time, to what is going on in their minds. By this technique, like Woolf, Joyce does not cut himself completely from his

characters and the external world, yet the process continuous simultaneously all the time. He unites the fictional with the actual historical world more convincingly by being as ‘‘flexible’’ as possible in the narrative. Unlike Daniel Dafoe’s *Robinson Cruse* (1719), James Joyce does not start the novel with: “Stephen Dedalus was born in February, 1882 in Dubling, the eldest son of John Simon Dedalus”. There is no clear and direct statement in the life history of Stephen Dedalus; instead, the first section begins with the voice of Stephen’s father who tells a bedtime story “once upon a time and a very good time...” (1).This is, indeed, Joyce’s style to ridicule the reader in the reader’s effort to attach Joyce to the story of Stephen.

The second section of the novel gives the description of a school play ground swarming with Boys (122). Moreover, Joyce does not portray Stephen’s rejection of the Catholic Church, his family and country through a direct statement that relates it to Joyce’s rebellion to his own country, family and church, yet the reader learns it through the lens and views of his fictional characters as well as through the views of the characters about each other. In the novel, therefore, Joyce not only uses Stephen to show his own rebellion against the restraint of social institutions and conventions, but he also embodies his own interpretation of the kind of life which Stephen desires strong to escape beyond, and beyond his unsatisfactory and fragmentary relationships with society, religion and culture through the inter-relation of vision and art.

In *A Portrait of the Artist as a Young Man*, Joyce represents the world of history, politics, nationalism and much of culture with some discourses, images and myths showing that they constitute and rule the conditions of individual existence. Nationalism, culture and religion are profoundly dominant elements in the history and social life of the

late nineteenth century Ireland. They stultify and restrain the individual; thus, it is assumed that "Joyce in most of his works believe that the individuality of the inhabitants of Dublin had been subsumed in a religion whose moral, political and cultural influence denied them any opportunity to make choices for themselves" (Childs 2001: 202; Davis 2001: IV). He felt that the attitudes of the mass Irish man towards religion were in the words of Stephen Dedalus "a dull witted loyal serf" (139). Joyce as quoted by Gilbert (1957:55) wrote in his correspondence that his series of short stories, Dublin was intended "to betray the soul of that hemiplegic or paralysis which may consider a city". Hence, the traditional, national and religious values in Irish society apparently influence young Stephen's early perception and development. When the novel begins, Stephen is a small boy at the age of six; he attends Clongowes Wood College, a Jesuit Boarding school which is hunted by the ghost of Irish rebels. The images of these schools keep lingering on Stephen's mind, thus:

> The figure of his old master, so strangely re-arisen, brought back to Stephen's mind his life at Clongowes: the wide playgrounds, swarming with boys; the square ditch; the little cemetery off the main avenue of lines where he had dreamed of being buried; the firelight on the wall of the main firmary where he lay sick; the sorrowful face of brother Michel. His soul as those memories came back to him became again a child's soul. (109).

It may be argued therefore, that these memories are Joyce's memories of school days at Clongowes Wood, Jesuit boarding school and university of Dublin and as these memories came back to Joyce, Joyce's "soul" became again a child's soul and this is what informed the representation of Stephen Dedalus as a child-double or fictional younger version of Joyce.

In the novel, Joyce appears to make Stephen's voice his own disgust with what, according to Stephen/Joyce, becomes a long history of betrayal: "no honourable and sincere man, said Stephen, has given up to you his life and his youth and his affections from the days of tone to those of Parnell but you sold him to the enemy or failed him in need or reviled him and left him for another" (220). By this quote, reference is made to the Irish situation as it was assimilated both by John, Joyce's father and James Joyce, the son of John with the delusive of the Joyce's family. The land mark of this downfall was Parnell's almost mythical stance – an emblem of national pride stifled by a national inclination towards betrayal. John Joyce regarded Parnell's martyrdom as simultaneous with his family misfortune. James Joyce considered Parnell's life as "a lost leader" and an epitome of the propensity his fellow countrymen had for betrayal. In the novel, Joyce represents this view as part of his history through Stephen Dedalus. It was by these treacherous, stitching and paralysing "nets" that Joyce and his fictional persona, Stephen Dedalus, wanted to fly.

The novel could be regarded as an embodiment of modernism, as an artistic cultural historical movement. ECO (1992:225-227) holds that ''modernism is set to abolish the past'' and from this perspective'', ECO sees *A Portrait of the Artist as a Young Man* as "an attempt at the modern" (227). As a modernist artist, Stephen strives to ''detach himself from the constraints of routinised cognition and everyday action" (Hebermas 1992:133). He resolves to seek through art "the loveliness which has not yet into world" (174). For writers such as Joyce who had been influenced by Freud's work on psychoanalysis, nothing is as stable, normative self to which everyone might confirm, rather the self was "evolving, fluid, discontinuous and fragmented" (Childs 2000:51).

Therefore, in this novel, key moments in Stephen's emotional spiritual and aesthetic development are given as a ‘‘fluid succession of presents" (Mitchell 1976:70) through which what Joyce calls "the curve of an emotion" is drawn out, culminating at the point where Stephen affirms his identity as a young modern artists" (Epstein, 1971: 102-103). For Stephen to reach this point has had to change: 'I was someone else then... I was not myself as I am now, as I had to become" (185). Stephen makes this claim during a discussion with his friend Cranly in which he admits that he had believed in religion while at school, but that he has now lost his faith. Although, Stephen acknowledges the influence of his background upon his individuality "this race and country and life produced me.... I shall express myself as I am (156). Stephen has come to recognise the renunciation of religion as key element in the emergence of his artistic identity, identity with which Joyce also identified himself.

All these could be regarded as Joyce's effort to narrate his personal history through the fictional portraiture of Stephen Dedalus. Joyce's recount of personal history and culture through the fictional portraiture of Stephen Dedalus could for instance be seen in the report that Joyce had suffered eye ailment in the later days of his life, though, it is assumed that the ailment had started since when Joyce was writing *A Portrait of the Artist and a Young Man*. McCourt (2001:74) holds that Joyce undergone "his first eye operation in 1917" and this operation affected Joyce's carrier as a writer temporarily. Memories of this eye ailment are represented through Stephen in the novel: ‘‘It was unfair and cruel because the doctor had told him not to read without glasses and he had written home to his father that morning to send him a new pair’’. (52).

3.4 Simon Dedalus as A Fictional Portraiture of John Joyce and his Role in James Joyce's Formation of Identity

In dealing with autobiographical novels, the distance between the author and the autobiographical protagonists is always difficult to gauge. In Joyce's *A Portrait of the Artist as a Young Man*, the issue is further complicated by the fact that Joyce, while working on the version of his autobiographical fiction, was simultaneously publishing his first stories in the *Irish Homestead.* It is with this background and about the name of his fictional character, Stephen Dedalus, biographers have explained at length Joyce's transmutation of life into art; his meticulous and often merciless reproduction of conversations, exchanges, even personalities, in his fiction, but while Joyce's practice invites speculator's into the relation between the fictional character of Stephen Dedalus and the historical author, James Joyce, it also thwarts any attempt at conclusive identification. Unlike Joyce's *Stephen Hero* that is considered to some degree a story of a family and public life, in this novel, the readers are not encouraged to direct their attention towards anyone, but Stephen or, occasionally, toward the subject of his attention. Thus, other characters such as Simon Dedalus, exist in the novel only in so far as they interact with Stephen; none has much body or depth independent of Stephen. Joyce's goal in this novel finally, is neither to depict life in the protagonist's socio-economic situation nor to present a multi-generational portrait of the protagonist's family. Rather, *A Portrait of the Artist as a Young Man* as it claims in its title, is an introspective portrait of the artist as a young man with equal emphasis placed upon "artistry", and "young man" in process of formation and in struggle to liberate himself from the mental, spiritual, cultural and political domination of his family and the Catholic Church. In this relation, Sheldon Brivic (1985:5) holds that "A *Portrait of the Artist as a Young Man*

shares a life of a young man growing, aware of the control of society and using his knowledge to develop an individual mind". In doing that it requires Joyce to eliminate the family from his self-portrait, a luciferan act of rebellion to which he alludes during the retreat sermon in the third chapter of the novel:

> Friend is torn apart from friend; children are torn from their parents, husbands from their wives. The poor sinner holds out his arms to those who were dear to him in this earthly world, to those whose simple piety perhaps he made a mock of, to those who counselled him and tried to lead him on the right path, to a kind brother, to a living sister, to the mother and father who loved him so dearly (114).

Joyce himself does not ignore the Dedalus family; but carefully depicts Stephen trying to ignore them, at his own peril. For Stephen, the controls of society are represented by or embodied in his father, Simon Dedalus and to a lesser degree in his mother, who receives a much less sympathetic treatment. Not only that, Simon Dedalus remains also an outstanding figure in shaping the identity of Stephen besides being the head of the family that is considered "the representative" of societal control over individual. This, by implication, could be regarded as Joyce's confirmation, that John Joyce, the father of James Joyce is one of the forces that influenced James Joyce's career as an artist. After John Joyce died late in 1931, James Joyce described his father and commented upon his influence on Joyce's career or identity fashioning, in a letter to Harriet Shaw Weaver:

> He was the silliest man I ever knew and yet cruelly shrewd....I was very fond of him always, being a sinner myself and even liked his faults. Hundreds of pages and scores of characters in my books care form him... I got from himself his portraits, a Waist Coat, a good tenor voice and an extravagant licentious disposition (out of which however, the greater part of any talent I may have springs) but, apart from these, something else I cannot define (letters, 1957: 312).

