

The Effect of Psychological Realism in 19<sup>th</sup> Century & Early 20<sup>th</sup> Century  
Fiction: A Close Study on Henry James's *The Portrait of a Lady* & James  
Joyce's *A Portrait of the Artist as a Young Man*

By

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A thesis submitted to the Department of English and Humanities in partial fulfillment of  
the requirements for the degree of  
Bachelor of Arts in English

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## **Declaration**

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at BRAC University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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## **Approval**

The thesis/project titled “The Effect of Psychological Realism in 19<sup>th</sup> Century Fiction: A Close Study on Henry James’s *The Portrait of a Lady* & James Joyce’s *A Portrait of the Artist as a Young Man*, submitted by Rhyan Nafi Nadvi (19103008) of Summer, 2023 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English on 17 September, 2023.

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## **Abstract**

Human beings are complex living beings because of the intricate interaction of their mental processes and their psychological background. The premise of psychological realism is that a text's universe can only be credible, significant and enlightening if the author has a solid foundation on, and accurately depicts, the human mind and personality. Therefore, psychological realism is prominently a character-driven genre of fictional writing, because of the emphasis on the characters' inner lives and reasons. Rather than portraying a comprehensive picture of a multifaceted universe, psychological realism is usually employed to demonstrate a single reflecting human event. It refers to an approach of human reality that emphasizes its psychological aspects. Therefore, psychological realism is comprised of both psychological and environmental factors. A psychological text is a piece of prose fiction that has a major focus on internal characterization and motivations, circumstances and internal activities that precede, accompany and construct upon exterior actions. The theory is mostly relevant and appropriately existent within most of the works of 19<sup>th</sup> century literature, including many works of Fyodor Dostoevsky, Leo Tolstoy, George Eliot, Edith Wharton, Henry James and James Joyce. In my paper, I will critically analyze the effect of psychological realism within the texts of Henry James and James Joyce, putting a particular emphasis on Henry James's *The Portrait of a Lady* and James Joyce's *A Portrait of the Artist as a Young Man*. The purpose of my research is to show how psychological realism can still be considered relevant within the works of contemporary prose fiction, and how did it help to shape the concept of self and identity, thereby contributing to the contemporary literary fragmentation. Additionally, this research will compare and contrast between Henry James's

and James Joyce's protagonists within the selected primary texts and hypothesis, proceeding to establish James Joyce as a successor of Henry James.

## **Methodology**

In order to carry out this research, I will significantly rely on the aforementioned theories to critically evaluate and attempt to fill the research gaps within the primary texts, thereby conducting theoretical research. Furthermore, this research also follows the qualitative approach in terms of utilizing relevant secondary sources for establishing my hypothesis as well as critical analysis.

## **Introduction**

Henry James, a renowned writer and critic of the nineteenth century, made significant contributions to world literature through his novels, which are often regarded as some of the finest works of fiction. These novels have garnered considerable attention and have been subject to extensive critique from various perspectives. The majority of his works demonstrate evident theoretical implications of psychological realism. Furthermore, he has been recognized and evaluated in relation to the concepts of the Bildungsroman genre implicated within his texts.

The exceptional authorial abilities of Henry James, along with his inclination for continuous experimentation, makes it exceedingly challenging to precisely classify his writings into several literary categories. However, it is evident that two of his literary works, notably *Roderick Hudson* and *The Portrait of a Lady*, can be classified as Bildungsroman, thus aligning them with the prevailing Victorian fictional tradition. The theme level of the work is organized in accordance with a specific structure, encompassing all essential components. The underlying elements associated with the Bildungsroman narrative pattern are not mandatory components of thematic formation, but rather commonly observed or representative qualities. The establishment of a sense of self is a fundamental and indispensable defining quality or factor. The thematic elements in novels classified as Bildungsroman share commonalities and interrelationships centered around the concept of Bildung. These elements might be seen as family resemblances instead of strictly chronological requirements. In essence, it can be observed that a considerable number of these characteristics are commonly found throughout the texts, hence establishing a resemblance between them. However, the prevalence and nature of these characteristics in the Bildungsroman genre surpasses that of numerous movements, trends, and styles within modernism.

James Joyce, the renowned Irish writer, is often regarded as a prominent figure in the field of psychological realism. The renowned literary piece titled *Ulysses*, which was released in the year 1922, provides a comprehensive account of a solitary day in the existence of Leopold Bloom within the context of 20<sup>th</sup> century Dublin. Although Joyce had previously employed this approach in his previous works, such as *A Portrait of the Artist as a Young Man* in 1916. It was in *Ulysses* that he refined the narrative technique known as “stream of consciousness.” This technique involves the portrayal of characters’ thoughts and sensations in real-time, presenting them as they occur. Despite being highly experimental during its time, *Ulysses* has since gained recognition as one of the most exceptional novels in English language, renowned for its profound exploration of psychological realism. Nevertheless, James Joyce's *A Portrait of the Artist as a Young Man* can be firmly classified within the literary tradition of the bildungsroman, while still classified as a prominent work of psychological realism. The Bildungsroman encompasses narratives that depict the growth and maturation of the central character, typically extending from their early years to adulthood. In his work, Joyce skillfully combines the spirit of rebellion and the spirit of exploration that characterizes youth with the solemn and profound impact of Stephen’s Catholic education. Additionally, Both the texts of Henry James and James Joyce emphasizes artistic expression and aesthetic development within their protagonists, hence effectively fitting within the genre of Künstlerroman, a sub-genre of Bildungsroman. Therefore, relying on the

theory psychological realism, this research will further continue critiquing the theoretical aspects of Bildungsroman and Künstlerroman within the two texts of Henry James and James Joyce.

## **Literature Review**

### **Henry James's concept of theoretical integration**

It is evident that Henry James's theoretical critique of *The Portrait of a Lady* could be perceived as antiquated and superfluous throughout a number of sections of the novel, particularly during the ending scene where the motives of James's protagonist, Isabel, seems unrevealed to the narrator as well as the audience. Nevertheless, one prominent contribution of his work lies in his ability to generate a heightened appreciation for the critical and conceptual possibilities inherent in the novel. This assertion can be supported by the fact that throughout the 20<sup>th</sup> century and until the present day, the novel has consistently received significant attention and analysis within literary discourse. During the Victorian era, the novel emerged as a prominent source of amusement, captivating a significant portion of the Victorian populace who were devoted readers of prose literature. Furthermore, during the Victorian era, the modern dichotomy between a notable literary work and a commercially successful text had not emerged yet. Additionally, the literary works created by the Brontë sisters, Charles Dickens, George Eliot and Anthony Trollope were not limited to consumption just by the literary elite. Rather, they were widely read among the burgeoning middle-class



and, prominently in the case of Dickens, also found readership among the working-class. The rise of the literary work as a prominent literary genre necessitated the development of methods for its critical assessment and theoretical discussion (Bressler 2007, 47). In James's renowned work, *The Art of Fiction*, the objective is evident, since the English novel did not have an apparent theory, a firm conviction, or a self-awareness of its own existence as an artistic expression, as well as a product of deliberate selection and evaluation, James undertakes the responsibility in his research as well as in the prefaces to his texts to furnish a theoretical framework for novel writing. In this regard, he emphasizes the significance of the fiction's aesthetic worth, asserting that his novel ought to be regarded as a form of art and a manifestation of the author's subjective perceptions of existence. It should not merely be perceived as a source of amusement, bound by the concept of realism that necessitates faithfulness to reality in its portrayal, along with the moral impact of artistic expression. According to James, the novel does not merely serve as a collection of realistic information derived from personal experiences, but rather possesses an inherent vitality and autonomy, developing in accordance with its own concepts or ideas.

In addition to his critique of realism, James expresses objection towards the biographical approach in critical evaluation. Instead, he advocates for a method that emphasizes the psychological aspects of the author, aiming to showcase the artistic qualities of their texts through an exploration of their distinctive style, tone, and vision. This approach prioritizes the evaluation of the writers' artistic personalities rather than their biographical details. In his literary works, Henry James clarifies his own approach of crafting fiction and emphasizes the significance of the author's artistic character, which he characterizes in an impressionistic manner. James also emphasizes the distinct "personality" inherent in a fictional work and articulates his description of the text in a manner that recalls Coleridge's concepts of growth

and the connection between the entirety and individual components inside literature. In the context of narrative method, James dismisses the author's active participation, explicit statements, and the omniscient viewpoint, wherein the narrator presumes complete control over the narrative, leaving no room for characters to independently act and speak. This approach also accelerates the process of making suppositions and interpretations, ultimately leading the reader to derive the narrative's intended significance from the author's perspective. James unequivocally disregards a widely embraced narrative technique prevalent in Victorian fiction, referred to as "moral retrospect." (Lawrence et al 1985, 210). This particular approach is prominently employed in the Bildungsroman genre, wherein the protagonist assumes the role of the narrator positioned at the conclusion of the narrative path. This narrative technique allows the character, now more mature, to recollect, evaluate, and interpret their past actions through the lens of their subsequent, heightened wisdom. A prime example can be James Joyce's *A Portrait of the Artist as a Young Man*. Despite Henry James's contradictory writing style as well as narrative approach in comparison to James Joyce's, the texts *The Portrait of a Lady* and *The Portrait of the Artist as a Young Man* exhibit significant alignment in terms of their protagonists' maturation of self, search of identity, inner motives behind their actions and decisions and their rebellious stance against social exceptions alongside with their focus on artistic freedom, thereby effectively fitting under the theoretical implications of psychological realism, bildungsroman and Kunsterroman, which is the one of the primary focus of this research.

