

# A Critical Study of Self-Actualization in James Joyce's *A Portrait of the Artist as a Young Man*: A Rogerian Reading

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**Abstract** Till the middle of the twentieth century psychology, particularly the behavioral and psychoanalytical approaches, had a limited attitude toward human beings. In behaviorists' eyes human behavior was predictable by his fixed reactions to some stimuli. Psychoanalysts, too, restricted human beings to their unconscious formed in childhood. With the appearance of humanistic psychology in America, psychology got into changes in theory and practice. Humanistic psychologists put emphasis on the limitless potentialities of human beings. They claimed that human individuals intrinsically tend to self-actualization. One of these humanistic psychologists was Carl Rogers whose 'client-centered therapy' helped patients with the realization of their potentialities. He associated some characteristics with a self-actualized or a fully functioning person. The present research discusses Roger's concept of self-actualization in the novel *A Portrait of the Artist as a Young Man* by James Joyce. It investigates the personality development of Stephen Dedalus, the main character of the novel, with respect to Rogers' definition of a fully functioning person. The findings of the study lead the researcher to identify Stephen as a fully functioning person that has the characteristics including an increasing openness to experience, existential living, trust in one's own organism, feeling a sense of freedom, and creativity.

**Keywords** Carl Rogers; Self-actualization; James Joyce; *A Portrait of the Artist as a Young Man*

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## **Introduction**

With the appearance of humanism in the sixteenth century as the product of Renaissance, a shift in value took place. Until then, the Middle Age's emphasis put on Christianity and its moral teachings while humanists insisted upon man and his autonomy as the center of reference. This humanistic way of thinking found, also, its way into philosophical and intellectual schools. Existentialism and phenomenology, two philosophical movements of the nineteenth and twentieth centuries, were no exceptions. They presented a new definition of man and his abilities by attributing authenticity to man and his ideals. Existentialist and phenomenological philosophies had profound influence on other fields such as literature, sociology, art, etc. In psychology, the existential and phenomenological ideas paved the way for the emergence of humanistic psychology in America in the twentieth century. The behavioral and psychoanalytical perspectives were dominant in psychology back then. Behaviorists' limited expectations of human potentialities were observable in their view of humans as laboratory rats whose reactions to stimuli can be predicted. Along with behaviorism, psychoanalysis, too, insisted upon the narrow capacities of human in making choices by restricting his abilities to the unconscious formed in his childhood. In such circumstances, humanistic psychology that appeared in 1962 offered its own definition of human by giving special importance to issues like human identity, his potentialities, freedom and the actualization of the self (Grogan vii). They criticized behaviorism and Freudian psychology for their limited attitudes towards human psyche (D.P. and S.E. Schultz 305).

Humanistic approach to psychology viewed human as a being owning free will through relying on which he can realize the ideals and purposes that allow him to reach his flourishing. Indeed, from the humanistic psychology's viewpoint, human, free from the biological or environmental restrictions, can meet his intrinsic needs and is able to achieve personal fulfillment and self-actualization. The term "self-actualization" became noticeable as Abraham Maslow, an American humanistic psychologist, gave importance to it by declaring self-actualization as the sublime value that is inherent in all humans. He mentioned a number of basic needs among which self-actualization was of great value. Emphasis on self-actualization was

common among the humanistic psychologists after Maslow. Carl Rogers was also an American who applied humanistic approach to psychology. The findings he gained through working with the patients coming to his office yielded his own theory of psychotherapy named “client-centered” therapy. In Rogerian therapy it is the client not the therapist that advances the process (Corsini 140). He saw that persons had in common a desire for self-discovery. Rogers concluded that man by his nature tends to self-actualization. If the right conditions provided, the individual can attain health and fulfillment of the self (Rogers, “Client-Centered” 276). He mentioned the qualities of a self-actualized person or as he called him a “fully-functioning person,” adding that since each individual faces some questions regarding his identity, this process of becoming the true self is not confined to therapy and can be accessible in other situations.

