

## THE IDYLIC SPACE IN A PORTRAIT OF THE ARTIST AS A YOUNG MAN BY JAMES JOYCE

Nazira Mukhitdinova & Guzal Babadjanova

Faculty of foreign languages, Jizzakh State Pedagogical Institute, UZBEKISTAN

E-mail address: [naziramukhitdinova07@gmail.com](mailto:naziramukhitdinova07@gmail.com)

### ABSTRACT

The article describes the transformation of space in the novel *A Portrait of the Artist as a Young Man* by James Joyce. The poetic features of the novel are under consideration. The connection between time and chronotope is crucial in the novel. There is no exact time in the novel, but attentive reader can mention the time from unclear signs of time taken from author's biography. The work describes main stages of artist's development.

**Keywords:** Idyllic space, protagonist, character, chronotope, transformation, formation, hero.

### INTRODUCTION

The concept of idyllic space as a component of an idyllic chronotope was once formulated by Bakhtin M.M. in his work "Forms of time and chronotope in a novel". Having identified various types of idylls on a wide material, the scientist notes that they are united by a special relationship of time and space: "organic attachment, an increment of life and its events to the place – to the native country with all its corners, to native mountains, native valley, native fields, to the native home" [1], as well as "its strict limitation only to the basic few realities of life" [1]. In the works of epic genres of the new time, the theme becomes the most important of the directions for the realization of idyllic space destruction of idyll in parenting novels, one of which is "Portrait of the artist as a young man" by J. Joyce.

From the first pages of the novel, the reader finds himself immersed in the space of the Daedalus family home, the center of which is the Steven – baby, whose perception becomes the starting point of view. The first impressions of the hero exactly correspond to such a feature of the organization of an idyllic chronotope as the lack of life. That is why the wet diaper, which is suitable for mom, or the fairy tale that the papa with a hairy face tells, or the lollipop he received from Aunt Danty, that is, all the components of the ordinary life of the family become so significant. In this period of the hero's life, the space of the house is not just separated from the rest of the world, but the world itself, is concentrated and limited to the space of this house.

This house with gilded candelabra and old portraits on the walls, a dressing table in the hallway and a mirror above the fireplace is located in Brea, a small town near Dublin, but the portraits of the ancestors hanging in the house emphasize the connection with the roots – the city of Cork, the capital of the southern province of Ireland, where father of the hero Simon Daedalus came from. Heat, a fire in a fireplace, interesting picture books, delicious home-made food and a pleasant smell of mom are inextricably linked with home and homeliness.

### Materials and methods

Being the boy of his universe, the house is not outlined by any boundaries until another space appears. The separation of the world occurs only after Stephen is sent to study at the Jesuit

College Clongowes, which becomes the first topos outside the house [2]. The positive space of the native home is opposed to the negative space of the college in the boy's perception through several oppositions: warm – cold, bright colors – faded colors, tasty food – tasteless food: “Clongowes was so far away, and a hot, thick smell of turkey rose from dishes and plates, and ham and celery, and in the fireplace a large flame soared high and bright, and you feel so happy from the sight of green ivy and red holly” [3]. This proposal is a kind of quintessence of the differences between college and home: delicious food in a warm, festively decorated room, in a native home, in the company of close people. “Food and drink,” says Bakhtin M, are either idyllic or social in nature, or – most often – family in nature, generations and ages converge on food. Typically for an idyll, the neighborhood of food and children; this neighborhood is imbued with the beginning of growth and renewal of life” [1]. The family character of this meal is emphasized by the Feast of the Nativity, the tradition of celebrating which for the child turns into one of the unshakable pillars that bear the space of the house.

A fireplace is a hearth, which is a direct symbol of family warmth and coziness, with all changes in interior decoration, it remains an unchanged part of the space of the house and reflects the relative the decision of the hero to him, being for Stephen the most important element of the atmosphere of the home. “A huge fire, high soaring red tongues, burned in the fireplace, and under the ivy twisted horns of the candelabra, a Christmas table was laid” [3]. In the first chapter of the novel, a burning fireplace is mentioned several times, including on the eve of Christmas, when all the households are located around it, as around the original center of the house, waiting for a Christmas dinner. The patriarchal nature of family life, as American researcher J. Narmor rightly believes, emphasizes the description of the protagonist's father, Mr. Daedalus: “The true father of the family, he stands in front of a blazing hearth, turning his back to a huge mantelpiece and mirror – feces above it, twisting his mustache and contentedly straightening the tails of his tailcoat. He ceremoniously pours whiskey from a decanter to a pet, Mr. Casey, and when the maids bring food, he lifts “a heavy lid, humbled along the edge with brilliant drops”, opening a round turkey” [4]. Different generations of the same family, gathered at the same table on a festive day, perfectly convey the realities of an idyllic life.

