TEACHING *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*: AN INTERPRETIVE SYNTHESIS TO INFORM CRITICAL LITERACY INSTRUCTION IN INTERNATIONAL BACCALAUREATE DIPLOMA PROGRAMME CONTEXT

A MASTER'S THESIS

BY

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The Graduate School of Education

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I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

Asst. Prof. Dr. Necmi Akşit (Supervisor)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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ABSTRACT

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M.A. in Curriculum and Instruction
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October 2019

The purpose of this study is to explore studies focusing on a literary text conducive to providing critical content within the context of *International Baccalaureate (IB) Language A: language and literature* for preparing instructional guidelines built around the concept of identity. To this end, the researcher selected, analyzed and synthesized studies focusing on James Joyce's *A Portrait of the Artist as a Young Man*. The researcher first identified second-order interpretations derived from the PhD dissertations focusing on *A Portrait of the Artist as a Young Man*. Then, she used them to construct third-order constructs, and further categorized them around the concept of identity which is regarded as the essential conceptual component of studies in IB language and literature courses. These constructs in the form of lines of arguments were then used to prepare guidelines to inform critical literacy instruction.

Key words: *A Portrait of the Artist as a Young Man*, identity, teaching literature, critical literacy, interpretive synthesis, domains of identity

ÖZET

SANATÇININ BİR GENÇ ADAM OLARAK PORTRESİ ROMANININ ÖĞRETİMİ:
ULUSLARARASI BAKALORYA DİPLOMA PROGRAMI BAĞLAMINDA
ELEŞTİREL ÖĞRETİM ÜZERİNE YORUMLAYICI BİR SENTEZ

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Bu çalışmanın amacı Uluslararası Bakalorya *(IB) Language: A Literature* programı bağlamında eleştirel okuryazarlığı bilgilendirmek amacına uygun bir edebi metine odaklanmış çalışmaları kimlik kavramı etrafında tartışma çizgileri oluşturmak amacı ile araştırmaktır. Bu nedenle, James Joyce'un *Sanatçının Bir Genç Adam Olarak Portesi* romanı üzerine oluşturulmuş çalışmalar seçilmiş, analiz edilmiş, ve bir sentez oluşturulmuştur. Öncelikle, *Sanatçının Bir Genç Adam Olarak Portresi* romanı odaklı yazılmış doktora tezlerinden ikincil bakış açıları bir araya getirilmiştir. Bu ikincil bakış açıları, üçüncül bakış açıları oluşturmak amacı ile kullanılmış, ve IB dil ve edebiyat derslerinin önemli kavramsal bir parçası olan kimlik teması etrafında gruplandırılmıştır. Bu bakış açıları, eleştirel okuryazarlık öğretimini bilgilendirmek amacı ile tartışma çizgileri oluşturularak sunulmuştur.

Anahtar Kelimeler: *Sanatçının Bir Genç Adam Olarak Portresi*, kimlik, edebiyat öğretimi, eleştirel okuryazarlık, yorumlayıcı sentez, kimlik alanları

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

xix

CHAPTER 1: INTRODUCTION

The aim of this chapter is to provide an overview of the study by presenting the background, the problem, the purpose, research questions and the significance of the study.

Background

Schooling is accepted as a multi-layered and "a complex phenomenon" by Aubry and Westberg (2014, p. 9). In the *Preface* of Henry Giroux's study *Ideology, Culture and the Process of Schooling* (1981), Stanley Aronowitz defined the terms as "a sophisticated way to transmit the value systems of the dominant society" (p. 1). According to some theorists, learning in schools is not an unbiased process that it is "ordered and structured" in some specific forms (Peter McLaren, 1989, as cited in Darder, Baltodano, & Torres, 2003, p. 72). Through these forms, the state of schooling has a tendency to reproduce the existing "social stratification" in the society (Giroux, 1981, p. 81). As implied by the theorists of critical education, the curriculum provides the students either dominant or subordinate positions within the extant social strata (Peter McLaren, 1989, as cited in Darder, Baltodano, & Torres, 2003). Usually, any means of curriculum could establish an emancipatory educational environment; yet the "values and beliefs" to be transmitted to the students are decided by the governing educational discourses (McLaren, 1989, as cited in Darder et al., 2003, p. 84) and these discourses are closely associated with the dominant curriculum ideology.

1

According to Felluga (2015) after the World War II, the European thinkers and philosophers started to question many concepts that are related with being a civilized society. Up until that era, having an established "democracy, a justice system, widespread literacy, religion, a revered university system, libraries, technological advances, scientific advances, capitalism, and high culture" were accepted as the aspects of civilization (p. xxiv). However, for the founders of Critical Theory, none of these aspects prevented the results of barbaric actions, such as "Holocaust" (p. xviii). Therefore, all the existing conditions of the society became questionable for them. The members of Frankfurt School, therefore, played an important role in the evaluation of Critical Theory. According to the members of the Frankfurt school, positivist approaches were creating an obstacle before the liberation of the society since they required the "society [to] be analyzed according to the criteria of the natural sciences" and this was "eliminating genuine subjectivity" of people (Bronner, 2011). With the examination of society in terms of the liberation of human beings, critical theory, as Marx put into words, became the "ruthless critique of everything existing" (as cited in Bronner, 2011). Critical theory does not discuss "how things were but how they might be and should be" and therefore its purpose is to be a "general theory of society fueled by the desire for liberation" (Bronner, 2011). As the theory showed itself in many areas, the field of education was also affected by this idea. Since the social institutions were creating the culture massively under the effect of positivistic approaches, Giroux (1981), as a theorist of education, also criticizes positivism:

> There is little in the positivist pedagogical model that encourages students to generate their own meanings, to capitalize on their own cultural capital, or to participate in evaluating their own classroom experiences. The principles of

2

order, control and certainty in positivist pedagogy appear inherently opposed to such an approach. (p. 56)

Considering the effects of critical theory on education and pedagogy, it is notable to see the concept of critical pedagogy in terms of its intentions to liberate the minds of the students in the classroom environment. As stated by McLaren (1989), the aims of critical pedagogy are "to empower the powerless and transform existing social inequalities and injustices" (p. 186). In a classroom environment, critical pedagogy provides the opportunity to touch upon the social issues such as race, gender, class and economical injustices in the society. By focusing on these social issues in a classroom environment, the students may find the chance to become aware of the asymmetrical power structures in the society, and by making connections with their problems and the society they may gain the critical consciousness that can enable them to see the society from new and different perspectives. In order to achieve this in a classroom environment, the intention of teachers should be the integration of the groups that are marginalized and that are subordinated. As a result, according to Giroux (1983), this integration will enable the students to explore the society's part in their self-formation (as cited in Darder, Baltodano, & Torres, 2003).

In a classroom environment where the teacher touches upon the social issues mentioned above, it is essential for the students to have the opportunity of realizing the conflicting sides in the society. At this point, critical literacy enables students to examine and interpret these conflicting sides through critical lenses. According to Coffey (2008), critical literacy can be defined as "the ability to read texts in an active, reflective manner in order to better understand power, inequality, and injustice in human relationships" (Learn more section, para. 1). Being "critically

3

literal" enables the students, as Shor (1999) states, to "examine … ongoing development, to reveal the subjective positions from which we make sense of the world and act in it" (Introduction section, para. 4).

Considering the critical approach and implementing it in a classroom environment, it is important to have a curriculum theory that can establish this base. Critical exploratory theorizing focuses on the associations between the schooling and stratification within the society (Marsh & Willis, 2007, p. 120). Therefore, it gives the emphasis on the critical analysis of this stratification in terms of educational practices. As Macdonald (1971) implies, practitioners of Critical Exploratory theory do examine the means of being a human while criticizing these social structures (as cited in Marsh & Willis, 2007). Therefore, each and every individual in educational environment "becomes the chief agent" while creating knowledge and possessing the culture (Klohr, 1980, p. 3).

Such a critical approach could be manifested within the context of social reconstructionist curriculum, since it gives the emphasis on the issues that function as the obstacles in the face of prosperity of the society. According to Schiro (2013), the practitioners of this theory are aware of the existing problems in the society and by the agency of curriculum, these existing problems that are derived from race, gender, class, and economical injustices could be eliminated to provide the prosperity. The appreciation of critical approach establishes the core of literature classes. As Showalter (2003) expresses, teaching of literature was accepted as one of the political acts by radical and minority groups in the universities back in the 1960s and 1970s. It was also the way of conscious-raising and awakening for the minority

groups. As it was accepted as a political act, it also provides a platform for focusing on the conflicts and having the critical tools to read those conflicts. Therefore, the teaching of literature has a feature that may enable students to see the results of the social stratification in the society and examine it through their critical views. In order for students to achieve this critical approach as a lens to read the conflicting social relations, teachers need to focus on improving the students' critical thinking skills. Yet, as Giroux (1981) implies, the teachers are usually not provided with critical lenses to accept the existing knowledge as "problematic" and "socially constructed phenomenon" (p. 155). However, there are international curricula that require, and enable, teachers first to improve themselves as professionals and then facilitate student learning through the improvement of critical thinking and critical literacy skills. In the curricula of International Baccalaureate (IB), it is aimed to have the students who "exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems" (IBO, 2011). Hence, the improvement of critical thinking skills in IB curricula is stated explicitly to enable the students realize the issues that are rather compound.

Problem

The role of schools in society and schooling has been discussed by many education theorists, philosophers and sociologists. As Giroux (1997) implies, the process of schooling reproduces the existing social stratification in the society and the emphasis on social change is usually left out. Any curriculum may provide a platform for this social change but, as it is implied by McLaren (2003), the "values and beliefs" that are provided to the students are regulated by the ideological choice (p. 84). As the process of schooling tends to contribute to the "reproduction" of the "existing social

strata" by having the social practices that transmit the existing social norms, the theory of "resistance" is praised by Giroux for "empowering people to work for change" (Pinar, Reynolds, Slattery, & Taubman, 1995, p. 254).