## **Thematic Background**

### **Psychological Realism**

Psychological realism is a literary style that focuses on the development of the characters' psyche. A text's realism is enhanced by the author's emphasis to focus the attention on the individuals, instead of their occupations or the environment. The primary goal and defining feature of this literary subgenre is creating believable human protagonists and antagonists with whom the audience can connect to a certain level, even subconsciously. A psychological novel goes way further than just reporting events by exploring the characters' motivations and contexts. Characterization and voice are given a greater importance than they would be in other types of fiction, and authors often explore more deeply into the characters' psyche. The significance of James's comments on fictional approaches as a bridge connecting the 19<sup>th</sup> and 20<sup>th</sup> centuries increases with this comprehension. Over the course of the 20<sup>th</sup> century, skepticism and psychological analysis became prevalent themes in short stories. Henry James's artwork reflects this outlook through a style known as psychological realism. Subtle intricacies of the mind are shown in place of the traditional narrative approaches that emphasize the progression of external events. This novel approach to a given reality is an effort to get significant insights into an uncertain existence, which proclaims usual interpretive methods to be inadequate (Ruthrof 369). Hence, it can be said that texts focusing on psychological realism are mostly "inner man" narratives. Psychological realism as an approach that is definitely not the characteristic of either short stories or longer categories of prose fiction. The major stylistic variation emerges from the author's decision to focus on either thematically extensive or confined content. Henry James' concentration is undeniably on the formation of intricate psychological frameworks, an endeavor that necessitates significant amount of details, or undergoes substantial compression.

In relation to James's approach to presentation, H. G. Ruthrof asserts that when considering fiction's connection to reality, James's employment of indirect characterization can be

appropriately referred to as psychological realism. This is because, similar to real life, our understanding of an individual's personality is not acquired through explicit descriptions, but rather through the gradual accumulation of increasingly complex and subtle indications, as well as fragments of their psyche that may be difficult to discern (Ruthrof 371). The emphasis of late 19<sup>th</sup> century psychologists on examining the mind within its environment, and hence the individual's essential adjustment with the surroundings, revived the age-old subject of determinism. William James uses evolutionism as a rationale for his view that human conduct is unpredictable. He claims that the possibility of spontaneity is introduced by the concept of "chance variation," suggesting that the universe is not a tremendous clock whose movements are mechanical and predestined (James 306). James also discovers compelling evidence of ambiguity in the cognitive interaction between the mind and its surrounding environment. According to the author, there is a correlation between our focus and our own interests, as he states that these two concepts might be considered synonymous (James 1164). The manner in which our perceptions are shaped is dependent upon functional determinants, notably our individual requirements. The potential origin of our capacity to select our impressions lies in the biological aspect of attention, rather than serving as a mere validation of simple determinism. The scope of objects that can be the focus of both attention as well as perception is constrained. The coordination between our bodily components, environmental factors, and internal mechanisms all contribute to the emergence of a diverse array of perceptual experiences.

Aristotelian in its roots and sometimes ascribed with its systematization to Hartley and Hume, the associationist school predominated the study of mind in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Psychologists who embrace the associationist view proposed that our minds are made up of isolated experiences. The mind was an empty space where all of these perceptual components

may combine and interact to each other. Perceivers are the inactive recipients of fragmented emotions, and this associationist concept underlies the widely held critical consensus that Henry James's characters are "passive observers". While conceding the associative mechanism's descriptive value, functionalism nonetheless sought to shift our understanding of the mind in accordance with Darwin's insights. The field of psychology requires to start viewing the mind in this way, as an organ that, similar to any other organ, has evolved for the advantage of its possessor. Both the mind and the body, rather than being studied independently, should be seen from a functional perspective. James Ward and William James, two prominent functionalist psychologists, believed that psychology ought to focus on individuals rather than discrete units of feeling; on people in context rather than in isolation; and on people who are not passive but rather actively engaged in their own lives. The question of whether perception is better explained by an associationist or a functionalist structure boils down to whether distinct sensations impact an indifferent subject and connect into larger units of perception or whether a single, cohesive subject actively chooses its perceptions in its development of an intrigued, adaptive relationship with an otherwise indistinguishable environment. The explanation can be found in James's fiction; he explains that perception is functional.

As an alternative to the associationists' "chain of distinct", fragmented concepts, William James suggests an equivalent of the stream. He takes issue with Alexander Bain's claim that "stream of thought" consists of separate concepts rather than one continuous current. William James, on the other hand, urges the "re-instatement of the vague" to its rightful place in human consciousness. Even the spots where we stop thinking, the nouns, he contends, are consistent with surrounding "water of consciousness", suggesting that most of the thoughts we have are nothing more than vague "feelings of tendency." All mental representations are

colored by the free water that flows around them. The consciousness of its near and far connections, the fading echo of its origins, and the developing understanding of where it will lead are all faded along with it.

William James argues that all thought is a stream, a continuous flow with interludes. Reality is a flowing perception, in other words, a stream. William James elaborates, saying that both Hume's "simple impression" and Locke's "simple idea" are unrealized abstractions. From the outset, our experiences provide us access to the world of tangible objects, which are only obliquely connected to the rest of the universe that surrounds them in space and time and can be split down into smaller, more intimate components. These components we disassemble and put back together again. According to William James, this sort of discrimination is both immediate and perceptive. He claims that even the distinctions we make between things based on our understanding of them may be traced back to differences in how we see them. Nonetheless, those who understand that the flow, continuity and "vagueness", to use William James's term, in Henry James's declaration are the same grounds of analysis and discernment, do not consider these complications to be perceptual. These characteristics are instead ascribed to an intellectual rationale focused on comprehending the elements of direct perception. James's perceivers are connected, not against but in their perception, but this unity is obscured by the fact that Jamesian cognition and Jamesian perceptions are not recognized as streams. William James argued that this source of personal agency had been largely disregarded by the associationist school of thought due to its emphasis on sensations and its relegation of subjects to the position of passive recipient. Associationism is insufficient, but not unimportant in William James's eyes. Henry James's depictions of sight are consistent with the emphasis on unplanned motion. According to Susan, the idea of envisioning requires a subject who is both active and attentive enough to do the work of

picking and arranging. Henry James's characters do not merely acquire a series of isolated visual impressions that gradually build into more complex units. Instead, Henry's perceivers distinguish what stimulates their interest and develops representations that meet their desires out of what William James calls an "undistinguishable, swarming continuum".

Susan elaborates by saying that Jamesian characters could not possibly have a 'stream of consciousness,' as every idea is articulated in a sentence and every sentence ends with a period. James, on the other hand, favors the 'center of consciousness' approach, in which the reader experiences everything from the perspective of a single important character. In his book, *The Art of Novel, Critical Prefaces by Henry James*, the author describes that whether starting with an idea in his thoughts or a real-life incident, he thinks about it, lets it grow, then reduces back on details until he finds a way to dramatize it, provide a central character to it whose story will serve as his theme, and form the protagonist into a story that functions in its entirety (James, 16). The reader is presented with an alternate reality that has been processed through the consciousness of a created intelligent center. Thus, the focus shifts from what actually occurred to the reactions and interpretations of a profoundly perceptive mind. In other words, putting it in simplest terms, the world we see today is the result of the narrative process. Instead of conventional action, the story is told through the protagonist's series of introspective reflections on the world around them.

Susan often uses the term "controlled thought" to characterize Jamesian discourse. The very appearance of Jamesian contemplation on the page suggests an outlook in which the mind is very much in charge, at least to a modern reader who has been conditioned to believe that much of consciousness functions below the level of language. For the reason that we suppose,

the unconscious does not follow the norms of grammar and syntax, and James's characters' thoughts no longer resemble the unbroken flow of words. Critics are in agreement that none of James's later fictions feature stream of consciousness, despite the fact that Jamesian sentences sometimes stretch but do not break. Hence, it is determined that Henry James does not employ the method of stream of consciousness in his writings, instead, James equates the unrestrained strength of imagination with the mastery of artistic intellect.

In the works of Henry James, the deliberate focus of voluntary attention plays a crucial role in establishing a connection between his characters and their surroundings, but also preventing them from being solely influenced by their environment. These organisms adapt to their surroundings by selectively focusing their attention on perceptions that are both intriguing and advantageous to them. Therefore, Susan reaches the conclusion that James, similar to the naturalists, examines the interplay between characters and their surroundings. In contrast to the naturalists, his approach does not adhere to determinism as he characterizes the relationships as evolving and mutually influential. The character in James's work exhibits a heightened level of perceptiveness and cognitive processing. The observations made by this character are not just a reflection of a preconceived inquiry or a definitive solution. The process of answering the question and fixing the issue occurs inside the perception of the character in the Jamesian structure.

### **Psychological Realism in the works of Henry James**

In his work *The Varieties of Religious Experiences*, William James effectively incorporates contemplative sections alongside case studies. These case studies feature remarks from individuals such as John Bunyan and Leo Tolstoy, whose tormented lives exhibit notable



resemblance to the psychological realism seen in Henry James's *The Beast in the Jungle*. Within the chapter titled "The Sick Soul," *Varieties of Religious Experience* offers a framework for analyzing the character of John Marcher, who might be considered as one of Henry James's most psychologically distressed creations (James, 140). *The Beast in the Jungle* centers around Marcher's narrative and explores the motif of apprehension towards emotional isolation. According to William James, those who are burdened by the regulations of a confined nature, which are beyond human influence, are referred to as "Sick Souls" (140). John Marcher can be classified as a sick soul. He represents a prime example of William James's philosophical adversary, which the concept of a priori knowledge, which asserts that a distinct purpose surrounds him. He enables the logical progression of the great 'idea' to disrupt the equilibrium between his intellectual capabilities and emotional inclination. His character is defined by his exceptional manners and evident display of selflessness. May's existence revolves around the profound affection she possesses for Marcher in *The Beast in the Jungle*, including both earthly and human love. In contrast, Marcher's life finds sustenance in the concealed and confined nature of his ailing inner self.

*The Turn of the Screw* (1898) by Henry James can be considered a significant contribution to the gothic tradition due to its profound exploration of social perception and psychological complexity. The narrative of Henry James's novel presents a truth that cannot be definitively proven through empirical means. However, this lack of empirical authenticity does not inherently discredit the governess's account, as she claims to witness the presence of a ghost. Instead, her vulnerability to such experiences can be interpreted as a literary device employed by James to explore the connection between individual inner experiences and the societal pressures that shape the construction of the character. The lack of reliability exhibited by the governess serves as a distinctive characteristic in James's literary style, highlighting his

commitment to portraying psychological realism. In her evaluation, Susan Crowl interprets the governess's madness as indicative of a psycho-social disparity, wherein there exists an imbalance between her perception of self and the external world. Crowl suggests that *The Turn of the Screw* can be understood as an allegory that explores how intensely personal experiences can also serve as a form of public expression of individual visions (Crowl 114).