The next semester in college separates the hero from the summer holidays, when the world regains its integrity. Summer at Blackrock Resort can be called a return to the idyll, when the whole family gathers in a cozy home, in which there is an atmosphere of love and harmony. Neither moving from one small town to another, nor a decrease in the number of households, affects the quality of the space. There is no doubt that the quarrel at the Christmas dinner made an indelible impression on Stephen, it concerned a political and religious topic and could shake the boy's attitude to religion and political leaders, but not to his own family.

Some works devoted to this novel suggest that the Christmas dinner, at which the quarrel took place, became the starting point at which Stephen's estrangement from home and family begins [5].

It is difficult to agree with such an idea, since Mrs. Riordan and Mr. Casey, friends of the family, and not its immediate members, were direct opponents in this quarrel, and after they left and returned from college, the atmosphere of family harmony remains unchanged.

During this period of his life, like no other, Stephen feels himself a member of the Daedalus family: a continuation of its past, part of its present and hope for the future. This connection between generations is physically tangible for the hero: he continues the male line, represented by his father and uncle Charles, as well as the deceased ancestors, who evoke admiration in

him and whose portraits occupy an honorable place on the walls of the living room. His life at Blackrock is a measured ritual performed daily with Uncle Charles. Every weekday after a shopping trip, they go to church together and then go to the city park, where Uncle Charles discusses the news with his friend Mike Flynn, and Stephen runs under his leadership. Both the trainer and Uncle Charles are representatives of the old generation, which has a harmonious attitude, for them patriotism and religion complement each other.

On Sundays, all three Daedalus – Stephen, Simon, and Uncle Charles – walked around Blackrock's neighborhood: “The small village of Stillorgan stood at a crossroads. From it, they either turned left to the Dublin Mountains, or walked along the road to Goutstown, and from there to Dundrum, returning home through Sandford ”[3]. This constant circumvention of “one’s possessions” determines the hero’s attachment not only to the house and family, but also “increment” to the surrounding space of nature, and the constancy of the route creates a sense of the inviolability of the principles of functioning of this world and the inviolability of the rules by which family lives. The elders' conversations about Cork, the capital of the warlike Manster and the small homeland of the Daedalus clan, in which Stephen's ancestors participated in frequent uprisings, put the clan’s memory into the boy as part of the historical memory of Ireland, which is carried by his father and uncle Charles. Thus, Sunday walks and political discussions lead to the merging of the spaces of Cork and Blackrock in the child’s mind and a feeling of its complete rootedness in the new city and on new ground.

Heroic ancestors and book heroes, historical and fictional, bring romantic influences into the idyllic atmosphere of the world surrounding Stephen. The ability to combine fictional and real space (to organize a gang and arrange a battle on cliffs overgrown with moss, or to see in the small white house among roses the place where Mercedes, the heroine of his favorite Monte Cristo novel) makes this locus even more unique.

In Blackrock, the space, as it was, consists of all kinds of houses, which creates a feeling of homeliness of the city. All the houses gathered in it: the hero’s own house, from where he goes and where he returns, and the shops on the main street, and the Mercedes house, and those unfamiliar houses that he sees while traveling with the milkman and during his wanderings. His own house does not stand out from others, but is an organic part of this space. In the space of Blackrock there is no separation, all the houses and streets that make it up carry inner connectedness and are a harmonious unity. Here, his desire “to meet in this world that elusive image that has always been dreamed of for his soul” does not seem unbelievable, this real space can put a reflection of that idyllic fairy tale that accompanied him in his childhood.

## **RESULT AND DISCUSSION**

Moving to Dublin is not just moving from one locus to another, as it was when moving from Bray to Blackrock, it marks a fundamental turning point in the hero's life. Blackrock’s indivisible space (and Daedalus’s house as part of it) crashed and now they were trying to move it to another place. Those fragments of the form that Stephen saw from the train no longer had their former content, they were components that did not create the whole.

After the move, "there is a decomposition of all previous human relationships – love, family, friendship" [1], the breakdown of all previous ties: with the family, with nature and with the surrounding space as a whole. In this new world, it is impossible not only to establish new connections, but also to maintain old ones.