The memories of John Joyce keep lingering on the mind of James Joyce as the figure that helps to fashion his identity as an artist. James Joyce admits that the portrait of John is acquired by him from John himself and thus, informs the fictional portraiture in *A*

Portrait of the Artist as a Young Man. Through, Stephen Dedalus, Joyce recounts those "extravagant licentious disposition" out of which his identity is shaped through his interaction with his father; thus;

> Stephen began to enumerate glibly his father's attributes..... A medical student, an oarsman, a tenor, an amateur actor, a shouting politicians, a small landlord, a small investor, a drinker, a good fellow, a story teller, somebody's secretary, a bankrupt and at present a praises of his own past (241).

Although, Joyce appears to admit here the influence of his father in the making of his identity and carrier as an artist through Stephen, with some slight of differences with what Joyce claims to have been doing in his letters. In *A Portrait of the Artist as a Young Man,* the father's influence on the son/artist is a negative one", Simon Dedalus stands for Stephen as a father, as John Joyce stood for James Joyce; an influential father figure that shapes all of the repressive institutions that threaten his Icarus-like flights.

Furthermore, these institutions are threats to Stephen's priesthood. Joyce's narrator does not demand that the reader to pass immediate judgement on Simon Dedalus and see him purely as portraiture of John Joyce, but the ambivalence towards the character of Simon Dedalus which permeates Stephen's Disposition throughout the novel is already pointing at John the father of Joyce and his influence in moulding Joyce's identity. For instance, Simon Dedalus has a "hairy face" and also being "a story teller" is casting him as being a replica of the father of Joyce being described in his letters. Simon Dedalus behaves in such a way that the reader has every right to think that he is a fictional portraiture of John Joyce. Thus, he advises Stephen, "and his father told him if he wanted anything to write to him and whatever he did never to peach on a fellow" (9). In addition the description of Simon Dedalus in the novel;

> His father was sixty-one when he was born. Can see him. Strong farmer type. Pepper and salt-suit. Square feet. Unkept, grizzled beared. Probably attends coursing matches. Pays his dues regularly but not plentifully to father Dawyer Larras (248).

This depicts Simon Dedalus in a slight of resemblance with John Joyce in the display of Simon's personality in all its complexity. He is depicted in both his attractive and unattractive aspects; he is cheerful, aged middle-class nationalist, a father young Stephen both admires and despises. Yet in some places, Simon Dedalus is portrayed as generally affectionate towards his son. At one point before the meal actually begins, when Stephen laughs enviously at a joke of his father's, which he only partially understands, Simon Dedalus replies though benevolent, caring voice; however carrying the hint of threat, thus, ''Mr. Dedalus put up his eyeglass and, staring down at him, said quietly and kindly... what are you laughing at you little puppy, you?'' (29).This reveals his care for Stephen and also how threatening he is to Stephen's quest for his own identity. Predictably, young Stephen's political stance is, in the first chapter of the novel, identical to his father's "He was for Ireland and Parnell's and so were his father" (37). As he matures, Stephen will lose patience with his father and with Iceland, "the old saw that eats her farrows", thus, informs his effort to fly by the "net" of nationality. For Stephen, Simon Dedalus is Ireland, when Stephen declares himself "for Ireland and Parnell" (37) he declares his fealty to his country and likewise to his father.

Therefore, *A Portrait of the Artist as a Young Man* is an autobiographical novel as it embodies some reconstructions of the autobiographical and the confessional modes. Joyce through the character of Stephen, who is arguably Joyce's fictional younger double, searches, and at the same time, makes his identity as an artist. Moreover, Joyce engages in confessing some hidden secrets of his life in the novel and represents his

father, John Joyce, who influences James Joyce's career as an artist. The next chapter focuses on the analysis of Virginia Woolf's *To the Lighthouse* as an autobiographical novel.

CHAPTER FOUR:
TO THE LIGHTHOUSE AS AN AUTOBIOGRAPHICAL NOVEL

This chapter focuses on the analysis of Virginia Woolf's *To the Lighthouse* as an autobiographical novel. The chapter considers among other issues in the novel after the introduction, Mr. And Mrs Ramsay: Woolf's screen memories of obsessed parents, Lily Briscoe: authorial ''self-fashioning'' through ''defaced'' identity and the treatment of death, trauma and gloom as authorial history through textual history. It should be noted that Virginia Woolf in *the Narrow Bridge of Art* shows her dissatisfaction with the term "novel". She describes the word novel as inadequate to capture what she is expected to embody: "we shall be forced to invent new names for the different books which masquerade under this one heading (novel)" (1966: 224). She has always expressed doubt about the ability of the novel to express in a subtle way as the autobiographical account does and she has proved to be successful in making her novel an autobiographical novel.

4.1 Mr. And Mrs. Ramsay as Woolf's Screen Memories of ''Obsessed'' Parents

Virginia Woolf's diaries, letters and *Moments of Being* give highlights on her autobiographical writings. The *Moment of Being* contains five autobiographical essays; yet, her 1927 novel, *To the Lighthouse,* appears to be her most autobiographical writing. This is because the novel not only comprehensively represent Woolf's life and time but adequately gives the image of her parents, Lesley Stephen and Julia Princep Stephen. Autobiographical novel is a metamorphosis of lived experience into fictionalised discourse and frequently involves introspective work that is aimed at, or directed towards self analysis. What Virginia Woolf seems to be doing in this autobiographical novel is that she attempts to negotiate her relationships with her parents. For instance, the

resemblance between the characters of Mr. and Mrs. Ramsey to Virginia Woolf's parents, Leslie and Julia Stephen has been observed by many critics. One of such evidences by which critics consider is the sharp resemblance between the Characters of Mr. and Mrs. Ramsay and the real parent of Virginia Woolf. Virginia's sister Vanessa sent to Virginia, after the publication of the novel

> …Anyhow it seemed to me in the first part of the book you have given a portrait of mother which is more like her to me than anything I could ever have conceived of as possible. It is almost painful to have her so raised from the dead. You have made one feel the extraordinary beauty of her character, which must be the most difficult thing in the world to do. It was like meeting her again with oneself grown up & on equal terms and it seems to be the most astonishing feat of creation to have been able to see her in such a way—You have given father too I think as clearly, but perhaps, I may be wrong, that isn't quite so difficult. There is more to catch hold of. Still it seems to me to be the only thing about him which ever gave a true idea. So you see as far as portrait painting goes you seem to a supreme artist & it is so shattering to find oneself face to face with those two again that I can hardly consider anything else. In fact for the last two days I have hardly been able to attend to daily life. (Woolf, 1977:572)

It can be deduced from Virginia Woolf's response, that she was happy with her sister's comment. The novel is written by Woolf as her childhood memories at Talland House on the coast of Cornwall where the Stephen family used to spend their summers. Although Mr. and Mrs. Ramsay are regarded as a fictional portraiture of her actual parents but Virginia Woolf deliberately changed some of their attributes so as to convey the larger themes of the novel. Therefore, it can be argued that *To the Lighthouse* concerns with Virginia's childhood, her parents, and her surroundings. It is also more about life and death, about the passage of time, about creation of art, order and chaos, reconciliation of the opposites, man and woman, transformation of the self, but all these are deployed as they manifest in the life of the author, thus:

> A book has to be an experiment on yourself. I think that a book is part of your own life, of your own transformation, and of course a book is addressed to other people, it's supposed to be read by other people. It's hard to write a book. Why do you do that? I think the reason is that, first there is pleasure in discovering new things, and also there is the fact that you work on yourself, you metamorphose, you transform yourself by writing. (Michel Foucault qtd. In Sheringham: 5)

With this, it can be argued that to a certain extent that every piece of fictional text has an autobiographical element in it because when creating characters, writers refer back to their personal or lived experiences in order to borrow from such experiences and form the basis or source of their fictional portraiture. Having originated from actual people in life, the characters in the fictional writing are shaped into their roles as contained in the writer's imagination. It is this final stage in the character's development that make them fictional characters in an art work rather than mere portraits of people. A writer's imagination is changed therefore into a living character and a fictional one in such a manner that it becomes impossible for the reader to trace the sources of those characters. As a result, there is no escape from subjectivity. In *Moments of Being*, Virginia Woolf holds that "[…] people write what they call 'lives' of other people; that is, they collect a number of events and leave the person to whom it happened unknown" (1985:69) But "[…] one's life is not confined to one's body and to what one says or does; one is living all the time in relation to certain backgrounds and conceptions" (73). Virginia Woolf proves to the readers of her novel that she has perfected the portrayal of her actual parents in the novel through the characters of Mr. and Mrs. Ramsay when she traces the sources of *To the Lighthouse* in her diary on Thursday, May 14th, 1925:

> This [*To the Lighthouse*] is going to be fairly short; to have father's characters done complete in it; and mother's; and St. Ives; and childhood, and all the usual things I try to put in— life, death, etc. But the centre is father's character, sitting in a boat, reciting we perished, each alone, while he crushes a dying mackerel.