Desire for self-knowledge and returning to the real self is a common thread that runs not only through psychology, but through domains like literature. Many literary men around the world, both in English and non-English speaking countries, have made self-actualization the main theme of their works. James Joyce, James Baldwin, and Maya Angelou were among English writers dealing with the concept of self-actualization. James Augustin Aloysius Joyce (1882-1941) was an Irish writer regarded as one of the leading high modernists of the twentieth century. Joyce in most of his works including *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916), and *Ulysses* (1922), portrays Dublin of the twentieth century that was involved in demands for Irish identity and Irish nationalism. His interest in Dublin that had similarities to the interest of Dickens in London (Abjadian 543) was so much that when in exile, Joyce told one of his friends “I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book” (qtd in Budgen 69). He like some other modernist writers including Virginia Woolf discovers “the dark places of psychology” through “the quick of the mind” (Woolf 191-2) picturing the paralysis and stagnation of Irish people caused by society, politics, and religion. *A Portrait of the Artist as a Young Man* is the semi-autobiographical novel of Joyce in which, through stream of consciousness technique, he depicts Stephen Dedalus’ thoughts and inner feelings about the family and the society he lives in. Joyce in this novel is concerned with themes of family, religion, politics, and nationality. Stephen in spite of living in such a society, in epiphanic moments returns to his real self and throws off all the masks by which he has concealed his real self. He gets his own way, an artistic life, in the end.

This study focuses on the concept of self-actualization in the main character of

James Joyce's *A Portrait of the Artist as a Young Man* from Carl Rogers' viewpoint. The main body of this study will be an effort to investigate Stephen Dedalus in terms of reaching the characteristics Rogers considers for self-actualized individuals.

### **Self-actualization in Stephen Dedalus**

The novel opens with the portrayal of the childhood of Stephen who lives with his family including his father (Simon Dedalus), his mother, Uncle Charles, and Dante (Mrs. Riordan). The interactions he has with his family members play the key role in the formation of his self-concept. Stephen's description of his family reminds us of the clichéd dos and don'ts of a family and its supportive role. He refers to the care he receives from his mother "When you wet the bed, fist it is warm then it gets cold. His mother put on the oil sheet .... She played on the piano the sailor's hornpipe for him to dance" (Joyce 1).

As a child Stephen is a passive observer of what is happening around him. Dante's naming of the "two brushes" after two political characters, Michael Davitt and Parnell, does not make sense for the young Stephen listening to family discussions, usually on politics and religion, with no clear understanding of them. He enters Clongowes Wood College that, as the next environment Stephen experiences, influences in the formation of certain concepts for him. Stephen who has formed the concept of "my family," now, by entering the school is subjected to the concept of "my school" as a new one which faces him with experiences some of which bear meanings in contrast to those the family has defined for him. The supportive role of family is replaced by the school's insist upon one's stand on one's own feet.

He passes his days and nights by perseverant studying since his parents have insisted on the value of being an assiduous student. In addition, the competitive environment of Clongowes School that encourages the students for hard studying is effective in providing conditions of worth only under which he feels worthy. When Father Arnall, the teacher, tries to encourage Stephen and his classmates for doing the sums, he calls them in the name of the two political Houses of Ireland (York and Lancaster) they belong to. This naming encourages the students' sense of responsibility toward their Houses. Stephen, like others, feels commitment to the concept of "my House" which for its success "he tried his best so that York might not lose." He knows that he can be awarded the positive regard of the teacher if he does the sum properly. So when he hears the teacher applauding the Lancaster, "all his eagerness passed away and he felt his face quite cool. He thought his face must be white..." (6).

Stephen tries to make sense of the world through the concepts his family and school has emphasized upon. In the blank page of his geography he has written a list that includes his own name, and the names of the class, college, and province he belongs to. Then he has mentioned the name of his country located in Europe, then the world. The series of names of places is put an end by referring to the universe. He tries to make sense of his place in the world through the concepts of school, country, etc.

His concept of sin, punishment, repentant, the hell, the heaven, etc. is shaped by the Jesuit school's daily coping with such religious matters. The priests' definition of sin and hell, though full of superstitions, has been internalized in Stephen's self-concept. When he is going to bed he would "kneel and say his own prayers and be in bed before the gas was lowered so that he might not go to hell when he died" (12). The unusual atmosphere of the school along with the priests' dreadful descriptions of death, hell, and punishment are the reasons for young Stephen's sense of insecurity and fearfulness. Joyce's portrayal of the dismal environment of the school is parallel with the concepts like the doomed to punishment life of sinners, and the penalty expecting them, causing feelings of dread for Stephen.