In short, the primary storyline of the novella revolves around a first-person narrative provided by a youthful governess, whose specific name is deliberately concealed and replaced with the generic pronoun "I." She carries responsibility for the care and supervision of two exceptionally gifted children, namely Flora and Miles. She has the belief that the spirits of two previous household staff members and mentors, Peter Quint and Miss Jessel, exhibit themselves to the children. The mysterious discharge of Miles from the educational institution contributes to the heightened sense of anticipation and tension within the narrative. In the governess's endeavor to unravel the mystery, she ultimately decides to remove Flora from the premises of the Bly estate. Meanwhile, she remains at the estate with Miles, who, in the concluding scene of exorcism, passes away while being held in her arms. The narrative structure of her story is characterized by the inclusion of two additional narrators, namely Douglas and an unidentified narrator.

Henry James's *The Turn of the Screw* employs socio-cultural themes and psychological components to facilitate a thorough assessment. The novella by Henry James has captivated numerous critics due to its notable departure from Victorian realism. While the work does not possess grotesque or realistic elements in the most literal sense, James employs a realistic aesthetic approach rather than idealism. The governess's descent into madness can be

attributed to the mistreats of power that facilitated domination within imperial Victorian society and gender relations. The governess demonstrates an attachment with her personal history and a desire to gain understanding of both her employer's and her charges' backgrounds. Following her inability to obtain adequate information about her past, she develops an obsessive and distrustful demeanor towards it – “when I thought of such occasions afterward gave me so the suspicions of being watched from under cover” (James 15). she is incapable of controlling her own psychological tendencies. Every person’s collection of experiences is inherently distinct, as it comprises a combination of memories, fantasies, and sensations that are influenced by both inherited and environmental factors. The impact of circumstances in mind and physiological adaptability is inescapable. The governess exhibits fluctuations in mood, highlighting her limitations and inadequacies as a teacher. Additionally, she displays a tendency towards self-congratulation and self-affirmation, indulges in trips of fancy and imagination, and demonstrates insecurity when interacting with the children. Her infatuation with the master and, above all, her profound fear of tarnishing her reputation in his perception collectively contribute to a portrayal of emotional instability. In regard to the reciprocal association between one's self and the environment. Gender discrimination can be determined as a contributing factor to the development of mental distress of the governess. she has few financial resources, limited prior experience, and a strong inclination towards praising celebrities. James appears to be highlighting the financial implications associated with the predominant social structures. Even the tranquil region of Essex is not spared from the disruptive force of imperial brutality. The obvious phenomenon in British society is the tendency to neglect and suppress individuals who are most in need of support. By looking at the distinctive aspects of pain in relation to the specific characteristics of the governess’ dismissive social and domestic setting, we can gain a deeper understanding

of why she becomes overwhelmed and suffocates, and consequently, how her final action carries political implications that reflect the oppressive forces that have shaped her.

In his novel *The Ambassadors* (1903), Henry James demonstrates a notable effort to delve into the inner thoughts and emotions of his protagonist, Strether. This endeavor leads to the complex interplay between social and psychological forces, thereby contributing to the development of psychological realism within the narrative. James's novel explores the dynamic relationship between Strether's cognitive processes and his environment, illustrating the shifts in Strether's perception as he moves from Woollett to Paris, and from the new world to the old world. Initially, Strether's attention is consumed by the concept of Woollett, leading him to perceive Madame de Vionnet as a morally corrupt person, "Wicked Woman" (James, 31). He characterizes Chad and their relationship as vulgar. Upon Strether's immersion into the Parisian environment, he develops a perception of their connection as a "virtuous attachment" (James, 108). The scene of disclosure at the Lambinet estate in Paris grants Strether a genuine understanding of Chad's relationship with Madam de Vionnet, leading him to ultimately remark, "A virtuous attachment was but a technical lie" (James, 353). Therefore, Strether contemplates the significance of both the environment and the individual's psychological state in the development of their psychological reality.

Strether's perceptual depictions consistently exhibit self-centered tendencies, even in situations where they may appear to be self-sacrificial. As an illustration, he creates a sequence of pictures depicting Marie de Vionnet, portraying her as a lady enduring soft and romantic distress, so emphasizing her perceived requirement for support that is both honorable and restricted. These portrayals enable Strether to interact with her in a safe and

constrained manner. The notion that Strether's perception of himself as noble is not enough to preclude him from behaving in a noble manner. Strether's self-centered attitude cannot be attributed solely to his character as a villain, since it cannot be considered an attribute distinct to him. His perceptions are shaped by the inherent circumstances of observation. In his text *The Sense of the Past*, Henry James characterizes Ralph Pendrel as an individual who selfishly seeks help from others. James further elaborates that it is both significant and intriguing to depict Ralph prospering from this assistance without compromising his integrity, dignity, or compassion (James 328). The comprehension of Strether's self-interested perception must be as comprehensive. Notwithstanding the evident enthusiasm, Strether's perception remains partially indeterminate. In order to comprehend the functioning of an individual's perception, it is important to initially establish the boundaries within which this thought processes operate. Chad and Marie de Vionnet are responsible for organizing a substantial amount of the visual components that Strether includes into his compositions. Strether's perceptual range is inherently constrained by his external surroundings. There exist significant limits in the exploration of Strether's perceptual mechanism. These are his internal limitations, influenced by the external environment and conveyed through his actions.

### **Psychological Realism in the works of James Joyce**

James Joyce, the renowned Irish author, is often regarded as a prominent figure in the realm of psychological realism. The renowned literary work *Ulysses*, which was released in the year 1922, provides a comprehensive account of a solitary day in the existence of Leopold Bloom within the context of 20<sup>th</sup> century Dublin. Joyce studied Latin and other modern languages during his time as a student at University College Dublin. Despite the attempts of the Gaelic League and other groups to attain Irish cultural autonomy from Great Britain

through the promotion of Irish language and literature, Joyce, a non-conformist, rejected their endeavors. He experienced a stronger affinity towards the emerging less provincial movements in continental Europe. He memorized the entire pages of Gustave Flaubert's works. Flaubert, a prominent figure in French literature known for his contributions to psychological realism and his authorship of *Madame Bovary*. Joyce expressed admiration for Flaubert's precise writing style and exceptional ability of observation. He also admires Henrik Ibsen, a Norwegian playwright known for his groundbreaking works that addressed controversial topics such as venereal diseases and immorality within the realm of "respectable" society. Both of these authors, like Joyce, incorporated various aspects of life into their works, encompassing the visually appealing, the morally corrupt, and the ordinary.

Although Joyce had previously employed this theoretical approach in his previous works, especially *A Portrait of the Artist as a Young Man* in 1916, it was in *Ulysses* that he refined the stream of consciousness narrative method. This approach portrays the thoughts and perceptions of characters in real-time, presenting them as they occur. Joyce's novel *Ulysses* depicts the development of reality through the cognitive processes of its characters, but with inherent limitations. The narrative aims to construct a cohesive universe whereby each understanding disclosed is considered essential. The characters' independent disposition generates a constant narrative structure, mostly grounded in perceptions and epiphanies derived from the surrounding environment, thus forming the external realm. Indeed, it is evident that the characters moving through the streets of Dublin in the novel do not appear to be fascinated by the city's geographical landscape. Dublin can only be comprehended by means of individuals' interactions or views, especially through their cognitive processes, essential preoccupations, desires, recollections, or objectives.

Despite being highly experimental during its time, *Ulysses* has since gained recognition as one of the most exceptional works in the English language, renowned for its profound exploration of psychological realism. Joyce's literary works, as a whole, primarily exhibits autobiographical characteristics. A limited number of his literary works do not immediately address his own life events or those of those in his immediate circle. Despite Joyce's entire creation of events, he consistently incorporates individuals who are derived from his own connections into the narrative. The decision to base this reality on a broad and comprehensive perspective was made by the author, and it results in the presence of truthfulness that permeates the literary works of *Ulysses* and *A Portrait of the Artist as a Young Man*. For individuals who approach Joyce's works with a casual approach and encounter challenges in comprehending his ideas even at a foundational level, it may appear unusual to assert that Joyce is primarily associated with realism. However, it is important to recognize that even the unsettling tone Joyce serves in most of his works as an endeavor to accurately convey his subjective understanding of the world. Ultimately, Joyce effectively achieves a remarkable synthesis of the various elements that realism offers by placing significant focus on concrete events, well-developed people, and authentic locations that draw heavily from his personal experiences. Nevertheless, Joyce's literary works were not solely influenced by realism. His text *A Portrait of the Artist as a Young Man* has several allusions and symbolisms that draw inspiration from renowned French poets, notably Stephane Mallarme and Arthur Rimbaud, whom the author held in high regard during the early years of his life. Joyce employs compelling poetic imagery in order to depict multiple layers of meaning. This particular method employed by Joyce allows for the utilization of language in order to imply psychological interpretations.

The narrative approach of Joyce's *A Portrait of the Artist as a Young Man* places a significant emphasis on human psychology, providing a continuous source of valuable insights into Stephen's inner thoughts. The significance of Stephen's hesitancy to take action is particularly relevant from the perspective of psychology, as it demonstrates that his shyness is deeply embedded and has a profound impact on the fundamental essence of a Bildungsroman, which relies on a purposeful and progressive narrative path. Chapter one is a notable illustration of how psychological realism undermines the concept of teleological progression. In the narrative, Stephen experiences a physical dispute with an older individual, resulting in his descent into a ditch. Subsequently, he falls ill and shows symptoms of a fever. In this state of distress, Stephen engages in introspection, engaging in thoughts of his own demise and contemplating the emotional responses it might elicit from both individuals he holds contempt for and those he regards as figures of authority (Joyce 22). This represents the initial manifestation of an identity that exhibits an exaggerated, inefficient, and ultimately self-defeating connection to its surroundings. However, the issue of adopting a victim mentality is widely recognized as a prevalent means of avoiding personal responsibility, and Joyce's portrayal of this mindset is highly accurate. The fundamental question relates to whether Stephen's primary focus is in the attainment of his life's objective or in the process of his life's journey. The concept of teleology explains that life must serve as a means to achieve a certain purpose or end. The achievement of a goal necessitates an urge and afterwards follows a progressive path towards its ultimate and joyful fulfillment. However, the growing identity observed in the initial stages, similar to the recurring and cyclic promenades previously discussed, indicates an imbalance in his approach.



