

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man and Ulysses*

Mohammed Akoi

Language in India www.languageinindia.com ISSN 1930-2940 Vol. 13:10 October 2013

Stephen Dedalus' Relationship with Language

The purpose of this paper is to tease out an important idea in Joyce's *A Portrait of the artist as a Young Man*, Stephen Dedalus' relationship with language. Language seems to constitute the most significant part of the character's growth from the age of six to sixteen. Stephen is alienated from the world in many aspects; he cannot join the other kids at school when they play; when he grows up he lacks a true companion; and he finally ends up in a physical exile when he leaves Dublin. Stephen's estrangement with language and his struggle to forge himself into it forms one of the most fascinating aspects of his later career as an artist. From the beginning of the *Portrait* Stephen is introduced to a world where his identity and his being is determined by the dominant discourses of The Church and the State. He, nevertheless, attempts to struggle his way out of the two narratives by rejecting their 'callings' and ultimately pursuing the call of life. In what follows I will argue that Stephen makes use of symbol-switching as a means to perfect his identity as an artist, i.e., he benefits from the symbolic language of Catholicism and transforms it into the secular realm of art.

Focus on Inventing His Own Language

In his conversation with Lynch towards the end of *A Portrait*, Stephen clearly states that in order for him to become an artist he will need to invent his own language: "When we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience" (*AP*, 176). Stephen knows that one of his duties as an artist is to first understand the language, and second, to re-create that same language, albeit with significant transformations and metaformations. Stephen's first

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

experiment with language occurs at the beginning of the novel. In the overture of the *Portrait*, Stephen hears a tale that is told by his father. It is important to note that this is Stephen's first encounter with language in the novel, which leads to his experience with 'being.' Stephen finds his place in the world of the narration: 'He was baby tuckoo' (*AP*, 5). Furthermore, Stephen attempts to distort the world within the story:

The moocow came down the road where Betty Byrne lived: She sold lemon platt.

O, the wild rose blossoms
On the little green place.

He sang that song. That was his song.

O, the green wothe botheth (*AP*, 5).

Through Metaformation Comes Creation

Critics have taken notice of Stephen's change of the 'wild rose' to a 'green wothe.' Thomas Singer argues that 'Stephen makes the song his own by putting his mark upon it, and through that metaformation comes creation: "the wild rose" becomes "the green wothe" (*Riddles, Silence, and Wonder: Joyce and Wittgenstein Encountering the Limits of Language*, 470). In addition to making the song his own, Stephen's alteration to the song demonstrates a desire to refashion the nature around him, i.e., to paint the wild flower with his favorite colour, green. Stephen recounts this scene later at school: 'Perhaps a wild rose might be like those colours and he remembered the song about wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could' (9). Harold Bloom states that 'Stephen forges an impossibility' (*James Joyce*, 52), because he knows that green roses do not exist. However, Stephen's imagination goes beyond the immediate rules and traditions that deny the existence of a green rose; his mind traverses to another potential world where green roses *do* exist. Furthermore, Stephen has already created that world via his language. His transformation of Betty Byrne's song is bent towards the

potential of language to create an impossible rose. Singer views this alteration as the epitome of Stephen's creativity throughout the *Portrait*:

In the *Portrait*, Stephen will try to transform, through thought and art, the language and the identity that the world imposed upon him during childhood. The creature will strive to become creator; the child to become a father (*Riddles*, 469).

Sign in Constant Circulation

Singer uses the term 'creation' for Stephen's attempt; Bloom uses the word 'forgery'; and Murray McArthur also uses 'forgery' for Stephen's later, much more developed experiments with language in *Ulysses*. In "'Signs on a White Field": Semiotics and Forgery in the "Proteus" Chapter of Ulysses', Professor McArthur argues that Stephen's poem in "Proteus" fulfills his promise at the conclusion of the *Portrait*; that is, 'he produces in the episode a significant forgery of the uncreated conscience of his race' (633). McArthur argues that Stephen's 'forgery' does not necessarily show his poetic quality; rather, 'it develops naturally out of the structure of the sign itself as Joyce and Stephen analyze it' (ibid). He further argues that the sign itself is in 'constant circulation.' The signs that we use have been used before, and they will continue to be used when they pass on to other speakers (649). So, the medium of art itself is plagiaristic in nature, albeit plagiarism not in the derogatory sense; McArthur concludes that 'this circulation of signs is not plagiarism in the pejorative sense,' but the nature of writing itself (650). But then what makes the poem Stephen's? Where does ownership come from? Stephen's song in the overture of the *Portrait*, I suggest, provides a prototype of what McArthur calls 'potential textualization' of an existing text (649).

