

**University of Pardubice**  
**Faculty of Arts and Philosophy**

**Artist and Society in Works of Modernist Authors**

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**Bachelor Paper**

**2012**

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2010/2011

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

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Studijní obor: **Anglický jazyk - specializace v pedagogice**  
Název tématu: **Umělec a společnost v dílech modernistických autorů**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Z á s a d y p r o v y p r a c o v á n í :

Avantgardní próza, která vznikla v prvních desetiletích 20. století, bývá často kriticky hodnocena, většinou však s cílem zmapovat její rozchod s realistickými tendencemi 19. století. Modernistický román ale nabízí materiál pro analýzu i zcela jiných, nicméně zásadních témat. Jedním z nich je zobrazení napětí mezi umělcem a jeho společenským prostředím, problémy, které zakoušejí při svém růstu a prosazení. Práce se proto zaměří na vybrané romány předních britských modernistů z počátku 20. století - A Portrait of the Artist as a Young Man (1914-1915, 1916) Jamese Joyce, Tarr (1916-1917) Wyndhama Lewise a Sons and Lovers (1913) Davida H. Lawrence. Autorka nejprve předloží stručný nástin hlavních rysů tzv. künstelromanu - tedy prózy, která se zabývá problémy začínajících umělců a pokusí se zamyslet nad důvody její atraktivnosti pro modernistické spisovatele. Hlavní část práce poskytne detailní komparativní analýzu zmíněných románů s důrazem na následující základní témata: a/ vývoj povahových rysů uměleckých postav směrem k vlastní identitě, b/ problémy, které při tomto procesu zakoušejí včetně způsobů řešení a c/ jejich vztah k prostředí, ze kterého vycházejí (typologie konfliktu jedince s rodinou a společností). Rozšíření dílčích témat při analýze je přípustné. Práci uzavře závěrečná stať shrnující výsledky předchozích témat.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: tištěná/elektronická

Seznam odborné literatury:

Primární zdroje: JOYCE, James. A Portrait of the Artist as a Young Man. London: Penguin Books, 2000. ISBN 0-14-118266-0. LAWRENCE, David Herbert. Sons and Lovers. Harmondsworth: Penguin Books, 1970. ISBN 0-14-000668-0. LEWIS, Wyndham. Tarr. Santa Rosa: Black Sparrow Press, 1990. ISBN 0-87685-784-5. Sekundární zdroje: HARRISON, Andrew; WORTHEN, John. D. H. Lawrence's Sons and Lovers: A Casebook. New York: Oxford University Press, 2005. ISBN 978-0195170412. LYNCH, Michael. An Introduction To Nineteenth-Century British History, 1800-1914. London: Hodder Education, 1999. ISBN 9780340737453. PIERCE, David. Reading Joyce. New York: Pearson Longman, 2007. ISBN 978-1-4058-4061-3. SPINKS, Lee. James Joyce: A Critical Guide. Edinburgh: Edinburgh University Press, 2009. ISBN 0748638369.

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Datum zadání bakalářské práce: 30. dubna 2010

Termín odevzdání bakalářské práce: 31. března 2011



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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 31. 3. 2012

Markéta Kohoutková

## **Acknowledgements**

I would like to thank Mgr. Ladislav Vít for his patience, willingness and valuable advice. Also, I would like to thank my family for their loving support which I truly appreciate.

## **Abstract**

This bachelor thesis deals with the development of the protagonists of three modernist novels: James Joyce's *A Portrait of the Artist as a Young Man*, Wyndham Lewis's *Tarr* and David H. Lawrence's *Sons and Lovers*. These novels depict the artist's maturation. Main emphasis is laid on the stimuli which shape artist's personality in the process of his individualization and self-realization. Also, the conflicts which arise from this mutual influence are dealt with.

The work is divided into two parts. The theoretical part deals with the main features of modernism, the development of the main character's as the agent of the plot depiction and subsequent continuation of the Künstlerroman issues. The second part is focused on the analysis of the artist and society issues, artist's development and transformation.

Key words:

Artist, society, socialization, individualization, development, Künstlerroman

## **Název**

Umělec a společnost v dílech modernistických autorů

## **Abstrakt**

Tato bakalářská práce se zabývá vývojem hlavních postav tří modernistických děl: *A Portrait of the Artist as a Young Man* Jamese Joyce, *Tarr* Wyndhama Lewise a *Sons and Lovers* D. H. Lawrence. Tyto romány zobrazují dospívající umělce. Hlavní důraz je kladen na zmapování podnětů, které umělce formují v procesu jeho individualizace a seberealizace, následně pak konfliktů, které z tohoto vzájemného vlivu vyplývají.

Práce je rozdělena na dvě části. V teoretické části jsou stručně nastíněny hlavní znaky modernismu, vývoje zobrazení hlavní postavy jakožto činitele děje a následuje navázání problematiku Künstlerromanu. Druhá část je zaměřena na rozbor problematiky umělce a společnosti, jeho vývoje a přeměny.

Klíčová slova:

Umělec, společnost, socializace, individualizace, vývoj, Künstlerroman

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# 1 Introduction

Avant-garde prose, which emerged in first decades of the 20<sup>th</sup> century, is often critically evaluated in order to map its departure from the 19<sup>th</sup> century realistic tendencies. However, the modernist novel provides the opportunity to analyse different kinds of topics. One of them is the depiction of an artist and his social environment. Thus, this bachelor thesis is focused on three major British representatives of the early 20<sup>th</sup> century modernist writing: James Joyce's *A Portrait of the Artist as a Young Man* (1914-1915, 1916), Wyndham Lewis's *Tarr* (1916-1917) and David H. Lawrence's *Sons and Lovers* (1913). Three important features interconnect the novels. Firstly, all the novels emerged in early the twentieth century, in the period of the modernist movement. Secondly, the novels depict the life path of the artists in the process of becoming and last but not least this fact makes the foundation for the identification of the genre which all the novels fall in – the *Künstlerroman* which is the subcategory of the *Bildungsroman*.

The aim of this bachelor thesis is to focus on the life and the process of personality transformation of the above mentioned novel's protagonists. Stephen, Paul and Tarr are young artists who struggle to find the meaning of their lives and creations, to develop into the independent individuals. They often come into conflict with family, society and themselves during this process.

The paper is divided into two parts. The introductory, theoretical part provides the basic overview of modernism as a literary tendency and the insight into the protagonist's development according to the progress of temporal and spatial conception in literature. The author, on the basis of Mikhail Bakhtin's thoughts, describes the novel's development according to the image of the man in the process of becoming. It is emphasized that the time conception is crucial for the transformation of the protagonist. Subsequently, time becomes the fundamental substance of the genre which the novels belong to, as the *Künstlerroman* depicts the life-path of the unstable, maturing artist.

The first chapter of the analytical part proceeds with the analysis of the protagonists' personality development. It works on the assumption that socialization is vital for the subsequent process of individualization. The social environment and conflicts provide feedback to realize one's individuality which leads to acquisition of independence. The author contrasts Paul's with Stephen's childhood and maturing in



order to illustrate completely different approaches towards dealing with conflicts and the process of individualization.

The following chapter deals with the specificities of the artistic nature development. The importance of stimulative environment and experience for the artistic potential revelation and development is stressed. The author considers the question whether inspiring environment suffices in order to become a creative and productive artist or whether an inner urge is the main condition of the artistic productiveness. Again, Paul and Stephen are depicted and analysed due to their different approach to art. Afterwards, the author points out, that religion is the significant contributor to the artist's personality formation. It falls under one of the determinants which strongly influence the protagonists and cause crucial conflicts and dilemmas in their lives. Both, religion and art are powerful ideologies and thus hardly compatible.

The penultimate chapter deals with the artist, art and society. While the previous chapters are mainly focused on the protagonist's maturation, this one deals with the adult artist and the correlation between him and society. It is stated that society requires observance of rules and demands which are often in contradiction to artist's needs and beliefs. This part is also concerned with artists' relationship with women, which can be problematic too, as the consequence of specific artistic characteristics. In order to exemplify these presumptions, the author analyses Tarr as he is depicted as an adult artist.

The last chapter serves as a summation and evaluation of the thoughts and findings gained throughout the present bachelor thesis.

## **2 Defining Modernism and the Novel Development according to the Image of the Man in the Process of Becoming**

### **2.1 The Literary Tendency**

There are various features which are characteristic for modernism as a literary tendency. However, this section will only focus on those relevant to the above-mentioned novels. According to Peter Childs, the characteristics include modernist's tendency to 'plunge' the reader into a confusing and difficult mental landscape which cannot be immediately understood but which must be moved through and mapped in order to understand its limits and meanings. It follows that the depiction of a fixed stable self is often omitted. Further characteristics are deep introspection, religious scepticism and representation of consciousness and the relation of an individual to society through interior monologues. (2008, 3, 6, 23)

Unlike the realist authors who are known for using the mimetic techniques and "the mass of facts accumulated" in their novels, the modernist authors cry for the rejection of these methods. According to Childs, who paraphrases Woolf's thoughts, "interest for modernist authors lies very likely in the dark places of psychology" as opposed to the realist interest in the facts.