Although the importance of religious commitment is put emphasized upon by his family through sending him to the Jesuit school in order for providing Stephen with an appropriate social status, the quarrel between his father, who has nationalistic tendencies, and Dante, a very religious woman, subjects Stephen to feelings of doubt and uncertainty. Over Christmas dinner his father addressing his friend Mr. Casey, blames the Catholic priests for their interferences in nationalistic matters that caused the death of Parnell (the Protestant leader of Irish nationalists). However, Dante says that their interferences are "question of public morality." She believes that "A priest would not be a priest if he did not tell his flock what is right and what is wrong" (24). As the dispute over the authority of the Catholic Church continues, Stephen becomes aware of the contrast that exists between having patriotic fervor and being a religious man, two standards of unquestionable value internalized in his self-concept.

Gradually Stephen comes across situations that challenge the concepts he has internalized. When the perfect of studies punishes him for not performing his tasks while he was exempted by Father Arnall because of his broken glasses, he witnesses the imbalance between his action and the punishment he receives from the perfect of studies. His previous perspective of the fair treatment of priests is shattered by the perfect of studies flogging him cruelly. Due to what happened in that day Stephen wonders that although he has told the truth, he is labeled by the perfect of

studies as “lazy little schemer” (41). This event has an effect of disappointment on his understanding of himself; he has been an industrious student doing his best for the success of ‘York’ side of the class. But, now, instead of being praised for his attempts, he is punished unfairly. Though he had considered the role of priests as holy and respectable, he observes the incongruence between his concept of priests and their real behavior.

As Stephen grows up, his vague perceptions of childhood give way to the more obvious understanding of his environment. His passive encounter with what was running around him, is now replaced by the eagerness to be involved in them: “his elders spoke constantly of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family, to all of which Stephen lent an avid ear.” Through such interactions he gradually becomes familiar with the role his family, as a small part of the society, expects him to play: “The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him” (53). Along with the new concepts he grasps from his family, some aspects of his personality unknown to himself are revealed to Stephen. The moments of solitude in which Stephen becomes involved in reading novels of adventure like *The Count of Monte Cristo*, his imagination enters him to a world more pleasing than reality. A part of his personality longs for being in place of Mercedes’ lover, an ideal that its realization seems impossible for Stephen.

In such circumstances, Stephen who has to leave his education at Clongowes unfinished because of the financial problems of his family, regards his school incapable of meeting the needs of his imagination. Indeed, he sees his personality formed by the Jesuit School incongruent with his real self. The process of maturation makes him more involved in the difficulties of his family life: “In a vague way he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes” (55). The separation of Stephen from the world of childhood is associated with the gradual appearance of his psychological needs. The reality that Stephen’s family and his school have pictured for him cannot identify his needs that are different from the physiological ones a child usually has. He feels a distance between himself and the kids around him: “The noise of children at play ground annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others.” As Stephen’s family leaves Blackrock to Dublin, his curiosity about finding his true self gives him the courage required. His inner tendency to enter new situations helps him to be open to the experiences of his surroundings: “Dublin was

a new and complex sensation... when he had made a skeleton map of the city in his mind he followed boldly one of its central lines until he reached the Custom House. He passed unchallenged among the docks..."His encounter with these experiences "wakened again in him the unrest which had sent him wandering in the evening from garden to garden in search of Mercedes." The emotional needs of Stephen's inner self makes him dissatisfied with the world of reality. This incongruence between his true self and the demands of society in which his imaginative power has no place, is the reason for his embitterment: "He was angry with himself for being young and the prey of restless foolish impulses, angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity" (57).