Transformation – The Sign and the Signified

It is perhaps crucial to note that Stephen cites the source of his song very straightforwardly: first, the song is in a story, 'his father told him the story,' and second, Betty Byrne sings the song. Stephen, however, makes the song his: 'That was his song.' Stephen's signature to the song is, I suggest, that he changes the 'signified' in the Saussurean sense of the word. The 'wild rose' in the song signifies a green rose for Stephen although the possibility of having a green rose exists only in the realm of language. This adaptation of the

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

relationship between the signifier and the signified will develop into a pattern throughout the *Portrait*. Stephen associates his personal experience with the sign. At school Stephen's identity is determined by a rose, a white rose when he competes with the red rose team (AP, 9). As such, Stephen's attempt to create a green rose which does not fit into the dichotomy of white versus red/ York versus Lancaster imposed by the tradition, could well be understood as a quest for self-definition, the sort of identity of which he will be more in need when he elects his career as an artist.

When one of the fellows at school insults Simon Moonan: "You are McGlade's suck," Stephen contemplates the word 'suck.' He knows that it is a bad word: 'Suck was a queer word' (8). However, what makes the word queer does not seem to be the sexual connotation, if there is any, of the word; Stephen does not show any awareness of the sexual meaning of the word. His experience with the word, especially the sound makes it a queer word for Stephen. The sound 'suck' reminds Stephen of a previous experience:

Once he had washed his hands in the lavatory of the Wicklow hotel and his father pulled the stopper up by the chain after the dirty water went down through the hole in the basin. And when it had all gone down slowly the hole in the basin had made a sound like that:suck. Only louder (AP, 9).

Suggestive Overtones

What is remarkable in Stephen's analysis of the word 'suck' as a sign is that it demonstrates a Saussurean understanding of the sign. Ferdinand de Saussure identifies two elements of the linguistic sign, the 'concept' and the 'sound pattern' (*Course in General Linguistics*, 67). Although the 'concept' is absent in Stephen's mind, the 'sound' is what makes the word queer; Stephen thinks that the sound is 'ugly' (AP,8). However, the absence is felt in the narration of this section. Stephen thinks about the words 'suck,' 'cock,' and 'queer,' but he dissociates these signs from their sexual, or rather homosexual significance. In his essay "Thrilled by His Touch: The Aestheticizing of Homosexual Panic in *A Portrait of the Artist as a Young Man*" Joseph Valente argues that the homosexual significance is not spoken of so much as its absence is named (47).

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

Whether Stephen is conscious of the homosexual suggestiveness of the play scene vernacular or not, the passage demonstrates Stephen's ability to separate the signifier from the signified and to associate a personal experience with the sign. Stephen encounters a similar confrontation with language when Wells questions him in the register of the mother: "Tell us, Dedalus, do you kiss your mother before you go to bed?" (AP, 11). Either way Stephen answers the question, the fellows laugh at him. Stephen is puzzled by the question, because he does not know the right answer. Nevertheless, he knows that whatever the answer might be, it is in the act of kissing. He, therefore, engages in a serious labour to reconstruct the meaning of the word by consociating it with his personal experience: 'His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they made a tiny little noise: kiss' (ibid).

Developing Code Switching

Throughout the *Portrait*, Stephen will develop what Murray McArthur calls 'code-switching' (*Joyce: Language and Narration*, 2013). Towards the end of the Christmas dinner section, Stephen is perplexed by the phrases "Tower of Ivory" and "House of Gold" of the Litany of the Blessed Virgin Mary. He remembers that 'protestants made fun of the litany of the Blessed Virgin. Tower of Ivory, they used to say, House of Gold! How could a woman be a tower of ivory or a house of gold?' (AP, 29). "Who was right?" Stephen wonders. Stephen, in turn, constructs his own associations with the symbol. Stephen's refashioning of the heavily codified religious symbol, although seeming overly child-like on the surface, in fact involves a tedious task. First, he splits up the parts of the symbol, and detects the affinity between the object of the symbol 'ivory' and Eileen's 'cold white' hands. Second, he calls up an image of Eileen, and confluences the parts of the symbol to those of Eileen's body parts: "Eileen had long white hands. One evening when playing tig she had put her hands over his hands: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of the Tower of Ivory" (AP, 29).