Instead of recording externalities like a person's appearance or home, Woolf wanted novelists to explore character as thought, desire and memory. Woolf's belief was that the novel's purpose was to represent character. (2008, 86, 87)

Modernist artists lay emphasis on the creative individuality and subjectivity rather than on the accurate depiction of reality. They are members of the avant-garde movement, and they consider themselves to be literally the defenders of the progress, breaking free from the conventions. The modernists tried to find the new ways of how to depict reality. The artists certainly often experienced rejection or misunderstanding from society during this process. To find their place in society was definitely hard for them. They tried to free themselves from the prison of the conventions, family and the demands of society in a way to mythical Daedalus who built the wings for himself and escaped from the Greek prison. The modernists built the wings from their own opinions

and approaches to literature and set out towards their calling to become the individual artists. As a consequence of this process, the inner need of the modernist artists to depict this development of the artist may originate. In Malmgren's words:

If the twentieth century has witnessed a dramatic change in sensibility, a shift in the prevailing episteme, and if that shift registers itself foremost in the very nature and function of the aesthetic artifact, then one way to define the transformation would be to examine in detail representative narratives which deal directly with the development of the artist and the nature of his or her calling. (1987, 5)

## **2.2 Bakhtin's Conception of the Protagonist's Transformation in the Novel Development**

The practical part of the present thesis, the analysis of the novels, focuses on such "representative narratives which deal directly with the development of the artist" and mainly with the factors which determine the development of the protagonist's qualities. (Malmgren, 1987, 5) Protagonist's personality is influenced and subsequently shaped and changed by these determiners and conditions. Thus, this type of novel in which the hero is different at the beginning and at the end of the novel and does not remain the same person, represents the special type of the novel which originates in the Ancient times. The proportion of the inner movement and development of the protagonist himself represented in the novel has changed throughout the centuries which results from the approach to time and space that has been changing too.

The process of assimilating real historical time and space in literature has a complicated and erratic history as does the articulation of actual historical persons in such a time and space. Isolated aspects of time and space, however – those available in a given historical stage of human development – has been assimilated and corresponding generic techniques have been devised for reflecting and artistically processing such appropriated aspects of reality. (Bakhtin, 2004, 84)

Mikhail Bakhtin is principally concerned with the phenomenon of the time and space correlation and its influence on the protagonist's role in the novel. He deals with the question of how the image of the main hero is constructed and whether it is changed throughout the novel or whether it remains unchanged and steady. He explains the term

chronotope which literally means time-space and it is defined as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.” (2004, 84) The reason why a hero was steady at the beginnings is connected with former understanding of time as “the process of assimilating the actual historical chronotope in literature has been complicated.” (2004, 85)

On the basis of this conception several types of novels, which have developed whilst the conception of time has been gradually perceived in a different way, are described. At the beginnings, in the travel novel “the hero, himself is not at the centre of the novelist’ artistic attention” and time aspects are absolutely ignored as well.

The image of the man in the novel – which is barely distinguishable – is quite static. The novel does not recognize human emergence and development. Even if his status changes sharply, he himself remains unchanged.” (Bakhtin, 1986, 11)

The second type of the novel, the novel of ordeal denotes that the hero suffers throughout the novel, but it does not leave scars on him:

The world of this novel is the arena of the struggle and testing of the hero, who is always presented as complete and unchanging, all the qualities are given from the very beginning. The tests do not become the formative experience for him. The tested hero is ready-made and predetermined. (1986, 12, 13)

Although the image of the man remained unchanged under these determiners in the above mentioned types of novels, the idea of testing made a foundation for the novels which emerged at the turn of the nineteenth and the twentieth century.<sup>1</sup> (Bakhtin, 1980, 243, my translation) For instance: “the hero’s testing for the vocation, predestination, genius and specifically testing for the artistic genius and the artistic fitness for life in *Künstlerroman*.” (1986, 16)

The significant turn in the novel development as for the depiction of the image of the man in the process of becoming, represents Apuleius’s *The Golden Ass*, whose “plot depicts the journey of the hero’s life and its crucial moments.”<sup>2</sup> (1980, 246, my translation) This type of the novel differs widely from the former types of novels. The metamorphosis plays an important role in this novel.

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<sup>1</sup> S takovými typy a podobami zkoušky se shledáváme například v devatenáctém století a na začátku století dvacátého.

<sup>2</sup> Syžetem tohoto románu je životní pouť hrdiny a její klíčové momenty.

On the basis of metamorphosis, the type of depiction of the human life is made in its crucial moments: how the man becomes different. The development in the true sense of the word is not depicted, but the crisis and the rebirth is portrayed. The depicted events determine the hero's life. The entire biographical life is not captured; there are just two or more moments which significantly determine the final image of man and the nature of his life.<sup>3</sup> (1980, 249, my translation)

The last significant type of the novel that contains features which were later expanded in Bildungsroman type of the novel, is the biographical and autobiographical novel:

The hero's life is indeed depicted; his image in a purely biographical novel lacks any true process of becoming and development. The only essential change in the hero himself is his crisis and rebirth. (1986, 17)

Bakhtin explicates that the novel moved in the mysterious ways throughout centuries, it took a very long time to reach the stage of the novel writing, where the protagonist is depicted as a different person at the beginning and at the end and where the connection of temporal and spatial aspects are ascribed more importance. In any case, such type of the novel provides a really great opportunity for the analysis of this type of hero and for the various interpretations concerning the factors which contribute to the transformation of his personality.

### **2.3 Bildungsroman and Künstlerroman**

The above mentioned chronotope "has an intrinsic generic significance. It is precisely the chronotope that defines genre and generic distinctions." In fact, it "determines the image of man in literature." (Bakhtin, 2004, 84, 85) The interconnection of historical time and the man who appears at that time reached its peak in Bildungsroman. It is the novel of human emergence as new characteristics emerge in the hero's personality. The life path of the man is depicted and he is no longer ready-made and stable, but he develops, transforms and matures in the course of time. "The hero himself, his character, becomes a variable in the formula of this type of novel. Changes in the hero himself acquire plot significance." The world is perceived as "an experience as a

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<sup>3</sup> Na základě metamorfózy se tvoří typ zobrazení lidského života v jeho klíčových, krizových momentech: jak se člověk stává jiným. Nelíčí se tu vývoj v přesném slova smyslu, ale líčí se krize a přerod. Zobrazené události determinují hrdinův život. Není zachycen biografický život jako celek. Líčí se jeden nebo dva okamžiky, které rozhodnou o lidském životě a určí jeho charakter.

school” (Bakhtin, 1986, 21, 23) In Booker’s *Encyclopedia of literature and politics* Bildungsroman is defined as follows:

Bildungsroman is literally “the novel of formation”, though alternately it is defined as a novel of apprenticeship, education, maturation, or development. This term encompasses several similar genres e.g.: Künstlerroman, novel of artistic development. Typically the protagonist of the Bildungsroman suffers from some form of social alienation or oppression in his youth; the bulk of the novel is designed to resolve this alienation, portraying the social, romantic and professional maturation of the protagonist along the way, usually culminating in the protagonist’s marriage. As a genre that allows for the development of a protagonist opposed to the dominant order of a given society, the bildungsroman has become increasingly popular among writers who come from marginalized groups. (2005, 2, 83, 84, 85)

Künstlerroman is a novel whose protagonist is the person who either is an artist or becomes one during his maturing. His personality development from childhood to adulthood is the central topic of such novel. Pinkney provides an eloquent characteristic of Künstlerroman:

Künstlerroman is a study of the artist’s formation. Such works end, at least in principle, at the point where the central character has acquired sufficient maturity and technical expertise to write or ‘paint’ or ‘compose’ the text in which he or she appears, there is a self-fulfilling circularity about this sub-genre, with the snake ultimately swallowing its own tail. The Künstlerroman sustains the ambition of totality, but raises it one level, containing it entirely in the aesthetic rather than the phenomenal realm: subject and object now converge when the fledgling artist can write the work which presents him or her to us. Totality in this sense never reaches the community at all, which is felt as threat to it rather than its field of possibility, the novel now evokes that poignant, subject-centered ‘transcendental homelessness’. (1990, 32)

Bakhtin also stresses the correlation of the subject and object in the hero’s development in his essay: “The problem of the interaction between subject and object, man and the world, was not raised in the novel of ordeal.” That causes the protagonist of the novel at that time to be invariable: “The world is not capable of changing the hero.” (Bakhtin, 1986, 13) Künstlerroman depicts the correlation of the man and the world thus the artist’s formation and maturing is complex. The hero is portrayed in the linear course of time during which the changes, maturing and many conflicts, which follows from the contact with society that often represses this linear development by its demands and rules, can be observed.

The genre of Bildungsroman and its subgenre of Künstlerroman are rooted in the German literature. According to Munzar:

The artist and society issues are dealt with in the German literature since the Goethe times. This range of problems emerged for the first time at high intensity in the second half of 18<sup>th</sup> century in the pre-romanticism times. It is related to the many moments which used to be important. For example: Irrationality, subjectivity and the overvaluation of the individual talent.<sup>4</sup> (1985, 183, my translation)

It is no surprise that the modernist authors became fond of this genre and found it inspirational as the individualism and subjectivity was the main topic of interest of that period as well. Moreover, the writing of such novel could help the writer to analyse and understand his own artistic life. The novel itself may provide him with the feedback.