Woolf goes further to mention in her diary (1954:135) the therapeutic significance of this novel to her life: "I used to think of him [father] and mother daily; but writing *To the Lighthouse* laid them in my mind. And now he comes back sometimes, but differently. (I believe this to be true—that I was obsessed by them both, unhealthily; and writing of them was a necessary act)". Depicting the pictures of her mother and father in the novel has reconciled her memories of them; her mother whom she has lost when she was just ten years old, before she could show her appreciation for having a devoted, loving mother and her father. Writing *To the Lighthouse* seems to have given Woolf an opportunity to understand and appreciate her parents for what they were. Considering the biographical facts presented in Bell's biography of Virginia Woolf, it can be argued that Mrs. Ramsay shares much in common with Julia Stephen. Both of them are loving mothers and devoted to their house hold. They share the same views on the role of women in the society and both view marriage as the ultimate desired goal for women. They are both known for their interest in matchmaking. Both Mrs. Ramsay and Julia Stephen, Virginia's actual mother adore and support their husbands' intellects. Although they both consider giving happiness to others as their mission, they suffer from a pessimistic view of life. Julia Stephen lost her happiness after her first husband's death, and decided to live only for the happiness of the others. Similarly Mrs. Ramsay in *To the Lighthouse* has a pessimistic look on the world:

> How could any Lord have made this world? She asked. With her mind she had always seized the fact that there is no reason, order, justice: but suffering, death, the poor. There was no treachery too base for the world to commit; she knew that. No happiness lasted; she knew that. (64)

Woolf's presentation of Mrs. Ramsay as a typical Victorian woman makes the character strong and by giving her the power to feel, to intuit, to create, Mrs. Ramsay

entertains typical patriarchal views of womanhood, which is probably a deliberate twist on the image of Julia Stephen. Julia Stephen was full of emotions, but that does not stop her from playing a great role in the education of her children. Mrs. Ramsay on the other hand, was a woman of great intellect, who appreciates literature, understands different languages and was good in mathematics; however, Mrs. Ramsay is puzzled by the root of a number. In reality, it was Woolf's mother, Julia Stephen, that couldn't count without using her fingers which Virginia Woolf herself inherited. In the novel, the reader always understands Mr. Ramsay losing himself in his reading of Sir Walter Scott. Biographical information shows that it was Julia, rather than Leslie, who was a true Scott fan. These changes were intentionally adopted by Woolf in order to adapt these characters into the world of her fiction.

The character of Mr. Ramsay has also been slightly changed, but the reader is left with many reasons to suspect that Mr. Ramsay is a fictional representation of Virginia Woolf's father, Lesley Stephen. Leslie Stephen was among the reputable critics of his time, a renowned writer, and thinker of his time. He was the head of his family, nevertheless dependent on his wife, Lesley for emotional support. Virginia Woolf considers him her mentor; she had conflicting feelings towards him: she has respect for his intelligence but was upset at his inability to show affection towards his children. In the novel, Mr. Ramsay is portrayed as the emblem of reason and intellect; he is "incapable of untruth." The transformation that this character went through in Woolf's mind from Leslie Stephen to Mr. Ramsay can be seen in their attitudes after the death of Mrs. Ramsay. Also, Leslie Stephen, after the death of Julia, sinks more deeply into solitude and refuses further contact. Mr. Ramsey at the consummation of the novel,

becomes a more lovable character, communicates with Lily, and at the end is able to show his appreciation to James. This transformation was also made in order to make this character fit into the larger scheme of the fiction but does not strongly make difference between Mr. Ramsay, the patriarch of the Ramsay's family in the novel and Mr. Lesley, the patriarch of his family in the real world. Virginia Woolf places Mr. and Mrs. Ramsay in the novel not as only a mere portraits of her parents but as characters in her fiction that are sourced from her real life experience. In the novel, Mr. and Mrs. Ramsay have been portrayed to have displayed contradictory attitudes towards life. When Mrs. Ramsay makes life hopeful for their children, Mr. Ramsay, on the other hand, always offers the bare truth even though it hurts their feelings without much care of killing their hopes about life. When Mr. and Mrs. Ramsay argue about the trip to the lighthouse because of the weather, Mr. Ramsay cannot control his anger:

> The extraordinary irrationality of her remark, the folly of the women's minds enraged him. He had ridden through the valley of death, been shattered and shivered; and now, she flew in the face of facts, made his children hope what was utterly out of the question, in effect told lies. He stamped his foot on the stone step. "Damn you" he said" (32)

It can be argued that the most important characters Virginia Woolf drawn from her life are Mr. and Mrs. Ramsay, who are, by contemporary accounts, uncanny portraits of Virginia Woolf's parents, Leslie and Julia Stephen. Leslie Stephen according to Woolf, in her Diary (1953) and her *Moment of Being* (1976) can unmistakably be called an "eminent Victorian."; a philosopher, historian, literary critic, biographer. He was an editor of the *Cornhill Magazine*, and later, of the multi-volume *Dictionary of National Biography*. Leslie Stephen was well known as being a critic of literature and a philosophical figure, both in England and beyond. Among his friends and acquaintances include: George Meredith, Henry and William James, George Eliot, James Russell

Lowell, Elizabeth Gaskell, and Herbert Spencer. Julia was not his first wife; Minny Thackeray was his first wife, the daughter of William Makepeace Thackeray, the author of *Vanity Fair*. Indeed he was a distinguished figure in his career that he was recognised for his contributions to literature and biography in 1902 when Virginia was twenty.

Julia Jackson Duckworth Stephen was the mother of Virginia Woolf; she was also a formidable presence, a maternal figure that cares for her children and husband. Holden (2006:43) notes that: ‘‘While Mr. Ramsay has a clear sense of self; his dependence on Mrs. Ramsay calls his autonomy into question. It is evident that he needs her to provide him with the one thing he craves, which is sympathy, in order for him to achieve his independence. Like Julia Stephen whose gift of sympathy brings her into her maternal figure over her children and her husband where he was “warmed and soothed”. In this novel, Mrs. Ramsay’s voice is described in such a way that it reveals her maternal figure; it is described as music, which is reminiscent of a mother’s soothing heartbeat to a child. Her words come closer to a rhythmic lullaby when she talks to Cam to help her sleep:

> She could see the words echoing as she spoke them rhythmically in Cam’s mind, and was repeating after her...and her eyes were opening and shutting, and Mrs. Ramsay went on speaking still more monotonously, and more rhythmically and more nonsensically, how she must shut her eyes and go to sleep. (83)

Not surprisingly, Mrs. Ramsay deplores the growth of the critical faculty in her children. And it is also understandable that she should value the child-like faculty of the imagination, for children are still capable of making the objective world that conforms to their own ‘‘subjective desires, turning a ten penny tea set into a whole social world, and a rag doll into a loving companion’’ (58-59). Thus:

> Strifes, divisions, differences of opinion, prejudices twisted into the very fibre of being, oh that they should begin so early, Mrs. Ramsay deplored. They were so critical, her children.… It seemed such nonsense—inventing differences, when people, heaven knows, were different enough without that. (8)

The life represented here has unmistakably matched with the life of Julia Stephen. From an early age, Julia Stephen was the most beautiful daughter of a woman whose family of seven daughters (the Pattle Sisters) was renowned for its beauty. Julia spent most of her early years with her uncle, Thoby Prinsep, who seemed to have been a patron of the arts. There she grew up in the company of writers like Tennyson, Meredith, and Coventry Patmore; painters and sculptors like Edward Burne-Jones, Holman Hunt, G.F. Watts, and George Woolner (several of whom used her as a model); and her aunt, the great Victorian photographer, Julia Margaret Cameron. The sharp resemblances between Julia Stephen and the fictional character of Mrs. Ramsay in *To the Lighthouse* are just striking. Like Mrs. Ramsay, in the novel Julia Stephen was considered astonishingly beautiful. Burne-Jones painted her as the Virgin Mary in his *Annunciation*. Moreover, Mr. Ramsay, like Lesley Stephen who sticks to the principles of truth and rationality in upbringing his children and other principle of life, thus:

> What [Mr. Ramsay] said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being least of all his own children who, sprung from his loins, should be aware from childhood that life is difficult; facts uncompromising; and the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness (here Mr. Ramsay would straighten his back and narrow his little blue eyes upon the horizon) one that needs, above all, courage, truth, and the power to endure. (4)

Mr. Ramsay attempts to bring up his children like himself; truthful, incapable of untruth, never tampered with fact, in spite of their reluctance. While he appeals to logic and thwarts the possibility of going to the lighthouse by asserting that "It won't be fine," James begins to develop hatred towards his father:

> Had there been an axe handy, a poker or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of

> disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought) but also with some secret conceit at his own accuracy of judgment. What he said was true. It was always true. He was incapable of untruth; never tampered with a fact. (3)

Having read the passage quickly, the reader is likely to think that Mr. Ramsay believes that his children should not underestimate the difficulties of life, if they are to succeed, that a rough road lies ahead of them. In fact, the message is mere bleak. For the passage we make in life is never to success in this formulation, but to where "our brightest hopes are extinguished, our frail barks founder in darkness" (5), in other words, to failure and death. There is no possibility of success here. Facts are uncompromising. The ultimate fact for Mr. Ramsay is that human effort is futile, doomed to be swallowed up by time. What is required is simply courage and endurance. This image created by Woolf represents what biographical sources of Woolf suggest about Leslie Stephen and his contribution to making Virginia Woolf a modernist artist and in shaping her experiences in life. It is also a prediction of Virginia Woolf's later experiences in life: series of deaths of her relatives, mental breakdown, etc.