## **Bildungsroman and Künstlerroman**

Bildungsroman, a genre focused on the establishment of individual identity, experienced significant growth during the Victorian Age in English literature. It particularly thrived among realist writers like Thackeray, Dickens, and Eliot. These authors discovered the fictional model of the Bildungsroman, which involves the literary exploration of character development in the context of society, to be a valuable tool for addressing the complexities of individual experiences and social contexts. This concern was situated within a broader, chronological framework of human existence, reflecting the realist writers' interest in portraying the larger scope of human life. The Bildungsroman can be characterized as a form of autobiographical literature that commonly starts in early childhood and follows the protagonist's development through various life stages. During this journey, the protagonist is influenced by personal experiences and societal factors within a specific chronotope that adheres to a particular set of values. Thus far, there have been numerous and frequently perplexing interpretations assigned to the genre of the Bildungsroman. In the context of theory and literary history, and particularly in the discourse surrounding literary criticism, the term "Bildungsroman" has acquired a derogatory connotation, displaying a flexible and imprecise nature that frequently leads to misinterpretation. Over time, its significance and worth have undergone a constant process of alteration, contention, and augmentation. Certain critics employ the term in a broad sense, encompassing verse narratives, while others rigidly establish a canon and convention, and provide taxonomic definitions, as exemplified by Buckley. Dilthey mentions that the Bildungsroman serves as an aesthetic manifestation of the Enlightenment notion of Bildung, emphasizing the structured progression of the protagonist towards awakening, self-realization and the state of equilibrium. This journey entails

navigating through diverse life conflicts and achieving interconnected stages of personal development and maturity, each containing inherent value.

The Bildungsroman can be seen as a genre that primarily focuses on the development of one's identity. Researchers argue that the principle of development (Bildung) can be regarded as the key and defining characteristic within the literary framework of the Bildungsroman. The process of formation provides a sense of specificity and distinctiveness upon this specific kind of fiction. The current discussion is informed by Bakhtin's categorization of three distinct types of novels, namely the "travel novel," the "novel of ordeal," and the "biographical novel." These three categories ultimately converge into a fourth kind known as the Bildungsroman (Bakhtin 1986, 47). I agree with Bakhtin's assertion that the concept of the "ready-made" character, as observed in the initial three categories of the novel, is substituted in the Bildungsroman by a central character who is undergoing the process of personal development and maturation. In his article, "The Bildungsroman and Its Significance in the History of Realism", Bakhtin advocates for the recognition of Goethe's *Wilhelm Meisters Lehrjahre* (1795) as the standard Bildungsroman. He proceeds to clarify the defining characteristics of this subgenre of novels, particularly in relation to the temporal and spatial dimensions. Furthermore, Bakhtin explores the profound "chronotopic nature" inherent in Goethe's foundational contributions to the novel of personal development, which he alternatively refers to as the "novel of emergence." Bakhtin's primary focus centers on the portrayal of human characters within the novel, specifically highlighting the incorporation of actual historical time and the integration of historical individuals within that chronological setting. considering the vast scope of this topic, it is necessary to refine and narrow our focus towards the central thematic essence of the Bildungsroman genre, which centers on the depiction of individuals undergoing personal growth and development throughout the course

of the narrative. Within the selected texts of this research, both of the protagonists go through personal development and self-realization that are significantly influenced by their surrounding environment, which I will explain within my analysis section.

The *kunstlerroman*, also known as the artist-novel, is a sub-genre of *Bildungsroman* that has been undervalued in terms of its theoretical involvement with modernist aesthetic ideas. It is worth noting that the modernist *kunstlerroman* plays a significant role in the era's dynamic and conflicting conceptions of art, as it asserts its own aesthetic propositions. The objective of this study is to reframe modernist *kunstlerroman* as a novel-manifesto. Literary work that explicitly articulates its creative ideas. In the realm of convention, manifestos are typically classified as distinct from art. In cases where the boundary between the two becomes less clear, the inclination is to label a manifesto as "artistic," rather than referring to an artwork as "manifesto-like." In his work *The Archaeology of Knowledge* published in 1969, Foucault provides a defense for a type of contribution that has not been previously acknowledged. He argues that despite the apparent continuity of a specific genre, structure, discipline, or conceptual action, there is now an effort to identify the impact of interruptions within these domains (Foucault 4, 1969). The modernist *kunstlerroman* disrupts the discussion of modernist artistic theory by means of periodic redistributions, as described by Foucault. Recurrent redistributions expose several historical occurrences, various modes of connection, diverse hierarchies of significance, numerous networks of causation, and multiple teleological frameworks within a single scientific discipline, while its current state experiences transformation (Foucault 1969, 5). The modernist *kunstlerroman* is a form that has not received due recognition, yet it is intricately linked to modernist manifestos within the realm of aesthetic theory.

## **James Joyce as the successor of Henry James**

According to Fogel, while James Joyce had challenges in finishing *Stephen Hero*, which was influenced by Henry James *The Portrait of a Lady*, he concurrently engaged with Henry James's later works and endeavored to internalize their instructions. The influence of James's delayed literary works facilitated Joyce's acquisition of the transition towards an internal narrative perspective, which was achieved through the progression from *Stephen Hero* through *Dubliners* and *A Portrait of the Artist* (Fogel 1984, 122). The trajectory of Henry James's literary journey involved a gradual expansion and implementation of his realization that fiction could enhance its dramatic potency, psychological depth, authenticity, and descriptive intricacy by incorporating the subjective experiences of characters as the focal points of narrative perspectives, thereby assimilating and mediating the objective foundations of reality.

To the extent that *A Portrait of the Artist as a Young Man* is influenced by *Stephen Hero*, there exists a notable conceptual connection to Henry James's *The Portrait of a Lady*, as indicated by its title. While the technical similarities may not be as pronounced, the subject resonance between the two works is evident. From a technical standpoint, it might be argued that Joyce had effectively assimilated the narrative techniques employed in Henry James's later works by the time he wrote *A Portrait of the Artist as a Young Man*. Joyce skillfully utilized the narrative technique of constrained 3<sup>rd</sup> person point of view. As observed in numerous stories of *Dubliners*, including "Clay" and "The Dead". (Fogel 1984, 123). This approach, influenced by Henry James, enabled Joyce to effectively employ dramatic and

ironic elements within the narrative by confining the perspective to a singular, core consciousness.

In *A Portrait of the Artist as a Young Man*, presence of characters other than Stephen Dedalus is minimal, unlike in *Stephen Hero*, where these characters play a more significant role. In the former, secondary figures only come into play to the extent that they impact or provide a contrast to Stephen's personal growth. This reduction of secondary characters, who are introduced solely in relation to their influence on the central character's consciousness, is a characteristic feature of Henry James's later works. The dialectical nature of *A Portrait of the Artist* is comparable to that observed in other works by Henry James, such as *The Ambassadors*, where the protagonist, Strether undergoes a transformative journey, progressing from an initial standpoint that criticizes the limited moral values of Woollett, Massachusetts, to encountering the contrasting worldly elegance of his European encounters with Gloriani and Madame de Vionnet. Ultimately, he reaches a state of heightened innocence, characterized by a resolution that simultaneously reconciles, negates, and surpasses these opposing extremes. This resolution is achieved through Strether's complicated perspective, which combines both admiration and critique as he reflects upon Madame de Vionnet towards the conclusion of his journey. In a similar vein, Stephen undergoes a transition in James Joyce's novel, *A Portrait of the Artist as a Young Man*, progressing from a central argument presented in the second chapter, referred to as the thesis, to a contrasting viewpoint in the third chapter, known as the antithesis. Ultimately, this progression culminates in a resolution where Stephen firmly dedicates himself to both art and life, effectively resolving, nullifying, and surpassing the dichotomy between the physical and spiritual realms. Both Strether and Stephen experience a fortunate descent, whether it be through their immersion in the worldliness of Paris or their indulgence in sinful behaviour.

Moreover, the use of imagery in Joyce's novel appears to exhibit a certain resonance with James's employment of imagery, particularly in relation to his work, *The Wings of Dove*. According to Richard Ellmann, the protagonist's soul in *A Portrait of the Artist* is consistently depicted in close proximity to various forms of liquid. These include urine, slime, ocean, amniotic tides, and drops of water, as Joyce himself describes in the concluding section of the first chapter, where he portrays the water flowing softly into the "brimming bowl" (Fogel 1984, 126). The aforementioned correlations and explanations establish the evidence that James Joyce was quite influenced by the workings of Henry James, thereby can be called as a successor of Henry James in terms of implicating theoretical framework, writing style and narrative approach.

## **Critical Analysis**

### ***A Portrait of the Artist as a Young Man***

The psychological realism exhibited in Joyce's novel *A Portrait of the Artist as a Young Man* is apparent through its unwavering focus on the central character, Stephen Dedalus. The novel might be categorized as a partially autobiographical narrative that depicts the author's experiences during his early years of life. The novel is composed in the form of a third-person narrative, including a reduced amount of dialogue. The narrator appears to have developed an emotional connection to the protagonist. The initial lines of the book introduce notable instances of Stephen's cognitive processes and conscious perception during his early childhood. Consider the following sentences, "Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo", the initial passages of the novel demonstrate Joyce's endeavor to depict the setting from the perspective of a completely

young protagonist (Joyce 2003, 16). The sentence was replete with linguistic elements commonly associated with childish discourse, including terms like “moocow”, “tuckoo” and “nicens”. In addition to employing a juvenile manner of speech, Joyce also utilizes specific syntactical structures within his phrases and sections, to effectively convey the thought processes of a child. The coherence of the narrative is also suggestive of its origin from a juvenile perspective. The narratives lack an integrated feeling of direction or chronological structure. The individual appears to be uttering the words without any apparent purpose.