### 3 Personality Development

Stephen from *A Portrait of the Artist as a Young man* and Paul from *Sons and Lovers* are representatives of the unsteady protagonists. Their maturing and character changes are the main themes of the novels. They are depicted in the process of socialization and more significantly in the subsequent process of individualization. Frederick Tarr from *Tarr* is depicted as an adult character and therefore the transformation of his personality is not that profound, yet observable.

Correlation between the person and their social environment is fundamental in life. Without the socialization, the individualization is impossible, since through the interaction with other people, their opinions and influence, one is able to become aware of one's own individuality. A man cannot explore himself without being exposed to the feedback of his social environment. (Cigánek, 1972, 101-207) Then "the individuality and the self-awareness is a product of social relationships and socialization itself".

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<sup>4</sup> Ähnlichen und verwandten Problemen wird in der deutschen Literatur seit der Goethezeit große Aufmerksamkeit gewidmet. Wie schon erwähnt, taucht dieser Problembereich zum ersten Mal in der zweiten Hälfte des 18. Jahrhunderts, in der Zeit der Präromantik, mit voller Intensität auf. Das hängt mit vielen Momenten zusammen, die damals von Bedeutung waren. Nennen wir hier nur drei: Irrationalität, Subjektivität und Überbewertung des individuellen Talents.

(1972, 201) Yet, the influence can be beneficial only in case that leads to individualization. In other case, when a man depends on and sticks wholly to his environment, it can be harmful and leads to self-destruction.

### **3.1 Childhood as the Rudiment of Personality**

Family is the primary social unit, the social environment which is greatly influential. It is an important part of Stephen's as well as Paul's life. Stephen's childhood opens by an idyllic scene of the family circle, where Stephen is depicted as a little child enjoying his father telling him a story and mother playing piano; however, soon he is brought to cold environment of the boarding school. Still, he clings to his parents and obediently follows their pieces of advice, holding them in high esteem, unfortunately without using his own points of view. "His mother had told him not to speak with rough boys in the college. Nice mother! His father had told him, whatever he did, never peach on a fellow." (Joyce, 2000, 5, 19)

He is not yet able to develop his own belief and position in society and that is the reason why he is dependent on associating with the statuses and opinions of the other people. He has an urge to follow an authority, to identify himself with the behaviour and status of someone else as well as to identify his own roots and position of his family. This may be the consequence of the demands placed on him by his family, who emphasizes various rules which should be followed in one's life – religious rules, their own rules, which Stephen should obey and last but not least school rules. Consequently, a child's soul is confused and lost in the demands.

Stephen Daedalus is trying to forge an identity for himself consistent with his patrimony. What he shows through his erratic behaviour is that his fathers have bequeathed him not one but two mutually incompatible models of responding to righteous authority, and as the book progresses, we watch Stephen alternating helplessly between an obedient and a scornfully defiant response to the imperative to sacrifice himself for communal cause. The reason that Stephen is powerless to detach himself from the pendulum swing of these two responses is that he never questions the major premise of authority: its idealization of ultimate transcendence. Stephen's aim is to establish for himself an authority comparable to the authority he admires and resists, to see himself raised above his peers, and to resist any awareness of the universality – the commonness – of his feelings. (Mahaffey, 2003, 207)



It is very hard for Stephen's fragile soul to get used to the separation from the source of his security. He feels alienated and insecure. "All the boys seemed to him very strange. He longed to be at home and lay his head on his mother's lap." (2000, 9) Thus, he goes through the experience of being bullied. His classmate Wells pushes him into the ditch, later he exposes Stephen to ridicule. He is even bullied by Father Dolan, one of the teachers.

Stephen's dealing with the situation develops in the course of his stay in Clongowes. At the beginning, he is not able to brave or oppose the situation, just following his father's advice concerning not to peach on a fellow although it would be better to upload his troubles to the adult. Yet, when being unfairly rudely punished by the teacher, he is able to oppose the oppression by visiting the rector and telling him about being treated unfairly by the teacher. Nevertheless, Stephen is not able to make himself sure that it is unfair, he needs to be supported by the classmates: "Every fellow has said it was unfair." (2000, 55) Through the classmate's assurance of the injustice of the situation, he is able to realize it and believe it. He gains more confidence then: "he was happy and free" (2000, 60) and consequently "his naive trust in family and school has been shaken, but he has learned to believe in himself". (Parrinder, 2003, 108) Although, there is progress in Stephen's confidence, he still:

places his trust in heads or leaders and in names, a trust that ultimately seems justified when the rector fulfils the promise of his name and position by rectifying Stephen's wrong. (Mahaffey, 2003, 210)

He identifies his situation with the stories of history: "A thing like that had been done before by somebody in history, by some great person whose head was in books of history." (2000, 55) Mahaffey states: "in his effort to become a hero, he models himself after a head". (2003, 211) It is a childish way to solve the conflict of his inability to face the problems and the need of becoming more respected. Not only respect but also sympathy and consolation, finds he in these associations as it cannot be found anywhere else, neither among classmates nor in the family. The father underestimates Father Dolan's bullying and says: "We had a famous together with Father Dolan over it. Ha! Ha! Ha!" (2000, 76)

Unlike Stephen's, Paul's life can be examined from the prenatal period, even in his mother's womb, her influence upon him can be observed. "She felt wretched with

the coming child. She could not afford to have this third. She did not want it.” (Lawrence, 1995, 5) Already in his mother’s womb, he is exposed to his mother’s unrest, despair, never-ending quarrelling of his parents and the feeling of being an unwanted child, which certainly influences his future life in a way that his nature is weak, unbalanced and anxious. Moreover, the prenatal period is the rudiment of the unhealthy relationship to his mother. The pathological desire for pleasing her and his devotion towards her seems to be the result of her treatment of him during his prenatal development.

The exaggerated feelings of refusal and dislike towards the child transforms into different exaggerated approaches towards it as she feels burned with the fact that the baby comes to the world unloved. She feels guilty and wherefore obliged to him.

A wave of hot love went over her to the infant. With all her force, with all her soul she would make up to it for having brought it into the world unloved. She would love it all the more now it was here, carry it in her love.” (1995, 37)

Unlike Mrs Morel’s, Mr Morel’s treatment of Paul is very cold, lacking the deep parental love. Father’s harsh treatment of Paul and the rest of the family causes Paul’s negative feelings towards the father: “Paul hated his father. He had a fervent private religion. “Make him stop drinking, let my father die.” (1995, 60) This completely different parental approach indicates that the Mrs Morel’s influence upon Paul’s life will be much more substantial than Mr Morel’s. According to Kahn:

All boys experience the unconscious wish to get rid of the father and replace him as mother’s love. Because these fantasies are so dangerous and frightening, they are universally buried in the person’s unconscious. Buried though they are, they generate awesome conflicts and continue to wield a major influence on the person’s life. (2002, 58)

Paul longs to be wanted and loved by his mother. Devotion to her is used as a tool for achieving his desire, “his admiration for her knows no bounds and her presence is always absorbing”. (Kuttner, 2005, 267) Little things and situations which lead to pleasing her gradually become the part of his everyday life. Every little thing he does is dedicated to her.

He loved being out in the country, among the bushes. But he also could not bear to go to his mother empty. That, he felt, would disappoint her, and he would have

died rather. The boy was attentive to her. Everything he did was for her. (1995, 68, 75, 114)

Since he was a little child, she undervalued his loyalty. “She never realised it whilst he was young. She was a woman who waited for her children to grow up.” Moreover, “Perhaps it would be a little relief to her if he had died. She always felt a mixture of anguish in her love for him.” (1995, 68)

As Paul grows up in the dismal family conditions, he highly disrespects his father and simultaneously dedicates all his love to his mother and has a strong leaning towards her.

The abnormal fixation upon the mother is most obviously conditioned by the father, whose unnatural position in the family is responsible for the distortion of the normal attitude of the child towards its parents. (Kuttner, 2005, 282)

He becomes very perceptive, empathetic and sensitive towards his mother. He seeks her presence, the opportunities for sharing her life. “The interaction between mother and son is complete: she lives in him and he in her.” (2005, 267) She is the central point of his daily life and she soon becomes aware of it: “She felt at the back of her son’s heart waiting on her, felt him bearing what part of the burden he could, and even supporting her. She felt he was coming to share her burden.” (1995, 65) She starts to share her life, feelings and thought with him, treating him as an adult not as a child, which may cause his seeming maturity and development of the character traits which are not very common among children of his age: “As a rule he seemed old for his years. He was so conscious of what other people felt, particularly his mother.” (1995, 57) Paul in a way achieves his goal to be wanted and mother’s attention satisfies his children’s needs to experience his world through mother’s perspective. “Mother and son are one. The husband is completely effaced and the father exists merely as a rival.” (2005, 267)

The dark side of this mutual emotional connection are Paul’s growing consuming feelings of responsibility and necessity towards his mother.

