

The Portrait of the Artist as a Satanic Man: Stephen's Pride and the Presence of Milton

O Retrato do Artista como um Homem Satânico: O Orgulho de Stephen e a Presença de Milton

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ABSTRACT

The intense web of intertexts present in James Joyce's work is widely known. However, some intersections with the greatest English epic writer, John Milton, have gone overlooked until recent times. In this article, a reading of the echoes of Milton in Joyce's *Stephen Hero* and *A Portrait of the Artist as a Young Man*, with a focus on the use of the word 'pride'. This word is pregnant with signification for both authors and their main characters. Milton's Satan, once Lucifer, falls from heaven because of pride; in Joyce, I argue that our reading and understanding of Stephen Dedalus is enhanced by his weaving of a Miltonic presence surrounding his *alter ego*.

The intense dialogue with the writings of the past is hardly an undiscussed subject in the studies regarding James Joyce's *oeuvre*. Consider *Ulysses*, for instance, and its highly allusive nature including references to Homer, Shakespeare, the Bible, and a plethora of other literary and non-literary works. This abundance which lends itself to manifold interpretations leaves space for a number of fruitful investigations of Joyce's works.

In this article, a least explored (perhaps surprisingly!) imbrication will be discussed, that with the author of *Paradise Lost*, John Milton. Finding Milton's epic among a variety of other books in Joyce's library is far from surprising, though, as Joyce had been an avid reader since an early age, and Kevin Sullivan mentions that, in Preparatory School at Joyce's time, in 1897, a compulsory reading list would include Milton's "Lycidas", "L'Allegro" and "Il Penseroso". Furthermore, he also remarks that in 1899, during Joyce's matriculation examination, he 'offered for pass, in addition to 'grammar'

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and an essay, Scott's *Ivanhoe*, Book I of *Paradise Lost* and 'Lycidas.' (SULLIVAN, 1958, p.158)

Thus, I argue that since Joyce's formative years, Milton's writing has contributed significantly to the shaping of Joyce's characters, more specifically, Stephen Dedalus (Daedalus in *Stephen Hero*). However, this contribution is not received passively or as inevitable as when we think of influence-laden relationships, where there is the incessant desire to 'kill the father', and an eternal feeling of not living to the precursor's expectations. Think of an extraordinary writer, the inventor of his own language in *Finnegans Wake*, as he could not 'express [himself] in English without enclosing [himself] in a tradition.' (ZWEIG, 1943, p. 275) Hence, it is unlikely that Joyce would only receive influence passively; instead, he builds upon and alongside the work of his precursors making room for their presence to manifest and uncover extra meaning.

An idea of 'presence' rather than influence is deployed in this analysis, based on Hans Ulrich Gumbrecht's concept of a relationship between presence and language. For instance, he claims that 'spoken language does not only touch and affect our acoustic sense but our bodies in their entirety (...) even if we cannot understand what its words are supposed to mean.' (GUMBRECHT, 2006, p. 317) This specific type of presence of language can be applied to the reading of any literary work. A highly illustrative example of this 'touch' of spoken language is present in the 'hell sermon' of *A Portrait*, wherein the vividness of the imagery described by Father Arnall affects a petrified Stephen physically and he leaves the sermon feeling unwell, with the word 'hell' echoing in his ears (JOYCE, 142). I add to this notion that even written language has the capacity to 'touch' through the use of verbal echoes, and instead of affecting 'our bodies in their entirety', they affect and direct our reading. Using the same example of the 'hell sermon' in *A Portrait*, some passages and words used by Milton in his description of hell in *Paradise Lost* that are echoed in Father Arnall's sermon affect our reading of the latter, bringing in a familiarity for the educated reader that makes the demonic dwelling in the 'hell sermon' even more believable than a hell without the 'touch' of Milton.

The verbal echoes of words that are remarkably Miltonic aid to invoke the peculiar imagery of *Paradise Lost*, the fall of man, and especially Lucifer's fall. The presence of Milton is strongly invoked by Joyce through the use of the word *pride*. The sin that caused Lucifer's fall from Heaven is a continuous companion of Stephen Dedalus once he

discovers his unwillingness to serve. In chapter 4, when invited by the Reverend to join the order, it is pride that throws Stephen off his religious ways. Remarkably, both Milton and Joyce use the word *pride* frequently when describing their heroes' psychological state; it is a key word used when making any association to a fall from grace: Milton uses the word several times to relate that characteristic to Lucifer/Satan, obviously not for a lack of synonyms or vocabulary.