The Symbol versus Sign

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

And in the following section he engages in a similar process to solve the second part of the mystery, *the House of Gold*: ‘Her [Eileen’s] fair hair had streamed out behind her like gold in the sun. Tower of Ivory. House of Gold. By thinking of things you could understand them’ (AP, 36). Stephen is reconstructing a puzzling idea within his own perception; Hugh Kenner (1962) calls this a ‘reshuffling of associations’ (*The Portrait in Perspective*, 38). My counterpart for McArthur’s ‘code-switching’ is *symbol-switching*. In other words, Stephen’s treatment with language this time occurs with a ‘symbol,’ and not only a ‘sign.’

The first principle of the linguistic sign is that its relationship to the signified is entirely arbitrary (Saussure 1972, 67). The connection between the symbol and the symbolized, on the other hand, is not arbitrary (ibid, 68). Thus, the relationship between the concept ‘sister’ and the French letters ‘s-o-r’ is never the same as the relationship between the concept ‘justice’ and the symbol ‘scale’. In the latter there is a ‘natural’ connection, and one cannot, for example, replace the symbol ‘scale’ with a ‘chariot’ (ibid., 67-8). Saussure writes: “...it is characteristic of symbol that they are never arbitrary. They are not empty configurations. They show at least a vestige of natural connexion between the signal and the signification (ibid., 68). In that case, ‘the House of Gold and the Tower of Ivory’ along with many other titles used to address Mary are symbolic of the Blessed Virgin, because there is a reason why Catholics call her so. The Rev. Nicholas L. Gregoris, S.T.D., for example, quotes Henry Newman’s explanation to the Blessed Virgin’s titles: “Marry too is golden; because her graces, her virginity, her innocence, her purity, are of that transcendent brilliancy and dazzling perfection, so costly, so exquisite, that the Angels cannot, so to speak, keep their eyes off her any more that we could help gazing upon any great work of gold” (quoted in *De Maria Numquam Satis: The Significance of the Catholic Doctrines on the Blessed Virgin Marry for All People*, 115).

Transforming Symbols

Stephen will continue to do his transformations of religious symbols in the *Portrait*. I have argued that Stephen uses this technique of symbol-switching to add his signature to the language, that is, to *own* it in some way. Perhaps the climax of this process occurs when

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013
Mohammed Akoi
Stephen and the Technique of Symbol-switching in Joyce’s *A Portrait of the Artist as a Young Man* and *Ulysses*

Stephen reaches the age of discretion. He will have to decide what career to choose in his life. It is worth noting that before he is asked by the director of the Order whether he has received a 'vocation,' Stephen is already frustrated by the many 'calls' that summon his attention:

While his mind had been perusing its intangible phantoms and turning in irresolution from such pursuit he had heard about him 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 become hollowsounding in his ears. When the gymnasium had been opened he had heard another *voice* urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another *voice* had bidden him to be true to his country and help to raise up her fallen language and tradition. In the profane world, as he foresaw, a worldly *voice* would bid him raise up his father's fallen state by his labours and, meanwhile, the *voice* his schoolcomrades urged him to be a decent fellow...He gave them ear only for a time but he was happy only when he was far from them, beyond their *call*, alone or in the company of phantasmal comrades (*AP*, 70; emphasis added).

Many Vocations, Specific Calling

This explains that Stephen actually has had many 'vocations' before, albeit none of them are arguably 'vocation' in the religious sense. However, the word 'vocation' can be used for secular offices as well. Martin Luther is said to be the first one to use 'vocation' to describe an office other than the Christian Order. Karlfried Froehlich explains that the word 'vocation' is from the Latin word 'vacatio,' and it is derived from verb 'vocari,' to 'call.' The equivalent in English would be the noun 'calling.' Froehlich states that Martin Luther translated *vocari* to *Beruf* in German. Most linguists agree, Froehlich explains, that it was Luther who first used the word in a secular sense, and before that *vocari* was used only in the domain of religion. Froehlich further argues that by secularizing *vocari* Luther equalizes the value of all work before God (*Harvesting Martin Luther's Reflections on Theology, Ethics, and the Church*, 123).