Paul’s crippling dependence on her is thus paradoxically due to his sense that she is vitally dependant on him - that he is responsible for filling her emptiness, providing her missing self-esteem, and relieving her suffering. (Schapiro, 2005, 102)

His mood and happiness depends on hers, “all the early formative influences in Paul’s life radiate from his mother”. (Kuttner, 2005, 266) “When she fretted he could

understood, and could have no peace. His soul seem always attentive to her.” (1995, 57)  
The dominant mother becomes an Alpha and Omega of Paul’s life:

Relative to the helpless child, mother is overwhelmingly powerful, and the child’s prospects of developing individuality and autonomy may be significantly threatened by the power of the mother.” (Kahn, 2002, 66)

### **3.2 Teenage age - conflict and defiance**

Although teenage age brings great changes to both protagonists, the level of influence and its acceptance, individualization and gaining of independence differs widely. Stephen, due to the unsatisfactory financial family situation continues to grow up in Dublin, which provides new experience and also the need to become more independent in thinking. A new chapter of Stephen’s life opens when he is sent to Belvedere College and it means a shift from childhood to teenage years and he feels that his childhood is gone. Although he is bullied again, but being able to defend himself at least with his determination, he is no longer an insecure child: “smiling in his rival flushed face” and “being along with Heron the virtual head of the school” (Joyce, 2000, 80).

Again, he finds himself in the number of father’s advice, “whatever you do, mix with gentlemen, fellows of right kidney, who I want you to associate with.” (2000, 96), but he does not take them to heart. He does not want to get lost in someone else’s beliefs, he wants to build his own identity. He feels the need to make sure who he really is: “I am Stephen Daedalus. I am walking beside my father.” (2000, 98)

He wins some money, which brings him pleasure and independence which does not last long and then he feels frustrated, suddenly feeling the abyss between him and his family. As he grows apart from his roots, he also stops following the religious principles. Desperation and frustration make him realize that he cannot live his own life; he does not know who he really is, he is lost. He does not see the meaning of his life, he loses his illusions. The truth that he has believed so far and has depended on is no longer valuable and truthful for him. This realization has stirred repressed desires as he has a feeling that there is nothing to lose as nothing exists inside him.

He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself. The cry that he had strangled for so long in his throat issued from his lips. It broke from

him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment, a cry which was but the echo of an obscene crawl which he had read on the oozing wall of a urinal. (2000, 106)

The fated night ends up with a sexual affair with a prostitute. It is not only the manifestation of the hidden needs which were denied to him, but also Stephen's private despairing rebellion against his struggle in family, school, himself and last but not least: "Stephen has been segregated from female influence during his adolescence, now the physical reality bursts on him like a revelation." (Parrinder, 2003, 111) His sub-consciousness gives this action as an evidence of not being the puppet of anyone's commands, "an attempt to appease a sort of soul hunger, a longing to escape from the banalities of existence represented by his father and his schoolmates". (2003, 112)

Teenage age brings a change in Paul's life too. At the age of fourteen, he starts a new life, a working life. He gets into new environment, is surrounded with new people and experience which gives him a chance to free himself from his mother's clench. As Kahn mentions:

Resolution of the Oedipus complex can take many forms, but one thing appears to be universal: To a large extent adolescents must liberate themselves from their erotic attachment to the parent and find a way to direct that energy toward appropriate new people. A healthy adjustment requires relating to these new people in a way that it is not burdened by an unconscious fixation on the parent. (2002, 75)

However, at this point, Mrs Morel is no longer "the woman who waited for her children to grow up" (Lawrence, 1995, 68), she becomes strongly aware of her need of Paul's company and attention. "Mrs Morel clung now to Paul. She waited for his coming home in the evening. The two shared lives." (1995, 114) After his brother's William death, she forms even stronger attachment to Paul than before. "The two knitted together in perfect intimacy. Mrs Morel's life is now rooted itself in Paul." (1995, 141)

So far, the only relationship he has experienced was with his mother. He loved her with all his heart and was completely loyal to her. According to Kahn: "How the Oedipus complex is resolved will determine a great deal about how the pubescent child will go on to deal with adolescents and adult sexuality." (Kahn, 2002, 75) Kahn follows with the crucial fact: "It is very important that sons not sense they are more attractive

and interesting to mother than is father. “ (2002, 65) Yet, Paul substitutes the emotional position of the husband in his mother’s life. “And I’ve never – you know, Paul – I’ve never had a husband – not really.” (1995, 213) This fact is the predestination of Paul’s clingy life. It is taken for granted that they share their lives, such an unwritten agreement.

Mrs Morel is a woman who has gradually formed an attachment which has grown into a strange kind of mother’s passionate love and desire for embracing Paul’s life. As she grew very possessive towards Paul, the indication of another woman who could penetrate his life means an enormous threat which would shatter her influence upon Paul. Mrs Morel carefully observes any transformation of Paul’s soul which would be caused by another woman and would consequently destroy mother’s and son intimacy. “She could feel Paul being drawn away by this girl.” (1995, 160)

Nevertheless, she treads lightly and warily while suppressing love for another woman than hers in her son’s soul: “Mrs Morel was too wise to have any open rupture.” (1995, 174), making stifling atmosphere which hurls reproaches without saying a straight argument: “Always, when he went with Miriam, and it grew rather late he knew his mother was fretting and getting angry about him – why, he did not understand.” (1995, 160)

He cannot fully immerse himself into the love affair of a nineteen year’s old young man due to his mother’s manipulation: “He was hurt between the past glamour with Miriam and the knowledge that his mother fretted.” And what is worse: “He could not harden his heart to ignore his mother.” (1995, 161, 261) He is completely swallowed by his mother’s influence as “she makes him wretched” (Kuttner, 2005, 270) “On the whole he stuck to her as if he were her man.” (1995, 177)

### **3.3 Manhood**

On the threshold of adulthood, Stephen asks himself “where was his childhood now?” (Joyce, 2000, 185) and bursts into joy of revelation and new challenge of life:

To live, to err, to fall, to triumph to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (2000, 186)

Along with gained self-awareness and self-confidence, he tends to be superior and reserved particularly toward his family. Stephen does not respect his parents and he rejects their influence whatsoever. Thus, family relationships change dramatically as Stephen is no longer the submissive and obedient boy. He treats his parents with disrespect, perhaps as a result of their treatment of him, particularly because of their non-acceptance of his new role, calling him “lazy bitch” while Stephen coldly comments it in a sophisticated way “he has a curious idea of genders if he thinks a bitch is masculine”. (2000, 189)

School environment does not bring him satisfaction either, as the teachers as well as classmates are not capable of catching up with him. Stephen is dissatisfied with his environment consisting of the family, religion, teachers, and classmates and on top of that he contemplates the nation he lives in which he calls “the old sow that eats her farrow” and states that “his ancestors threw off their language and allowed a handful of foreigners to subject them.” (2000, 220)

He finds out that there is nothing to rely on in his environment but himself. This is the crucial and vital finding, which enables him to awaken freedom of himself. The quarrel with his mother over religion is “his first unequivocal act of rebellion”. (Parrinder, 2003, 121) Then he completely realizes the importance of making himself free from all the external demands. He sets out for his own life journey of not rejecting nor accepting, but contemplating.

I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or arts as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning. (2000, 268)

Presumably similarly to Stephen, Tarr left his homeland at the age of seventeen, jumping in the new experience on the threshold of adulthood, but still in formative years. Tarr left England and found a new life and inspiration in France.

He had been full of such unusual abounding faith. A sentimental miasma made artificially in Paris a similar good atmosphere where the mind could healthily exist as was found by artists in brilliant, complete and solid times. Paris was the most human city we had. (Lewis, 2010, 201)

While Stephen's and also Tarr's manhood is completed, Paul's life is still commanded by someone else, not himself. Mrs Morel's desperation goes hand in hand with her growing determination to usurp Paul for herself. "She exults – she exults as she carries him off from me." (Lawrence, 1995, 193) The manipulation, reproaches, attention demanding, sarcasm toward his girlfriend seem to never end. "Like *her*! It seems to me you like nothing and nobody else. Paul has his back to the wall. He has no space to breathe freely. Mrs Morel proves herself highly manipulative. "His mother kissed him a long fervent kiss. My boy! Perhaps I'm selfish. If you want her, take her, my boy." (1995, 212, 213)

Although Paul is aware of his mother's destructive influence upon his life, he is not strong enough to oppose and free himself. His life ends in absolute disillusion as he is not able to get off his cyclical life. He remains a shadow of his mother thus never capable of transforming into himself. He has never been able to "discover his own independent self and thus he remains resentfully dependant, unable to escape his mother's orbit". (Schapiro, 2005, 102) Nothing else but his mother has shaped his life. He has always been so weak, neurotic and insecure that he has never been able to resist her and find his own individuality. He has never had any vision or his own aims and dreams: „Not, like any normal boy, to strike out for him, to adventure, he dreams about living with his mother forever." (Kuttner, 2005, 268) After Mrs Morel's death he is absolutely alone having nothing to live for. He is nobody. His life has got no meaning. Paul is a broken young man, without vocation, without love, not knowing who he really is and where he is going.