Linguistically, there is a last point that favours the assumption of Milton as Joyce's precursor of choice. Francis Peck, in his examination of Milton's style dating back to 1740, attested that Milton was inclined to make changes to words through lengthening, shortening or softening them. Milton was not restrained by neoclassical lexicon and diction and extended his vocabulary so that it would suit his expressive needs. He did so through the creation of Latinate neologisms. As Peck puts it, '[w]hen [Milton] wants a proper word to express his sense, he coins a new one.' Examples of these creations include 'infuriate' (as an adjective) and 'atheous'. (PECK, 1740, p. 108) This particular proclivity should be taken into account when analysing Milton's presence in Joyce's work, as both deal with language as an important tool for extra meaning, in order to involve the reader and make their work alongside the written words indispensable.

In addition to linguistic creativity, some biographical remarks made about Joyce's personality can be related to the fallen angel and the reason for his fall. For instance, Richard Ellmann cites an example of a letter from George Russell to Thomas Mosher about Joyce, in which Russell says: 'There is a young boy named Joyce who may do something. He is proud as Lucifer and writes verses perfect in their technique and sometimes beautiful in quality.' (ELLMANN, 1983, p. 100) Ellmann also cites a dialogue between Wyndham Lewis and T.S. Eliot:

'You think he is as proud as Lucifer?'

'I would not say Lucifer!' Eliot was on his guard at once, at this loose use of the surname of the Evil Principle.

'You would not say Lucifer? Well, I daresay he may be under the impression that he is being 'as proud as Lucifer' or some bogtrotting humbug of that order. (ELLMANN, 1983, p. 494-5)

Having these factors in mind, I propose an analysis of the use of the word *pride* by both Milton and Joyce, and its satanic implications. Most of the instances of the use of this word by Milton will be found in *Paradise Lost*, Book I, which is where the poet intends to

justify God's ways and introduce the generator of all revolt, Satan. Through the analysis of the examples from *Stephen Hero*, *A Portrait*, and *Paradise Lost*, it will be possible to observe that either vice or virtue, pride is definitely a characteristic that both authors wanted to accentuate. Take the first instance of the word in *Paradise Lost*:

Who first seduced them to that foul revolt?
The infernal serpent; he it was, whose guile
Stirred up with envy and revenge, deceived
The mother of mankind, what time his *pride*
Had cast him out from Heaven, with all his host
Of rebel angels... (MILTON, 2007, 1, 33-38, my emphasis)²

In this case and most of the following instances in *Paradise Lost*, the use of this word is associated to Lucifer / Satan. In this case, Milton uses it (and repeats it many other times) to emphasise the reason why 'the infernal serpent' had been cast out from Heaven. The sin of pride, from that moment on, becomes an instance of association with the fallen angel, a fair reason to be excluded from eternal grace. As Book 1 is centred on Satan waking up in hell and the infernal council, most instances of the word are contained therein, all of them referring to the Arch-Fiend:

(...) round he throws his baleful eyes
That witnessed huge affliction and dismay
Mixed with *obdurate pride* and steadfast hate: (...)
(MILTON, 2007, line 1, p. 56-58, my emphasis)

Or further in Book 1, after Satan recovers from his recent lapsarian state:

Like doubtful hue: but he his wonted *pride*
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently raised
Their fainting *courage*, and dispelled their fears.
(MILTON, 2007, 1, 527-530, my emphasis)

His pride is no longer mixed with 'affliction and dismay' – he recovers from the initial fragility – but rather, recollected 'with high words', able to dispel the fears of the other fallen angels, inspiring their courage to fight again. Satan, with his 'wonted pride' shows a characteristic commonly attached to heroes, their own resilience and ability to motivate others: he raises 'their fainting courage'. Further on in Book 1, 'his heart / Distends with pride' (MILTON, 2007, 1, 571-2) and he 'raised / Above his fellows, with monarchal pride

² All subsequent citations from John Milton's *Paradise Lost* will be given following the format: MILTON, book number, page number.

/ Conscious of highest worth' (MILTON, 2007, 2, 427-9). Even in his post-lapsarian state, Satan keeps his 'wonted pride' and rises above his fellows. He is motivated by his own pride and it propels his self-confidence.