The institutions of family and society that were responsive to the physiological needs of his childhood, now, seem unreliable in meeting his psychological urges. Stephen's artistic personality reveals itself in many situations. Since his poems, addressed to an imaginary beloved, deal with amorous contents, he cannot try on writing poetry praising political characters. This fact refers to the separation that Stephen feels between himself and the values such as patriotism insisted upon by society: "trying to write a poem about Parnell on the back of one of his father's second moiety notices. But his brain had then refused to grapple with the theme" (60). Gradually, the difference between Stephen's outlook to the world and the perspective of his friends becomes more visible. While Stephen, who trusts in his real self, names Lord Byron as "the best poet," his friends accuse Byron of being "a heretic and immoral" (70). Stephen's insistence upon his own idea leads his friends to make fun of him. Stephen, standing on his own feet by trusting his inner voice, makes his individuality the center of his evaluations. He brings the values emphasized by his family, school, and society into question:

The question of honour here raised was, like all such questions, trivial to him. While his mind had been pursuing its intangible phantoms and turning in irresolution from such pursuit he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollow sounding in his ears. (72)

While he and his father take a trip to Cork to deal with the sale of the family land, Stephen discovers within himself some new tendencies. His sexual urges that are associated with the development of his sexual identity, and have been reflected only

in his poems, now, by his visit to the Queen's College find their manifestations in reality. By reading the word "foetus," cut on a desk which reminds him of sexual activity, his blood is made startled and he is shocked "to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind" (78). In fact he comes across in reality the concepts that the institutions of family and school has defined as taboos that should not be broken by speaking about.

As a sixteen years old teenager, he feels a duality of his own personality. His effective role as a student capable of leading the schoolmates and also being given the money to study at Belveder is different from that side of his personality that is "afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind" (79). His talent in essay writing wins him a prize of thirty and three pounds which Stephen decides to spend on merrymaking, may be trying to sooth his unpleasant feelings of poverty away and experiencing joy and pleasure of life. However, "when the season of pleasure came to an end" (85), he feels his attempts vague efforts that show his distance from reality more visible. He has tried to satisfy the needs of his real self by squandering all his money, while the voice of his soul needs to be heard in reality.

He comes to the conclusion that he can actualize his personal world by standing on his own feet. His inclination for autonomy makes him feel that "he was hardly of the one blood with them [his family] but stood to them rather in the mystical kinship off fosterage, foster child and foster brother." He gradually feels uncertainty about the previous concepts of sin and punishment that have been internalized in his self-concept through the moral teachings of his family and the Church. By ignoring the role that society expects him to play, the values that have been determined as rules which are not possible to be violated, bear for Stephen no meaning: "Beside the savage desire within him to realize the enormities which he brooded on nothing was sacred" (86).

He seeks in reality a remedy for his emotional unrest, a satisfaction for his sexual desire: "A tender premonition touched him of the tryst he had then looked forward to... ." His real self is revealed to him and he knows that by embracing it "weakness and timidity and inexperience were to fall from him." Stephen that is engaged with the "wasting fires of life," trusts his true feelings and decides on the actualization of them. He comes up against the concepts defined for him by prejudice: "He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin." His emotional unrest leads him to the whore neighborhood. Invited by a woman to her home, Stephen makes himself open to



the experience and embraces his real self by responding the needs that have been suppressed so far. At that moment and in the arms of the woman, the inexperienced young Stephen “felt that he had suddenly become strong and fearless and sure of himself” (88).

So Stephen commits a sin of which no one of his associates is aware. However, his self-concept that is a surrogate of values and norms that his family and teachers have emphasized, deprives him of his positive self-regard. The repetition of that sin makes him feel “a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess.” The prejudices internalized in his self-concept enter him to a continual inner conflict regarding the results of what he has done, however, returning to his true feelings about his sin he feels “no part of body or soul had been maimed, but a dark peace had been established between them” (90). The dual sense of his sin makes him involved in doubt. His self-concept judges his sin as a mortal one which prevents Stephen from receiving God’s positive regard.

Stephen, though, is willing to experience new situations, has not yet completely separated himself from the self-concept of his childhood. He tries to find the right way for the guidance of his soul. He fluctuates between choosing the way that leads to the satisfaction of his inner self or the way that his family, society, and the church have determined based on reason and intellect. His relation to God that is based on concepts that are not accordant with the needs of his soul, results in his fear of rather than his love to God. However, Stephen’s encounter with his real self, makes him aware of the difference between what he really desires and what the Catholic society of Ireland expects him to be. The duality that Stephen has experienced between the needs of his real self and the norms of the society, puts him in a sense of disturbance of mind in which he suffers from a terrible conscience. The rector’s sermon about sin, hell, and punishment, that is “excessive in their scope, and in their morbid and explicit attention to detail” (Gale Cengage 27), delivered in the class, reminds Stephen of the power of God “to take away his life while he slept and hurl his soul hellward ere he could beg for mercy” (Joyce 90). He is frightened of what may happen to a sinner who may pass away without making atonement for his sin: “The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul... He felt the death-chill touch the extremities and creep onward towards the heart...” (98). The terrifying speech that the preacher delivers on the punishment waiting sinners gives Stephen, who deals with his dual feeling about his sin, the determination to make confession. In fact making confession can be interpreted as a way of admitting and accepting of what his real self has done, however, with the purpose of deserving God’s positive regard that is preceded by