According to the theorists of Critical-Exploratory curriculum, who maintain the ideas of resistance theory, there are two approaches to the state of schooling. First one of these approaches focuses on the "connection between schooling and existing social order" and the second approach presents a "critical analysis of accepted social structures and common curriculum practices" (Marsh & Willis, 2007, p. 120).

Consequently, these approaches are used for the issues such as "domination, exploitation, resistance," and the roots of "legitimate knowledge" (Marsh & Willis, 2007, p. 120). By having these issues on its focus, the resistance theory became associated with critical pedagogy today (Pinar et al., 1995, p. 254). Critical literacy is the ability to identify the complex social relations within the society, and the achievement of critical literacy establishes a base for the students to recognize the structure of the existing and transmitted knowledge. Schools and school curricula should provide opportunities for viewing curriculum from a social perspective, and platform for questioning the norms of society (Schiro, 2013). Considering the role of curricula in this context, IB programmes aim to enhance the "inquiry and greater critical … thinking" skills of both the teachers and students as a teaching and learning approach (IBDP, 2019, p. 4).

IB Programmes intend to develop students' critical, creative and inquiry skills, and, therefore, provide one such platform. Studies in language and literature in particular

encourage the use of critical lenses to analyze and respond to texts, many of which

focus on social issues and conflicts. Their syllabus assumes that

> Through close analysis of various text types and literary forms, students will consider their own interpretations, as well as the critical perspectives of others, to explore how such positions are shaped by cultural belief systems and to negotiate meanings for texts. Students will engage in activities that involve them in the process of production and help shape their critical awareness of how texts and their associated visual and audio elements work together to influence the audience/reader and how audiences/readers open up the possibilities of texts. (IBDP, 2019, p. 20)

The IB programmes consider concepts as essential components of studies in

language and literature courses, and there are seven concepts helping "to organize

and guide the study of the texts", and structuring "the teaching and learning of the

courses": Identity, culture, creativity, communication, perspective, transformation,

and representation (IBDP, 2019, p. 27). The mentioned IB guide also encourages

teachers to use themes such as identity, power, conflict, and justice while doing the

internal assessment in order to have students focus on the global issues (IBDP,

2019).

Thus, any analysis of a literary offered as part of international curricula piece offers

critical content for becoming aware of social issues and conflicts. Literature curricula

put explicit emphasis on such matters, and encouraging the development of, conflict,

issue-based instructional strands will definitely help develop critical literacy skills.

However, there is limited access to one such platform, and, when accessed, many

teachers find themselves not prepared enough to handle the expectations

comfortably. The authorization, and implementation, process of such international

curricula includes training and development activities for teachers. Students are also prepared before they start. For example, in Turkey, IB DP students are usually prepared by means of pre-IB programmes that schools develop, or they are exposed to another international program like GCSE to ensure they are ready.

This study is an effort to demonstrate how such critical content with reference to one of the concepts included in the language and literature courses of the IB Diploma Programme, namely identity, could be generated methodically.

Purpose

The purpose of this study is to explore studies focusing on a literary text conducive to providing critical content within the context of *IB Language A: Language and Literature* for preparing instructional guidelines built around the concept of identity. To this end, the researcher selected, analyzed and synthesized studies focusing on James Joyce's *A Portrait of the Artist as a Young Man*.

Research question

This study intends to answer the following research question:

How do the lines of argument in the studies on James Joyce's *A Portrait of the Artist as a Young Man* provide platform for informing critical literacy instruction built around the concept of identity in IB language and literature courses?

Significance

Many of the international curricula give importance to critical thinking skills. Teachers of the IB programs (IBO, 2011) are required to improve the critical thinking skills of the students. The concept of critical thinking enables students to

rethink the existing relations among the society and "to exert more conscious control over … everyday lives" (Kincheloe, 2000, p.24). Pre-service teachers necessarily need be the critical examiners of these norms among the society so that they may make use of critical literary approaches during teaching. However, unlike international programmes like IB or IGCSE that are implemented in Turkey, the national curriculum in the area of English language teaching provides limited, or no direction, to this end. Therefore, teacher education programs, or in-service teacher training programs in general do not feel the need to put explicit emphasis on how to develop critical faculties. Therefore, it is not surprising that the authorization, or implementation, process of the international programmes in Turkey require ongoing teacher training, which include how to develop critical lenses of students. Therefore, the methodology and outcomes of the study would be instrumental in the context of pre-service education, and in-service teacher training.

Definition of key terms

Second-order interpretation

As Walter et al. suggest (2011), second-order construct, or second-order interpretation could be defined as the data "that are already reported in the literature."

Third-order interpretation

As Walter et al. suggest (2011), second-order construct, or second-order interpretation could be defined as the data that is the synthesis of "second-order constructs to produce overarching concepts."

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

The purpose of this study is to provide a guideline in order to design a conflict-based literature instruction for a literary work written by James Joyce, *A Portrait of the Artist as a Young Man*. This chapter will provide background information and related means to analyze and interpret the findings. This chapter will focus on the following areas; curricular ideologies, critical exploratory curriculum theorizing, social stratification in education, critical pedagogy, critical literacy, teaching literature, teaching the conflicts, identity, levels of identity, and domains of identity.

Curricular ideologies

According to Schiro (2013), there are four types of curricular ideologies. These are named as scholar academic ideology, social efficiency ideology, learner centered ideology, social reconstruction ideology. These ideologies have different approaches towards the teaching and learning in school environment.

Scholar academic ideology

According to the theorists of scholar academic ideology, the aim of education is to teach students the knowledge that has been studied for centuries in the universities and incorporated in academic fields. Schiro (2003) indicates that this process of teaching includes learning the content, understanding the important concepts, and acquiring the point of views of that certain academic field. According to Schiro

(2013) scholar academic ideology divides the teaching-learning environment into a hierarchical state that includes three components. Starting from the top, scholars are the discoverers of the truth. Then, teachers are placed in the middle of the hierarchy and they are responsible for the presentation of the truth, and students are at the bottom and they are required to grasp the knowledge and become qualified members of the academic field through the truth they learned from the teachers. In this way, as it is implied by Schiro (2013), students may be able to make their ways from the bottom to the top of the academic field. Crucially, the curriculum should be a tool to transmit the knowledge from the scholars to the students by means of the teachers.

Social efficiency ideology

According to the theorists of social efficiency ideology, teaching is accepted as the change in student behavior in order for them to become functioning members of the society. As Schiro (2013) implies, the aim of schooling process for social efficiency ideology practitioners is to teach the students according to the demands of the society. The duty of teachers in this context is to decide on the demands and requirements of the society, and facilitate their instruction accordingly.

Learner centered ideology

The practitioners of learner centered ideology put the emphasis on the individuality of students. As it is highlighted by Schiro (2013), learner centered ideology requires schools to function as pleasant places where students can improve their inner goodness, so that they can self-actualize themselves. Therefore, the curriculum should revolve around the interests and needs of the students. Schiro (2013) indicates that the duty of teachers in this regard is to create the "contexts, environments, or

11

units of work" in order for students to find teaching and learning processes meaningful.

Social reconstruction ideology

 According to Schiro (2013) the practitioners of social reconstruction ideology recognize the society as an unhealthy functioning entity for the good of its people. Usually, its unhealthy functions are derived from the inequality among individuals based on their race, gender, social class, and economic status. However, as it is implied by Schiro (2013), it is possible for the social reconstructionist ideology practitioners to put an end to these inequalities through education in order to better the society to its full potential.

There are three steps for a social reconstructionist ideology implementer. First of all, the society should be accepted as a diseased concept in its current form. Secondly, there is still hope for the future of the society that if acted in the right direction, society could be saved for a better future. Therefore, a vision for a better future should be developed. Thirdly, the necessary actions to actualize that vision should be taken to reach the society to its full potential.

According to Schiro (2013) the implementers of this ideology believe that education is the only means to actualize the vision of a better society, and the curriculum should enable the individuals to understand the current conditions of the society, and to work for a better future. By doing so, the individuals can save the society, and themselves from the inequalities that they are going through, as the former's unhealthy experiences cause the latter to experience the same unjustness.

Critical exploratory curriculum theorizing

As McLaren (2003) indicates, the process of schooling and instruction in a classroom environment is not an unbiased process that it is "ordered and structured" in certain ways. At this point, the difference between biased and unbiased process is created through the theorizing of curriculum. According to Marsh & Willis (2007) theorizing of curriculum involves a process of selecting what is to be taught and why, the reasons of why to teach a certain topic or why not to teach the same topic. The answers of these questions vary from one approach of curriculum theorizing to another.

As it is highlighted by Marsh & Willis (2007) there are different approaches to curriculum theorizing. Among these different approaches, critical exploratory theory acts with the purpose of defining the short comings of previous curricula, and possibly overcome these defects. The theorists of critical exploratory curriculum consider the shortcomings of previous curricula on the base of "domination, exploitation, [and] resistance" (Marsh & Willis, 2007, p. 120). Therefore, their critique on this base sheds a light on the relationship between the existing social structure and process of schooling.

Though the theorists in this field are accepted as "diverse" in terms of their starting point in curriculum theorizing (Marsh & Willis, 2007, p. 120), their common focus is on the experienced curriculum rather than the planned curriculum. Therefore, it is crucial for critical exploratory curriculum practitioners to enable the students live their own experiences in a teaching and learning environment. This, however,

according to Marsh and Willis (2007) is possible through open conversations about the individual experiences of the students.

Among the critical exploratory curriculum theorizers, there are different approaches to curriculum as mentioned above. Some theorizers focus on the relationship between the process of schooling and society, and they acknowledge curriculum as the "social and cultural control;" while Pinar et al. (1995) shed the light from a feminist perspective on the role of the curriculum in different treatments towards individuals based on their gender in a teaching and learning environment (Marsh & Willis, 2007, p. 128). Giroux (1992) however, focuses on the imperial and colonial aspects of curriculum, and analyzes the power relations between the oppressed and the oppressor in a postcolonial context (Marsh & Willis, 2007, p. 133).