In addition to employing childlike words, Joyce adeptly utilizes the structure of his phrases and paragraphs to effectively portray the thought processes of a child. The coherence of ideas is perhaps another evidence that the narrative originates from the perspective of a child. The narratives lack an apparent sense of meaning or sequential orientation, as if he appears to be uttering the words without any apparent purpose or intention. Joyce’s writing style in the genre of realism exhibits an evident and distinctive quality. This particular text distinguishes itself from other literary works that explore the equivalent topic. A notable aspect of the story is its emphasis on the protagonist, Stephen, as the main center of action, with a significant portion of the events unfolding within his psychological realm. To enhance the credibility of the representation, Joyce used a literary method known as inner monologue, or stream of consciousness. This approach involves conveying the unprocessed thoughts of the protagonist, Stephen, as exemplified in the initial chapters of the novel.

James Joyce effectively employs textual and linguistic elements in order to portray Stephen’s cognitive processes and the impact of life events on his psyche, as observed by the narrator. The extensive narratives seen in certain chapters of Joyce’s text can be traced to his

deliberate choice to depict Stephen's subjective experience through the use of words, rather than presenting events in a plain prose narrative. Joyce is renowned for his utilization of quotation marks in the place of dashes. The narrative progression also exhibits variations. The majority of novels employ either chronological development or flashbacks as narrative techniques. Joyce employs a sequence of events that may initially seem disconnected, yet are fundamentally interconnected through the utilization of symbols, imagery, and linguistic elements. The aforementioned concept serves as the primary motif that reverberates throughout the narrative.

At school, Stephen consistently refrains from engaging in social pursuits with his male classmates, thereby self-imposing a state of isolation due to his struggle with self-identity. He is unable to engage in verbal communication with individuals. In *A Portrait of the Artist as a Young Man*, Stephen Dedalus effectively relies on the strategies of exile, calm, and clever to distance himself from his classmates. These three categories serve as Stephen's means of regulating his social environment. Furthermore, these things served as weapons employed by James Joyce, the author, in his struggle against a hostile reality and chooses these weapons with the intention of opposing the influence of language, ethnicity, and religion, which consistently create feelings of shame and restrict his ability to live a life of freedom. Furthermore, it is worth mentioning that in the context of Joyce's actual life, his decision to distance himself from Ireland was not solely motivated by personal aversion or distaste, but also by the unfriendly and hostile attitudes exhibited by the Irish populace towards their own artistic community. In the narrative, Stephen's experience on the opening night of the National Theatre serves as a confirmation of the hatred carried by people. Stephen's inclination to resist authority and utilize his independence in order to uphold his personal values and beliefs against the prevailing dominance that seeks to constrain him is of utmost



importance to him. Additionally, there is also an evident idea of martyrdom inherent in his self-identification with the Irish politician Charles Parnell, as reflected in the attitude he embodies through his name. It has been previously claimed that Joyce's choice of the name Stephen is influenced by his affinity with Stephan, the first Christian martyr. In spite of the influence exerted by Stephen's father and the symbolic significance associated with him, the Catholic Church, with its rigid regulations, eventually renders Stephen's soul devoid of vitality. In this narrative, the character of Stephen's father serves as a representation of a chaotic existence that lacks stability and structure. From a literary perspective, he might be interpreted as a metaphor of the allure of temptation in human nature. The circumstances result in the imprisonment of Stephen's soul. In order to liberate his soul from the mysterious constraints of identity, which has become a symbolic prison, he has to indulge in inner reflection to determine his own sense of self, and afterwards learn to navigate societal expectations without compromising his inherent qualities.

In "Becoming James Overman: Joyce, Nietzsche and the Uncreated Conscious of the Irish", Peter Bixby discusses about Nietzsche's use of language, particularly in relation to his arguments regarding the concept of the "ubermensch" or "overman." Nietzsche presents the ubermensch as an individual who possesses self-affirmation and has the ability to surpass the moral values associated with Christianity's slave morality and the nihilistic tendencies prevalent in modern European civilization (Bixby 2017, 45). Bixby contends that Joyce, although not strictly adhering to Nietzschean principles, effectively conveys his notions of artistic liberation through the utilization of Nietzschean rhetoric. The essay by Bixby commences with making a reference to a letter dated 1904, written by Joyce to George Roberts, in which Joyce signed his name as James Overman (Bixby 2017, 45). It is evident from the correspondence provided and other sources that Joyce maintained a level of

familiarity with Nietzsche's concepts and shown an extent of empathy towards them. Bixby contends that Nietzsche's concept of the overman has a significant impact on Joyce's portrayal of the character of young Stephen Dedalus, as well as his aspirations to reform Irish societal norms and values.

The legendary tale of Daedalus and Icarus is prominently alluded to by Joyce in the story. The entirety of the story is organized in accordance with the renowned myth. The frequent allusion to the legend of Daedalus and Icarus provides the readers an understanding of the similarities between the lives of Icarus and Stephen. The renowned story from Greek mythology is around Daedalus, a paternal figure who brilliantly fabricates wings from feathers and wax, hence enabling himself and his progeny to escape the intricate maze known as the labyrinth. During their journey for liberty, Icarus had a sense of dissatisfaction and a desire to learn that compelled him to go to greater heights. However, because to the melting of the wax on his wings, Icarus tragically descends to his demise. Similar to the protagonist Stephen in Joyce's *A Portrait of the Artist as a Young Man*, there exists a strong desire to emancipate oneself from the influence of one's father in order to pursue a predetermined path as an artist. This concisely encapsulates the protagonist's endeavors to cultivate creativity, embark on a journey of self-discovery, and attain personal autonomy. This concept serves as the primary motif that reverberates throughout the narrative. The name "Stephan" can be seen as a tribute to Saint Stephen, who was historically associated with conflicts over religion. In Joyce's novel, Stephen Dedalus experiences a similar inner conflict, as he desires to liberate himself from the constraints imposed by Catholic and Irish customs.

The deliberate estrangement exhibited by Stephen implies a form of detachment, as portrayed by Joyce, so highlighting Stephen's status as being both socially imposed and self-imposed. Within the realm of personal seclusion, Stephen comes to the realization that, as an artist, he possesses the potential to guide Ireland towards a more promising future. However, it is important to note that within this particular vision, Stephen inadvertently undermines his own perception of being detached from society. Effectively governing Ireland necessitates active involvement with the community, as opposed to fostering a sense of detachment. Joyce elucidates that the state of being alone and having personal space allows Stephen to find solace and explore novel thoughts and concepts. The individual devotes a significant portion of his time to residing in seclusion, a preference that he derives satisfaction from due to its facilitation of his perfectionist tendencies. Stephen asserts that the cultivation of privacy is essential for the advancement of his views, particularly in the context of aesthetics, as well as for the unconstrained development of his artistic disposition. Nevertheless, as the individual devotes an increasing amount of time in solitude, his demeanor progressively becomes more callous and psychologically unstable. This is attributed to his inability to contemplate the well-being of others while simultaneously safeguarding his personal boundaries.

Stephen perceives himself as a devout adherent of artistic expression and, notwithstanding his apprehensions over eternal damnation, he exhibits resolute will to transcend this perception as well. He possesses unwavering conviction in his commitment to embark on a career as an artist, regardless of any potential obstacles or challenges that may arise. Furthermore, the concept of escape is depicted as a symbolic allusion to Stephen's personal tale. Stephen finds his school to be a complex network of hallways, while Dublin presents itself as a labyrinthine arrangement of streets. Stephen encounters enigmatic challenges at several junctures in his life, compelling him to go on a quest for elucidation. As illustrated by Heller (1995, 54), the

protagonist engages in contemplation as he observes a group of birds flying above him near the library entrance, expressing a desire to experience a similar sense of liberation. In this passage, the author presents his definitive proclamation of escape from the oppressive and restrictive society. The presence of avian creatures in Stephen's surroundings serves as a recurring motif, symbolizing his desire to distance himself from an unpleasant societal environment and its inhabitants. These birds consistently manifest themselves to Stephen as a precursor to his eventual departure, indicating that the moment has arrived for him to seek liberation and embrace a more authentic existence. Consequently, he departs from his familial and societal ties, including his parents, acquaintances, and homeland, with the aspiration of forging an independent sense of self, firmly grounded in reality, and shaped by his artistic and intellectual conceptions.

Frequently recurring images and symbols are intentionally employed throughout the text to communicate Stephen's profound emotional states. Considering the symbolism of a rose or its color, which serves as a representation of the young man's pursuit of romance and aesthetic appeal. Similarly, the color yellow signifies an intense distaste stemming from unfavorable encounters or harsh truths. Additionally, the presence of birds or the act of flight alludes to the young man's yearning for artistic autonomy. The author occasionally uses these symbols to signify the potential consequences of punishment and the forfeiture of autonomy. The depicted imagery in the narrative are derived from various sources such as religion, philosophy, and myth, skillfully integrated and rendered by Joyce.

The combination of linguistic elements, visual representations, and symbolic imagery provides *A Portrait of the Artist as a Young Man* a complex and intellectually stimulating

experience for the majority of readers. In order to achieve a comprehensive understanding of a multifaceted character like Stephen Dedalus, it is essential to look beyond superficial observations. Unravelling the complex components of the work and delving into its underlying essence proves to be a challenging task. Stephen's cognitive processes appear to be a chaotic amalgamation of multiple thoughts and settings. Joyce does not provide an explanation for them either. The narrative does not follow a conventional progression. The overlapping of scenes and the absence of chronological specification are evident in the text. The reader bears the responsibility of establishing the requisite connections to attain an in-depth understanding of the narrative. This endeavor may present a significant challenge to the majority of the audience, although the time and effort invested could result in substantial benefits.