the approval of Stephen by his own self-regard.

The rigor by which Stephen evaluates and judges his sin represents Carl Rogers' concept of one's tendency for attaining self-regard. As Stephen's self-concept has internalized social standards and the moral teachings of the church, it would reward Stephen by positive self-regard only under certain conditions. So, he evaluates his sin in a way parallel to the priests' judgment of it. His self-concept evaluates his sin as a violation of the norms it has internalized, accordingly he denies that experience and distorts it for his consciousness due to which Stephen experiences the neurotic symptoms of agitation and anxiety. However, the clash of his real self with his self-concept has not yet come to an end. He witnesses the dual aspects of his personality that are revealed to him in different situations; the disguised self that is formed by the concepts which are in accordance with social values, and, the appearance of a real self in privacy without carrying the imposed masks.

According to what he has grasped from the religious teachings, he believes that his sexual needs are related to the ill-side of his nature. So, he attempts to make them repressed. He tries to deny his needs by continual praying and making atonement for his sin. After confession he devotes his time to prayer and religious duties "fearful lest in the midst of the purgatorial fire, which differed from the infernal only in that it was not everlasting, his penance might avail no more than a drop of moisture..." (131). However, Stephen's disappointment in making a balance between his spiritual life and "common tide of other lives" arouses in him "a sensation of spiritual dryness together with a growth of doubts and scruples" (135).

Engagement with spiritual matters seems to him not parallel to the satisfaction and actualization of his inner needs and, despite the continual denial of his senses and self-restraint, he observes that his soul, actually his real self, yet becomes attracted to and tempted by a spark of sin. With the passage of time the incongruence between the ineffectiveness of the religious duties he does with what has been promised of by commitment to moral teachings, makes Stephen uncertain about the fruitfulness of religious commitment. When the priest suggests Stephen, who is "the perfect of the Blessed Lay's sodality," for leading a life of priesthood, he is doubtful about the suggestion. Reflecting on his life in Clongowes School Stephen remembers only the stagnation and tedium of that kind of life. The priest's suggestion makes Stephen aware of the fact that the desires of his soul (his curiosity, artistic talent, etc.), cannot be satisfied by serving as a priest: "he wondered at the vagueness of his wonder, at the remoteness of his own soul from what he had hitherto imagined her sanctuary...." Therefore, he rejects to lead a priesthood way

of life which in his view may act as an obstacle to his freedom. David Daiches, regarding Stephen's rejection of that suggestion says that he makes this decision in order to "look objectively on the world of men and record their doings with the disinterested craftsmanship of the artist" (699).

His decision on going to university, a place considered by his mother as the cause of Stephen's loss of faith, is made based on his tendency for autonomy and self-trust. He regards his parents "as guardians of his boyhood" that expect Stephen to serve "their ends" (Joyce 151). In the eyes of Stephen, his own name is a prediction of the purpose for which he has been born. As Baxter declares Stephen Dedalus' name "serves as the central dynamic of Stephen's adolescent development..." (207). According to Givens, Joyce chose this name in order to make an association between the exiled Stephen and St. Stephen (119) "the martyr who was stoned to death by a mob because he claimed that he saw God appear in the heavens" (Fargnoli 55). Stephen interprets his name as representative of the identity he is trying to discover, a name which includes "a relationship between identity and language exists at the root of the adolescent identity crisis and the adolescent's movement into adulthood" (Baxter 204). He recognizes his goal to be the creation of a new life disengaged from any prejudice. Joyce makes this comparison between Stephen and the mythical Dedalus in order to delineate the flying of Stephen's soul beyond the physical world: "a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight." In that epiphanic moment he throws away all the prejudices of his self-concept. The incongruence that existed between his real self and his self-concept was resolved by the acceptance of his true self.