Social stratification in education

According to Pinar et al. (1995) the schools contribute to the reproduction of existing social structures in society, which establishes the base for the reproduction theory. These structures are usually the social stratification based on race, gender, social class, and economic conditions of individuals in the society. Usually, this reproduction of the existing social stratification benefits to the dominant social class, since the teaching in school consists of the dominant culture and social structures (Pinar et al., 1995). Under these circumstances, schools use their curriculum as a tool to "preserve" the process of reproduction (Pinar et al., 1995, p. 249).

As a counter theory to reproduction theory, Paul Willis (1981) coins the term resistance theory, and it was discussed among the theorists of education in order to

14

lend a space for presenting the asymmetrical power relations in society to the students (Pinar et al., 1995). Giroux (1981) criticized the reproduction theory since it "failed to inspire the struggle" of the underprivileged groups before the dominant classes that exist in society (Pinar et al., 1995, p. 253). Consequently, Giroux (1981) suggests a "radical" pedagogy to actualize the aims of resistance theory, implying that any critical pedagogy would empower individuals to change society for the better (as cited in Pinar et al., 1995, p. 254).

Critical pedagogy

Critical theory, as it is implied by Max Horkheimer (1972) is the theory that "seeks always to fight ideological mystification, class oppression, and hegemony with the goal of changing society for the better" (as cited in Felluga, 2015, p. xxiii). According to Bronner (2011), critical theory aims to separate freedom from the social institutions and enable individuals to question the "existing forms of practice" that created the accumulated knowledge in the society (p. 1). According to Felluga (2015), critical theorists believed that the historically accumulated knowledge and existing belief systems are the products of dominant ideologies in the society, and they can and should always be challenged in order to produce new and radical models. Since the critical theory is developed by the members of the Frankfurt school, it became an interdisciplinary theory that influenced many fields including education and pedagogy (Bronner, 2011), and it showed its influence through critical pedagogy.

Critical pedagogy is defined as a theory that "is fundamentally committed to the development and evolvement of a culture of schooling that supports the

empowerment of culturally marginalized and economically disenfranchised students"
(Darder et al., 2003, p. 11). According to Giroux (1989), students being provided
with a platform to see the asymmetrical power relations in the society, they can
utilize "the tools to examine how … society has functioned to shape and thwart their
aspirations … or prevented them from … imagining a life outside the one they
presently lead" (as cited in Darder et al., 2003, p. 52).

Critical pedagogy aims to provide students with a platform to liberate themselves
from the oppressive and asymmetrical power relations through the "liberating
[concept of] education" (Freire, 2005, p. 79). According to Freire (2005) this
liberating attitude of a teacher should have faith in the "creative power" of students
and employ their critical thinking skills instead of utilizing a one-way monologue
during the teaching and learning process (p. 75). As a result, a teaching and learning
process that is designed in a way that revolves around the teacher as the main source
of knowledge and student as who knows nothing, does not spark liberation in the
classroom, and contributes to the existing oppressive social structures of society.
Along the lines of social reconstruction theory of curriculum, critical pedagogy
recognizes education as an inseparable entity from the context of society. By
providing learners with an environment through critical pedagogy, it is possible for
students to liberate themselves, as well as liberating the society from its unjust
structures.

Critical literacy

Critical literacy is defined as "the ability to read texts in an active, reflective manner
in order to better understand power, inequality, and injustice in human relationships"

16

(Coffey, 2008, para. 1). The improvement of critical literacy skills facilitates students to analyze the world around them using a critical point of view and realize the asymmetrical power relations in society (Coffey, 2008). Critical literacy also "challenges the status quo in an effort to discover alternative paths for self and social development" (Shor, 1999, p. 2). It "involves questioning received knowledge" in order to challenge the existing social structures and realize that each individual has the potential to better the society (Shor, 1999, p. 11).

Critical literacy has also been analyzed through the framework of identity by many theorists. According to Yoon and Sharif (2015) critical literacy and identity are two themes that are "linked" to each other (p. 13). As a result, it "embraces differences between people and seeks to empower them" (p. 13). The theme of identity is crucial for critical literacy in practice since "identity differences are valued and upheld without one identity being prized above others" (Yoon & Sharif, 2015, p. 13).

Teaching literature

The views on the importance and acceptance of literature in EFL classes have changed over the years from one language teaching approach to another. According to Padurean (2015), when the Grammar Translation Method of language teaching was at its peak, literature and literary texts carried a crucial importance during the lessons, since the utilization of grammatical rules were accepted as accurate in literary texts. Later on, theorists realized that using an accurate grammar in every day speech should not be the concern for language learners. As a result, literature lost its importance in the lessons and Communicative approach came into prominence, which was focused on "practical purposes" of learning a language (Padurean, 2015,

p. 195). Back in the 80s, according to Padurean (2015), literary texts in EFL classrooms gained their importance back due to the theorists who supported the idea of not teaching the language only, but educating the young people by using authentic texts in the target language.

According to Bobkina and Stefanova (2016) using literature in EFL classrooms "can make a considerable contribution not only to learning a foreign language but also to inspiring critical thinking" of the students (p. 680). It is also possible to spark the "aesthetic pleasure and moral inspiration" of the students by providing them with a platform to realize their point of view towards the unequal power relations in the society (Bobkina & Stefanova, 2016, p. 681). According to Bassnett and Grundy (1993) when the educative aspect of language through literature is desired to be boosted, literary texts will be read in the target language, which is beyond the bounds of "utilitarian" regards of language teaching (as cited in Ghosn, 2002, p. 175). However, as it is indicated by Padurean (2015), teaching literature and using literary texts in an EFL classroom requires different pedagogical approaches. According to Carter and Long (1991) and Lazar (1993) there are three models and three approaches for teaching literature. These approaches and models are designed for different purposes of an EFL classroom (Carter & Long, 1991).

Language model

Teaching literature through the language model does not leave any space for the students to inspire their critical thinking skills, since the focus is on the use of language. Language model is accepted as non-motivating due to the separation of reading literature from its pleasure (Carter & Long, 1991).

Cultural model

Teaching literature through cultural model employs the teaching of lifestyle, history, culture, values, and traditions that belong to the country or countries where the target language is spoken as mother tongue. This way of teaching literature has the potential to spark critical thinking skills of the students by showing the differences between cultures (Carter & Long, 1991).

Personal growth model

In personal growth model of literature teaching, students are required to improve their language skills, as well as developing an understanding of culture, and expressing their thoughts along these lines. Therefore, according to Savvidou (2004), this approach seeks to bring the language model and cultural model together. In this model, the aim is to have the learners to engage the text in an active way, and create their reaction to it by establishing their own meaning. As a result, students are provided with a platform where they can develop interest in literature (Carter & Long, 1991).

Language-based approach

According to Lazar (1993) language-based approach helps students to analyze "the language of the literary text" and it "will help [them] to make meaningful interpretations or informed evaluations" (p. 23). In this process, students also improve their understanding of the target language. The aim of this approach is to enable students to analyze the linguistic mechanics of the literary text in order for them to create an "aesthetic judgment" built up on the text (Lazar, 1993, p. 23).

Literature as content

Lazar (1993) indicates that literature as content approach "is the most traditional" one since the literary piece in hand constructs the content of the lesson (p. 24). In this approach, students are taught the text by focusing on the "history and the characteristics of literary movements; the social, political, and historical background to a text" as well as the literary devices (Lazar, 1993, p. 24).

Literature for personal enrichment

It is indicated by Lazar (1993) that this approach utilizes the students' "personal experiences, feelings, and opinions (p. 24). By having the students actively engaged with the text and stimulating them "intellectually and emotionally" their learning process of the language is enhanced (Lazar, 1993, p. 24).

Teaching the conflicts

The term "teaching the conflicts" was first used by Gerald Graff in his study *Beyond the culture wars* in 1992. In his study, Gerald (1992) indicates that conflicts do exist between and among the different fields, such as politics, epistemology, politics, and ethics (as cited in Buffington & Moneyhun, 1997, para. 2). However, teaching and learning environments are usually arranged in order to "obscure or minimize" the conflict that occurs from the field that is being studied (para. 2). According to Graff (1992) a teaching and learning environment that is designed to ignore the conflicts that arise from the existing social structures has the potential to create a dissonance in the minds of the students and therefore, teaching of the conflicts should be included in the curriculum in a systematic way in order to do it effectively. As a result, Graff (1992) indicates that teaching the conflicts should be structured in the

curriculum to create "coherence" (as cited in Buffington & Moneyhun, 1997, para. 2).

Identity

The concept of identity is included in the syllabus content of IB Language A: Literature, and IB Language A: Language and Literature guides in 2019 (IBDP, 2019, p. 19). According to IB guidelines, students will deal with many different perspectives regarding the "voices and characters" included in the literary texts. It is acknowledged that some of these perspectives are linked to the author's identity. Even though this linking process is complex, it makes the theme of identity crucial to be handled in teaching and learning environment (IBDP, 2019, p. 27).

Identity is defined as "people's explicit or implicit responses to the question: 'Who are you?'" (Vignoles, Schwartz, & Luyckx, 2011, p. 2). However, this definition is a multi-layered one regarding the "you" entity included in. According to Vignoles et al. (2011) this "you" can be either singular, or plural. Therefore, in the case of singularity, the answer would include "the self-definitions of individuals" (p. 2). When there is plurality, the answer would include the definitions of individuals within the "interpersonal or intergroup interactions" (p. 2). As a result, the definition of identity can be studied across different fields and disciplines.