Consequently, the use of the word by Joyce is suggestive of the presence of Milton and its connections to those from which the sin has originated. For instance, when Stephen mentions that he has lost his faith in God, his mother has a rather Biblical and Miltonic explanation for it:

I know what is wrong with you - you suffer from the *pride* of the intellect. You forget that we are only worms of the earth. You think you can *defy God* because you have *misused the talents* he has given you. (JOYCE, 1944, p. 122, my emphasis)

Stephen's mother detects the deeds that will lead Stephen to fall: pride, insolence, presumptuousness in using the talents given by Him. Stephen is too self-confident and proud and replies to his mother with 'wonted pride': 'I think Jehovah gets too high a salary for judging motives. I want to retire him on the plea of old age.' (JOYCE, 1944, p. 122) However, his mother knows he is on the verge of his lapse: pride, the sin with origins in Satan, becomes a reason for others to fall. Stephen suffers 'from the pride of the intellect' in a similar fashion to Satan. John Leonard mentions that that was the point of the Victorian readers: they 'saw the archfiend as an intellectual whose crime was to elevate reason above faith.' (LEONARD, 1990, p. 397) Stephen is found guilty of the same crime. For wanting too much knowledge and power, Stephen will not be in God's grace for long. As his mother predicts, he falls; and like Satan, not by himself:

— I am afraid that you are a changed boy since you went to that University. I suppose you *fell* in with some of those students... (JOYCE, 1944, p. 123, my emphasis)

The word 'pride' is heavy with Biblical and Miltonic overtones, as Milton associated it intensely with his Satan, as well as to the fall of Adam and Eve. When Joyce uses it in relation to Stephen, those overtones, even unconsciously, 'touch' our interpretations, as they constitute a part of Joyce's identity; furthermore, the connotations it carries along create the feeling of presence as discussed by Gumbrecht. The association of pride with

Satan might initially be taken for granted, but it later leads us to fully realise the character of Stephen. When the word ‘pride’ is associated with the word ‘fall’, as above, when Stephen’s mother mentions he ‘fell’ with the other students, there is a Miltonic aura coupled with a feeling of *déjà-vu* – the educated reader is aware of what the combination of ‘pride’ and ‘fall’ brings about and the character it engenders, bringing Stephen and Satan closer. A word is never merely a random combination of letters for Joyce, nor was it for Milton. ‘Pride’ points from Stephen right back at Satan. Both biblically and in a Miltonian way, the origin of the sin of hubris traces back to Satan, who knows himself the reason for his fall. When he meditates, looking at the Earth, before tempting Eve, he remembers his happy state:

That bring to my remembrance from what state
I fell, how glorious once above thy sphere;
Till pride and worse ambition threw me down
Warring in Heaven against Heaven's matchless King:
(MILTON, 2007, 4, 38-41)

A point to observe is that the word ‘courage’ appears alongside ‘pride’ both in Milton and in Joyce. The English poet frequently uses it in relation to Satan, while Joyce uses the word in relation to Henrik Ibsen, and Stephen. For instance, Milton describes Satan’s countenance during his speech to the other fallen angels in Pandemonium:

Like doubtful hue: but he his wonted pride
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently raised
Their fainting courage, and dispelled their fears. (MILTON, 1.527-530)

Satan’s recollected pride, right after their fall and the perception that they were in another realm, raises his mates’ ‘fainting courage’; it is a motivational factor for them. In *Stephen Hero*, it is Henrik Ibsen, the Norwegian writer and Stephen’s idol, who motivates Stephen’s courage:

It was the very spirit of Ibsen himself that was discerned moving behind the impersonal manner of the artist: [Ibsen with his profound self-approval, Ibsen with his haughty, disillusioned *courage*, Ibsen with his minute and wilful energy.] a

mind of sincere and boylike bravery, of disillusioned *pride*, of minute and wilful energy. (JOYCE, 1944, p. 41 – my emphasis)³

The ‘spirit of Ibsen’ plays the part of ‘a’ Satan at the beginning of *Stephen Hero*, as Henrik Ibsen was admired by Stephen (and Joyce), but considered a heretic at Joyce’s time. Joyce had a discussion about Ibsen with Father Delany, the President of University College Dublin, which was later incorporated into *Stephen Hero* as a more intense argument between Stephen and the dean of studies, in a much-embellished way, as Patrick Parrinder remarks (PARRINDER, 19). It is interesting to observe that Joyce had used ‘courage’ initially, and later decided to turn it into ‘pride’, as we can perceive from the bracketed parts when describing Ibsen’s disillusioned emotions. Again, Joyce’s choice of words is not accidental, and his change from ‘courage’ to ‘pride’, two words of extreme importance for Milton, may point towards his desire to maintain Milton present. Furthermore, the use of these specific terms evokes a Miltonic ‘aura’ around Ibsen and associates him with Satan, the epitome of heresy, pride, and all things evil. That association turns out to make sense when we remember that the main objection of the dean to Ibsen is the Norwegian author’s ‘heretic’ writings. A passage by Milton which also shows the repetition of the words ‘courage’ and ‘pride’ follows below:

Darkened so, yet shone
Above them all the archangel: but his face
Deep scars of thunder had intrenched, and care
Sat on his faded cheek, but under brows
Of dauntless *courage*, and *considerate pride*
Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold
The fellows of his crime, (...) (MILTON, 2007, 1, 599-606, my emphasis)

This passage shows Satan’s pride and courage recomposed, and his shining above the darkness and above all others with ‘dauntless courage, and considerate pride’. Furthermore, the former Lucifer, the lightbringer, still brings light from darkness.

In *A Portrait*, Joyce’s use of ‘pride’ is intensified, especially after its main turning point, which is the closing of Stephen’s childhood, and the beginning of the description of his young years in chapters 1 and 2. The novel’s title draws a stronger connection between the story of Stephen and Joyce’s growth as an artist, as well as the link between Joyce’s

³ The bracketed parts in the citations from *Stephen Hero* are sentences that had been crossed out or added by Joyce in the manuscript.

own personality and Milton's Satan. It is possible that the connection through Joyce's use of the word 'pride' was intentional, as the sin of pride is directly related to Satan. While in *Stephen Hero* there were about five mentions of the word, not all of which directly related to Stephen, in *A Portrait* the use is far wider: there are about twenty-two mentions of the word, more than half of which are directly linked to the main character.

The first mention of 'pride' in *A Portrait* comes surrounded by Miltonic and religious elements:

It was towards the close of his first term in the college when he was in number six. His sensitive nature was still smarting under the lashes of an undivined and squalid way of life. *His soul was still disquieted and cast down by the dull phenomenon of Dublin.* He had emerged from a two years' spell of revery to *find himself in the midst of a new scene*, every event and figure of which affected him intimately, disheartened him or allured and, whether alluring or disheartening, filled him always with *unrest and bitter thoughts*. All the leisure which his school life left him was *passed in the company of subversive writers* whose jibes and violence of speech set up a ferment in his brain before they passed out of it into his crude writings. (JOYCE, 1977, p. 78, my emphasis)

At that moment, during Stephen's transition from childhood to teenage years, there is a feeling of his long-gone innocence, as his soul 'was still disquieted and cast down (...)'. The way he feels about his soul reminds us of Milton's Satan, just fallen from Heaven 'but with looks / down cast and damp...' (MILTON, 2007, 1.522-3). Furthermore, both find themselves 'in the midst of a new scene': Stephen starts a new phase in life, while Satan starts anew in Hell. In that new scene Stephen is charged with heresy twice: firstly, by Mr. Tate, who believes his essay 'about the Creator and the soul' is heretic, and later, when he attests his preference for the 'heretic and immoral' Byron. (JOYCE, 1977, p. 81) Following this episode, Stephen heads to the theatre, where he is supposed to take part in a play. He listens to some voices in his head, one of which is a 'worldly voice' that 'would bid him raise up his father's fallen state.' (JOYCE, 1977, p. 84) Joyce's choice of wor(l)ds again makes Milton present, as the collocation 'fallen state' appears just once in *Paradise Lost* and is spoken by Adam after they taste the forbidden fruit. I believe that Joyce's use of this collocation, said by a 'worldly voice', likens his father to Adam, the father of humanity, whose fall was not caused by pride, but for love. However, unlike his father, the cause of Stephen's downfall is his vanity. Like Satan, when he 'Hurled headlong flaming from the ethereal sky / With hideous ruin and combustion down / To bottomless perdition'

(MILTON, 2007, 1.45-7), Stephen ‘ran across the road and began to walk at breakneck speed down the hill.’ While he is walking,

Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind. He strode down the hill amid the tumult of sudden-risen vapours of *wounded pride and fallen hope* and baffled desire. They streamed upwards before his anguished eyes in dense and maddening fumes and passed away above him till at last the air was clear and cold again. (JOYCE, 1977, p. 86, my emphasis)