In chapter four, section two of the *Portrait*, Stephen is invited by the director of the Jesuit school to discuss with him the question of 'vocation.' The director asks Stephen whether he has ever felt he has ever felt a vocation, and he urges him to choose the life of priesthood. Stephen parts his lips to say yes, but he withholds the word suddenly. McArthur

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

observes that the ‘instant’ of Stephen’s hesitation recalls that of Lucifer’s refusal to obey; Lucifer rebelled against God in an instant of time, and that instant is the beginning of worldly time according to Christian theology (*Joyce: Language and Narration*, 2013). Stephen refuses to pursue the vocation. Instead, as we will see in the later section, Stephen finds the ‘call’ he has been pursuing in his imagination for a long time.

Selecting a Career - Prompt from Epiphany

In section three Stephen walks to the Sandymount beach where he experiences an epiphany, and finally selects his career as an artist. Stephen Dedalus does not consider the revelation to be influenced by God; his understanding of epiphany is entirely secular. The Sandymount scene offers a full view of Stephen’s encountering the ‘vocational epiphany’ (ibid). The two concepts *vocation* and *epiphany* are heavily loaded with religious significance, yet Stephen and the narrator do not assign any religious source to the concepts. Nevertheless, Randy Hofbauer argues that the language used to describe Stephen’s epiphanies in the *Portrait* is sacred in the religious sense (*The Tool of the Martyr: A Study of Epiphany in James Joyce’s A Portrait of the Artist as a Young Man*). Hofbauer argues that Stephen experiences many epiphanies in the novel such as his encounter with the prostitute and his repentance after Father Arnall’s sermon at the retreat (ibid). Hofbauer asserts that when Stephen succumbs to the prostitute, the narrator uses sacred language to describe Stephen’s experience:

...Stephen’s captivity to the prostitute in his surrendering himself to her being juxtaposed against the image of the Virgin Mary, where Joyce writes that “The glories of Mary held his soul captive...symbolizing the preciousness of God’s gifts to her soul.”(8) Such phrases as “surrendering himself...body and mind”, “conscious of nothing in the world” give us a sense of man’s encounter with the spiritual (ibid).

Reshuffling Associations

It can be noticed that once more Stephen takes the religious symbol and reshuffles its association; he transforms the religious element onto a secular realm. To return to the Sandymount epiphany, Stephen receives the call; “A voice from beyond the world was calling. –Hello, Stephanos! – Here comes The Deadlus!” (*AP*, 141). The symbolic element of

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013
Mohammed Akoi
Stephen and the Technique of Symbol-switching in Joyce’s *A Portrait of the Artist as a Young Man* and *Ulysses*

Stephen's namesake is more stressed here than anywhere else in the novel. Stephen fully realizes the mythic nature of his namesake, and he celebrates it with all his heart. Hofbauer explains that the Sandymount epiphany Stephen experiences a rebirth:

...Stephen's name itself is derived from St. Stephen, the first martyr, who is mentioned in the book of Acts. Before being put to death, Stephen gives his own personal defense for his faith in Christ and therefore, when he cannot be refuted by the Sanhedrin, he is stoned. One of the most significant connections Joyce has made between Stephen and his character is that both receive epiphanies through their death in their old lives and rebirth into the new (*The Tool of the Martyr*, 1).

As such, we can see that Stephen sacrifices his first name, his Christian name, and he celebrates his pagan namesake, Dedalus: 'He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable (*AP*, 143). What is more, Stephen undergoes a full conversion, and he hails his new vocation as an artist: 'His throat ached with desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. 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 had called him to the pale service of the altar' (*ibid.*).

Divine or Human Signature?