Levels of identity

Since it is a broad enough term to explain in one single definition, Vignoles et al. (2011) discuss that identity can be analyzed under three different levels that are named as follows; individual or personal identity, relational identity, and collective

identity (p. 3). However, the difference and distinction among these levels of identity are flourished from the content and processes by which the identity formation occurs.

Individual or personal identity

Individual or personal identity indicates the "aspects of self-definition at the level of individual person" (Vignoles et al., 2011). The aspects of self-definition may suggest:

1) "goals, values, and beliefs" (Marcia, 1966; Waterman, 1999, as cited in Vignoles et al., 2011, p. 3).

2) "religious and spiritual beliefs" (MacDonald, 2000, as cited in Vignoles et al., 2011, p. 3).

3) "standards for behavior and decision-making" (Atkins, Hart, & Donnely, 2005; Hardy & Carlo, 2005, as cited in Vignoles et al., 2011, p. 3).

4) "self-esteem and self-evaluation" (Kernis, Lakey, & Heppner, 2008; Sedikides & Gregg, 2008, as cited in Vignoles et al., 2011, p. 3).

5) "desired, feared, and expected future selves (Markus & Nurius, 1986, as cited in Vignoles et al., 2011, p. 3).

6) "one's overall 'life story'" (McAdams, 2006, as cited in Vignoles et al., 2011, p. 3).

Relational identity

Relational identity indicates "one's roles vis-à-vis other people, encompassing identity contents such as a child, spouse, parent, co-worker, supervisor, customer, etc." (Vignoles et al., 2011, p. 3). It is also suggested that relational identity includes how these roles are defined and how they are accepted by individuals. The most

important point of this level of identity is that it holds the belief that identity is "defined and located within interpersonal space" (Bamberg, 2004; Chen, Boucher, & Tapias, 2006; Kerpelman, Pittman, & Lamke, 1997, as cited in Vignoles et al., 2011, p. 3).

Collective identity

The term collective identity means "people's identification with the groups and social categories to which they belong, the meanings that they give to these social groups and categories, and the feelings, beliefs, and attitudes that result from identifying with them" (Ashmore, Deaux, & McLaughlin-Volpe, 2004; De Fina, 2007; Tajfel & Turner, 1986; van Zomeren, Postmes, & Spears, 2008, as cited in Vignoles et al., 2011, p. 3).

Collective identity also refers to "membership in any form of social group or category including ethnicity (Taylor, 1997), nationality (Schildkraut, 2005, 2007), religion (Cohen, Hall, Koenig, & Meador, 2005) and gender (Bussey & Bandura, 1999)" (Vignoles et al., 2011, p. 3).

According to Vignoles et al. (2011) these levels of identity makes the definition of identity broad, but more convenient to analyze the identity formation. However, considering these levels of identity, it is possible to define it as a

> person's self-chosen or ascribed commitments, personal characteristics, and beliefs about herself: roles and positions in relation to significant others; and her membership in social groups and categories (including both her status within the group and the group's status within larger context); as well as her identification … with her sense of where she belongs in geographical space. (p. 4)

23

Subsequently, identity of any person is multi-layered according to personal, relational and collective levels, and it goes through a formation process by changing over the time (Vignoles et al., 2011). To exemplify this situation, Vignoles et al. (2011) suggests that a person who is a mother, a musical person, and an Australian in the same time. All these mentioned labels are seen as the components of identity that belongs to the same person. While one component can be analyzed under one level of identity, such as being an Australian to be analyzed under Collective identity level as a national identity, being a musical person can be analyzed under individual or personal identity level as a professional identity. As a result, all these contents of identity are a matter of placement through the domains of identity.

Domains of identity

According to Vignolet et al. (2011), identity theories find their applications through domains of identity. These domains construct a person's identity in a very broad sense, and they all can be analyzed under different levels of identity in consonance with their contents.

There are eight domains of identity that are included within the scope of this study according to the findings from the selected studies in order to establish a conflict-based instructional strand based on *A Portrait of the Artist as a Young Man* written by James Joyce.

Personal liberation

According to Ofelia Schutte (1993), personal liberation in the context of self-development in order to achieve a life of freedom and creativity is derived from

Western thought of humanism. It emphasizes the "individual person with his or her freedoms, rights, desires, and hopes" (Schutte, 1993, p. 10). As it is indicated by Schutte (1993) when the personal liberation of an individual from social oppression, especially regarding to race, gender, sex, and national origin happens, it leads to social liberation.

Place identity

Place identity is defined as "a complex cognitive structure which is characterized by a host of attitudes, values, thoughts, beliefs, meanings and behaviour tendencies that go well beyond just emotional attachments and belonging to particular places" (Prohansky, Fabian & Kaminoff, 1983, p. 62).

Professional identity

According to Skorikov and Vondracek (2011) professional identity is referred as occupational, vocational, or career identity in different sources and it indicates "one's perception of occupational interests, abilities, goals and values" (Kielhofner, 2007, as cited in Skorikov & Vondracek, 2011, p. 694).

Family identity

Scabini and Manzi (2011) define the term family as "the most important naturally occurring group in society" (p. 566). However, the term family identity is defined by Scabini and Manzi (2011) as "the family's true nature, … family's true potentialities, the realization of which represents the best fulfillment it is capable of" (p. 569).

Sexual identity

Sexual identity is defined by Savin-Williams (2011) as "the term an individual assigns to himself or herself based on the most salient sexual aspects of his or her life – such as sexual attractions, fantasies, desires, behaviours, and relationships" (p. 671).

Gender identity

The term gender identity is accepted "as part of a person's broader concept of his or her personal identity" (Bussey & Bandura, 1999, as cited in Bussey, 2011, p. 604). As Bussey (2011) highlights, gender identity "transforms" and follows a nonlinear path during the lifetime of an individual (p. 604).

National identity

Nationalism is defined as "a belief in the superiority and dominance of one's own country relative to other countries" (de Figueiredo & Elkins, 2003, p. 175, as cited in Schildkraut, 2011, p. 849). Verdugo & Milne (2016) define national identity as "a sense of belonging to a geopolitical entity" (p. 2).

Religious identity

Religious identity is defined by Azaransky (2010) as "how a person or group understands, experiences, shapes, and is shaped by the psychological, social, political, and devotional facets of religious belonging or affiliation" (p. 631).

CHAPTER 3: METHOD

Introduction

The purpose of this chapter is to provide information on the research design, sampling, data collection and data analysis. This chapter also highlights the characteristics of meta-ethnography as a research design, and shows how it is used by the researcher for collecting second-order interpretations to establish third-order interpretation.

Research design

This study explored the interpretations in the studies focusing on *A Portrait of the Artist as a Young Man*. To this end, the researcher selected the PhD dissertations focusing on *A Portrait of the Artist as a Young Man* to identify and synthesize lines of argument derived from the studies in the form of second-order interpretations. The collected second-order interpretations then further analyzed to form third order constructs within the framework of levels and domains of identity (Schütz, 1962). Then, these constructs were used to prepare guidelines for informing critical literacy instruction.

Qualitative synthesis

Qualitative research methods have often been used to improve the field of social sciences (Willis, 2008, p. 199). As explained by Adams, Raeside, and Khan (2014) it "employs methods of data collection and analysis that are non-quantitative" and its purpose is to explore "social relations" (p. 6).

As qualitative research methods have improved, methods for qualitative research synthesis have developed over the time. This has involved, for example, collecting different studies on a selected theme, and consequently, creating an interpretation of already published literature related to that theme (Campbell et al., 2011). The most distinctive feature of qualitative research synthesis is that it creates a mosaic of different studies (i.e., second-order constructs/interpretations) and provides a broad view (i.e., the third order constructs/interpretations). Therefore, as it is stated by Campbell et al. (2011) "it [is] based on published findings rather than primary data" (p. 2).

Qualitative research synthesis is developed especially in the fields of health and education (Campbell et al., 2011). According to Campbell et al. (2011) it is divided into three main types, and four sub-types as shown in Figure 1.
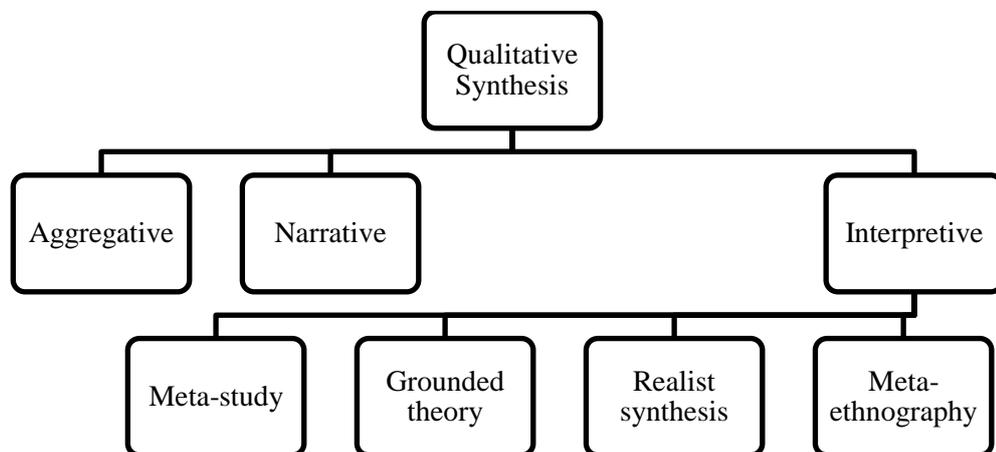
Figure 1. Types of qualitative research synthesis

While the aggregative qualitative synthesis focuses on numeric data; narrative qualitative synthesis focuses on achieving a numerical data through narrative data.

However, interpretive qualitative synthesis focuses on deriving an interpretation by going beyond the published data in order to make a contribution to the theoretical field (Campbell et al., 2011, p. 8).