### ***The Portrait of a Lady***

Henry James's novel *The Portrait of a Lady* (1881) is widely recognized as an exemplary work of American realism. The novel portrays a narrative centered around the acquisition of knowledge and refinement. Isabel Archer, a young and unsophisticated American woman, embarks on a journey to Europe where she encounters several cultural and social factors. Additionally, her newfound fortune facilitates her personal development and cultivation. The selection of characters presents a range of possibilities, including the potential for contrasting assets and origins, conflicts, and romantic relationships. The presence of predominantly American individuals residing in Europe, who serve as secondary characters, facilitates potential conflicts within the narrative. Therefore, the novel engages with various competing perspectives that held great significance during the period in which it was published.

Within the preface of the novel, James develops a correlation among architecture, the art of portraiture and literary expression. James employs the metaphorical construct of the "house of fiction" as a means of illustrating the complexities that accompany the process of artistic creation. The parallel situates the artist within a house, from which she observes the subject. The concept of the artistic "gaze" is intricately linked to the genre of portraiture, since painters are required to make deliberate decisions on the specific field of vision they choose to concentrate on and portray. The subject of a portrait is enclosed inside the boundaries of the canvas, much as how a literary figure is confined within the window of the fictional house, from where the artist observes the world. In both artistic mediums, the artist is assigned with the decision of selecting what elements to incorporate within the frame, with consideration for the intended audience. This analogy serves as a means to clarify James' perspective on the diversity inherent in literature and art. At the core lies the intricate interplay among the artist, the artwork, and the audience, constituting a complex interaction. The creator and the readers each contribute distinct viewpoints to the interpretation of a piece of artwork. Artistic creations are often influenced by the artist's unique perspective on the world, while critics and audiences engage with these creations through their own individual lenses. Nevertheless, in the latter chapters of the novel, the central character, Isabel Archer, undergoes a transformation that transcends the conventional boundaries of the artist's frame. In doing so, she effectively disregards the traditional roles of artist and subject.

Henry James employed a psychological realist perspective rather than a social realist perspective when examining the world. *The Portrait of a Lady* serves as a prominent illustration of a writing style that emphasizes the exploration of the inner processes of the

human mind over societal concerns. The novel centers on the exploration of Isabel's consciousness, positioning it within the framework of a psychological novel. She is shown as a woman possessing an extraordinary mind. The need for independence can be attributed to her early years, during which she experienced the absence of a maternal figure and was nurtured by her father in a way that was haphazard. She was compelled to assume responsibility for her own well-being and cultivate self-reliance. Isabel's upbringing during her childhood exerted a significant influence on her character development and subsequent identity as an adult, characterized by a strong aspiration for personal autonomy and societal emancipation. The pursuit of liberty and autonomy is a prominent theme in the novel, as Isabel demonstrates a feminist perspective and a strong sense of self, prioritizing her own development over conforming to conventional expectations.

Isabel Archer, a figure that receives admiration from the perspective of the majority of men, declines the advances of Ralph, who holds genuine admiration for her true essence. Ralph's personal affection for Isabel proves to be detrimental as she desperately defends Osmond in response. Ralph exhibits a steadfast commitment to preserving her unconstrained disposition and upholding her respectful outlook on life. Conversely, Isabel possesses a high level of assurance in her conviction that her choice regarding Osmond, an American expatriate, is the right one. Unlike Ralph, Osmond does not prioritize the preservation of personal autonomy. The extent of Isabel's free will is somewhat deceptive. In contrast to the protagonists typically seen in the Bildungsroman genre.

*The Portrait of a Lady* consistently provides valuable insights into the workings of the human mind. An individual's psychological state is influenced by the social environment in which

they exist. Henry James exhibited a lack of interest in the societal situation and expressed a desire to investigate the impact of social realities on individual perception. The novel provides an illustration of the unavoidable reality of marriage for women under a patriarchal society. Isabel strongly rejects the notion of conforming to societal realities in order to meet the exigencies of society. She engages in a process of cognitive reasoning, trying to refute and make sense of prevailing societal conventions. Consequently, she arrives at a decision to decline numerous marriage proposals, including one from Caspar Goodwood. The recurrence of this idea is evident when Isabel embarks on a journey to Europe, where she resides with her aunt, Mr. Touchett. During her stay, she encounters a proposal from a neighboring person named Warburton, which she once again declines, motivated by her belief that entering into marriage would curtail her societal autonomy. The ability to rationalize the influence of social reality and prioritize the internal consciousness of a woman's thinking in order to enable her autonomy in decision-making is widely recognized and solidly established.

The chosen title of James's literary work implies that he is purposefully aiming to develop Isabel's character in a way comparable to a painter who consciously constructs a portrait of an individual. The resemblance with portraits is justified for many reasons. Firstly, James employs an approach related to that of a painter, as he constructs a character in a way that is reminiscent of a painter's creation of a portrait. Additionally, the text contains numerous allusions to elements commonly found in painting, such as brush strokes, framing, and sketches, thus creating a link to the artistic practice. Subsequently, similar to the field of painting, the external manifestations and behaviors of the characters are openly visible, while their inner lives, encompassing motivations, thoughts, and histories, remain elusive and unresolved. According to James, during the composition of his novel, he resided in accommodations situated in the city of Venice (James 72). During his time there, he patiently



awaited the arrival of the next genuine inspiration for his artistic creation. Even after the passage of several years, James continues to establish a connection between his approach to crafting the novel and the artistic practice of painting. It is remarkable that both the author and the narrator are actively engaged in the deliberate development of Isabel's portrayal. The connection between the author and the narrator is established by their shared identity as artists, as well as their mutual involvement in the process of painting Isabel's portrait. Simultaneously, the two aforementioned forces, which are James and the narrator, are actively shaping the character of Isabel. However, it is important to remember that Isabel herself is also engaged in the process of self-formation through her own decisions and the choices she makes. Subsequently, the author, narrator and the protagonist of the novel collectively assume the role of artists in the process of developing Isabel's character. Furthermore, following his implication of psychological realism in his works, James is especially concerned in representing the inner cognitive structure of Isabel.

The distinguishing factor of James's Bildungsroman lies in the recurring theme of characters departing from America to Europe, and afterwards, James's emphasis on the examination of American innocence within European civilization. The frequent thematic element discussed here overlaps with other examples of Bildungsroman, where the characters' transition from a rural setting to an urban environment is portrayed as the primary catalyst for their development of identity. In the novel, Merle and Isabel engage in a dispute on the level to which an individual's circumstances and external surroundings influence their sense of self. According to Merle, external elements, referred to as one's "shell", significantly influence the development and manifestation of one's self (James 82). On the contrary hand, Isabel believes that one's self is not dependent upon external factors. Following Merle's assertion that self-expression plays a pivotal role in the formation of one's identity, Isabel counters by

contending that external influences do not possess the ability to define and manifest one's true self. Instead, she centers her claim on the concept of choice, "To begin with, it's not my own choice that I wear them; they are imposed upon me by society" (James 84). Isabel exemplifies the significance of choice within her intellectual perspective. Isabel perceives that their autonomy to decide whether or not to wear clothes is limited by cultural norms and expectations. Hence, as the selection of clothing is not within her choice, it implies that the clothes fail to serve as a way of self-expression for her. According to Isabel, an individual's character and sense of self are defined and shaped by conscious choices made by that person. The formation of her self, in her perspective, is attributed to conscious decisions.

The novel also explored the concept of self and others. Numerous psychological novels have effectively depicted the authentic portrayal of human nature, characterized by a fragmented sense of self. Numerous undisclosed secrets and fallacies are evidently concealed from everyone's view. Despite Isabel's intellectual capabilities, she exhibited an insufficient capacity to interpret and comprehend the inner thoughts and emotions of other characters. The protagonist held the belief that the individuals in her immediate social circle possessed positive qualities based on their observable actions. However, she lacked the ability to figure out the concealed inner behavior of these individuals, which was consistently disregarded by the other characters. For example, Isabel held the belief that Madame Merle was a benevolent and positive individual with whom she developed a significant connection. The protagonist possessed solely a superficial understanding of Merle's self-image, as it was purposefully presented to her. Merle had manipulative tendencies and covered an unpleasant truth, which is her desire for her husband, Osmond, to marry Isabel in order to have access to her wealth, "Because you had money; and because she believed you would be good to Pansy" (James 2011, 573). Merle cunningly manipulated Isabel into accepting marriage with Osmond,

despite Isabel's inner voice warning her to refrain from doing so. Nonetheless, Isabel ultimately succumbed to societal pressures and proceeded with the marriage. This particular situation exemplifies the concept of self and its impact on our perception of the world. Isabel first limited her understanding of the world to the external manifestations of individuals, but with time, she acquired knowledge of the multifaceted nature of human beings.

Throughout the novel, Isabel acquired an understanding of the fragmented nature of human identity over time, as a result of various personal encounters and circumstances. Upon her union with Osmond, her personal autonomy started to decrease, which resulted in an increase of tensions between them. The relationship between them is complicated. Upon looking further into the complexities of the connection between Merle and Osmond, Isabel came to the realization that Merle is, in fact, Osmond's spouse, and Pansy is his child. Isabel was repulsed by this fact, prompting her to discover the concept of a world in which external appearances can be misleading, while the inner realm of an individual's mind reveals their authentic identity.

As Isabel reflects on her early views on Osmond, it becomes evident to the reader that there are two distinct sets of impressions being considered. The first set encompasses her initial, misguided views, while the second set comprises her present, more knowledgeable impressions, which occur simultaneously. The significance of the two sets of perceptions consists within their evidence for the presence of an internal world of experiences. Isabel provides the readers with insights into her internal world, encompassing her thought processes and subjective perceptions of the external environment, thus enhancing the reader's prior interpretation. The precise factors that draw Isabel to Osmond remain undisclosed to

both the readers and the narrator during their relationship. In chapter forty-two, the audience is introduced to Isabel's novel impressions. The initial level of insight provided to the readers pertains to Isabel's inner self. However, Isabel additionally offers the reader with an understanding of her present emotional and psychological state. The second inner life involves in the active interpretation of the preceding inner world. The inner life of an individual is responsible for identifying prior impressions as erroneous and without a solid foundation. The reader is provided with the opportunity to delve into the inner thoughts and emotions of another individual, a portrayal that can be effectively conveyed just through the form of writing, particularly the text itself.