In "Proteus" chapter of *Ulysses* Stephen perceives everything around him as a 'signature': "Signatures of everything I am here to read..." (*Ulysses*, 37). This is in sharp contrast, I argue, with the way Father Conmee perceives the world in 'Wandering Rocks,' and by extension, of the Catholic perception of the world. Father Conmee interprets everything in terms of the divine: when he thinks about Dignam, he remembers 'Vere dignum et iustum est', lines from the opening of the Eucharist; when he encounters the one-legged sailor, he thinks about those who lost their limbs in the service of their Kings not their God; when he looks at a 'turfbarge' in Charleville Mall, the narrator remarks, Conmee reflects 'on the Providence of the Creator who had made turf to be in bogs where men might dig it out and bring it to town and hamlet to make fires in the houses of poor people' (*U*, 212-13). In the

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

Catholic tradition, Sallie McFague (1982) argues, everything is defined as a symbol of the divine:

We see it in Martin Luther's "masks" of God, that God is revealed and veiled in all symbols; in John Calvin's notion of divine "accommodation" by which God stoops to our level by speaking in signs and images; and in an extreme form in Karl Barth's concept of *analogia fidei*, which insists that our language refers to God only as God from time to time causes our words to conform to the divine being (*Metaphorical Theology*, 13; emphasis added).

Masks of God

Stephen's contemplation on God demonstrates some kinship with Luther's notion of 'Masks of God' when he says: "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain" (*U*, 49). Not only does God become everything, but everything in turn becomes God; that is, every living and non-living form of existence indexes towards God. I explained earlier that Father Conmee perceives every form of life as a bearer of the divine; God in that case is connected to the universe through a symbolic relationship. Stephen Dedalus' attempts first to understand that relationship, and then to experience it through his perception as an artist. His office as an artist depends heavily on such deconstructions and reconstructions of the sign and the symbol.

Veil of Space

Earlier in "Proteus" Stephen resonates George Berkeley's understanding of space: "The good bishop of Cloyne took the veil of the temple out of his shovel hat: veil of space with coloured *emblems* hatched on its field" (*U*, 48; emphasis added). Stephen must be aware of the word 'emblem' that he uses to describe Berkeley's philosophy. In the opening paragraph of "Proteus" Stephen says: "Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured *signs*" (*U*, 37; emphasis added). This instance of transforming what is religious and divine to the domain of art further explains Stephen's linguistic enterprise that he set forth in the overture of the *Portrait*. Another, probably the most condensed of all, religious symbol that Stephen attempts to

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

demystify and ultimately transform is the complex Catholic notion of the relationship between Father and Son.

The Question of Consubstantiality

The theme of ‘consubstantiality’ of the Father and the Son develops in “Proteus” from Stephen’s contemplation of the umbilical cord, that is when two women come down the Sandymount strand and Stephen imagines that they carry a ‘misbirth with a trailing navelcord’ in their bag (*U*, 38). ‘In his usual and witty impious way,’ Stephen tries to disentangle the thread, the canal that links all humanity back to Adam and Eve (Elliot B. Gose, Jr., *Joyce’s Goddess of Generation*, 162). After pausing to consider Eve’s ‘Womb of sin,’ Stephen reflects on his place in the mystery: “Wombed in sin darkness I was too. made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath...From before the ages He willed me and now may not will me away or ever. A *lex externa* stays about Him. Is that then the divine substance wherein Father and Son are consubstantial? Where is poor dear Arius to try conclusions?” (*U*, 38).

Joseph Campbell states that the concept of consubstantiality is a ‘problem’ in Christian orthodoxy; Jesus Christ himself was the first to suffer from this complex notion: ‘Jesus said, “I and my Father are one,” and those words brought him to the cross” (*Mythic Worlds, Modern Words: On the Art of James Joyce*, 71). Stephen’s invoking Arius is significant in this section. Arius was the Greek heretic who rejected the consubstantiality of Jesus and God (ibid.). The importance of the complicated religious doctrine for Stephen as an artist is manifested in his theory of Hamlet. Stephen tries to unravel the symbol in order to apply it to his secular, entirely non-divine purpose.

In his theory of Hamlet that he presents to AE in “Scylla and Charybdis”, Stephen argues that Shakespeare associated himself with King Hamlet, and not with Hamlet the son. Stephen backs up his claim by referring to one of Shakespeare’s performances of *Hamlet* in London where he plays not Hamlet but the ghost of Hamlet’s father. Stephen asserts that the ghost of King Hamlet thus corresponds to Shakespeare and Hamlet to his dead son, Hamnet.