It can be argued that Mr. and Mrs. Ramsay, Like Lesley and Julia Stephen, are a happily married couple, and their mutual love endures through the stresses of life with a large family. The beautiful, maternal Mrs. Ramsay corresponds with Julia Stephen's ''famous beauty'' (Grove-White 1982:5) who frequently sat for portraits and photographs by the most eminent artist of her time. Annan (1952), writing the biography of Mrs. Stephen argues that Mrs. Stephen had a need to surround herself with dependent people and Lesley Stephen fulfilled this need, relying upon her heavily to fill his own needs, real and imagined. This moral ambivalence is among the attributes of Mrs. Ramsay's character in the novel, and Woolf depicts these qualities in her mother's fictional

portraiture whose maternal impulses lead to the creation of an atmosphere of warmth and creativity, while rashly interfering in the lives of both her husband and children as argued earlier.

In addition, the happiness of Virginia Stephen Woolf began to vanish after the death of her mother in 1895. After this tragedy, Woolf experienced mental breakdown. Her problems got worst after the series of death which followed just after the death of her half sister and her father. However, it was the first shock that made her situation more: "I have had my vision" (225), she wrote, the vision that is understood in Lily's painting. Lily closes the novel with the finishing of her painting. There are two paintings in the novel; the one Lily starts in the "window" and the other she starts again in "the lighthouse". Lily takes to making Mrs. Ramsay as a model in her painting at the beginning of the novel but never achieves it. Then, ten years passes after Mrs. Ramsay's death, her vision becomes clear, the vision of a mother projected from the mind into a canvas, in the illumination of a lighthouse. This could be interpreted as a kind of release by Woolf, after a struggle with the ghost and trauma of her past which she expressed through Lily's painting in the novel. By implication, it may be argued that what Lily's painting is doing in the novel is exactly what the novel is doing in the actual life of Virginia Woolf.

Also, there are a number of interpretations for the announcement of Mrs. Ramsay's death in parenthesis. One of such interpretations maintains that Woolf uses this techniques deliberately being an unusual why of presenting death which is connected to her wish to avoid speaking directly about death. She is reported to have feared death in her early life as a result of gloom, sadness, shock and trauma she experienced. Much of

the final section of the novel is devoted to Lily's difficult acceptance of this Ramsay's and subsequent mourning for a woman whom she admired and loved, but at times criticised. In some of the profound passages in the novel, Lily reveals this deep love. She cries out "Mrs. Ramsay" in agony. Before the survivors of death may continue living, they must first mourn and distance themselves from the events. ''For one moment she felt that if they both got up, here now on the lawn, and demanded an explanation, why was it so short, why was it so inexplicable.... "Mrs. Ramsay", the tears ran down her face'', (89). The distancing of the survivors of death from the event is what informed the use of the parenthesis in announcing death and it is exactly what Woolf is doing in the novel. The agony and grief Lily finds herself in the novel is the agony and grief Woolf experienced in her life.

4.2 Lily Briscoe as Authorial ''Self-Fashioning'' through ''Defaced'' Identity

The character of Lily Briscoe is first presented in the novel through the eyes of Mrs. Ramsay, thus; "But the sight of the girl standing on the edge of the lawn painting reminded her" (21). This quote reveals that the first glimpse shows Lily standing apart from the other characters ''on the edge of the lawn painting'', and by this it should be understood that Lily's relation with other characters is very significant. Lily is to be the outside-onlooker and a ''masked'' representation of the artists that creates the novel, complementing the characters of Mr. And Mrs. Ramsay by rounding up the complex presentation of truth which is at the heart of it. This truth is the truth about Virginia Woolf's perception about her parents, although Lily, to some extent, cannot be regarded as a fictional double of Virginia Woolf. Lily could only be considered Woolf's creation of a character through whom she could reveal her perspective about her parent; a

character who could look at her parents from the perspective of someone who loved them, but was not their child; someone who shares much resemblance to Woolf both being an artist, or to some extent a ‘‘defaced’’ representation of Woolf. The fictional detachment of Lily Briscoe from Virginia Woolf gives Woolf a free will to criticise her parent without guilt.

However, there are many reasons for which Lily Briscoe could be considered a fictional creature with which Virginia Woolf identified herself, but not a perfect portraiture of the artist. Indeed, there are also many reasons for which Lily could be considered different form Virginia Woolf. Unlike Lily in the novel, Virginia Woolf was married and was already a distinguished literary artists/critic as at the time she wrote the novel. With this, it is argued that in addition to the consideration of Lily as a ‘‘defaced identity of Woolf’’, Lily could also be regarded as projection of what Virginia Woolf might have become had her father lived, and if she had been forced to take care of him. She would have remained in “her own inadequacy, her insignificance, keeping house for her father off the Brompton road” (19). Woolf realised that with her upbringing in the Victorian time, she had in fact only narrowly escaped. Had her father not died in 1895, leaving Vanessa, Toby, Virginia and Adrian free to “sport with infidel ideas” (6), things might have been very different. On her father’s birthday in November 1928 as contained in her diary, she speculated about the possibility of this:

> Father’s birth day. He would have been 96, 96, years, today: and could have been 96, like other people one has known: but mercifully was not. His life would have ended mine. What would have happened no writing, no books- in conquerable (1953: 135).

The death of Virginia's father, Lesley Stephen gave Virginia Woolf chance to fashion her identity as an artists, which had it been that Lesley was alive, Virginia would have been subjected to his advances for emotional support and this coincides with Lily's refusal to pay heed to Mr. Ramsay's amorous advances after the death of his wife. In addition, Lily rejects all the prescribed paths and expectations concerning women, particularly with regard to their artistic talents and sexual desires. Lily is fully aware of the fact that marriage would bring the same lot to her life as it did for Mrs. Ramsay. Lily rejects heterosexual relations since she observes with distancing and discerning eyes that in heterosexual or marital relationship, the one who must sacrifice and subordinate is the woman. She even pities Minta who will be devoured by the "fangs" of Paul's passion, and she is happy that she had not submitted herself to such degrading heterosexual relations. With this, it will be argued that Lily is caught fashioning her identity with art, and as a woman artist, it will also be argued that even though there exist these differences between Lily and Woolf, but still the identity being fashioned by Lily here is not just for Lily, but of the novelist herself as the sharp resemblance between Lily and Woolf can be observed. Although Woolf was married, she speculated that heterosexual relations or desire is not what attracts her in her matrimonial relations, thus, Woolf wrote to her husband Leonardo Woolf as contained in her letters:

> As I told you brutally the other day I felt no physical attraction in you. There were moments when you kissed me, the other day was one, when I felt no more than a rock, and yet, your caring for me as you do almost overwhelms me. It is so real and so strange (1912:55).

With this, it could be understood that Virginia Woolf feared marriage in her early life as marriage involves emotional and sexual partnership. She rejected many advances from suitors but only succumb to the pressures by Leonardo with his caring attitudes

which attracted her. Lily's decision to relinquish heterosexual relations opens up the chances of unleashing her wish to establish relationship with Mrs. Ramsay, even though they are of the same sex, which could bring about artistic fruitfulness as well. Before Mrs. Ramsay's death, Lily thinks that her relationship with Mrs. Ramsay reaches an extent that it could not be expressed in words, thus, ''what could one say to her? I am in love with you? No, that was not true. I'm in love with this all, waving her hand at the hedge; at the house at the children? It was absurd.... one could not say what one meant'' (76). It will therefore be argued that in this novel, Woolf depicts her own struggle to obtain and assert female autonomy is constantly threatened or undermined by a society built upon the foundation of patriarchy.

The clash of gender ideologies permeate the novel, and Woolf emphasises the subversion of traditional female gender roles through the character that embodies her own identity by way of masking; her identity as a woman artists or feminist novelist. Lily Briscoe represents an idealised feminist woman who challenges male's hegemony to achieve a sense of individuality, a woman that represents Woolf herself since Woolf has been often described as one of the reputable feminist writers of the modern times. Lily's finished painting and epiphany at the end of the novel help to establish Woolf's Self-fashion; a self that could be described as truly liberated female artist. Lily's desire to break away from conventional female cultural norms and stereo-type in order to achieve autonomy can only be fully equalised when she experiences the ''vision" after the completion of her painting at the end of the novel. This means that Woolf is keen to stress Lily's role as an outsider attempting to analyse and comprehend her (Woolf's) precarious social predicament.