Following the events in Chapter 42 in *The Portrait of a Lady*, the author seems to have a gradual decline in his capacity to comprehend and manage his protagonist Isabel. This is apparent as he becomes incapable of comprehending Isabel's inner world, her thoughts, reasons, and deliberations, upon her decision to go back to Rome. In the initial stages of the narrative, the narrator as well as the author possess comprehensive insight into Isabel's complete identity. Both individuals possess knowledge of her ideas, her background, and her motives. However, as the narrative unfolds, James experiences a gradual diminishment in his ability to perceive and comprehend the inner thoughts and emotions of the protagonist. James engages in an innovative approach to character development by exploring the portrayal of Isabel's internal cognitive processes, thereby utilizing the approach of psychological realism. The culmination of the narrative occurs in the concluding scene, wherein Isabel makes the decision to reunite with Osmond. The motivation for this decision remains undisclosed to both the narrator and the readers. The protagonist's decision to return serves as the pivotal point of the literary work and has garnered much attention and analysis from numerous scholars. Several arguments can be made regarding her decision to return, with a particular

emphasis on her profound commitment to the institution of marriage and her concern for her reputation. Just prior to Goodwood's arrival, Isabel engages in contemplation over the notion of marriage as a construct that transcends her individual existence, "Certain obligations were involved in the very fact of marriage, and were quite independent of the quantity of excitement extracted from it" (James 2011, 102). Another explanation supporting her decision to return is rooted in her connection with Pansy, the daughter of Osmond. Throughout the narrative, the characters Isabel and Pansy undergo a process of cultivating a close and personal connection. During Isabel's visit to the convent to wish farewell to Pansy prior to her departure for Gardencourt, Pansy repeatedly inquires about Isabel's possible return. In response, Isabel explicitly assures Pansy of her intention to come back. Isabel verbally commits to Pansy to fulfil her promise of returning.

Following Isabel's motives to reunite with Osmond, another justification in favor of Isabel's decision to return is grounded in the fundamental principle of personal autonomy, as it is ultimately Isabel's own decision. Isabel takes great satisfaction in her ability to make independent decisions. However, it is revealed that a substantial portion of the protagonist's pivotal life choices throughout the narrative have been subject to external influences. One of the most significant aspects to consider is her union with Osmond. Isabel maintains the belief that her decision was autonomously made, however she subsequently acknowledges the presence of numerous elements and influences, including the motives of Merle and Osmond in relation to her wealth, which exerted an impact on her decision-making process.

*The Portrait of a Lady* encompasses a multitude of psychological difficulties. This conflict emerges due to the influence of social reality on an individual's consciousness. Isabel

experienced a psychological conflict that is effectively expressed in the narrative, allowing her consciousness to be clearly depicted. She found herself in a situation where she faced the challenge of meeting the expectations of being a dutiful wife, while also grappling with her own yearning for personal freedom and independence. Furthermore, she experienced a psychological turmoil upon her realization of the terrible realities of the connection between Merle and Osmond. The protagonist experiences inner conflict as she struggles with the urge to find meaning in her marriage to Osmond. Consequently, she is constantly engaged in a psychological struggle, influenced by the societal expectations placed upon her to conform to social conventions while still fulfilling her role as a devoted cousin. Despite her decision to leave her spouse in order to visit her severely sick relative, Ralph, she ultimately returns to her husband and fulfils the responsibilities associated with being a faithful wife. This observation likewise highlights her personal decisions, but places greater emphasis on her level of awareness and the manner in which she interprets the surrounding reality.

*The Portrait of a Lady* illustrates distinctive features of American realism, encompassing both thematic and structural aspects. The utilization of an omniscient third-person narrator enables a detached and impartial perspective into the thoughts and emotions of multiple individuals, a characteristic that is emblematic of the literary genre of realism. Furthermore, inside the narrative, Isabel Archer occupies the role of the central focal point, serving as the center of awareness, with her mental condition being granted the utmost importance. The individuals within the narrative exhibit intricate psychological compositions characterized by significant dynamism and development. The conclusion of the novel remains unresolved to both the narrator and the audience. However, I find the undisclosed ending of the novel quite intriguing, as it implies the characteristics of Bildungsroman and Isabel actually goes through

a self-realization and thereby chooses to establish a certain identity in the society, evaluating the social conditions and circumstances.

In the genre of Bildungsroman, the process of inner transformation serves as the foundation for the development and shaping of one's identity. The primary catalyst for this transformation is the attainment of comprehension and the subsequent experience of epiphany. The thematic element discussed pertains to the protagonist's transition into maturity, which involves their struggles and ultimately leads them to the final stage of personal development. During this stage, the protagonist undergoes significant realizations, known as epiphanies, which have a profound impact on their social, emotional, and psychological experiences. These epiphanies ultimately determine the success or failure of the protagonist's personal growth and development. The indicator of success in formation is determined by the extent to which the protagonist possesses individual, professional, emotional, and social competencies. The process of identity creation encompasses various outcomes, including fulfillment, loss, even partial success. The narrative of Isabel Archer's experiences culminates in a painful realization, whereby her afflictions prompt a sad enlightenment. This revelation manifests as an awareness of her unjust treatment towards Ralph and the irreversible consequences of her actions, ultimately resulting in the forfeiture of her long-held aspiration for personal autonomy. When Isabel pays a visit to Ralph at Gardencourt, positioned before his deathbed, she feels compelled to expound upon her profound insights to her cherished cousin with a sense of urgency, as though she harbors apprehensions that his demise may occur before she has the opportunity to do so. The individual endeavors to get solace for her awareness following the occurrence of an epiphany. Isabel possesses knowledge of the prior warning given to her by Ralph, which plays a significant role in her comprehension of the unfolding circumstances. This realization

prompts her to utter Ralph's name in a "tone of far-reaching, infinite sadness" (James 577). The development of Isabel Archer proves to be unsuccessful on a personal level of existence as she is unable to achieve her aspiration of evading a traditional marriage and instead becomes a target of opportunistic individuals who pursue marriages driven by financial gain. The partnership between the protagonist and Osmond can be understood as primarily motivated by materialistic considerations rather than genuine love, particularly from Osmond's standpoint. Similarly, her lack of her partner's recognition of her autonomy and feminine pride prevents her from being perceived as socially accomplished. In the conclusion of the story, Isabel, conscious of the fact that her marital union is predicated upon a falsehood, embarks on a journey to Rome with the intention of reuniting with her family, which represents the characteristics of Bildungsroman in terms of self-realization with a failure or loss.

### **Isabel and Stephan: Portrait of the Artists**

In *A Portrait of the Artist as a Young Man*, Joyce explores the journey of a young man's artistic development. The title of the work appears to indicate an attempt to present an autobiographical account. Rather than portraying just any artist, it specifically focuses on the artist. Furthermore, the inclusion of specific dates, locations, events, and characters closely aligns with Joyce's own life, making it nearly impossible to avoid interpreting the text as autobiographical. The text employs a particular framework from the multiple potential outlines of James Joyce's story of life in order to construct a depiction of Stephen Dedalus, who serves as the ultimate representation of the modern artist. Nevertheless, similar to how Bloom diverges from the portrayal of Odysseus as a heroic figure, this emerging artist archetype will also exhibit differences from those who came before. Stephen embodies the



archetype, functioning as a foundational representation of the modern artist. Similarly, how he is portrayed in the Joyce's text functions as a notable indicator of modern art. The name of Stephen Dedalus, as presented in the novel, is derived from mythological beginnings. It is evident that *A Portrait of the Artist as a Young Man* explores the origins and fundamental roles of art. Myths serve as the initial narratives among human traditions, and they have an intricate connection with religious beliefs, which hold a central focus for Stephen.

Maurice Beebe's texts *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*, argues that autobiography is a frequent component in *kunstlerroman*, with a particular emphasis on its presence in *The Portrait of the Artist as a Young Man*. However, it should be noted that Joyce's *Portrait* does not explicitly identify itself as an autobiography or memoir. The text in question is a work of fiction in the form of a novel. The biographical accounts of Joyce highlight numerous disparities between the life trajectories of Joyce and Stephen. The distinctions observed in an autobiographical work can sometimes be related to the author's personal biases, the deliberate inclusion or absence of certain events and individuals, or the limitations of human memory. In the context of an autobiographical novel such as *Portrait*, it is important to note that the aforementioned deviations should not be regarded as slips, errors, or misrepresentations. Novels do not necessitate adherence to factual accuracy. Considering its nature as a work of fiction, the novel *Portrait* is not bound by the constraints of historical authenticity. Undoubtedly, as previously mentioned, genre plays a significant role in shaping both the act of writing and reading. Particularly, the categorization of the text as fiction inherently invites a departure from strict adherence to factual information, therefore enabling a more subjective and interpretive approach that permits a departure from biographical or historical constraints. Referring to the work as a novel enables it to be detached from its biographical and historical contexts, as intended by Stephen and

emphasized as a significant theme in *Portrait*. Despite the absence of any inconsistencies between Joyce's biography and Stephen's history, the novel would still remain distinct from Joyce's personal life, as well as from the lives of ordinary individuals. Joyce's *Portrait* presents that, in the context of artistic creation, the soul, which represents the imagination, must possess a purpose beyond mere existence. In order to fully express itself, it is imperative for the subject to transcend historical influences to the greatest extent possible. Stephen's aesthetic theory, as illustrated in *Ulysses*, primarily revolves around the incorporation of historical elements (the author) inside the realm of fiction, as Shakespeare in *Hamlet*. The concept of *The Portrait* challenges conventional perceptions. In this particular instance, the genre of history, which closely resembles an autobiographical account, is often referred to as a novel. Rather than seeking historical elements inside works of fiction, readers approach history itself as a form of fictional narrative. The entirety of creative output, encompassing both historical and fictional works, has been carefully constructed within the realm of the imagination.