He cannot free himself from the incubus of his parents long enough to come to some sense of himself. He remains enslaved by his parent complex instead of being moulded and guided by it. Paul cannot expand towards the universe in normal activity and form in an independent sex interest because for him his mother became the universe. She stands between him and life and the other woman. Paul goes to pieces because he can never make the mature sexual decision away from his mother; he can never accomplish the physical and emotional transfer. He stands like cosmic man, alone at the centre of a derelict world, suffering the anguish alienation. (Stewart, 2005, 184, 283-284)



## 4 The Artistic Nature Development

Socialization is essential for the manifestation of one's own individual abilities, supposing that without being socialized and without any stimuli, even a very talented person cannot uncover his creative self. "Purely internal process does not suffice to make an artist. Community and one's contemporaries are important too." (Rank, 1989, 37) Nevertheless, the level of artistic potential depends on the level of inner need to create. For instance Paul and Stephen both prove themselves to be talented, but Stephen's need to create, the creative nature urges him to occupy himself with beauty and aestheticism without being lead to it by someone else. Paul, on the other hand, is lead to the artistic occupation by his mother, but he himself does not have such a strong urge. It follows that their approach to art, their needs and priorities are completely different. Paul is rather a prototype of the talented person whose talent proves when having the opportunity to prove it, whereas Stephen is a real artist who needs art in his life as a tool to express himself and in order to satisfy and fulfil the sense of his living.

Socialization as the precondition for the artistic nature development is closely bound up with experience:

Creativeness lies equally at the root of artistic production and of life experience. That is to say, lived experience can only be understood as the expression of volitional creative impulse, and in this two spheres of artistic production and actual experience meet and overlap. (1989, 38)

When having enough stimuli while the personality is being developed, the artist can use his abilities in order to reshape the ordinary into the unusual and unique. As Cigánek states: "The artwork is in fact the product of social environment." (1972, 201)

Development of the artist and his character qualities may differ from the ordinary man's development. "The becoming of the artist has a particular genesis." (Rank, 1989, 50) First impulses of the person, who has an artistic nature, are unconscious and then it is question of time as well as of stimulating environment when one becomes conscious about being an artist. "The individual will manifests itself both negatively as a controlling element and positively as the urge to create." (1989, 39)

Generally, an ordinary man can be emotional and imaginative, and that does not prove him to be an artist, but the artist differs from the majority of those men in a way

that he is able to exploit these characteristic in order to give shape to his ideas and visions and subsequently produce a work of art. (Cigánek, 1972, 205)

That the poet has, not a “personality” to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways. Impressions and experiences which are important for the man may take no place in the poetry, and those which become important in the poetry may play quite a negligible part in the man, the personality. (Eliot, 2005, 155)

#### **4.1 Stephen as an Artist**

Stephen’s artistic nature can be observed by the reader from the very beginning of the novel. His ability to play with words is remarkable. Since his childhood, the ordinary words evoke rhymes for him. He is fascinated with the colourfulness, melodiousness and variability of words. These offer him endless possibilities for his fantasy world: “White roses and red roses: those were beautiful colours to think of“, “The word was beautiful: wine. It made you think of dark purple because of the grapes...” (Joyce, 2000, 9, 47) He gradually discovers what a magical power the words spread upon him. The words do not mean just a group of letters to him; they mean emotions, symbols and associations.

How beautiful the words were where they said *Bury me in the old churchyard!* A tremor passed over his body. How sad and how beautiful! He wanted to cry quietly but not for himself: for the words so beautiful and sad, like music. (2000, 22)

Although “Dublin was a new and complex sensation” for Stephen, it brings him the feelings of insecurity and confusion and he seeks refuge in imagination and literature in stressful situations. (2000, 69) For instance, he constantly returns to the image of Monte Cristo in troubled family situation. He again finds himself to be different than the others, “He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld.” and he “began to taste the joy of his loneliness”. (2000, 67, 71) During his holiday, he has got the opportunity to occupy himself with his own thoughts, fantasies and to arouse his artistic inclination.

On the basis of the first unrequited love, the artistic nature springs fully inside him and he writes a poem about his experience. Ellen as his Muse inspires him. Rank

gives a thought about the role of a woman in artist's production: "When a relation of the artist to woman tends to forge or beguile him into closer touch with life that it is necessary or even advantageous to his production:" (1989, 59) After he creates his piece of work: "he gazed at his face for a long time in the mirror" (2000, 74) He needs to see his reflection to find out who he is, whether he is still the same person. He does not know his creative ego yet; he tries to get to know himself as he has developed into a person who is capable of transforming his feelings into the verses.

Belvedere school provides Stephen with the opportunity to be actively involved in a school theatre play and to immerse himself in the essay writing, which he finds very enjoyable: "The essay was for him a chief labour of his week and every Tuesday, thinking whether he would be first and not first in the weekly essay." (2000, 83) Unfortunately, once he is condemned, due to the teacher's misapprehension; he is accused of the sign of heresy in his work. Although Stephen's wit is so powerful that he is able to explain it without hesitation, "he could feel a vague malignant joy" among his schoolmates. (2000, 84) His rivals do not hesitate then to make use of his weakened school position and he is involved into the harsh quarrel concerning literature. He firmly sticks to his own opinion believing that he is the one capable of dealing with art.

The theatre play fills his artistic nature with satisfaction, but "now that the play was over his nerves cried for some further adventure", which he gains by winning an essay prize and amount of money. (2000, 90) Then he can enjoy the pleasure of living and planning a novel enterprise. Money is spent soon and he gets back into the groove with desperation. Though being gifted, he cannot develop his potential due to the poor conditions of his family. As a consequence, his broken and unstable mind seeks satisfaction in physical pleasure, afterwards being buffeted by religious unacceptability of this act. In the period of insecurity, doubts and the failure of his artistic ambitions, he is exposed to the manipulative sermons which fully absorb him:

For the artist believing in the evocative power of words, the sermons had an effect on the world outside and on the cave within, touching Stephen on the raw in his imagination and in his spoken language. They have affected his actual vision of the world. It is the artist in him that has been put to the torture. Beyond the fever of language, his thought fights against delirium, for his entire life and work are at stake. (Cixous, 2003, 80)

He wholly pursues religious ideals, perceiving the world through God's eyes, not through the artist's which causes "sensation of spiritual dryness". (2000, 164) He puts

art aside, focusing only on the religious rightness of his acting. Hence, Stephen's artistic potential is repressed: "on one side, religion is a handicap on art". (Rank, 1989, 17)

Under the influence of Church, Stephen loses his individuality, his own thoughts. He joins the collective Catholic beliefs and consequently the variety of stimuli for creation is limited as "religion springs from the collective belief in immortality, art from the personal consciousness of the individual". (1989, 17)

The crucial moment is the question of the priest concerning Stephen's vocation, which extricates Stephen from the clench of religion as he comes to realize that the meaning of his life does not reside in the lifelong quietness and humility before God. The contemplation about his vocation indeed contributes to the return to his artistic self. There is no longer the ambivalence in his decision. He knows certainly that the priesthood is not his predestination and subsequently the repressed artistic nature and fascination with words is released again. This adds a new dimension to his name which he associates with the hawk like man of the Greek mythology. Stephen is alienated concerning his family roots; he embraces the hawk like man as the father of his artistic self. "Now, as never before, his strange name seemed to him as a prophecy," and "he would create proudly out of the freedom and power of his soul, as the great artificial whose name he bore". (2000, 183-184)

Stephen matures into an artist who surrenders to imagination and creation, occupying himself with words and verses. Moreover he accepts himself to be an artist and this is what fills him with satisfaction. "Stephen has fulfilled his artistic novitiate. This would imply that artist hood is indeed the noblest of vocations and that – as with the priesthood – the world is well lost for it." (Parrinder, 2003, 121)

In order to create, to dedicate his life to art, he leaves his homeland as the rejection of language, religion, nationality – all kinds of the collectivism, which ties his artistic freedom. He comes towards individual self-expression. "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" and now praying in the way of his own artistic religion: "Old father, old artificer, stand me now and ever in good stead."(2000, 276)

## 4.2 Paul as an Artist

Mother has an obvious indisputable impact on Paul's entire life and his occupation is under her guidance as well. As for appearance, behaviour and vocation, father serves the role of the deterrent example in the family. Thus Mrs Morel has always tried to push Paul into occupying himself with aesthetic rather than physical activities. He is a pale and quiet child so she supports him in studying languages, reading and drawing. She makes him admire and notice beauty of buildings, flowers and things that surround him. Mrs Morel provides stimuli and conditions for Paul to become an artist. Nevertheless, with the exception of some spontaneous creative expressions, Paul does not feel any inner need to create; it is usually the mother who directs him to such occupations. She awakens the artistic potential in him.

Although not such intensively as Stephen, Paul is also perceptive and observant concerning the objects which surrounds him. "The snowflakes whirled round the corner of the house like pigeons dashing by." (Lawrence, 1995, 67) He is able to feel and describe the atmosphere in a very poetic way:

There was a patch of lights at Bulwell like myriad petals shaken to the ground from the shed star, and beyond was the red glare of the furnaces playing like hot breath on the clouds. (1995, 112)

Paul proves himself to be talented; he also wins the prize for his painting: "He was fond of drawing; he was very clever with his brush." (1995, 73, 83) Even though he likes painting, he does not feel that it should be his vocation, he has never known what he actually wants and seeks in his life. He is not fervent, enthusiastic young artist who is willing to take risks, to sacrifice his life for art. He just likes drawing, nothing less, nothing more. Nevertheless, his mother and Miriam are two Muses who provoke his artistic potential:

He loved to sit at home alone with his mother, working and working. He, with all his soul's intensity directing his pencil, could feel her warmth inside him like strength. In contact with Miriam he gained insight, his vision went deeper. From his mother he drew the life-warmth, the strength to produce, Miriam urged this warmth into intensity like a white light. (1995, 158)

The greatest difference between Stephen and Paul resides in the fact that Paul is not obsessed or fascinated with colours and objects that surround him and he needs to

be pushed into creation: “he was conscious only when stimulated.” (1995, 158) It follows from that, that “he himself has no ambition”, no urge, he paints because it pleases his mother.