Stephen’s going down the hill and Satan’s being ‘hurled headlong’ from the sky mark the precise point of their fall. While Satan is ‘flaming’, Stephen gets ‘vapours of maddening incense before the eyes of his mind’ coming from ‘[p]ride and hope and desire’, which are later categorised as ‘vapours of wounded pride and fallen hope and baffled desire.’ These vapours stream ‘upwards’ while Stephen is going down, ‘before his anguished eyes’. The context provided by Joyce echoes Milton’s Satan’s fall from heaven, attesting its main cause as pride. The imagery applied can bring to our mind what can be considered for Stephen the repressive nature of religion and church service. The ‘crushed herbs’ and ‘maddening incense’ are elements that are associated with mass and the beginning of catholic celebrations. The celebrant brings thuribles, inside which the herbs and incense are burned, which send ‘up vapours’. For Stephen’s troubled spirit, these vapours are in conflict with his ‘wounded pride and fallen hope and baffled desire’, until he can reach the bottom of the hill and feel the ‘clear and cold’ air again. At this point, he feels that ‘[a] film still veiled his eyes but they burned no longer. A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest.’ (JOYCE, 1977, p. 86) The reference to the ‘film’ veiling Stephen’s eyes might be the remaining innocence in him, reflecting that it might have come to an end. The use of eyes as metaphor for enlightening/loss of innocence is also used by Satan as the Serpent when talking to Eve about the ‘beauties’ of eating the Forbidden Fruit:

He knows that in the day
Ye eat thereof, your eyes that seem so clear,
Yet are but dim, shall perfectly be then
Opened and cleared, and ye shall be as Gods (...)
(MILTON, 2007, IX.705-708).

Stephen’s eyes are also dim because of the vapours, and when he passes them and reaches the bottom of the hill (metaphorically the end of his fall), the air is ‘clear and cold again’.

His reflection on the power that ‘made anger or resentment fall from him’ can be an echo of Satan’s arrival in hell after his fall, when ‘round he throws his baleful eyes / That witnessed huge affliction and dismay / Mixed with obdurate pride and steadfast hate.’ (MILTON, 2007, 1.56-58) Pride, anger, resentment, affliction, hate, all become one in Joyce’s imagery, bringing in the Miltonic elements in order to make Stephen’s fall more dramatic and likened to Satan’s. Furthermore, the continuous echoing of the word ‘fall’ in ‘fallen hope’ and ‘resentment fall from him’ are a reminder of Stephen’s situation, likened to the Arch-fiend.

In the passage above, the presence of Milton can be identified through what Gumbrecht calls ‘‘amalgamation’ between language and presence’, and ‘language... as a physical reality’ when it ‘does not only touch and affect our acoustic sense but our bodies in their entirety.’(GUMBRECHT, 2006, 320) The visual language used by Joyce recalls the imagery of Milton’s Satan in free fall, but it also plays with the sense of smell when comparing pride, hope and desire to ‘crushed herbs’ and ‘maddening incense’, as well as the sense of sight in a metaphor through the ‘eyes of his mind’. The descriptive language used in the passage plays with all senses: Stephen walking ‘at breakneck speed down the hill’, emphasises the speed of his fall. The ‘vapours of maddening incense’ affect both the sense of sight and smell. The vapours, as described, seem to represent his ‘wounded pride and fallen hope and baffled desire’, making them almost tangible. Furthermore, the imagery of the hill is also to be found after Adam and Eve’s fall in *Paradise Lost*. In Book XII, after the admonition of Michael and the mention that they should leave Paradise, Adam walks down the hill with the angel: ‘He ended, and they both descend the hill’ (MILTON, 2007, XII. 606), as their time in Paradise, and consequently, their innocence, has come to an end. However, Adam’s descent is not as troubled as Stephen’s. The latter’s descent is highly more comparable to Satan’s ‘hurled headlong’ than to Adam’s calm, forgiving, and hopeful stroll downwards.

Therefore, in the passage taken from *A Portrait*, Joyce auspiciously evokes and responds to the presence of Milton through Stephen’s senses in their entirety. The lexical choice of the word ‘pride’ is the first hint of what Joyce is about to present to his readers. However, he makes it part of a much bigger picture, associating Stephen’s fall to Satan’s in order to construct a highly comprehensive context and make Stephen’s lapse less earthly and more dramatic.

Further on in the novel, there is another remarkable use of the word ‘pride’. However, the identification of Stephen as Satan shifts, and we see Stephen as the tempted. Curiously, his tempter is quite unexpected: he is called by the college director to have a conversation about Stephen’s supposed religious vocation.