Lily's status as a middle class aged-woman, who values artistic achievement over the prospective of marriage, becomes increasingly difficult to maintain against the circumscribed expectations of the society. The pressure to confirm to specific female gender roles weighs heavily upon her conscious ''even when she looked at the mass of the line, at the colour, at Mrs. Ramsay sitting in the window with James, she kept a feeder on her surroundings lost someone should creep up and suddenly she would find her picture at'' (67). Lily, like Woolf, suffers from a moral crisis over her desire to pursue art as a vocation, because of gender inequalities and male prejudices imposed upon the woman. In this respect, Hussey (1995: 42) argues that, "Woolf certainly intended Lily Briscoe's paintings have usually been read as analogous to the novel itself, implying in turn that Lily represents Woolf herself and her vocation as a female artists in the society is dominated by patriarchy''. With this, it can be argued that Lily's project in the novel is in many ways, similar to Virginia Woolf's project for writing *To the Lighthouse*. In considering the middle section of the novel in which Woolf uses words to sketch the essence of ten years of time passage for the Ramsay's family by remembering the slow decline of their houses in the Isle Skye. Woolf in this novel obliquely, indirectly and in wondering manner depicts the decay of their actual house in Isle Skye through Ramsay's family without ever actually coming out and showing how the family has interacted over those ten years. This is similar to the painting strategy that Lily uses in the novel:

> It was Mrs. Ramsay reading to James, Lily said. She knew Williams Banke's objection – that no one could tell it for a human shape. But she had made no attempt at likeness, she said. For what reason had she introduced them then? He asked. Why indeed except that if there, in that corner it was bright, here in this, she felt the need of darkness. Simple, obvious, common place, as it was, Mr. Bankes was interested. Mother and child then – objects of universal veneration, and in this case the mother was famous for her beautify-might be reduced, he pondered to purple shadow without irreverence.

Lily attempts to capture something truthful in her portrait without being too picky about making the painting actually look like Mrs. Ramsay. In painting the essence of Mrs. Ramsay, she also represents something inexpressible; mother and child; objects of universal veneration; objects of admiration and respect. This resembles Woolf's work in getting the essence of their own family by representing the lives of their father, Lesley Stephen and mother, Julia Stephen in the characters of Mr. And Mrs. Ramsay. Not only that, Woolf's work in this novel resembles what Lily is doing in her painting in that she is working to get the essence of family structure at large more generally by jotting down moments from two days separated by ten years. Woolf like lily Briscoe uses the "simple obvious, common place" to get at really profound issue between mothers, fathers, sons and daughters. In the final section of the novel, *the Lighthouse,* Lily's intense personal struggle to reconcile herself with her art, reveals her attempts to move beyond the ''blast of doubt'' which both society and biology impose on her:

> Always (it was in her nature, or in her sex, she did not know which) before she exchanged the fluidity of life for the concentration of painting she had a few moments of nakedness when she seemed like an unborn soul, a soul left of body, hesitating on some windy pinnacles and exposed without protection to all the blast of doubt (37)

Such doubts are self-imposed since Lily is still unsure of her fate as both woman and artist. Yet, considering comments offered by men like Charles Tansley (representative of her British Victorian Society) who claim ''women can't write, women can't paint'' (91), the reader understands Lily's natural inclination to take such words to heart, believing in this claim of general truth (i.e. all women cannot write nor paint) and in its personal applicability (i.e. Lily Cannot write nor paint). By implication, it means Virginia Woolf cannot become a writer. In essence, Lily's struggle between heeding what she is told by men that ''women can't paint'', as she knows as a woman, that women can write and

paint represents Woolf's struggle to disprove the Victorian universal assumption. The Victorian assumption is that women cannot write. Woolf therefore proves herself an outstanding female artist of her time. Lily's experience as a woman artist, and Woolf's process of writing the novel, reveal a genuine attempt by both creators to regard themselves ''seriously'' and even to name themselves ''woman artist''

4.3 Treatment of Death, Mourning and Trauma as Reconstruction of History in the Text

One of the evidences that prove the autobiographical nature of *To the Lighthouse* is the treatment of death and mourning, which are some kind of fusion of text and context in the story. Virginia Woolf experienced a series of deaths in her life. Woolf's experimentation skills are remarkable in blending fiction and fact into one-autobiographical fiction. From the very start, it appears that Virginia Woolf intended to write the novel as "elegy" or mourning the deaths of her parents, in particular Lesley Stephen and Julia Duckworth. However, the novel ended up becoming an autobiographical novel. Woolf proves the assertion that the novel is aimed at mourning the deaths of her parents as she argues "when it was written, I ceased to be obsessed by my mother. I no longer hear her voice; I do not see her" (1985:81). Thus, Stella McNichol holds that the novel is "an autobiographical'' novel not autobiography" (1990:96) as it is nearer to the truth. It should also be noted that. The novel is "much more open text than simply a family triangle" (Landefeld, 2005:10). This means that the novel does not stop at giving the fictional account of Woolf's family, but also depicts the post war trauma, deaths and devastations that the modern world suffers, though all this is given based on the real life experiences of the author and her family. McNichol states

further that “her family and her past became altered as she shaped them into a work of fiction” (1990:96).

The convention of writing about death in the nineteenth century suited Virginia Woolf novel. Her life was affected by a series of death of her family members. Like other writers who were considered elegist, she occupies her writings with the problem and mystery of death. The acceptance of the inevitability of death; hope for immortality and personified nature’s grief have found their remarkable reflection in *To the Lighthouse* and in the literature of the modern time generally. Gilbert in relation to this holds that ‘‘Nothing now form our hilltop which we continue to organize.... from time to time the pickaxe hints a wretched corpse that the war torments even in the ground’’ (1999:181).

Writers are terrified at the image of death, especially dead bodies that do not receive the homage (burial and lament) they deserve. All the rituals that are performed during death are violated and become outworn images. It is in this relation that Wallace Stephens wants the writers of the modern literature to “take this new phrasal of the truth of death” (qtd. in Gilbert, 1999:181). Gilbert also in her article introduces such word combinations as “modern death” and “death modernity”.

The second part of the novel, being the shortest of the three sections reveals Woolf’s artistic brilliance at its best though she calls this part of the novel “the most difficult abstract piece of writing” (qtd. in Gaipa, 2003:1). “Time Passes” seems to be the silent requiem for the dead. Andrew’s innocent remark at the very beginning of the section “it’s almost too dark to see” (93) gives a premonition of what is to come soon as darkness symbolises the approach of death, the empty house seems to be “dead” too with no inhabitants; with also “the doors and the “nights full of wind and distraction” (95).

The empty desolate house is a symbol of what is happening to the characters in the novel. Just as "one by one the lamps were all extinguished" (93), also one by one the reader learns about the idea of the deaths of the three characters in the novel. In a way this gives the readers the feeling of loneliness, disorder desolation and chaos that characterise the modern world which Virginia Woolf directly experienced.

Strange it is that Virginia Woolf could not lament the death of her mother, Julia Stephen as her mother died "when she was just thirteen years old. She was led into the family bedroom to view the dead mother's body. She broke into compulsive laughter and hid her face behind her hands. Only thirty years later, she reveals it in an autobiographical essay" (Naremore, 1982:84). Therefore Mrs. Ramsays death, can be described in Nabokov's term "a functional death''. According to him, "functional death affects the development of the novel" as Woolf resorts to lamentation about the death of her mother through her fictional production. Virginia Woolf fuses her own history here with the novel's textual history as it is well known that Virgin's Woolf's life was shadowed by these deaths from an early age. In the years between 1895 and 1904 she lost her mother, her sister, her brother and her father. Less than a decade later, Europe was consumed by war and public mourning became part of her life. She attempted suicide twice, and finally succeeded in 1941. Woolf is fully aware of the shadow of death in her life, and thus, informs the treatment of death and mourning in that novel as much frequent and one of the major incidences in the novel.

Furthermore, "time passes" is a literary experiment of Woolf's conception that takes the reader through ten dark years that Woolf experienced. The family departs for the summer and certain circumstances prevent them from returning. Their house as it is

depicted in the novel is left to forces of time; darkness covers the house "dust settles, books yellow, and silence ascend, filling the rooms with emptiness" (96). This is a reflection of Woolf's family at the return to their house in St. Isle. Though Mrs. Ramsay died behind the scene, so to say, but readers are greatly affected by her death and also the characters are affected. This reveals the psycho-emotional attachment between the characters and Mrs. Ramsay, just like in the actual life of Woolf's mother and her children. It was only after Mrs. Ramsay's death that James's life-long dream to visit the lighthouse comes true, which is a reflection of Woolf's family predicament after the death of their mother, Julia Stephen. In addition and surprisingly, it is not Cam, Mrs. Ramsay's daughter who deeply mourns her mother, but Lily Briscoe, the character that, to some extent, is considered a defaced identity of Woolf. Lily finds it hard to express what she really feels ''For really, what did she feel, comeback after all these years and Mrs. Ramsay dead? Nothing, Nothing, nothing she could express at all'' (145).The house, the place, the morning all seemed strangers to her own morning without Mrs. Ramsay" (146). The psycho-emotional attachment between Lily and Mrs. Ramsay which makes critics to suspect the presence of Virginia Woolf in the character of Lily is made clear here. Lily decides to complete the painting she had left unfinished ten years ago. It means that Virginia decides to go ahead with her art after the death of her mother, and it is through the work of art Woolf overcomes her grief as it can be deduced in Lily Briscoe "she knew now what she wanted to do" (148). Lily's grief at the lost of Mrs. Ramsay gets more intense as she vividly remembers her just like Woolf remembers Julia:

> "Mrs. Ramsay", Lily cried "Mrs. Ramsay!" but nothing happened. The pain increased. That anguish could reduce one to such a pitch of imbecility, she thought... haven be praised, no one had heard her cry that ignominious cry, stop pain, stop! (132).