Stephen seeks to return to the space that he had to leave and which no longer exists as integrity, trying to transform various loci into the likeness of a lost world. The most striking example of such a transfer was his visit with his father to his ancestral homeland, in Cork. For a short time, a lost idyll appears before Stephen, and Cork becomes the locus that really embodies the opposite of Dublin.

However, the behavior of the father quickly changes this impression. Simon Daedalus not only does not seek to save family property, but, on the contrary, acts as the main destroyer of the situation and condition of the family: rents a room in the best hotel, orders an expensive breakfast, goes for a walk along the streets of the city with the breath of winner. "All the time there, Simon treats his son impressively-patronizingly, as if in reality he received an inheritance, and did not lose it" [6]. Having lost the old image created in childhood by the stories of his father and uncle Charles, Stephen cannot establish new connections, seeing only fake smiles and hearing flattering conversations. The remark of one of Simon's friends about Stephen "He is not the son of his father" takes the conflict to a different level and in the context of the novel is perceived as a statement not only about the dissimilarity of the characters of the son and father, but their complete mutual separation. It is no accident that a temporary and spatial boundary passes here, separating the world in which there was a patriarchal hierarchical system and the world in which it no longer exists.

The sale of property in Cork, which led to the squandering of his father, is in contrast to his son receiving a scholarship. Having his own money allows him to try on the role of the head of the family and introduce changes throughout the house. Money allows him for some time to try to return the idyll to their life. Stephen seeks to remake both internal relationships ("established a strict order in the house on a republican basis, according to which certain responsibilities were imposed on each family member" [3]), and the appearance of the space ("undertook to finish his room he constantly rearranged books on the shelves" [3]). In his desire to change his life, Stephen becomes a kind of mirror of his father's behavior, and the money received is melting in his hands very quickly. Motivation, for which his mother reproaches him, takes on slightly different forms: instead of bars, he takes his whole family to the theater every day, instead of having meals in restaurants and staying in expensive hotels, he compiles a daily menu and orders "big packages" from the sweets and dried fruits" [3], but the pattern of behavior exactly repeats the behavior of the father. However, all this holiday he created quickly ends, and dried pink paint becomes a symbol of a volatile pink dream and broken pink glasses.

All these events occur in the fall, when "the cold October wind blows" [3], but the image of the hearth does not appear in the descriptions of the Daedalus house. It is impossible not to see that the image of the fireplace in the artistic fabric of the novel is directly connected not with the material well-being of the family, but with Stephen's state of mind. "The family has returned to a normal lifestyle. The republic fell apart. The rules of life that he established for himself were violated" [3].

The last consolation that Stephen could allow himself with the remaining money was tram rides (as in Blackrock there were rides with a milkman), gradually lowering him from castles to reality. Rides, like other movements in space, create the impression of reaching some other topos, which can become a medicine for his soul, replace him with an idyllic house.

The destruction that began after moving to Dublin, all aggravated, lasts until the very end of the story, and the last description of the house and family becomes the exact opposite of the first. On the pages that open the story, the world is given through all five senses: the appearance

of the Moocow and the father's hairy face, the sound of the story being told, the taste of lemon candy, the smell of oilcloth and the sensation of its moisture. At the beginning of the last, fifth chapter, the description also contains these characteristics: taste and smell ("He drank a third cup of tea and, looking into the dark thicket at the bottom, began to gnaw the crusts of toasted bread scattered on the table" [3]), view ("The frozen yellow fat left after frying the meat was selected with spoons as a hollow in a swamp, and the liquid accumulated at its bottom enlivened the memories of dark peat-colored water in the Clongowes bathtub" [3]), sensation (the wet blouse that the mother throws at him is the exact opposite of the wet oilcloth that she was changing), the hearing (the whistle of the father and his question about Stephen: "Did this lazy bitch, your brother, finally get out?" [3]) and a summary of the general atmosphere: in the beginning – Stephen is the center of the home world, in the end – no one even wants to prepare a place for him to wash. Compared to the house with Clongowes College, arising in Stephen's mind in the last chapter of the novel, these two loci are no longer polar, but are identical to each other and equally unpleasant and alien to the hero.

## CONCLUSION

Stephen Daedalus becomes completely alien in his own family, among blood relatives. By the end of the novel, relations with his father are so deteriorating that his mother and sisters ask him to leave through the back door so as not to meet with his father. In the last house of Daedalus, the concept of the hearth comes down to only a mantelpiece with an alarm clock lying in the middle of it. Thus, the process of changing space in the novel is associated with the "breaking of all old idyllic ties, with the expatriation and promotion of man" [1], and the further the protagonist leaves from the former idyllic space, the less possible its acquisition.

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