Paul never becomes a real artist. He uses his painting to please his mother and to court his women, but in the crisis of his life, art means nothing to him either as a consolation or as a satisfying expression. His painting is essentially dilettante and unremunerative. (Kuttner, 2005, 268)

Paul’s lifelong inability to overcome his mother’s influence and to get over the Oedipus complex may reside in the specificity of his character. Therefore Paul as a person proving an artistic potential “reacts more strongly than, and certainly in a different way from, the normal person to this unavoidable average experience of the parental relation.” However, this divergence does not lie in the experience itself, but in his “peculiar reactivity which in the case of artistic expression we call creativity.” The crucial conclusion is that this kind of experience does not lead to “production, but to inhibition or to fixation”, which is in Paul’s case clearly visible. (Rank, 1989, 64)

### **4.3 Religion as the Artist’s Personality Development Contributor**

Religion is one of the factors which contribute to formation of the character of the protagonists. While Paul rather benefit from the religious environment as it provides him an intellectual base, Stephen lives under pressure of religion and it strongly manipulates his thoughts, decisions and also creativity.

Rank denotes that art and religion are both very powerful ideologies, yet in many aspects opposing and incompatible. Religious faith is based on collectivism, on belief in power of community and submission. It requires obedience to the set of rules which are given and ultimate. It implies the subordination to the higher power and following it. Defying of the rules may lead to reprobation. On the opposite, art refuses collectivism and praises the power of individuality.

Personal creativity is ant-religious in the sense that it is always subservient to the individual desire for immortality in the creative personality and not to the collective glorification of the creator of the world. (Rank, 1989, 16)

Art detaches itself from ideologies as these always mean some limits and demands, while art should be produced freely and spontaneously. An artistic person usually inclines to the latitudinarian and bohemian way of thinking and living; whereas religion inclines to humility and subordination. The artist seeks freedom and rejects any form of infringement which would limit his imagination and creativity. (1989, 16-18)  
To sum up in Rank's words:

The conflict between art and religion, which we can so easily trace in the individual artist, is thus ultimately a conflict between individuality and collectivity, the dualistic struggle within the creative artist and the two impulses of his own self. (1989, 17)

After Stephen's sexual experience, he starts to doubt the religious doctrine. The truth he used to embrace automatically is suddenly dubitable. He disputes religion, asks questions and thinks about it using his own thoughts. He is lost in chaos of what used to be an absolute truth to be relied on and what can be dubitable and ambiguous. Nevertheless, the deep-rooted Catholic upbringing soon alarms him. He is buffeted by the conflict of his desire and religious conscience acquired throughout his life, suffering from the agonies of penance. He is paralyzed by his sin, not being able to think about anything else.

Due to his mistake, he falls under the absolute influence of the Church which starts to be the only authority which he obliges: "Stephen's combination of newly awakened sensuality makes him an easy prey for the preacher's morbid evocation of physical disgust." (Parrinder, 2003, 112) As his consciousness is weakened by fear and despair, the sermons have very manipulative and influential effect on him.

The whore's penetration of Stephen's brain and soul is cauterized by Father Arnall's pungent sermons. Father Arnall is a paternal voice far more compelling in its sway over the adolescent mind than that of Stephen's natural father. Through its eloquence, the text itself is pervaded by the crushing authority of Church. (2003, 111)

Stephen is highly self-critical, being aware of his mistake, regretting it. The sermons are a torture for his mind. He gets under the influence of the religious doctrine, which blinds his reason and suppresses his individuality. He identifies himself with the preacher's words: "Every word for him! It was true. God was almighty." (Joyce, 2000, 134) The confession is the only solution for Stephen's paralysed mind and provides him

peace. The submission to the religion and devotion of all his effort to be a good Catholic can be perceived as an escape from the reality and himself, his own wishes: “He had no temptations to sin mortally”. (2000, 163) It is not his life and personality; it is the life which is controlled by religion and its rules. Cixous states: “He is the product of Church and of its system of threads and rewards.” (2003, 76)

Yet, soon he becomes aware of the changes of his personality caused by religion: “their presence had made him different of himself and lately some of their judgements had sounded a little childish in his ears”. (2000, 169) Paradoxically, “the violence which has been done to young man’s imagination is the final step in his liberation.” (2003, 81) Finally, when the crucial decision of his life comes, the choice between the religious life and the unrestricted one, he decides to free himself from the religious commands:

All through his boyhood he had mused upon that which he had so often thought to be his destiny and when the moment had come for him to obey the call he had turned aside, obeying a wayward instinct. The oils of ordination would never anoint his body. He had refused. (2000, 179)

Through the decision of no longer being under the guidance of religion, he gets freedom of his mind and his own nature can be revealed. He grows to manhood, willing to follow his conviction.

This was the call of life to his soul, not the dull gross voice of the world of duties and despair, not the inhuman voice that has called him to pale service of the altar. His soul arisen from the grave of boyhood, spurning her grave clothes. (2000, 184)

## **5 Artist, Art and Society**

The conflict between the creative person and society is a phenomenon which is depicted in the modernist novels and dealt with throughout this bachelor thesis. The contradiction may reside in the artist’s presumption that a man can become a real individuality just during the process of individualization and the influence of society, to the contrary, causes uniformity and depersonalisation. Society calls for the fulfilment of the social roles and its demands and priorities may be different from the artist’s ones. (Cigánek, 1972, 101-202) Together with artist’s growing self-consciousness, individualisation and consequent feelings of isolation, he is removed from the majority.



Along with artist's rising self-confidence, he grows apart from the ordinary citizens and his position in society is reflected and analysed. He considers himself to be a bearer of divine ideas. He is caught in many conflicts with his society when fulfilling his role. Some of these conflicts are hardly solvable.<sup>5</sup> (Munzar, 1985, 183, 184, my translation)

Munzar asks a disputable question: "Is it possible to exist fully as an artist and as a freeman at the same time? In other words: Must one betray one's own determination in order to become an artist?"<sup>6</sup> (1985, 183, my translation) Eliot explains: "The progress of an artist is a continual self-sacrifice, a continual extinction of personality." (2005, 154) The border between both worlds, between society and the world of fantasy seems to be insurmountable:

According to the artist's personal structure and spiritual ideology, this conflict will take the form of a struggle between good and evil, beauty and truth, or in a more neurotic way, between the higher and lower self." (Rank, 1989, 62)

The artist's position in the society differs depending on whether it praises the artistic efforts or whether it considers art idling. Then, it depends on the artist himself whether his artistic self-awareness is strong enough to cope with the inconvenient social conditions or whether he accommodates.

The individual raises himself from out of the community by his inclusion in the genius-type in just the same way as the object is torn from its natural surroundings by its artistic crystallization. The individual as it were, abstracts himself in the style demand by the genius-ideology and so concentrates the essence of his being, the reproductive urge, in the genius concept. (1989, 28)

The society versus individual artist correlation may cause the stimulation of the artistic production, but also decline or disillusion. Society as such or the conflicts connected with being a part of it can either provoke artist's production or cause the reverse. As Rank states: „Between the two –artist and art – there stands Life, now dividing, now uniting, now checking, now promoting.“ (1989, 59)

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<sup>5</sup> Mit dem wachsenden Selbstbewusstsein des Künstlers hängt aber auch die Tatsache zusammen, dass es von den übrigen Bürgern entfernt ist und seine Stellung in der Gesellschaft reflektiert und analysiert ist. Er betrachtet sich selbst als den Träger göttlicher Gedanken, als den Gesetzgeber der Welt. Bei der Verwirklichung seiner Sendung gerät er in viele Konflikte mit seiner Umwelt, von denen einige kaum lösbar sind.

<sup>6</sup> Ist es möglich sowohl als Künstler wie als Bürger vollwertig zu existieren? Oder anders formuliert: Muss man seine eigene Bestimmung verraten, um Künstler zu werden?

Wyndham Lewis's *Tarr* provides a unique insight into the life and struggles of the adult artist, living in the centre of art, in Paris. Tarr came to France as an excited boy reading books in branches, but soon the city and people with their habits have swallowed him. He becomes a member of artistic circles, multicultural groups of people who consider themselves artists. Those so called artists are viruses which infest the real creative artists. The city is a sensation of lures, strangers, impulses and inspiration. However, this excess of stimuli does not seem to be the propelling force for creation. Tarr seems to make no use of these circumstances in a creative way, instead he turns into a sort of the artist who idles about from one café to another, contemplates art and artists while talking in a sophisticated way. His artistic potential is in regression. On the other side, Tarr is an adult person, unlike Paul and Stephen no longer being in pure formative years: "Periods of strong development of personality or of constructive individualism have always been among the highest periods of artistic productivity." (Rank, 1989, 17)

Leaving his homeland behind, there is nothing which would limit his free will. Neither religion nor family shape or clench him. There are no inhibitions or limits except for himself. This influence-separation makes him to rely fully on himself. Tarr consciously does not admit any impact on his personality and decision making. "No serious reply was expected from anyone except himself: but he appeared to need his own advice to come from himself in public." (Lewis, 2010, 25)

He regards himself as an artist, no longer groping in the dark of the vocation seeking. His self-determination is clear for him. On the other hand, the certainty brings the loss of humility before art and creativeness which detaches him from the creation itself. He occupies himself with many other things, talking about art, forming theories and conclusions except for the production of art. It seems that he is not amazed or fascinated by colours, shapes and things which surround him. There is no inner need or urge to create manifests in him.