Interpretive qualitative synthesis

Interpretive synthesis is regarded as the main approach among the different types of qualitative synthesis. Interpretive qualitative synthesis consists of four different approaches, and they are named as meta-study, grounded theory, realist synthesis, and meta-ethnography. Even though they have differences among them, the common aim is to derive second-order interpretations from the published data, and conclude new interpretations to construct third-order interpretations (Campbell et al., 2011).

Meta-ethnography

Meta-ethnography is developed by the ethnographers George W. Noblit and R. Dwight Hare (Campbell et al., 2011). It is a method to synthesize the qualitative research that has already been published in order to conclude and contribute a new and inclusive understanding to the field. As it is implied by Noblit and Hare (1988) meta-ethnography establishes a far-reaching understanding on a topic that is studied through qualitative synthesis and it establishes inductive and interpretive data. Meta-ethnography treats the published studies as "data" (Britten, Campbell, Pope, Donovan, Morgan, Pill, 2002, p. 210) and it makes use of the published qualitative data through a detailed process that revolves around selecting the studies and translating them one another to construct the synthesis.

As it is developed by Noblit and Hare (1988) conducting a meta-ethnographic research includes seven phases. These phases may overlap or may be done parallel to one another. Even though this process is similar to conduct the other methods of qualitative synthesis, it includes some differences. First of all, meta-ethnographic research requires a purposeful selection of the studies, and the concepts, themes, or perspectives that are called as "metaphors" are being translated to each other (Campbell et al., 2011, p. 9). Noblit and Hare (1988) highlight these seven phases from the first one to the last as follows; getting started; describing what is relevant to initial interest; reading the studies; determining how the studies are related; translating the studies into one another; synthesizing translations; and expressing the synthesis (as cited in Britten et al., 2002; Campbell et al., 2011). Table 1 shows the utilization of these seven phases within this study.

Table 1
Data analysis of the study according to the seven phases of meta-ethnography

Phase 1	Getting started: Author, novel, and the research questions were identified
Phase 2	Describing what is relevant: Selection of online database, key terms to be searched, reading the abstracts of the selected papers, deciding what is relevant to the initial research question
Phase 3	Reading the studies and their relevant chapters, and highlighting relevant second-order interpretations, and transferring them onto spreadsheets
Phase 4	Determining how the studies are related: -Grouping the second-order interpretations under related levels of identity (a start list of codes) -Grouping the levels of identity considering the domains of identity (1st level coding)
Phase 5	Translating the studies into one another: Coding an and categorization of the data (2nd (level coding) considering concepts in critical literacy/pedagogy
Phase 6	Synthesizing translations: Further coding and categorizing of 2nd order interpretations based on emergent themes (3rd level coding)
Phase 7	Expressing the synthesis: Preparing guidelines for informing critical literacy instruction in the form of lines of arguments within the context of IB Language A: Language and Literature

- Getting started: The first phase of meta-ethnography is named as getting started, and it includes the decision of a research area of interest to conduct a

qualitative research (Campbell et at., 2011). At this phase, the researcher

identified the research question, the author and the literary text to be used

considering the purpose of the study.

- Describing what is relevant to the initial interest: The second phase of meta-

  ethnography is named as describing what is relevant to the initial interest.

  This phase revolves around the process of selecting the studies in accordance

  with the main interest and identification of their relevance (Campbell et al.,

  2011). At this phase, the researcher searched the selected database, and

  conducted her search by using the name of the novel and the name of the

  author first. In total, 115 studies were found. The abstracts of each study were

  read to identify the relevant ones to be included in the study. At this stage, to

  narrow the search results, the researcher focused one the themes of

  oppression, authority, liberation, submission, power, family, religion, gender,

  sexuality, Catholicism, colonialism, nationality, conformity, language, and

  society that the main character of the novel appears to have experiences

  during the process of his identity formation, and as a result, 40 of the studies

  were found to be relevant to the scope of the study. Figure 2 shows how they

  were listed, and the complete list is given Appendix A.

Author	Title	Year
Andrew Joseph Manno	Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	1996
Benjamin Huang	Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	2003
Betsy Kuruzienga Emerick	Voices in the City: Joyce's Dublin and Pirandello's Rome	1990
Carolyn Ellen Hogan	"Shadow of My Mind": Women and Nationalism in James Joyce's Fiction	2016

Figure 2. Sample list of selected studies

- Reading the studies: The third phase of meta-ethnography is named as reading the studies. This phase involves reading the selected studies repeatedly and noting down key metaphors, ideas or concepts (Campbell et al., 2011). At this stage, the studies were read by the researcher, and the second-order interpretations related to the initial research question were highlighted and transferred into a spreadsheet in order to prepare them for the next step. Schütz's (1962) notion of first, second and third order constructs was used to initially classify interpretations included in each dissertation as second-order interpretations. Figure 3 shows how a spreadsheet was organized to initially sort and sift data.

	Title	Abstract	2nd Order Interpretations
1			
2	"Let go, let fly, forget": The famine, food, and regu	This	Miriam O'Kane Mara's "James Joyce and the
3	"Let go, let fly, forget": The famine, food, and regu	This	In Stephen's eyes, the formerly innocuous table
4	"Let go, let fly, forget": The famine, food, and regu	This	More significantly, Stephen's financial and
5	"Let go, let fly, forget": The famine, food, and regu	This	More significantly, Stephen's financial and
6	"Shadow of my mind": Women and nationalism in .	My thesis	Cranly reveals how Stephen's rebellion is against
7	"Shadow of my mind": Women and nationalism in .	My thesis	The effects of this capacity are particularly
8	"Shadow of my mind": Women and nationalism in .	My thesis	Stephen is afraid that going through the motions of

Figure 3. A sample spreadsheet for organizing 2nd order interpretations

- Determining how the studies are related: The fourth phase of meta-ethnography includes determining the key concepts or metaphors from the selected studies and identifying their relations whether they are related or not (Campbell et al., 2011). At this stage, the researcher used a start list of codes related to the levels of identity to determine if and how they were related. Figure 4 shows how 2nd order interpretations were categorized.

Title	Abstract	Levels of identity	2nd Order Interpretations
"Let go, let fly, forg	This	Collective identity	Miriam O'Kane Mara's "James Joyce and the Politics of
"Let go, let fly, forg	This	Collective identity	In Stephen's eyes, the formerly innocuous table dregs are
"Let go, let fly, forg	This	Collective identity	More significantly, Stephen's financial and emotional
"Let go, let fly, forg	This	Collective identity	More significantly, Stephen's financial and emotional
"Shadow of my min	My thesis	Collective identity	Cranly reveals how Stephen's rebellion is against not
"Shadow of my min	My thesis	Individual identity	The effects of this capacity are particularly apparent in
"Shadow of my min	My thesis	Individual identity	Stephen is afraid that going through the motions of a

Figure 4. Categorization of the 2nd interpretations under levels of identity

After the placement of the second-order interpretations under the related
levels of identity as the start list of codes, the researcher used domains of
identity as the 1st level codes. Figure 5 shows how the data were further
coded and classified.

Title	Abstract	Levels of identity	Domains of identity	2nd Order Interpretations
"Let go, let fly, forg	This	Collective identity	Gender identity	Miriam O'Kane Mara's "James Joyce and the Politics of
"Let go, let fly, forg	This	Collective identity	Gender identity	In Stephen's eyes, the formerly innocuous table dregs are
"Let go, let fly, forg	This	Collective identity	Gender identity	More significantly, Stephen's financial and emotional
"Let go, let fly, forg	This	Collective identity	Gender identity	More significantly, Stephen's financial and emotional
"Shadow of my min	My thesis	Collective identity	Religious identity	Cranly reveals how Stephen's rebellion is against not
"Shadow of my min	My thesis	Individual identity	Personal liberation	The effects of this capacity are particularly apparent in
"Shadow of my min	My thesis	Individual identity	Personal liberation	Stephen is afraid that going through the motions of a

Figure 5. 1st level coding of 2nd interpretations under levels of identity

- Translating the studies into one another: The fifth phase of meta-ethnography
  is translating the studies. To Noblit and Hare (1988), studies can be translated
  into one another in three different ways. Based on comparable similarities
  among the studies, a researcher can conduct a reciprocal translation. If the
  studies do not have similarities but the different ideas that refute one another,
  then a researcher can conduct a refutational translation. If the studies
  contribute to a topic from different angles by focusing on the different aspects
  of the topic, then a researcher can conduct a line of argument synthesis. This

study conducts a line of argument synthesis to generate new interpretations, i.e. third order constructs. The researcher at this stage used 2nd level coding to develop third order constructs/interpretations. The 2nd level coding of the second-order interpretations considering key concepts in critical pedagogy (Figure 6).

Title	Abstract	Levels of identity	Domains of identity	2nd level codes	2nd Order Interpretations
"Let go, let fly,	This	Collective	Gender identity	Resistance: refusal to eat	Miriam O'Kane Mara's "James Joyce and
"Let go, let fly,	This	Collective	Gender identity	Oppression: financial	In Stephen's eyes, the formerly innocuous
"Let go, let fly,	This	Collective	Gender identity	Colonialism: exploitation	More significantly, Stephen's financial and
"Let go, let fly,	This	Collective	Gender identity	Nationalism: Exploitation	More significantly, Stephen's financial and
"Shadow of my	My thesis	Collective	Religious identity	Authority: rebellion	Cranly reveals how Stephen's rebellion is
"Shadow of my	My thesis	Individual	Personal liberation	Nationalism: isolation	The effects of this capacity are particularly
"Shadow of my	My thesis	Individual	Personal liberation	Obedience: self-liberation	Stephen is afraid that going through the

Figure 6. 2nd level coding of 2nd order interpretations

- Synthesizing translations: The researcher used 3rd level coding to give synthesize, and to give further meaning to the data. Figure 7 exemplifies how 3rd level codes were arranged under the level of gender identity.