The pain and anguish in which Lily finds herself is the pain and anguish Woolf found herself after the death of her mother, Julia. It may be argued therefore, that, *To the Lighthouse* is all about deaths. In fact the novel is not only about Mrs. Ramsay's death, but about three deaths or "three lives that pass away", as Woolf holds in *Moments of Being*. The novel is all about Woolf fear of death, or rather of nervous depression caused by the death of her beloved people as it is once again expressed through the autobiographical voice in the novel. Woolf devotes a complete section in the novel "time passes" to depict series of successive deaths within Stephen's family through Ramsay's family in the novel and these deaths are described briefly as someone running away from delicate situation. Moreover, the words pointing at the deaths of all the three characters are put between brackets, thereby echoing the murmurs of a confession. For example, ''(Prue Ramsay died that summer in some illness connected with childbirth, which was indeed tragedy, people said. They said nobody deserved happiness)" (144). Later in the novel, it reads "(a shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death mercifully was instantaneous)" (145). Mrs. Ramsay for whom the whole section was consecrated dies in one sentence between brackets "(she died very sudden at the end they said)" (148). "They said that Mrs. Ramsay died suddenly", "they said that Andrews's death was instantaneous", "they said that nobody deserved happiness more" this indicates that it is always other people who report bad news or news related to deaths and all these are pointers to Woolf's fear of death.

Virginia Woolf's *To the Lighthouse* is an autobiographical novel. Woolf through the characters of Mr. And Mrs. Ramsey fictionalises her real parents, Lesley Stephen and

Julia Stephen, and mourns their deaths in this fictional work. Woolf also searches and makes her identity through the character of Lily Bricoe, who is to some extent, her ‘‘defaced identity’’. Moreover, Woolf represents a series of deaths that beclouded her life, which is also one of the preoccupations of the modernist literature. The next chapter focuses on the comparative study of the two autobiographical novels.

CHAPTER FIVE:
A COMPARATIVE ANALYSIS OF *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* AND *TO THE LIGHTHOUSE*

This chapter compares the two novels under study by considering two subheadings: analysis of the two texts, as novels that contain autobiographical elements and examining the extent of intertextuality between the two novels within the context of modernism. The chapter finally summarises all arguments raised in the dissertation and concludes that the novel form allows for multiple modes to be present within it. Such modes that are reconstructed within the novel include the autobiographical and the confessional modes. The chapter, by way of conclusion, argues that James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *To the Lighthouse* are confessional narratives and are example of ''autobiographical novel''.

5.1 Generic ''Inclusion and Exclusion'' in *To the Lighthouse* and *A Portrait of the Artist as a Young Man*

Upon finishing *To the Lighthouse*, Woolf wrote in her diary on the 22 March, 1928: "Yes it's done…It may fall between stools, be too long for a joke, & too frivolous for a serious book" (*1987:*177). She had written the book in a genre not easily definable, and yet she wanted publishing it as a novel, and not to be accused of having written one. Also, Joyce While working on *A Portrait of the Artist as a Young Man* mentioned to his artist friend, Frank Budgen, that although he had worked on the novel all day, he had written only two sentences. He said: "I have the words already ... What I am seeking is the perfect order of the words in the sentence" (Redford, 1967:102). Meaning that the content of the writing is no more than his life experiences and this statement characterizes

Joyce's writing method. He emphasises aesthetics in his writings, the most appropriate language and style, always searching for the perfect order of his vision.

It was both Woolf's and Joyce's good fortune that the literary mode they were working within was modernism, which offered them an opportunity to write within a form that accommodates other modes as a chance on the literary scene. The emergence of literary modernism at the beginning of the twentieth century greatly revitalised the contemporary novel. A large number of new theories and practices surfaced in the wake of the new literary debate, and both Woolf's and Joyce's contributions are amongst the most noteworthy as they created new ideals for the novel as a genre that contains elements of other literary modes such as autobiography.

To the Lighthouse is a novel that fantasises a world without genre, where Woolf's "escapade" is not only possible, but also considered to be a work of artistic craft. In her theories on fiction and biography she articulates the need to represent life "as it is lived", as well as the need to combine "the reality of truth" with the "reality of fiction". In *Modern Fiction* (1966) she argues for greater freedom for the novelists, claiming that no method should be forbidden, and that one should be able to write without limitations. In *To the Lighthouse*, then, she demonstrates this theory by emancipating herself from all the established rules of the traditional form.

James Joyce used similar method to Woolf's while working on his novel. He applied his new "economic policy" to his work as he successfully transformed the estimated 150,000 words of *Stephen Hero* into the less than 90,000 words of *A Portrait of the Artist as a Young Man*. Joyce had greatly reduced the number of scenes, events, and explanations of Stephen's motivations, in *A Portrait of the Artist as a Young Man* and

replaced them by quick and brief character sketching, a series of related events in chronological order of varying lengths and with various time gaps between them, as well as numerous minor characters. Joyce sought to communicate only the necessary parts of the events of Stephen's life to the readers, and instead of including extensive descriptions of his milieu, family, inner thoughts etc. into the narrative, he offered symbols as a structural device of the novel. Joyce carefully thought through the choices he had concerning the aesthetics of his novel and what his finished novel would be like – a combination of the intelligible and the sensible, of truth and artistry. There would be traces of artistic craft on every page of the narrative, each representing a certain aspects in Stephen's life as they relate to his own (Joyce's) life. Therefore, it may be argued that Joyce wrote fictional works that allow elements of autobiography to be more present in the narrative than ever before.

In *A Portrait of the Artist as a Young Man* as opposed to the traditional genre of autobiography, the narrative stays in the third person almost throughout. It is not until the end of Part V, in the very last pages of the novel that the narrative shifts to the first person which also contradicts the traditional novel's narrative. It may therefore be argued that, Joyce successfully reconstructs the narrative point of view of autobiography within the novel form. However, that does not change the identity of the text from being the novel genre, but it helps to situate the text to a kind of novel that combines the characteristics of both fact and fiction, ''autobiographical novel''. This is done when the narrative suddenly takes the form of Stephen's journal entries as he prepares to leave Ireland to follow his artistic vocation. For the first time in the narrative, the reader is allowed to hear Stephen's own voice unconcealed. The diary notes are fragmentary and personal, and written in a poetic style that is indicative of Stephen's capability as a writer. When his departure is approaching, he writes:

> Away! Away! The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone. Come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the winds of their exultant and terrible youth. (213)

These last pages of the narrative make up an untraditional ending to a novel structure. Joyce has, by means of the journal entries, managed to include another mode that claims realism into the narrative. He creates a final illusion that Stephen is a real character, and that the novel is ‘‘autobiographical novel’’. He also establishes an even closer relationship between the protagonist and the reader while at the same time shaking the stability of the text. The narrative, thus, ends on a note of uncertainty, for is it a novel or is it an autobiography? Joyce does not provide us with a final answer.

For both readers and critics, Joyce's life has always been intimately tied with his fiction. It is beyond doubt that *A Portrait of the Artist as a Young a Man* contains autobiographical traits. The novelist did not craft his novel on the basis of realism alone. Rather, it would be argued that what he offers his readers is a stylised view on the everyday world of the Ireland of his childhood and adolescence. The elements of autobiography are part of Joyce's artistry, but he did not keep them on a personal level. Rather, they are reshaped into something more objective and de-personalised. This supports the idea of *A Portrait of the Artist as a Young Man* being a fictional work of art rather than a realistic rendering of Joyce's real-life coming-of-age. Stanislaus, probably Joyce's most discerning critic, made a comment about the novel after it was finished:

> My brother was not the weak, shrinking infant who figures in *A Portrait of the Artist*. He has drawn, it is true, very largely upon his own life and his own experience ... But *A Portrait of the Artist* is not an autobiography; it is an artistic creation. As I had something to say to its reshaping, I can affirm this without hesitation. (*1958:*39)

Here, Stanislaus makes a clear distinction between his brother and the persona of Stephen Dedalus. He also underlines the novel's status as a work of fiction that is, at most, inspired by real-life characters and events. The fact that these statements are made by someone as close to Joyce as his own brother, emphasises the novel's status as a work of fiction, but not purely a work of fiction. Thus, the reader can draw the conclusion that the novel is definitely the dominant genre in *A Portrait of the Artist as a Young Man*, which parodies and manipulates the conventional autobiography and which could be considered an autobiographical novel. This is in accordance with Bakhtin's argument in "Epic and Novel" that the novel has the capacity to novelise and shape the other genres. *A Portrait of the Artist as a Young Man* supports Bakhtin's view of the novel, as it loosens up the rigid rules of the traditional autobiography, and utilises all its possibilities removed from absolute realism. This distinctive feature of *A Portrait of the Artist as a Young Man* also enhances its status as a Bildungsroman, since the novelistic traits are given greater prominence in the narrative. Thus, the novel demonstrates Joyce's mastery of previous traditions, as he successfully merges traditional forms of narrative and transforms it into a work of art.