People may consciously place social constraints upon themselves in order to set the boundaries of their lives. In broad terms, social constraints refer to the behavioral standards that individuals perceive as necessary or unattainable due to the influence of societal opinions and judgements. As mentioned earlier, The primary characteristics of the *Kunstlerroman* genre relate to the exploration and progression of identity inside the central protagonist. Joyce's protagonist experiences a sequence of intellectual and spiritual awakenings. Stephen Dedalus was raised in an environment characterized by a rigid adherence to Catholicism, which presented him with challenges in understanding the reasons for the prohibition on pursuing romantic relationships with Protestant individuals. This restriction was viewed as both morally objectionable and detrimental to the Catholic standards. Stephen Dedalus

underwent a process of self-development through the exploration of several inquiries pertaining to religious extremism, thereby critically examining its societal significance. Stephen demonstrates his personal growth and development by acquiring the ability to assert himself while attending the boarding school. He filed a complaint against one of the teachers to the authority in order to pursue justice, which resulted in his obtaining respect from the peers and fellow students. It is imperative to acknowledge that the cultivation of one's identity and personality plays a crucial role in the artistic maturation process, enabling individuals to engage in philosophical contemplation and effectively convey their thoughts through the form of writing.

Despite Stephen's inclination to stay clear of political matters, he consistently contemplates Ireland's worldwide status. The author's conclusion suggests that the Irish population has historically exhibited a pattern of subordination and susceptibility to external influences. During his interaction with the dean, Stephen came to the understanding that the Irish language is inherently part of the English language. Stephen's sense of Ireland's subordination exerts a significant influence on his artistic development, establishing in him a firm determination to escape the constraints that his Irish forebears conceded to. In the conversation between Stephen and Davin, it becomes evident that Stephen perceives it to be vital to establish his individual identity apart from the constraints imposed by his Irish past. He expresses his reluctance to bear the burdens and obligations that were imposed upon him by his predecessors, "Do you fancy I am going to pay in my own life and person debts they made?" (Joyce 2003, 252). Similar to Joyce himself, Stephen comes to the understanding that his personal desires and expectations cannot be fulfilled inside the various institutions that encompass him, including Ireland. Consequently, he resolves to forge his own distinct identity as a writer in a different location. Joyce's portrayal demonstrates Stephen's pursuit of

liberation and an unrestrained existence, as he rejects societal limitations in order to cultivate his aspirations. Stephen ultimately makes the conscious choice to renounce any externally imposed societal constraints and embarks on a lifestyle characterized by unrestrained artistic expression. The individual's responses to limitations, which result in his detachment from societal norms, contribute to his development within the realm of artistic expression. Stephen, through an in-depth exploration of his nation's language and historical context, arrives at a point of disillusionment with the existing institutions that fail to meet his expectations. Consequently, he decides to escape as a means to attain his own freedom.

Within Joyce's *The Portrait*, Stephen's primary objective is to uncover a manner of existence or artistic expression that would enable his spirit to manifest itself without any constraints (Joyce 2003, 267). The concept of unrestricted freedom is inherently an ideal to strive for, rather than a state that can be easily attained. In order to navigate this state of artistic freedom, artists necessitate the presence of liberation, which is frequently impeded by institutional constraints. According to *The Portrait*, the pursuit of increased freedom is posited as a crucial approach for artistic creation, representing an essential prerequisite. Stephen's initial concept of independence revolves around the idea of emigrating, which involves separating himself from his family, educational institutions and the Catholic Church, alongside with Irish politics and English dominance. Undoubtedly, *A Portrait of the Artist as a Young Man* serves as an indication to the concept of artistic liberty by highlighting the separation of fiction from biography. Joyce's narrative achieves symbolic significance by adhering closely to and simultaneously fictionalizing his own biography. This particular kind of novel incorporates fictional elements within a framework of well researched historical events, locations, and individuals. As a result, it challenges our perception of a concrete reality and a stable present, transporting us instead to the imaginative domain of symbolism.

In doing so, it implies that the interpretation of history is inherently subjective. The distinct nature of art disrupts the notion of history as being immutable. The field of art places significant emphasis on the symbolic aspects of historical events and the interpretive nature of artistic expression. This perspective situates history in closer proximity to art and asserts art as the most suitable medium for Stephen's endeavor to shape and construct the collective consciousness regarding his race.

The declaration made by Stephen Dedalus in *A Portrait of the Artist as a Young Man* aims to pursue the liberation of an individual who transcends societal norms, known as the overman – following the concept of Nietzsche, and the liberation of an artist, in order to strive for spiritual enlightenment. Nevertheless, Stephen has originated from a religious heritage that has established its own distinct interpretations of myth and spirituality. The elements of myth and spirit are inherent components of religious belief and practice. Stephen's repudiation of the Church, therefore, does not signify a repudiation of spirituality. Although the Church may have evolved into a restrictive and dogmatic establishment, it is important to acknowledge that the essence of spirituality cannot be confined or limited. As implied by "Day of the Rabblement," the concept being discussed is fundamentally rooted in human nature. As mythology has historically functioned as a means of spiritual expression within religious contexts, the novel *Portrait* implies that art, in a broader sense, has the capacity to fulfill a similar role independently, thereby establishing the impact of *Kunstlerroman* within the novel.

The preface by James is an essential element to the image of Isabel as an artist in *The Portrait of a Lady*, as it contains James' reflection on her character. The author draws a parallel

between the act of writing and the process of constructing, highlighting Isabel's pivotal role as the central figure within his narrative development, and subsequently Isabel becomes a central role within the novel. The depiction of Isabel within the boundaries of the house reflects an alteration to James' earlier symbol of the house fiction, when the artist-creator is placed within the house, observing the art-object from the outside. The initial metaphor situates the artist within the confines of the house, whereas the other metaphor situates Isabel within the same physical boundaries. She right now occupies the role of the artist, much like her position within the home, where she watches the lawn and Ralph in the opening scene. The author questions Isabel's character, "What will she do?" (James 2011, 85). That phrase implies that Isabel has been anticipated to take action by the author himself. The stated remark suggests that Isabel possesses liberty in determining her path of action, Isabel is specifically developed as a the portrait of an artist who possesses freedom in selecting her preferred medium of choice and whose artistic representation revolves around the development of her own self.

James constructs Isabel as a representation of the artist. The narrative commences at the very moment when Ralph, the narrator, is initially introduced to Isabel, "who had just made her appearance in the doorway of the dwelling for some moments before he perceived her" (James 79). The first glance of Isabel establishes her as embracing the role of the artist. She is actively observing the scene in front of her. The entrance functions as a framing equipment, like to the frame of an artwork. Ralph maintains the passive role as the object of observation. During her initial observation, Isabel adopts a distant perspective, like to that of an artist inspecting an art object, as she observes the scene on the lawn through a frame. According to James, Isabel's chosen artistic medium is her own self. The protagonist constructs her identity through the decisions she takes inside the narrative. Isabel's character undergoes a

continuous process of development and transformation as a result of her decision-making, external circumstances, and choices.

James has created a work that exhibits an insatiable curiosity in delving into the intricacies of the human psyche. Beebe's study of the *Künstlerroman* establishes a direct correlation between Isabel, the narrator, and James the author, as they all have a shared characteristic of being artists. Consequently, James is concurrently engaged in the exploration of the interior lives of both his characters and his narrator. However, it should be noted that in this particular equation, Isabel is the representative of James. Due to James' inability to fully comprehend Isabel's internal experiences, he is also unable to fully comprehend his own internal experiences. In Chapter 42, Isabel and James exemplify instances of profound self-awareness that are both aesthetically pleasing and intricate. However, it is important to note that the inner realm, characterized by its inherent variability and diversity, remains elusive to external comprehension and even to one's own complete understanding. As the chapter draws to a conclusion, Isabel's vigil also comes to an end. James skillfully immerses the reader in the intricate complexities of Isabel's inner world, gradually guiding them towards the conclusion of the chapter. The narrative temporarily shifts away from Isabel's perspective, briefly delving into Ralph's thoughts, before ultimately returning to the narrator who reestablishes their authority over the storytelling. Isabel contemplates her behavior in the presence of Ralph, prompting the subsequent presentation of Ralph's viewpoint on the subject, "Ralph smiled to himself, as he lay on his sofa, at his extraordinary form of consideration, but he forgave her for having forgiven him" (James 2011, 512). Lastly, the narrator reaffirms with a confident statement, "As I have said" (James 2011, 512). The readers are gradually and systematically guided away from Isabel's thoughts and reintroduced to the storyline. The chapter is structured in a manner that allows the reader to delve into Isabel's thoughts, while

simultaneously conveying the passage of numerous hours. According to James, the chapter is arguably the most outstanding aspect of the text due to its portrayal of the transformative effects that an engaging internal life can have on an individual, all the while maintaining a sense of regularity (James 1948, 101). However, the true significance of this particular section of *The Portrait of a Lady* becomes evident only when it is analyzed as one of the most profound examples of psychological realism within the context of the English novel tradition, and when the novel in its entirety is interpreted as a Künstlerroman.

To conclude, it is clearly identifiable that both the artists of Henry James and James Joyce's texts end the story by leaving for a particular destination, while Stephen decides to leave Ireland to follow his calling as an artist and Isabel leaves to reunite with her family, although without any desire or enthusiasm to rebound the marital relationship with Osmond. But there is definitely a reason, although kept in shadow by the author, Henry James, for which Isabel decides to reunite with her family, despite the fraudulent she had encountered, even after having the freedom and enough wealth to make independent choices, thereby contributing to her character development. Both Henry James and James Joyce's protagonists share similarities in numerous aspects of their personalities, their desire to be artists, and, although not entirely similar, but relative self-awareness and search for independence and rejecting societal conventions, search for identity and eventually their maturation of self-realization, despite resulting in different circumstances and possibilities. Both the literary works effectively exhibit the characteristics of psychological realism, and preceding through the theory, both the texts successfully reflect the narrative approach of Bildungsroman and Künstlerroman, thereby contributing to the modernist approach of the fragmented concept of self, which explores with the aim to question and then eventually build one's identity, which is still relevant within the contemporary literary canon.



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