Gender identity: Empowerment of women

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Female Empowerment in Three Modern Novels	Elizabeth A. Quaye (2017) (PhD)	Empowerment of women	Empowerment: education	This educational opportunity is a source of empowerment for Emma as it exists as a space separate from her family home and from her future possible domestic life, a space that is solely hers.
			Empowerment: rebellion against social convention	Stephen is attracted to Emma because she is empowered in certain ways that lead her to rebel against social convention,
			Empowerment: masculine entitlement/authority	but this same empowerment threatens Stephen because it makes them equals or denies him his traditional masculine entitlement/authority over her.

Figure 7. A sample table with 2nd and 3rd level codes

- Expressing the synthesis: Phase 7 of meta-ethnography is called expressing the synthesis. According to Campbell et al. (2011), the synthesis of a meta-ethnographic study should be presented in a connected way with the data in order to be understood by the audience. To this end, the researcher prepared guidelines to inform critical literacy instruction within the context of IB Language A: Language and Literature. Figure 8 shows a table prepared to this end.

Paternal forces of fathers: production	• (How) do the paternal forces function to deny the sexual maturity of the son? • (How) does the production of a child by the son make the father useless?
Paternal repression: sexually active son	• Does Stephen wish to experience sexuality due to his father's fears of Stephen achieving sexual maturity and being able to father his own generation of children?
Paternal control: sexual maturity	• (How) does Simon Dedalus' denial of Stephen's sexual maturity appear in the novel? • (How) does Simon Dedalus lose his potency and his authority as the father figure? • Does Simon Dedalus achieve controlling Stephen's reaching to his sexual maturity?
Oppressive father: sexual maturity	• Why does Stephen's father attempt to keep him from reaching sexual and artistic maturity?

Figure 8. A sample table of instructional guidelines

Sampling

The theme of identity carries an important part within the IB curriculum in the context of "model for studies in language and literature" (IBDP, 2019, p. 19). According to the guideline, the teaching and learning is established upon the "conceptual learning" that enables the students to become readers with critical lenses (p. 19). Based on the language, literature, and performance, students engage with the literary texts by focusing on readers, writers, and texts; time and space; and intertextuality: connecting texts. Within the light of this guide, students are expected to focus on identity, as one of the seven concepts: identity, culture, creativity, communication, perspective, transformation, and representation. While students focus on the theme of identity, the teachers can make use of the identity of an author, identity of a main character or a group, and the identity of the students as readers while engaging with literary texts. All these concepts are also used for connecting the six subject groups in the IB DP Curriculum.

IB curriculum provides the teachers with a list of authors and books in order to be selectively covered within the scope of Language A: Literature, and Language A:

Language and Literature. This list is named as IB Prescribed List of Authors (PLA), and it includes authors from around the world, and books that belong to different genres from poetry to drama. When an author's name is included in IB PLA list, teachers are free to choose any literary text from that author to be covered (IBO, 2010, p.1). James Joyce is included in this list under the title of novel and short story. The researcher selected James Joyce and his novel *A Portrait of the Artist as a Young Man* in order to create the context of this study.

The reason why this novel was selected is that the story carries the features of being a Bildungsroman, which is also named as coming-of-age novel. Therefore, the novel provides the reader with the life journey of the main character Stephen from his early childhood to his early adulthood. Meanwhile, the reader is also presented with different settings of Ireland in the background, witnessing Stephen's journey within social institutions, from his family to the Jesuit school and Catholic church. Thus, his identity formation from his early age to his early adulthood, the external influences on his identity formation, and his internal struggles with the authority figures in his life were thought to be conducive to the purpose of the study.

This study makes use of the Ph. D. dissertations that are found on the ProQuest Theses and Dissertations database. In order to find the relevant studies, the search terms "A Portrait of the Artist as a Young Man" and "James Joyce" were used initially. While reading the selected Ph. D. dissertations and their relevant chapters, the researcher focused on the key terms in the areas of critical pedagogy and literacy such as oppression, authority, submission, liberation, power, family, religion, gender,

sexuality, Catholicism, colonialism, nationality, conformity, society, language, and so on.

Table 2 shows the total number of Ph. D. dissertations that are found on ProQuest Theses and Dissertations database, and the number of selected studies for this study. The number of the Ph. D. dissertations as found does not include any restriction to text access. The studies later transferred into a Microsoft Excel spreadsheet for further analysis in the context of identity domains.

Table 2

Number of Ph.D. dissertations in total as found in ProQuest and number of selected Ph.D. dissertations

Dissertation Type	Number
Ph.D. dissertations as found	115
Ph.D. dissertations as selected	40

As indicated in Table 2, the list of primary data did not include any M.A. theses. The researcher did not have any limitation to access any of the data that was found on the database. However, in the context of relevancy for the further analysis, all 115 Ph. D. dissertations were scanned thoroughly and 40 of the dissertations were found related.

Data analysis procedures

During the phase 1, the researcher selected the author and the novel to be studied and identified the research question. Phase 2 included the selection of online database, and the search terms to be used. In accordance with the decisions in phase 2, the researcher identified the relevant studies that focus on oppression and authority in *A Portrait of the Artist as a Young Man* by using the online database ProQuest Theses

38

and Dissertations. The themes of oppression and authority served as the starting point of the categorization. However, in order to reach a wider range of studies, the researcher used A Portrait of the Artist as a Young Man, and James Joyce as search terms. Then, in order to omit the irrelevant studies from the found number of studies, the abstracts of the studies were read and their key concepts were noted. The studies that were found related to the initial area of search were categorized under the domains of identity. At this stage, the researcher identified eight domains of identity to further the categorization.

In phase 3 of the analysis, the studies and their related chapters were read and analyzed carefully. During this step, the second-order interpretations were highlighted, and they were transferred into a spreadsheet.

In the 4th phase, the researcher used a start list of codes related to the domains and sub-domains of identity and re-categorized the data accordingly. At this stage, the second-order interpretations were grouped under the domains of identity. Therefore, the second-order interpretations were placed under the related domain of identity according to the concept and source of oppression that they included.

In the next phase, the researcher used second level coding to develop third-order constructs/interpretations. At this phase, the domains of identity categorization of the second-order interpretations were categorized under the levels of identity, which were broader titles, that are personal, relational, and collective levels of identity. These mentioned levels of identity refer to the theme of identity in terms of the individual's relationship to bigger entities, such as family and work groups.

Synthesizing translations, the 6th phase, necessitated further coding and

categorization of the data. In the second level synthesis process, the researcher used

3rd level coding to give further meaning to third order constructs/interpretations.

As the last step of the synthesis, the questions and statements that the researcher

derived from the lines of arguments were expressed to inform critical literacy

instruction in the context *of IB Language A: Language and Literature*.

CHAPTER 4: RESULTS

Introduction

This chapter introduces the sources of data and presents the results of the analysis of

Ph. D. dissertations selected in this study. The second order interpretations are

presented within the context of levels of identity to generate the third-order

interpretation.

List of primary sources

This study uses selected Ph. D. dissertations available on the ProQuest Dissertations

and Theses Global database. The researcher identified a total of 252 statements in the

selected PhD dissertations, and she initially categorized them in terms of levels of

identity (Table 3).

Table 3
Statements in the Ph. D. dissertations and levels of identity

Levels of identity	Statements in the Ph. D. dissertations
Individual	126
Relational	61
Collective	65
TOTAL	252

As it is shown in Table 3, individual level of identity includes 126 statements.

Compared to relational and collective levels of identity, which include 61 and 65

entries respectively, it consists most of the statements.

List of selected Ph.D. dissertations

The Table 96 (Appendix A) shows the list of selected Ph.D. dissertations. There are 40 studies in total. The selected Ph.D. dissertations were written between the years of 1967 and 2017.

Identity

Identity is one of the constructs included in the IB Language A: Literature, and IB Language A: Language and Literature guides. The researcher used this construct as a lens to analyze and interpret collected data. In broad terms, identity can be defined as "people's explicit or implicit responses to the question: 'Who are you?'" (Vignoles, Schwartz, & Luyckx, 2011, p. 2). The researcher first explored how the identity as a construct could be explored, and initially identified three levels of identity: Individual, relational and collective (Figure 9). Next, she further explored each level and found out more about the constituent components of each, i.e. the domains of identity, which are given throughout this chapter (Vignoles et al., 2011).

Levels of identity

As the definition of identity is broad enough, it is possible to narrow it by defining identity in three different levels that are individual, relational, and collective (Sedikides & Brewer, 2011, as cited in Vignoles et al., 2011, p. 3). Figure 9 shows the levels of identity.
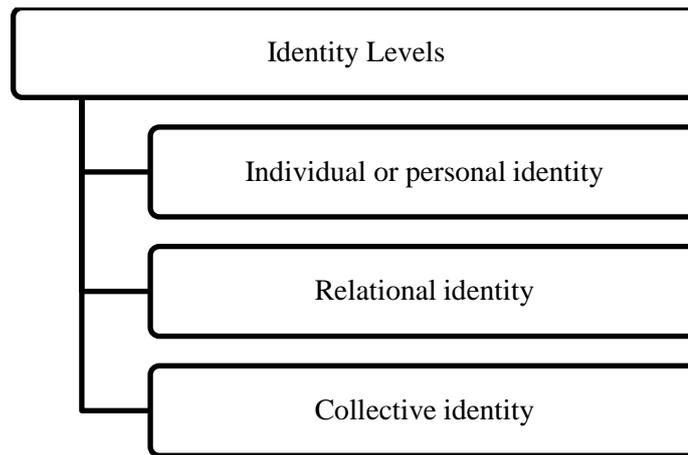
Figure 9. Levels of identity

Individual/personal identity

Individual or personal identity indicates the "aspects of self-definition at the level of individual person" (Vignoles et al., 2011). The aspects of self-definition may suggest:

1) "goals, values, and beliefs" (Marcia, 1966; Waterman, 1999, as cited in Vignoles et al., 2011, p. 3).

2) "religious and spiritual beliefs" (MacDonald, 2000, as cited in Vignoles et al., 2011, p. 3).