Tarr is aware of Paris society's harmful effect on his creative self as Paris is bursting with people, stimuli and experience. It is too busy to keep an artist's mind focused on creation. "It is too exciting and prevents you from working." (2010, 202) There is the idea expressed that in spite of the presumption that Paris is considered to be the city of artists, it means just the chase of individuals for becoming the artists and to

join the artistic circles. The city is full of people who consider themselves to be artists and it consequently kills the real artistic potential: “The artist’s work I believe is nowhere so unsafe as in the hands of an *artistic* public.” (2010, 203) Tarr is talking about Paris as about “the creation of the crowds”. (2010, 203)

The principal conflict he is faced with concerns his relationships with women and his creation. He is engaged to a young German woman, Bertha Lunken, but he feels that his artistic freedom, “his peculiar freedom and leisure that possessed him” and creativity is threatened:

I am an artist. With most people who are not artists, all the finer part of their vitality goes into sex if it goes anywhere: during their courtship they become third-rate poets, all their instincts of drama come out freshly with their wives. The artist is he in whom this emotionally normally absorbed by sex is so strong that it claims a newer and more exclusive field of deployment. Its first creation is the artist himself. That is the sort of person, the creative man. Surrender to a woman was a sort of suicide for an artist. (2010, 16, 32, 183)

Therefore he contemplates backing out of this commitment. When contemplating this situation, his character reveals. He is not able to make a decision straight ahead. Tarr hangs about talking with friends about his condition but not seeking the answers for his questions as he is too proud or superordinate to accept an advice from someone else: “From people who are crowd, not individuals, with the aplomb and absence of self-consciousness of numbers of the herd – of those who know they are not alone.” (2010, 15) Although it leads nowhere, Tarr needs to share his thoughts in public, not being able to cope with them in his inner world: “A great many of Frederick Tarr’s resolutions came from his conversation. It was a tribunal to which he brought his hesitation.” (2010, 22)

Tarr knows that it is necessary to solve the awkward situation he is trapped in, but he procrastinates and postpones the moment of putting his cards on the table. He is inwardly convinced that the engagement is not what he wants, though he does not have any valid arguments to explain. Thus he constantly searches for the other’s opinions on German women in order to indirectly justify his acting. Although “his mistakes he felt deeply”, he may not want to be perceived or perceive himself as a selfish person. (2010, 24) On the contrary he is too proud to admit or accept the other’s views.

A man only goes and importunes the world with a confession when his self will not listen to him or recognize shortcomings. The function of a friend is to be a substitute for this defective self, to be the World and the Real without the disastrous consequences of reality. (2010, 17)

Soon after the breakup, Tarr's volatility wholly reveals. In order to prevent his creativity from being swallowed by a permanent relationship, he left Bertha, but when he finds out that he has a rival, his situation changes. He cannot find peace. He fights for protection of his artistic self:

When he was on heat, it turned his eyes away from the highest beauty, and deliberately it dulled the extremities of his senses, so that he had nothing but rudimentary inclinations left. This would betray the artist in him. (2010, 181)

So he is incessantly in touch with Bertha and concurrently with another woman, Anastasya. He stays in touch with both women just because of his indecisiveness and seeking of which conditions would be beneficial for his creativity. This situation may prove his selfishness on one side, but also his hopelessness in a way it is needed for the artist to have his Muse, but a problem occurs when it interferes in a real life. Then the conflict of life and creation reaches its peak as in Tarr's case. Rank suggests to solve the conflict similarly as Tarr does: divide the elements of conflicts into two persons when one belongs to creativity and one to the real world. However, another conflict concerning fulfilment of social orders occurs then. "In the life of many an artist, the relation of the artist to woman is a disturbing factor, one of the deepest sources of conflict." This is the lifelong conflict:

The profoundest source of the artistic impulse to create is the struggle of the individual against an inherent striving after totality, which forces him equally in the direction of complete surrender to life and a complete giving of himself to production. (Rank, 1989, 52-60)

## 6 Conclusion

One of the features of modernist writing is a revelation of human mind's mysteries. Novels which were dealt throughout the present thesis provide an insight into the life of artist in the process of becoming. The protagonists struggle to find their place in society, to gain independence and to get rid of the determinants which restrict their artistic development.

In the first chapter of the analytical part, the author emphasizes the importance of socialization for the development of one's personality. There is an assumption that one's individualization can be completed only through the influence of social environment which provides feedback. Society-individual interaction causes many conflicts which the protagonists go through and these subsequently cultivate their personality.

Stephen as a child is very easy to control, accepting the other's opinions and identifying himself with authorities. In the course of the novel, he finds himself lost in the demands placed upon him by family and institutions and that confusion seems to be the moment of the beginning of his individualization. He solves his inner conflicts by rebellion against these demands. Going through the period of defiance and confusions, he is able to set out for his life journey as an individual, who neither rejects, nor accepts but contemplates.

Paul is very submissive and he is not able to overcome this trait of character during his whole life. Mother is the controlling element in his childhood, when due to her strong influence, Paul suffers from Oedipus complex. He is completely dependent on her and thus her influence causes him inner conflicts, but he is not strong enough to resist. His clingy life is not fulfilled and he never develops in an independent personality.

The second part proceeds to be focused on the specificity of the personality development of the artist. The author expresses presumption that socialization is the inseparable element of artist's development. Even the most talented person cannot fully develop their own potential when not being stimulated whatsoever. Experience and stimulative environment are very important for the progress of creative potential. Yet,

the intensity of artist's own urge and need to create depends then on themselves and their will to create.

It is also explained that development of the artist differs from the ordinary man development, but not in a way of having "divine characteristics", but in a way that the person with artistic potential is able to transform the ordinariness into uniqueness.

Stephen's artistic potential manifests since his early childhood. Ordinary words make associations in his mind and he gradually becomes aware of colorfulness and variability of words. Subsequently, a boarding school provides him with inspiring environment in which he is supported in writing essays, contributing to theatre plays and discussing art. Thanks to the priest's crucial question concerning Stephen's future vocation, he is able to finally realize it is not priesthood but artist-hood.

Paul's talent reveals too, thanks to his mother's influence, but in contrast to Stephen, he sticks more to the source of stimulations rather than to the creation itself. Paul is unable to free himself from clutches of his mother's unhealthy influence and thus his artistic progress cannot be completed. Unlike Paul, Stephen is able to select influences which are beneficial for his artistic development and on the other hand to free himself from the restrictive ones.

Religion is being dealt with in this chapter as the fundamental influence shaping Stephen's and to a certain extent also Paul's life. While in Paul's life, religion provides rather an intellectual base for his development; in Stephen's life it is a controlling element functioning both as a positive stimulus (boarding school environment) and as a restrictive element which limits his free will and development. Religion is two-edged in his case.

The last part of the bachelor thesis is focused on art, artist and his struggles against society. It is depicted there that it is impossible to harmonize the reality and the life of artistic production and creativity. Needs and demands of the artist are usually incompatible with the society's ones. It means that the individual artist's struggle does not end by artistic self-awareness, but it is a lifelong conflict of him and life, society, institutions and creative urge.

## 7 Resumé

Modernismus jakožto literární směr, znamená proniknutí do jiných sfér lidského bytí, než je pouze realita. Rozvoj psychoanalýzy přispěl k pohnutce, zkoumat a zabývat se v románech taji myslí, spíše než detailním zobrazením prostředí a faktů. Mezi vlastnosti, které byly umělci ceněny, patřila individualita, kreativita a subjektivita. Na základě toho, že pozornost byla přesunuta na umělce samotného a jeho tvorbu, zároveň také na zobrazení charakteru a změn osobnosti protagonisty románu, autoři se ve svých dílech zaměřovali mimo jiné i na dospívání umělce, jeho vnitřní hlas a vývoj osobnosti.

Z toho důvodu avantgardní próza, která vznikala v prvních desetiletích 20. století, bývá tedy často kriticky hodnocena, většinou však s cílem zmapovat její rozchod s realistickými tendencemi 19. století. Modernistický román nabízí materiál pro analýzu i zcela jiných, nicméně zásadních témat. Jedním z nich je zobrazení napětí mezi umělcem a jeho společenským prostředím, problémy, které zakouší při svém růstu a prosazení.