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce’s *A Portrait of the Artist as a Young Man* and *Ulysses*

Gertrude, on the other hand, represents Shakespeare's adulterous wife, Ann Hathaway. Stephen concludes that the ghost of Hamlet's father is not Shakespeare's father, but Shakespeare himself; thus, Shakespeare becomes his own father. The idea of the author as a father comprises a significant part of the theory. Stephen as an artist, who believes that man is ultimately lonely, without a father, strives to find his own identity as a father. The question of identity and self-definition constitutes much of Stephen's troubles both in the *Portrait* and in *Ulysses*. His refusal to stay in Bloom's house in "Ithaca" further demonstrates that Stephen is actually not in search of a father; rather, he wants to become his own father, like Shakespeare. And he knows that he can do that only through art.

Symbol Switching and Implications

To conclude, from the beginning of the *Portrait* well into *Ulysses*, Stephen develops what I have been calling symbol-switching. Stephen's linguistic endeavor begins with a quest for self-definition in the language and the world that determines his identity. Perhaps religion is among the most difficult hurdles in front of Stephen towards self-realization. In turn, Stephen's attempt to unravel the whole language system of religion, including its signs and symbols, and transforming the elements of religion into the domain of art seems to be the only solution if he wants to become an artist. I have argued that Stephen successfully manages to perform that duty. Stephen's desire to perform that duty manifests itself in his first encounter with language wherein he adds his signature to his father's fairy tale, and it climaxes in his attempt to forge himself into the Holy Trinity and become the creator.

=====

Works Cited

Bloom, Harold. *James Joyce: Comprehensive Research and Study Guide*. New York:

Infobase Publishing, 2002.

Campbell, Joseph. *Mythic Worlds, Modern Words: On the Art of James Joyce*. Ed. E.

L.Epstein. Canada: Publishers Group West, 2004.

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

Froehlich, Karlfried. "Luther on Vocation." *Harvesting Martin Luther's Reflections on Theology, Ethics, and the Church*. Ed. Timothy J. Wengert. Michigan: Wm. B. Erdmans Publishing Co, 2004.

Gentle Judith M. and Fastiggi, Robert L. *De Maria Numquam Satis: The Significance of the Catholic Doctrines on the Blessed Virgin Marry for All People*. Lanham, Maryland: University Press of America, 2009.

Hofbauer, Randy. "The Tool of the Martyr: A Study of Epiphany in James Joyce's *A Portrait of the Artist as a Young Man*." Joyce Papers. Web. 8 Aug 2013.

< http://www.themodernword.com/joyce/joyce_paper_hofbauer.html >

Hunt, Marvin W. *Looking for Hamlet*. New York: Pilgrave Macmillan, 2007.

Kenner, Hugh. "The Portrait in Perspective." *Joyce's Portrait: Criticisms and Critiques*. Ed. Thomas E. Connolly. New York: Meredith Publishing Company, 1962. 25-59.

McFague, Sallie. *Metaphorical Theology: Models of God in Religious Language*. United States of America: Fortress Press, 1982.

McArthur, Murray. "'Signs on a White Field': Semiotics and Forgery in the 'Proteus' Chapter of Ulysses." *ELH*. 53.3 (Autumn 1986): 633-652. Web. 8 Jul. 2013.

———. "Seminar on *A Portrait of the Artist as a Young Man*". *Joyce: Language and Narration*. Waterloo, Canada: University of Waterloo, 2013.

Robbins, Dorothy D. "'Coming Down Along the Road': The Journey Motif in *A Portrait of the Artist*." *Midwest Quarterly*. 35.3 (Spring1994). Web. 6 Jul. 2013.

Saussure, Ferdinand d. *Course in General Linguistics*. 9th . Ed. Charles Bally and Albert Sechehaye. Trans. Roy Harris. Illinois: Open Court Publishing Company, 2009.

Singer, Thomas C. "Riddles, Silence, and Wonder: Joyce and Wittgenstein Encountering the Limits of Language." *ELH*. 5.3 (Summer, 1990). Web. 10 Aug 2013.

Valente, Joseph. "Thrilled by His Touch: The Aestheticizing of Homosexual Panic in *A Portrait of the Artist as a Young Man*." *Quare Joyce*. Ed. Joseph Valente. US: University of Mishigan Press, 1998.

Language in India www.languageinindia.com ISSN 1930-2940 13:10 October 2013

Mohammed Akoi

Stephen and the Technique of Symbol-switching in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*

Gose, Elliot. Jr. "Joyce's Goddess of Generation." *James Joyce: The Continental Symposium*.
Ed. Morris Beja et al. US: Board of Trustees of the University of Illinois, 1986. 158-73.