3) "standards for behavior and decision-making" (Atkins, Hart, & Donnely, 2005; Hardy & Carlo, 2005, as cited in Vignoles et al., 2011, p. 3).

4) "self-esteem and self-evaluation" (Kernis, Lakey, & Heppner, 2008; Sedikides & Gregg, 2008, as cited in Vignoles et al., 2011, p. 3).

5) "desired, feared, and expected future selves (Markus & Nurius, 1986, as cited in Vignoles et al., 2011, p. 3).

6) "one's overall 'life story'" (McAdams, 2006, as cited in Vignoles et al., 2011, p. 3).

Relational identity

Relational identity indicates "one's roles vis-à-vis other people, encompassing identity contents such as a child, spouse, parent, co-worker, supervisor, customer, etc" (Vignoles et al., 2011, p. 3). It is also suggested that relational identity includes how these roles are defined and how they are accepted by individuals. The most important point of this level of identity is that it holds the belief that identity is "defined and located within interpersonal space" (Bamberg, 2004; Chen, Boucher, & Tapias, 2006; Kerpelman, Pittman, & Lamke, 1997, as cited in Vignoles et al., 2011, p. 3).

Collective identity

The term collective identity means "people's identification with the groups and social categories to which they belong, the meanings that they give to these social groups and categories, and the feelings, beliefs, and attitudes that result from identifying with them" (Ashmore, Deaux, & McLaughlin-Volpe, 2004; De Fina, 2007; Tajfel & Turner, 1986; van Zomeren, Postmes, & Spears, 2008, as cited in Vignoles et al., 2011, p. 3).

Collective identity also refers to "membership in any form of social group or category including ethnicity (Taylor, 1997), nationality (Schildkraut, 2005, 2007), religion (Cohen, Hall, Koenig, & Meador, 2005) and gender (Bussey & Bandura, 1999)" (Vignoles et al., 2011, p. 3).

Domains of identity

As indicated above, each level of identity consists of certain domains of identity.

These domains are placed under related level of identity according to their content.

Individual or personal identity level consists of three domains of identity, which are

personal liberation, place identity, and professional identity (Figure 10).
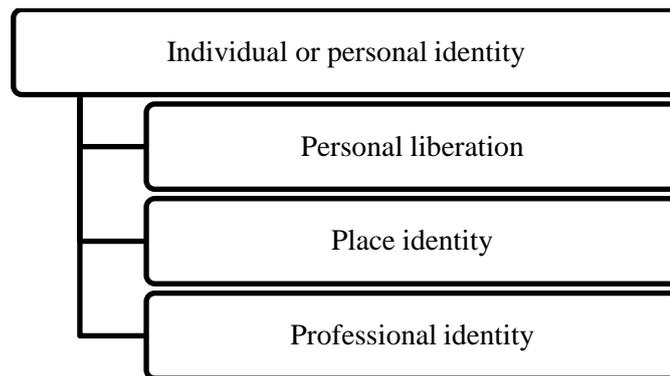
Figure 10. Domains of individual or personal identity used for synthesis

Relational identity level consists of two domains of identity that are family identity

and sexual identity (Figure 11).
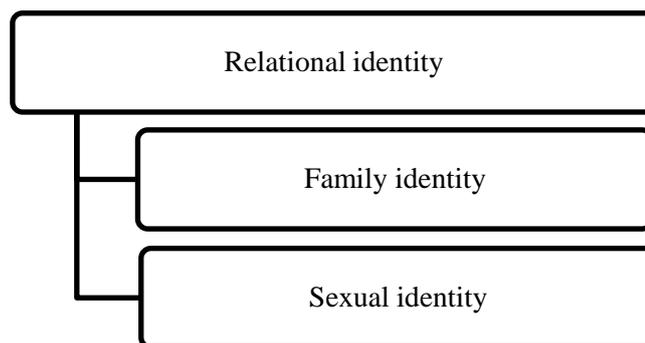
Figure 11. Domains of relational identity used for synthesis

Lastly, collective identity level consists of three domains of identity that are national identity, religious identity, and gender identity (Figure 12).
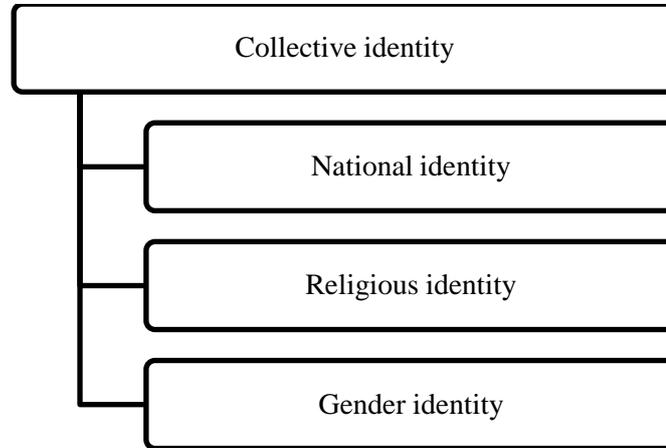
Figure 12. Domains of collective identity used for synthesis

The domains of identity used in this study have functioned as the "start list of codes" (Miles & Huberman, 1994, p.58), and they facilitated the process of classifying and synthesizing data.

Domains of identity: Ph. D. dissertations

To classifying the statements/entries concerning results and conclusions of the selected studies, i.e. second-order interpretations, the researcher used the following domains of identity: personal liberation, place identity, professional identity, family identity, sexual identity, national identity, religious identity, and gender identity. The researcher identified a total of 252 statements, and categorized them with reference to domains of identity (Table 4).

Table 4
Statements in the Ph.D. dissertations and domains of identity

Levels of identity	Domains of identity	Statements in the Ph. D. dissertations
Individual	Personal liberation	57
	Place identity	23
	Professional identity	46
Relational	Family identity	26
	Sexual identity	35
Collective	Gender identity	11
	National identity	11
	Religious identity	43
TOTAL		252

Most of the entries belong to the *personal liberation*, followed by *professional* and *religious identities*. Few of them belong to *gender* and *national identities* by being eleven.

Personal liberation

The domain of *personal liberation* refers to Stephen's personal aims and values to liberate himself from the oppression of Catholicism, nationalism, culture, society, language, and memory. It also includes the artistic consequences of this process of being oppressed as a young and developing artist.

The domain of personal liberation includes 57 entries in total. There are 9 sub-domains under the personal liberation, i.e. anti-bildung process, Catholicism, nationalism, society, language, culture, memory, bodily liberation, and artistic consequences (Figure 13).
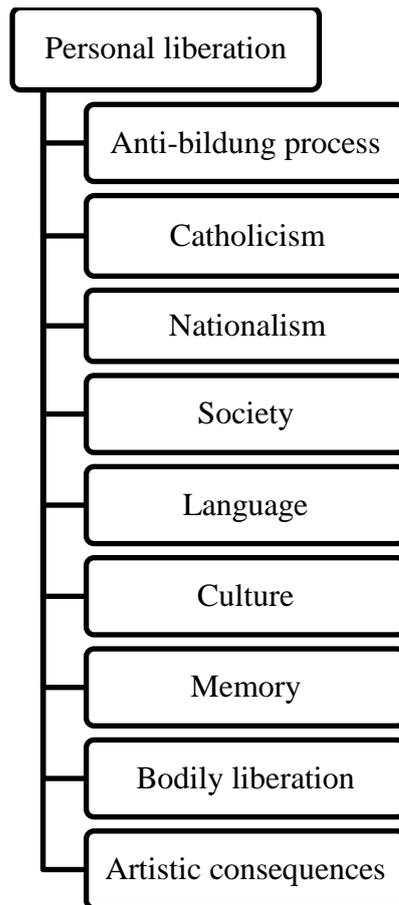
Figure 13. Sub-domains of personal liberation

The sub-domain of anti-bildung process refers to Stephen's difference from any other *bildungsroman* character in terms of growing up into a certain social context, while the sub-domain of Catholicism refers to the process of Catholic authority leading Stephen to his personal liberation through the oppression. The sub-domains of nationalism, society, language, culture, and memory also refer to the different sources of oppression that Stephen is exposed to, while the sub-domain of bodily liberation points out Stephen's physical oppression and his efforts for his physical liberation. Finally, the sub-domain or artistic consequences refers to the results of all above oppression sources leading Stephen to become the artist he is destined to

become. Table 5 shows the number of entries under each sub-domain of personal

liberation.

Table 5

Number of data sources for the sub-domain entries of personal liberation

Sub-domains	Ph. D. dissertations
Anti-bildung process	3
Catholicism	13
Nationalism	5
Society	8
Language	10
Culture	3
Memory	2
Bodily liberation	4
Artistic consequences	9
Total	57

As it is presented (Table 5) the highest number of the entries belong to *Catholicism*

by being 13, and the lowest number of the entries belong to *memory* by being 2.

Anti-bildung process

The sub-domain of *anti-bildung process* refers to Stephen's life story and how it

differs from other bildungsroman characters in terms of growing up into a social

context that he is exposed to oppressive forces and not being welcomed as an artist

by those same forces (Table 6).

Table 6

Personal liberation: Anti-bildung process

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
James Joyce and Post-Imperial Bildung: Influences on Salman Rushdie, Tayeb Salih, and Tsitsi Dangarembga	Robert Michael Kirschen (2013) (PhD)	Anti-bildung process	Imperial oppression: Bildung	In Joyce's A Portrait of the Artist as a Young Man, we see a Bildungsheld attempting to achieve Bildung without legitimizing the imperial oppressor,

Table 6 (cont'd)
Personal liberation: Anti-bildung process

Joyce's Alternative Historiographies: Renarrating the Nation and History	Kyoung-Sook Kim (2006) (PhD)		Social system: paralyzed free-will	Joyce's anti- Bildungsroman mocks this illusion of the possibility of self-development within the social system and rather points to the problems of the social system itself, which paralyze individuals' free will.
			Socialization: anti-bildung process	Chapters 4 and 5 upend what the novel sets up in previous chapters, and register the novel as an anti - Bildungsroman, by representing how Stephen rejects the normative process of socialization and prepares as an artist his own arms for constructing "the uncreated conscience of [his] race" (P 253).