Stephen's acceptance of his real self that was preceded by giving up the biased opinions of others leads to his experience of the present moment and enjoying the beauties of the real world and the perception of all the natural wonders through his five senses. In an epiphanic moment when he is looking at a girl wading at water, he is fascinated with the girl's presence through his sensory impressions. His admiration of the beauty of the girl that is more like the observations of an artist, provokes in him the feelings of unknown nature. Stephen's openness to experience enables him to bridge the gap between his real self and the experiential world: "Her image had passed into his soul forever... Her eyes had called him and his soul had leaped at the call" (Joyce 153-154). The connection made between his need for the perception of beauty and the real world, by gazing out to the girl, allows him to live 'here and now', unaware of the happenings around him: "He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?" (154).

His engagement with literature in university that gives his outlook an artistic sense differentiates him from others. He makes sense of the real world through applying this artistic perspective to his surroundings. During the years of educating at university, Stephen values his independence by centering his ideas on his personal experiences. While his associates are dealing with matters of social interest, he is engaged with his theory of aesthetics. He thinks that artistic creation requires one's trusting in one's self away from any prejudice or bias.

Stephen's knowledge of the needs of his real self that are different from the norms of the society of Ireland makes him aware of the limitation of Irish life in the actualization of them. The incapability of Irish culture in the realization of Stephen's needs persuades him to think about living Ireland. He feels himself like a swallow that is "to go away." Stephen considers leaving Ireland necessary for the realization of his true self that no longer restricts itself by commitment to the concepts that have no meaning for him. He believes that his departure will help him "to discover the mode of life or of art whereby his spirit could express itself in unfettered freedom" (222). Addressing a university classmate, he says "I will not serve that in which I no longer believe, whether it calls itself my home... and I will try to express myself... using for my defence the only arms I allow myself to use, silence, exile and cunning." Peter Childs believes that Stephen applies 'silence, exile and cunning' in order to preserve his identity and individuality unaffected by social, political, and religious institutions (203). He blames them for the stagnation that Ireland is involved in.

In his view nationality, language and religion are "nets flung at it [the soul] to hold it back from flight." He considers them as masks by which society disguises the real personalities of people to separate them from their real selves. So concepts such as nationalism, bias in language, and religiosity form people's self-concepts and they are judged by the level of their commitment to them. He compares Ireland to "the old sow that eats her farrow" (Joyce 182) as Tracy Teets Schwarze in her article "Silencing Stephen: Colonial Pathologies in Victorian Dublin," claims that "It is not England that is Ireland's chief betrayer; it is Ireland itself" (243).

He wants to be open to new experiences of unknown situations relying on himself and trusting the way he has chosen in his life. He lets his inner voice be his guide in finding the true path and he has faith in his individuality to create an artistic way of life. As he is preparing to leave Ireland to Paris he says: "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" (Joyce 229). In fact he chooses the "exile which is circumscribed always by the energy of creative renewal" (Herzberger 85).

Now, as a fully functioning person trusting in his inner self and open to new experiences, free from any social, political, or religious prejudice he feels in himself the power to encounter with challenges of unknown situations and to create his own life independent from others by relying on his free will.

### **Conclusion**

Stephen's rebel against the concepts of family, patriotism, and religion that were the values internalized in his self-concept through his interactions with his family members, his friends, and the priests in the Jesuit schools of Clongowes and Belvedere, represents his tendency for the realization of his potentialities. While he sees the environment of Ireland inefficient in understanding him, he takes refuge to the world of imagination that makes him seem as an exile among his associates. The actualization of his artistic talent requires the openness of his senses to all experiences without any defensiveness to or denial of the emotions they provoke. His feeling regarding the perception of the beauties of his surrounding, including the enthusiasm he is strongly affected by gazing at a girl, or the consolation he acquires by listening to the natural sounds, show that Stephen, in contrast to the insistence of moral teachings of the church on the mortification of the senses, makes his consciousness open to experiences of all kinds.