In *To the Lighthouse* also, this new form of autobiographical fiction allowed elements of autobiography to be more present in the narrative than ever before. It also allowed Woolf to portray Lily Briscoe whose portraiture is can be considered the ''defaced'' identity of Woolf in an inventive, fictive and playful manner, whilst at the same time being "truthful". Woolf's style of presenting truthful events and real people in her fiction is represented in the novel by Lily Briscoe's painting of people she things she knows in real life, thus, ''Lily thought, taking the green paint on her brush, making up

scenes about them, is what we call 'knowing people…it was what she knew them by all the same'' (131). The narrative of *To the Lighthouse* is cleverly constructed, and because of the presence of the typically novelistic sub genre of the Bildungsroman, it may not be called autobiography. We catch glimpses of the Ramsays' family and Lily Briscoe in the narrative as only similar to the real people in Woolf's life; the story fails as a traditional autobiography and neither could it be taken as a traditional novel. However, to have the novel fall short of the Victorian autobiography in terms of the traditional and conventional practice was Woolf's intention. Believing fiction to be closely linked to the genre of autobiography, Woolf sought to adopt the methods of modern fiction to the form of autobiography to have them co-exist in a symbiosis that can be described as an autobiographical novel.

Woolf aims to problematise and reflect on the genre; thus challenging traditional Victorian autobiography which, in her opinion, was a pretentious, rigid genre based on dry empiricism. Rather than just being a critique of autobiography, *To the Lighthouse* is a significant contribution to the literary debate in the modernist period, as Woolf here develops a new technique of novel writing that contains elements of autobiography. Knowing that what is traditionally not recorded in an autobiography can be just as significant as what is recorded, Woolf sheds light on these "truths".

Both *To the lighthouse and A Portrait of the Artist as a Young Man* make a break with conventions of genre by essentially turning the novel into a fictional narrative that embodies autobiographical elements. Thus, as opposed to what many of these two novelists contemporary critics thought, Woolf and Joyce did not really write autobiographies, nor did they revolutionise the form.

5.2 Intertextuality of Text and Context between *To the Lighthouse* and *A Portrait of the Artist as a Young Man*

The term ‘‘intertextuality’’ came into being in the 1960s, when various theories were invented in western literature in order that a science of literature be founded and become an independent subject. The origin of the term can be linked to both Julia Kristeva and Mikhail Bakhtin. According to Bakhtin (1986), every text is a dialogue intrigued by words between this text and other texts, but Bakhtin never uses the word intertextuality, it was Christeva, having read Bakhtin, coined the word in her seminal work, the Closed Text (1960). Orr in his side argues that “any text is the absorption and transformation of another”. (2003:21). Qin (2004:20) holds that ‘‘the interaction inside the same text” is what is called intertextuality and that “the definition of intertextuality reminds the readers of means of reading history and embedding history with the text”. Qin argues further that “any text is an intersection of numerous texts…. To some extent, the value of a text lies in its integration to other texts’’ (2004:20). This vindicates Orr’s argument that:

> the text is productivity. Not in the sense that it is a product of being worked (as narrative technique or the mastery of style would demand, as the very theatre of the production where the producer of the text and the reader come together”….every texts is an inter-texts; other texts are present within it to varying degrees and in more or less recognizable forms. Every text is a new tissue of recycled citations… bits of social discourse pass into the text and are redistributed within it (2003:33).

Samoyault (2008:36) classifies the techniques of intertextuality into two; one type is the one in which text A appears in Text B and the other type is the one that Text A is repeated and transformed in Text B which Genette called “hypertextuality”. This study is concerned with the later, ‘‘hypertextuality’’ as the techniques in which the original text is not directly cited but is transformed and imitated. In addition, the context within which

the text situates itself is sometimes, to some extent considered another text that its relation to the text can be examined based on intertextuality or rather to use the more suitable term, hypertextuality. These contexts could range from the cultural and ideological backgrounds of the creators of the text and the society where the texts emanate from. In this regard, modernism is considered the cultural and the ideological context within which not only the texts are produced in relation to this study, but the stylistically marked trend within which the lives of both James Joyce and Virginia Woolf are captured. Modernism as a literary movement reflects the complexity of the contemporary thoughts. The movement is concerned with the literature that is preoccupied by the changes that occur in the minds of the individual as the result of the world wars, changes in the social structures and the expansion of the industrialisation in Europe, as well as the oscillating economy in Britain.

Due to the works of writers like Virginia Woolf and James Joyce, modernisms can better be understood in the context of their writings and at the same time their novels can best be understood within the context of modernism. *To the Lighthouse* and *A Portrait of the Artist as a Young Man* offered new ways of interpreting reality, showing that the novel has continuously progressed and has become different form the traditional works belonging to the enlightenment or to the Victorian age. This could be understood by way of inter-textual analysis of the two novels – thereby finding the extent to which the two novels belong to each other, or the extent to which the two text serve as theatre of production where the reader meet the writers and their cultural and ideological background.

Starting with the narrative strategy of the two novels, if the novel were written in the traditional novel form, the reader would have expected to have a linear plot structure, individualised characters, as well as strong feelings of realism. However, *To the Lighthouse* presents events that happen in two days but ten years apart, reality becomes a matter of subjectivity, because the writer uses the third person narrative style to describe the characters from her own point of view or from other character's point of view. Surprisingly innovative as it is in *To the Lighthouse* so it is in the beginning of Joyce's *A Portrait of the Artist as a Young Man*. The story begins with "once upon a time" (5) which makes the reader imagine that he is going to enter a pure childish universe in which everything is touched by the veil of innocence. This has unravelled the character's inability to adopt this pure attitude throughout the entire narrative as he is corrupted by evils greater than himself and because he has to take decision that will influence his entire life.

The kind of plot, interspersed with moment of decay of Stephen Dedalus, as well as the shift in time that takes place while telling the events that occur in the life of the Ramsay family into the lighthouse suggests that contrary to the model followed by the traditional novel, the modern novel is therefore an epitome of the modern soul which is characterised by fragmentations. By implication, this narrative strategy reveals even the mind of the novelists (Virginia Woolf and James Joyce) who conceive the modern soul. These modernists writers understood that the most important thing in writing include the sensation, memories and consciousness. The Hero of James Joyce's *A Portrait of the Artist as a Young Man* feels how it is to be lonely and disintegrated. The novel, for that remains in fact a fictional autobiography. All the events and feelings in the novel are

being presented by his perspective and point of view; in a cruel world in which each and every person has to manage on his own. Dedalus finds himself in the situation of taking up decision which will guide his entire life. A great fight takes place in the soul and mind of the hero and consequently, he turns in wards and tries to see which attitude to life fits him best: the one of a fanatic religious man or the image of the artist who develops art and beauty. This reveals Joyce's struggle in his mind to becoming an artist's of the modern time. Throughout the brief fragment in which the narrative is presented the reader will realise that Joyce through Stephen is overwhelmed by contradictory feelings: he does not know whether he has to choose his family, his national identity, his church, catholic, or rather his artistic vocation. He suffers several transformations, from childhood, to adolescent, from innocence to sexuality, or from deep religiosity to a person devoted to art and beauty. The hero realised that it is more important to reject the standards imposed by a rigid society and follow his own dream.

As the same as in Joyce's *A Portrait of the Artist as a Young Man*, Woolf's *To the Lighthouse*, by its action takes place during the years immediately preceding and following the First World War. Under the circumstances of the war, individuals found themselves in situation of serious crises. Woolf in her novel presents a world without any romantic or utopian elements, and especially in "time passes" she depicts a degrading universe. The Ramsay house is being devastated completely and fully destroyed by the war. Despite the image of this degrading space, each character tries to find hope and get out from his chaos.

The condition of Stephen as an artist in Joyce's *A Portrait of the Artist as a Young Man,* which is a reflection of James Joyce as an emerging modernist artist, is equally a

matter of high significance in Viriginia Woolf's novel, *To the Lighthouse*. In *To the Lighthouse*, Lily Briscoe is depicted in the figure of Virginia Woolf, who is a talented, passionate artist. Lily wants to catch eternity in her painting just like Woolf wants to catch eternity in her writing. Lily finds out that through art she can find a way of immortalising the present and a way of escaping the cruel reality. If Stephen, Dedalus only finds by the end of Joyce's novel that his real vocation is that of an artist who cherishes beauty, Lily Briscoe by way of examining the intertextuality of the two novels could be described as being constant in her passion for art throughout the plot line of the novel. She is aware of her beauty and power. She proves to Charles Tansley that women can be as good as men. This image makes the readers of these novels to step backward in time and realise that these novels at equal measures indirectly account for the lives of their authors and that modernism, the cultural and intellectual background that captures the lives of these authors, offers a new vision regarding the status of artist in the society including women artist.