Zobrazování takového protagonisty, jehož charakter je na začátku románu jiný než na konci, reprezentuje výjimečný typ románu, jehož počátky jsou datovány již v období středověku. Podíl vnitřních změn protagonisty a jeho vývoje zobrazených v románu, nebyl vždy stejný. Pojetí vývoje hlavního hrdiny se měnilo v závislosti na vývoji chápání času a prostoru. Na počátku vývoje tohoto typu románu byl neměnný hrdina, jehož postavení se sice měnilo, ale on sám zůstává stejný po celý děj románu. V dalším typu románu je svět zobrazen jako místo plné příkoří a zkoušek, kterým hrdina musí čelit, nicméně jeho vlastnosti opět zůstávají nezměněny. Přestože v těchto románech není protagonista vlivem determinant, které na něj působí změněn, nesou v sobě znaky, kterými jsou například zkoušky týkající se vhodnosti pro povolání, znaky, které vytváří živnou půdu pro vznik typu románu, který se objevil na přelomu 19. a 20. století. Apuleiův *Zlatý osel* představuje první metamorfózu, zobrazení krize a přerodu hlavního hrdiny. Dále biografický a autobiografický typ románu nese znaky, které dosahují svého vrcholu v Bildungsromanu.

Bildungsroman zobrazuje hrdinu, který se stává hlavní proměnnou složkou románu. Vnitřní změny hlavního hrdiny představují hlavní dějovou linii. Bildungsroman obsahuje podžánry, z nichž nejvýznamnější pro tuto bakalářskou práci je

Künstlerroman, jehož hlavní hrdina je člověk s uměleckým potenciálem. Je zobrazen proces jeho zrání, hledání vlastní identity a konflikty, kterými při tomto procesu prochází. Časovost je významnou složkou Künstlerromanu, jelikož umělecova osobnost se mění pod vlivem determinant v čase, v určitém období jeho života.

Teoretickou částí této práce se tedy autorka pokouší nastínit hlavní znaky modernismu, dále pak na základě myšlenek Mikhaila Bachtina nastiňuje vývoj románu, ve kterém se charakter hrdiny postupně stává proměnným a v závěrečné části jsou popsány znaky Bildungsromanu a Künstlerromanu, žánru, který reprezentují tři romány, které jsou analyzovány v praktické části.

Hlavní část práce je zaměřena na analýzu románů předních britských modernistů počátku 20. století: *A portrait of the Artist as a Young Man* Jamese Joyce, *Tarr* Wyndhama Lewise a *Sons and Lovers* Davida Herberta Lawrence. Autorka se zaměřuje na mapování determinant, které ovlivňují hlavní postavy v procesu vývoje jejich osobnosti a rozvoje uměleckého potenciálu. Dále pak na interakci umělce a společnosti.

Kapitola vývoje osobnosti se zabývá významem socializace pro následnou individualizaci jedince. Díky interakci s názory a vlivem ostatních lidí je jedinec schopen si vytříbit a uvědomit si vlastní identitu. Stephen z *A Portrait of an Artist as a Young Man* je v dětství plně závislí na tom, co je do něho vtiskováno rodiči a svou vlastní identitu se snaží vytvářet identifikací s autoritami, které ho obklopují. Postupně si uvědomuje, že se ztrácí v množství požadavků, které jsou na něho kladeny zvenčí, a radikálně se vzepře. Následně prožívá pocity nejistoty a marnosti a je zmítán v tom, co je vlastně dobré a co zlé, a jaké hodnoty má v životě následovat. Díky těmto událostem, konfliktům a interakcím je schopen ve svém životě dojít k zásadnímu uvědomění a nalezení jakési vlastní identity. Postupně si uvědomuje, že jediná jistota spočívá v sobě samém, dospívá a vydává se na cestu životem, při které již neodmítá, ani slepě nepřijímá, ale zvažuje.

Na rozdíl od Stephena, který byl obklopen řadou stimulů a následných konfliktů, které ho formovaly, středobodem života Paula ze *Sons and Lovers* je od začátku až do konce jeho matka. Paul trpí Oidipovským syndromem a není schopen překonat svou závislost na matce po celý svůj život. Jeho život je zcela pod matčinou nadvládou, a přestože si je vědom toho, jak destruktivní vliv na něj má, nedokáže se vzepřít. Nikdy



není schopen najít sám sebe, oprostít se od vlivů jeho okolí. Matka je katalyzátorem Paulova života.

V následující kapitole, která se zabývá vývojem uměleckého charakteru, autorka rozvíjí myšlenku významu socializace pro vývoj jedince. Bez interakce s ostatními i velmi nadaný jedinec není pravděpodobně schopen odhalit svůj vnitřní tvůrčí potenciál. Nicméně, úroveň toho, jak dalece jedinec svůj potenciál rozvine, záleží na jeho vnitřní potřebě tvořit. Jestliže je však poskytován dostatek podnětů v době vývoje osobnosti, umělec poté může využít svoje schopnosti k přetvoření obyčejného na unikátní. Dále je zmíněno, že i „obyčejný“ člověk může být citově založený a nápaditý, ale rozdíl mezi umělcem a neumělcem tkví v tom, že umělec je schopen tyto charakteristiky využít a dát jim podobu ve formě uměleckého díla.

Stephen od útlého dětství prokazuje charakteristiky, které naznačují jeho uměleckém nadání. Obyčejná slova v jeho mysli evokují asociace a je fascinován jejich krásou. Pobyt na internátní škole mu poskytuje příznivé a podnětné prostředí, ve kterém může dále rozvíjet svůj potenciál. Je podporován v psaní esejí, účasti v divadelních hrách a intelektuálních hovorech o umění. To všechno napomáhá jeho uměleckému sebeuvědomění.

Jak již bylo zmíněno výše, Paulův život je ovládán jeho matkou a nejinak je tomu i v případě jeho uměleckého rozvoje. Je to právě ona, kdo ho podporuje v zabývání se krásou barev, přírody, staven a všeho ostatního, co ho obklopuje, díky čemuž mu pomáhá projevit talent pro kresbu. Zásadní rozdíl v přístupu k umění mezi Stephenem a Paulem spočívá v tom, že Stephen přijmul umění jako svoje životní naplnění a poslání, zatímco Paul tvoří víceméně pouze pro potěšení svojí matky a ne z vlastní silné potřeby a nutkání.

Mezi determinanty, které přispívají k formování osobnosti hlavních postav, patří také náboženství. Zatímco Paul z vlivu náboženství spíše profituje tím, že mu poskytuje jakési intelektuální zázemí, Stephen žije pod tlakem náboženství, které manipuluje jeho myšlenky, rozhodnutí a kreativitu. Jak náboženství, tak umění jsou dvě silné ideologie, které kladou na osobnost člověka odlišné nároky, které se často navzájem vylučují. Zatímco náboženství zdůrazňuje pokoru, dodržování řádu a kolektivnost, umění je založeno na volnosti, požitcích a individuální kreativitě. Stephen v dětství přijímá poslušnost k církvi jako samozřejmost, ale v průběhu dospívání začíná pochybovat,

nicméně se nedokáže plně oprostít. Po tom, co má poměr s prostitutkou, což je podle katolické doktríny zcela nepřípustné, trpí pocity viny, je paralyzován strachem z posledního soudu a manipulativní kázání mají na něj, jakožto na umělce, pro kterého jsou slova tak silnou zbraní, nesmírný dopad. V průběhu času si však uvědomuje, že náboženství ve formě zastrasování a striktních pravidel, z něho tvoří jinou osobnost. V podstatě narušuje vývoj jeho jakožto svobodné individuality. A tak, když je postaven před stěžejní rozhodnutí svého života, zda přislíbit svou osobnost celibátu či svobodnému umění, odmítá podřízení se církevní doktríně a vydává se svou vlastní cestou svobodného umělce.

Předposlední kapitola s názvem Umělec, umění a společnost je zaměřena na zobrazení konfliktů, se kterými se potýká umělec v dospělosti. Společnost, v jistém ohledu podobně jako náboženství, požaduje dodržování určitých pravidel a zásad, které jsou však mnohdy v rozporu s umělcovým přesvědčením. Společnost se snaží člověka uniformovat, což pro umělce znamená ztrátu kreativní individuality. Autorka ilustruje rozpory společnosti a umělce na protagonistovi ze stejnojmenného románu, Tarrovi. Ten je zobrazen jako dospělý muž a román poskytuje unikátní náhled do pařížské společnosti a její korelace s umělcem. Tarr se potýká s rozhodnutím, zda opustit svoji snoubenku, jelikož je hluboce přesvědčen, že vztah utlumuje jeho kreativitu. Nakonec potkává jinou ženu a udržuje poměr s oběma, což není v monogamní společnosti kladně přijímáno. Tarr se nachází v konfliktu s tím, co očekává společnost a s tím, co sám chce a o čem je přesvědčen, že prospívá jeho umělecké tvorbě.

To, co Tarra jakožto dospělého umělce, který si je jistý svým posláním, odlišuje od Stephena a Paula, tkví v tom, že jeho vnitřní boj se netýká ochrany vývoje jeho osobnosti a hledání vlastního já, ale je si vědom toho, že je třeba chránit jeho umělecké já. Nejzákladnější potřebou umělce je tvorba, a se vším, co tuto potřebu omezuje, se umělec dostává do konfliktu.

Navzdory tomu, že životy třech hlavních postav se vyvíjí odlišně, ilustrují postupné dozrávání umělců, které nese shodné znaky. Umělecké poslání znamená celoživotní rozpor. Umělec bude pravděpodobně vždy v konfliktu týkajícího se na jedné straně potřeby zařazení se do společnosti a s tím související přizpůsobení se společenským požadavkům a na straně druhé, potřeby uzavření se do tvůrčího světa vlastních pravidel a potřeb.

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