Stephen's condemnation of any predetermined value and norm leads him to live at the present moment. He perceives each experience as new and exciting. He believes that each concept should be experienced by his individual personality independent of the evaluation of that concept by others. In addition, the epiphanic moments he experiences, making him unaware of the time and place he is in, are evidences of the existential living that Rogers assumes as one of the features of a fully functioning person. Such a person is willing to experience the situation in the moment openly.

Stephen as breaks with social and religious institutions shows his autonomy and self-trust in his decision on finding his own lifestyle by rejecting the suggestion for serving as a priest. This decision made by Stephen is representative of Rogers' statement that "When an activity feels as though it is valuable or worth doing, it is worth doing... I have learned that my total organismic sensing of a situation is more trustworthy than my intellect" (Rogers, "On Becoming" 22). As a fully functioning person, Stephen trusts in his decision as he trusts in himself and ignores all the advantages the high social position of priesthood may provide for him. His engagement with artistic and imaginary matters while his friends are dealing with such social concepts as patriotism indicates the difference between Stephen, who

trusts in the favorites of his soul, and his friends.

Stephen, independent from the values defined by his society, feels himself free in making choices. He believes in the power of his soul in coping with the possible difficulties. He knows himself responsible for the decisions he will make in his life. His sense of freedom provides for him several options and opportunities. So, as a person free from the social impositions, he chooses to leave Ireland and to make his artistic talents realized. He, instead of repressing his inner needs that is the common characteristic of Irish people, finds a way of life that makes the actualization of his needs possible. He does not conform to the situations that prevent the growth of his soul. Instead, he welcomes a new life in Paris that will encounter him with unexpected challenges. His creativity helps him to adapt to life changes. So, Stephen, that feels a separation from social, political, and religious institutions, throws off the masks of obedience to them and achieves self-knowledge by embracing his real self. He replaces the concepts internalized in his self-concept by his personal evaluation of the situations that he encounters with. In making decisions, he puts his trust in his individuality and independent of the norms dictated by society, leads his favorite way of living. His early feelings of defensiveness, by facing unknown situations, changes to an appreciation of the coming experiences. He is receptive to both his positive and negative feelings. He listens to his soul's inspirations that call for the actualization of his capabilities. Rather than judging his feelings by the norms of the church, he lives the experiences of his organism. As he has put aside the prejudices, he believes that his life consists of new moments that subject him to new challenges. This matter is observable in the epiphanic moments Stephen experiences. During these moments Stephen, free from time and place, meets his real self. This brings about the stimulation of his imaginative power in composing some lyrics. Indeed, such moments lead to the emergence of his real self.

He is a participant in the moment of experience not a mere passive person controlled by the predefined concepts. By trusting in his feelings, he admires those experiences that satisfy his needs. Stephen disregards norms and principles of society as guidance on his life. What he chooses as the base of his decisions is his personal evaluations of them. He regards the priesthood way of life as incongruent with the actualization of his potentialities. Therefore he rejects the rector's suggestion while he is aware of the high social status of a priest. He feels himself powerful to create the life he wishes. He appreciates unfamiliar situations that challenge the level of his adaptability to new experiences and changes in life. The development of Stephen's personality so explained persuades us to identify him as a fully functioning person.

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# Imperialism & Insanity: A Study on Joseph Conrad's *Heart of Darkness*

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**Abstract** Joseph Conrad paradoxically represents Imperialism and Insanity in his novelette *Heart of Darkness*. The paper aims to investigate the acts of the colonizers as they overpower and pretend to be enlightened. They target underprivileged people of the Dark Continent. In this research, the colonizers represent African as uncivilized and savage. Although the colonizers look civilized, their reality is different from their appearance. Greed for power, hypocrisy, and lust for Ivory lead them toward brutality to seize the natives' land and wealth. The study discovers that Conrad's purpose of using Marlow's character is to bring out another agonizing truth that everyone lives in the illusions of more profit. Besides, the paper also deals with why Conrad has written against the racists where he is European. The purpose of this paper is to locate the way imperialism and insanity are closely related to *Heart of Darkness*. How Conrad's life experience and political view inspired him to write his novel is prominent in the paper. This study finds that colonizers enter in the name of civilization and end up promoting savagery. The multilayered meanings of this multifunctional novelette brought out Marlow's fear. It alarms the future generation to get rid of destruction for imperialistic acts.

**Keywords** Civilize; Savagery; Ivory; Brutality

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