In addition, the setting of the two novels offers extra hints in order to better understand the modern time. The novels prove that certain places are peaceful during the modern times and other places can be unsafe. On the one hand, in *To the Lighthouse*, the Isle of Skye is a place of complete loneliness and especially the lighthouse symbolises something that the reader cannot understand at a moment. This means that, James can fulfil his childhood dream only after a long a period of time and success in getting to the lighthouse and recollecting himself is an important modernist characteristic, namely the quest of the individual to escape the space of the war and isolate himself in a peaceful place. Moreover, the house of the Ramsays can be considered a refuge against war, the

house preserving the marks that war has left on it (it is visibly degraded), reflecting at the same-time the changes in thoughts and feelings of the members of the family. On the other hand, the setting in Joyce's novel, namely Dublin and the surrounding areas show that the modern character is attracted by the urban space. The character felt that the urban space is safer from the degradations of wars; he wants to expand his knowledge and discover the world and its mysteries. This is also a quest and it will be argued here that the setting of the two novels draws a basic similarity between, however with much difference, from the traditional novel in which writers preferred rural and other safer spaces.

CHAPTER SIX:

SUMMARY AND CONCLUSION

This dissertation explores the genre of the novel as one that allows multiple other modes to be present within it and Joyce's A *Portrait of the Artist as a Young Man* and Woolf's *To the Lighthouse* are analysed as example of this process. The focus of the study is on the two works as novels with autobiographical densities. The overall aim is to analyse the term autobiographical novel from the viewpoint of New Historicism. The study also indicates how the inclusion of one genre into another fits into the modernist project of the two chosen authors and the evolution of the novel during the early decades of the twentieth century.

On the surface, the two novels are strikingly similar in terms of theme and content. They are both autobiographical novels rendering the formative years of the artist- protagonists, Stephen Dedalus in Joyce's *A Portrait of the Artist as a Young Man* and Lily Briscoe in Woolf's *To the Lighthouse,* who are both inspired by real-life people. Perhaps the most important similarity is the fact that both novels are novels that deviate from the traditional novel form. The authors deliberately manipulate and disrupt the readers' natural expectations of the traditional novel genre. The main chapters of the dissertation hold that it is possible, as well as important; to argue that these novels indirectly document the lives of their creators and this is proven via analysis of the two novels and through the perspective of New Historicism.

The dissertation compares the two novels with attention on the similarities and the differences between the two novels. The two novels are similar in some respects and also different in some respects, especially in structure. This structural difference has proved to

be a determining factor in terms of the realisation of the various genres within the texts. Although both novels are autobiographical novels, however, in terms of structure, there is lesser reconstruction of the confessional and the autobiographical modes in *To the Lighthouse. A Portrait of the Artist as a Young Man* on the other hand contains more of the confessional and autobiographical reconstruction. This contributes to the shaping of the discussions of the two texts. Absolutely central to the narrative in both *A Portrait of the Artist as a Young Man* and *To the Lighthouse* is the fact that they both contain confessional and autobiographical elements, as they are based on real-life people. The contemporary critics and readers of the two novels, who knew enough about Joyce and Woolf, recognise them in the characters of Stephen Dedalus and Lily Briscoe. They also attribute the Ramsay's family in *To the Lighthouse* as the fictional portraiture of Stephen's family, and as well, in *A Portrait of the Artist as a Young Man* Simon Dedalus as the fictional portraiture of John Joyce, James Joyce's father.

The fact that the two protagonists are both inspired by real-life people lies at the very core of the novels. The readers' reception of the protagonists of the two novels is influenced by the reader's knowledge about Joyce and Woolf. In A *Portrait of the Artist as a Young Man*, Joyce sought to select the most important events of his own spiritual and artistic coming-of-age and craft them into exactly the story he wanted to tell. In addition, through imagination, he invented both characters and events that would contribute to the creation of a coherent narrative aiming to tell the story of the young, Irish Catholic and artist-to be. However, the close reading of the novel reveals the fact that, in addition to being a portrait of Stephen, and of the artist as a young man, the novel is also a portrait of the political, religious, and social climate in Ireland at the end of the

nineteenth century. This adds to the realism in the novel: Stephen is not only located in real space, but in a society highly reflective of the time in which Joyce himself grew up. Thus, it would be a plausible assumption that Stephen's reasons for leaving Ireland in the end, would not differ considerably from those of Joyce himself. *A Portrait of the Artist as a Young Man* is a literary work of a certain duality. Joyce stays close to reality, as he includes many specific events from his own life into the narrative, as well as from Irish history. By providing his characters with his own names, and inventing some of the key events in the book, for instance the scene of Stephen's epiphany, Joyce makes an intentional move towards fiction. The result is an intricate blend of reality and imagination, written by Joyce not necessarily to inform the readers the reality about his own life, but rather to present his readers with his own conception of a well crafted and engaging story.

Similar to *A Portrait of the Artist as a Young Man*, *To the Lighthouse* is to a considerable degree anchored in reality. Not only is the protagonist, Lily Briscoe shares many personal and artistic characteristics with Woolf, but the events take place in real time and space. Woolf constantly refers to different historical figures and events that helped define the different ages. *To the Lighthouse* lives through, thus creating a realistic backdrop for the narrative. Such historical land marks that help to bring out the autobiographical elements in the novel include the Lighthouse itself and even the portraiture of the Ramsays' family, which is believed to have resembled Woolf's real family. Virginia Woolf, in her own theory on autobiography, refers to the need for (auto) biographical writers to combine the "granite and rainbow" of truth and fiction. Further, this artistic shaping of "facts" allows Woolf to situate her narrative within fiction, while

still working within a genre that traditionally has claimed more or less absolute reality. She took advantage of the granite-like facts of Lily's painting as it is in her own life. Thus, she was able to re-discover and re-invent herself in the character of Lily as the protagonist, similar to how Joyce re-invented himself in the character of Stephen Dedalus. Therefore, it may be argued that A *Portrait of the Artist as a Young Man* and *To the Lighthouse* share important similarities, in that both protagonists are inspired by real-life people, places, and events.

The main difference between the two novels, on the other hand, is Joyce and Woolf's treatment of the autobiographical elements in the structure of their novels. The difference between A *Portrait of the Artist as a Young Man* and *To the Lighthouse* is further stressed by the role given to the narrator in the two texts. Both authors distanced themselves from their narratives, and the reader is never introduced to the narrative voice of either Joyce or Woolf. However, the two authors provided their narratives with two different kinds of narrators, which is one of the major and determining differences between the two novels. In A *Portrait of the Artist as a Young Man,* the narrative voice is not that of Joyce himself, as he refuses to incorporate the traditional autobiographical "I" into the narrative. Rather, Stephen narrates parts of his own story, along with a neutral third-person narrator. The reader is acquainted with the voice of the protagonist already on the first page, in the immature "baby talk" that opens the narrative. This rhetorical choice reflects Joyce's continuous preoccupation with language. Joyce further demonstrates this in the novel where he applies to his text a modernist language that included long passages of free indirect discourse to reflect the personal, inner life of Stephen. As a result, the protagonist is equipped with a personal language that is always

indicative of his age, and matures as he grows older. Throughout the narrative, Stephen's language plays a significant part in portraying the protagonist's maturation and personal growth, personally and as an artist. By contrast, the narrator of *To the Lighthouse* is easier to define as the narrator is a historian tracing roughly a history of the Ramsay's with the interval of ten years. And yet we have seen that although the narrator's requirements are set within a traditional framework, Woolf allows the narrator to re-invent her character according to her ideals as represented in Lily. The narrator is equipped with a greater sense of freedom and independence. Woolf as autobiographer/historian satirises over the dry empirical data characteristic of the Victorian woman, and mocks the reader's expectations of a narrative filled with reality and facts verified by trustworthy witnesses. Nevertheless, Woolf never seises to acknowledge the typical Victorian woman.

By way of conclusion, it would be said that Joyce and Woolf are successful in their attempts to transform the traditional nineteenth century novel by combining it with aspects of other established genres, such as the autobiography and the ''bildungsroman''. Further, both authors contributed immensely to the re-shaping and re-evaluation of the novel in the early decades of the twentieth century. By opting for greater freedom, and less rules and restrictions, the authors allowed themselves to combine characteristics from several already established and well known genres in order to emancipate the novel from the conventions of the nineteenth century. Throughout this dissertation, the two novels have been referred to autobiographical novels. This term has emerged due to the fact that the traditional autobiography and the fictional novel are in both texts so intricately executed that it is difficult for the reader to ascertain where one genre ends and the other one begins. Not only do both texts incorporate elements of multiple genres, but they are

also further developed and skilfully manipulated to an extent that a new sub genre of the novel, ‘‘autobiographical novel’’, has been established and the justification of the term is done in this dissertation through the perspective of New Historicism.

The dissertation suggests further study in the area, especially the study of the reconstruction of other modes of life narratives (not confessional or autobiographical as this study investigates) since there are many sub-genres of the life writing. The study may for instance, consider the projection of biographical elements in the two novels or other novels written by the same authors. The analysis of the further study may be carried upon within the context of modernism and through other critical perspectives other than New Historicism.

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