— In a college like this, he said at length, there is one boy or perhaps two or three boys whom God calls to the religious life. (...) Perhaps you are the boy in this college whom God designs to call to Himself.

A strong note of pride reinforcing the gravity of the priest's voice made Stephen's heart quicken in response.

—To receive that call, Stephen, said the priest, is the greatest honour that the Almighty God can bestow upon a man. No king or emperor on this earth has the power of the priest of God. No angel or archangel in heaven, no saint, not even the Blessed Virgin herself, has the power of a priest of God (...) the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (JOYCE, 1977, p. 157-158)

In this passage, it should be noted that from the beginning, Stephen’s feelings conflict with his religious values: pride, as the first sin, is the last sensation that could be aroused by the call to church life. Initially, Stephen is enticed by the idea of having more power than any ‘angel or archangel in heaven’, or even ‘to make the great God of Heaven come down’. The words of the priest echo the Serpent’s persuasion of Eve to eat the Forbidden Fruit:

(...) and ye shall be as Gods,
Knowing both good and evil, as they know.
That ye shall be as Gods (...) (MILTON, 2007, IX. 708-710)

However, I would call that temptation an ‘inverted fall’. Stephen, through choosing the religious path, would actually not fall, but be saved from falling. Thus, Stephen refuses – and this refusal marks his *non serviam* (I will not serve). He chooses to go to University, contrarily to his mother’s will: ‘his mother was hostile to the idea, as he had read from her listless silence.’ (JOYCE, 1977, p. 164) For more detail on that, it is helpful to recall Stephen and his mother’s conversation in *Stephen Hero*, cited previously, in which she attributes his going to the university to his loss of faith and his rejection of the religious life: ‘I am afraid that you are a changed boy since you went to that University. I suppose you fell in with some of those students...’ (JOYCE, 1944, p. 123) In his mother’s view, the

‘pride of the intellect’ he would acquire at the university would be his ruin. As for Stephen, new life would begin:

The university! So he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends. *Pride* after satisfaction uplifted him like long slow waves. *The end he had been born to serve* yet did not see had led him to escape by an unseen path and now it beckoned to him once more and a new adventure was about to be opened to him. (...) [Stephen hears music] like triple-branching *flames leaping fitfully, flame after flame*, out of a midnight wood. It was an elfin prelude, endless and formless; and, as it grew wilder and faster, *the flames leaping out of time* (...) The *pride* of that dim image brought back to his mind the dignity of the office he had refused. (...) Now time lay between: the oils of ordination would never *anoint* his body. *He had refused*. (JOYCE, 1977, p. 165, my emphasis)

The ‘guardians of his boyhood’, the Jesuits, to whom Stephen would ‘be subject to’ and ‘serve their ends’ had failed in their attempt. Instead of believing that he would be equal to them, as the director had tried to make Stephen believe, he sees that the ‘guardians’ had as a final objective to have him ‘subject to them’. Joyce’s evocative use of the ‘guardians’ and the idea of freedom to serve or subjection brings the passage of *Paradise Lost* to mind:

His equals, if in power and splendor less,
In freedom equal? or can introduce
Law and edict on us, who without law
Err not? much less for this to be our Lord,
And look for adoration, to the abuse
Of those imperial titles, which assert
Our being ordained to govern, not to serve. (MILTON, 2007, V. 769-802)

In addition to that, the use of the word ‘flame’ four times in the same passage is another factor indicative of Milton’s presence as it is a reminder of Satan being ‘hurled headlong flaming from the ethereal sky.’ (MILTON, 2007, 1. 45) It is a new fall for Stephen, as he refuses to serve, the flames leap ‘out of time’. Therefore, Stephen chooses a new path, ‘about to be opened to him’, as ‘the oils of ordination would never *anoint* his body.’ As he was not anointed, he refused to serve. Again, the choice of word by Joyce echoes Milton’s use of the same term; Milton uses the term ‘anointed’ to refer to the Son eight times throughout *Paradise Lost*. As Stephen was not anointed and was thus one who refused to

serve ‘the end he had been born to serve’, the parallel between him and the jealous Lucifer / Satan becomes clearer.

As Joyce evokes Milton’s presence, he breathes new life into his character. Stephen could be an ordinary character; however, perceiving him under the light of the presence of Milton gives readers a new perspective on the character, endowing Joyce’s *alter ego* with unwritten characteristics that turn him into an even more complex character. Once the reader is aware of the allusions to Milton’s Satan Joyce makes through the use of specific words a whole new perspective for Stephen’s character opens up before the reader’s eyes.

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