As Kim (2006) suggests, Stephen's story in *The Portrait* is accepted as "anti–*Bildungsroman*" since Stephen does not grow into the Irish society in order to become a functioning citizen, but he develops as an artist who is exposed to oppression of different sources starting from an early age (p. 100). As Kim (2006) suggests, Stephen's self-development becomes impossible to attain in Ireland with the oppressive system he was born into. Therefore, Stephen does not have any other choice but to leave the country in order to complete his self-development.

According to Kim (2006) the impossibility of achieving self-development in Ireland results from "the normative process of socialization," which leads individuals to become functioning citizens of a country that will enable the authorities protect their positions of power. Since Stephen rejects becoming a part of this process, he prepares himself as a developing artist and leaves the country.

Finally, Kirschen (2013) indicates that Stephen tries to grow up in Ireland; however, he tries his best in order not to accept the English colonial regime. Considering this

point, the sub-domain of *anti-bildung process* sets the tone for personal liberation by confirming Stephen's exposition to oppression in his early youth, not being able to use his free-will almost until his university years due to this oppression from different components of the society, and leaving country in order to discover himself.

Catholicism

The sub-domain of *Catholicism* refers to the authority and oppression of Catholic religion and Stephen's rejection of these impacts in order to liberate himself from one of the crucial "nets" that is thrown on his artistic skills (Table 7).

Table 7
Personal liberation: Catholicism

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Shadow of My Mind": Women and Nationalism in James Joyce's Fiction	Carolyn Ellen Hogan (2016) (PhD)	Catholicism	Resistance: unique perspective	In *Portrait* Stephen develops a unique understanding of the world that is influenced by more than Catholicism and nationalism … [Stephen] takes particular interest in European literature and language, discovering his world through careful observation and introspection. As a result, European literature and personal observation influence his thoughts to a nearly equal degree, which limits nationalism's constraints on Stephen's perspective. Less restrained by nationalist ideology, Stephen develops a greater capacity for discovery and creativity. The effects of this capacity are particularly apparent in his later resistance to nationalism, born largely out of the isolation resulting from his unique perspective.
			Obedience: self-liberation	Stephen is afraid that going through the motions of a symbolic act of service and obedience would affect his "soul," that it would counteract his attempted self-liberation.

Table 7 (cont'd)

Personal liberation: Catholicism

"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	Zarina Maiwandi (2013) (PhD)		Authority: controlling the body	the narrative progression is of Stephen exhausting various possibilities of controlling his body via external authorities— educational, sexual, religious, aesthetic, and mythical
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)		Discourse of power: self-identity	Joyce provides one available model for how modern subjects can forge a sense of self-identity within cultural, religious, and colonial discourses of power without being wholly determined by them: making sense of the soul.
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)		Discourse: well-being	These discourses will originate from the institutions (or, to use Althusserian terminology, "Ideological State Apparatuses") supposedly responsible for his well-being—his family, the school, the Church
'The Drama of Dedication and Betrayal': Betrayal in the Life and Works of James Joyce	James A. Fraser (2013) (PhD)		Authority: advanced individuality	From this moment on, Stephen's story will alternate between the taking on and casting off of various sources of authority (the parent, the church, the university) until his advanced individuality, his refusal of all external authority, comes to be the feature by which he defines himself.
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Catholicism: culture of mutuality	Generally, religious institutions aspire to attract people and encourage their conformity; therefore, Catholicism's efficiency as a theological institution to nurture Stephen is its limitation as a culture of mutuality
			Catholic authority: doubt	At this point in Stephen's life, he needs to experience his own authority. … Catholicism's failure to deliver him prevents this experience and makes Stephen doubt his own abilities, independent from Catholic authority.

To begin with, the author of the novel, according to Howell (2010) tells the story of a "modern subject," that is Stephen, and his struggles to develop his personal identity in an environment where religious discourse of power is dominant (p. 11). The modern subject in this case develops his identity by trying to keep himself distant from the religious discourse of authority. In fact, for Stephen, pretending to be a part

of religious service that belongs to a religion he does not believe would harm his process of personal liberation that he rejects doing so (Hogan, 2016).

The dominant discourse of power emerges from the religious institutions. Therefore, it is possible to say that the oppression that Stephen is exposed to is systematically institutionalized (Huang, 2003). After the raise of this conflict between Stephen and religious authorities, Stephen finds himself alone to fight and achieve what is his individual right, that is to be able to define and decide his personal identity.

However, in order to do so, he first needs to achieve his personal liberation. Even though Stephen submits himself to the Catholic authority at the end of the third chapter of the novel, right after he attends the religious retreat at school, in order to control his bodily needs (Maiwandi, 2013), he realizes that submitting to Catholic authority bring many limitations into his life.

One of the limitations that he faces is that Catholic authority does not allow Stephen to define his own identity as a result of religious conformity. Religious conformity calls individuals to act in certain ways to keep them in their positions as oppressed subjects. Conformity causes a person to give up their individuality by limiting their differences as an individual, which in Stephen's case is his artistic skills (Lamon-Burney, 2011). Within this religious conformity, it is not possible to define a personal identity or to achieve a personal liberation (Burgess, 1990).

Catholic authority also limits individuals to experience their self-authority. In order to achieve personal liberation and become an artist, Stephen needs to experience his

own authority, which requires power. Catholic authorities realize that Stephen has a particular interest in power to create his personal identity and achieve his personal liberation; they offer him a place in priesthood (Lamon-Burney, 2011). This offer results in him experience an awakening moment of what happens when he chooses to become a subject of the Catholic authority. He develops a feeling of anger towards the other individuals before him because they chose to be subjects of this limiting authority (Lamon-Burney, 2011). Stephen rejects this offer and the authority of the Catholic Church due to the fact that the Church can only subject people who forgot their creative and artistic potentials (Leonard, 1985). At this point, Stephen can only hold on to his artistic skills that can lead him to his personal liberation.

As a result, it is not possible for Stephen to experience his own authority in order to achieve his personal liberation within the limitations of religious authority. Even if he tries to achieve his liberation within the context of religion, he needs to give up on his artistic skills because the religious authorities have Stephen hesitate on his desire to become an artist, as well as his artistic skills. As a result, Stephen creates "a facilitative self-system" and places himself distant from the Catholic authority (Lamon-Burney, 2011, p. 30). He rejects the religious authority in particular among all the other external authorities until he creates his own individuality as part of his personal liberation (Fraser, 2013). He develops an uncommon understanding for his time and environment, becomes interested in European literature and languages, observes his environment, and uses his skills in order to limit the religious oppression he is exposed to as a young and developing artist (Hogan, 2016).

Nationalism

The sub-domain of nationalism refers to the oppression that Stephen experiences due

to the nationalist movement of the time in Ireland (Table 8).

Table 8
Personal liberation: Nationalism

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Shadow of My Mind": Women and Nationalism in James Joyce's Fiction	Carolyn Ellen Hogan (2016) (PhD)	Nationalism	Resistance: unique perspective	In *Portrait* Stephen develops a unique understanding of the world that is influenced by more than Catholicism and nationalism … [Stephen] takes particular interest in European literature and language, discovering his world through careful observation and introspection. As a result, European literature and personal observation influence his thoughts to a nearly equal degree, which limits nationalism's constraints on Stephen's perspective. Less restrained by nationalist ideology, Stephen develops a greater capacity for discovery and creativity. The effects of this capacity are particularly apparent in his later resistance to nationalism, born largely out of the isolation resulting from his unique perspective.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Imaginative freedom: demands of nationalism	A Portrait evokes the difficulty for a young Irish Catholic of achieving imaginative freedom while beset by the demands of colonialism and nationalism.
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Nationalism: Irish national movement	Exhibited in his denouncement of the Irish national movement, Stephen states that his ancestors abandoned their native language and conformed to the language of their oppressor. Interestingly, Stephen criticizes his ancestor's actions because "[t]hey allowed a handful of foreigners to subject them" (A Portrait 147). The use of the word "subject" weighs great importance in the context of this project because in Stephen's struggle to attain the Institutional balance, he rejects being subjected to authority.
History and Histrionics: Discourse and Dialogism in Flaubert and Joyce	Melanie L. Wright (1991) (PhD)		Politics: native speech	On a political level, Stephen struggles with the implications of the Irish giving up their native speech.

Table 8 (cont'd)

Personal liberation: Nationalism

			Colonial language: losing heritage	Hugh Kenner calls "the Dean's English a conqueror's tongue" (Dublin, 116), pointing out that by speaking English, the Irish have lost a great part of their heritage.

Throughout the novel, Stephen tries to achieve his personal liberation by setting himself free from the nationalistic discourse of power in order to achieve his artistic desires (Fairhall, 1989).

According to Lamon-Burney (2011), language becomes a great part of the Irish national movement. Ironically, even though Stephen does not appear to be an Irish nationalist, he criticizes the loss of the importance of Irish language, and he cannot figure out the reasons for not using the native language (Wright, 1991). According to Stephen, his ancestors chose to become the subjects of this English authority by suiting into the requirement of Home Rule. He blames his ancestors, since they let English authority to oppress them, and as a result they left their native Irish language behind, started to use English language (Wright, 1991).

Stephen's rejection of nationalistic values and requirements lead him to discover the European literature and languages, which enables him to realize the greater value of art and artistic skills that are beyond the national limitations. His interests support him against the nationalistic oppression he faces, and he develops an open-mind with the impact of his discoveries in art, and in his artistic skills (Hogan, 2016).

Society

The sub-domain of society refers to the oppression of society that Stephen

experiences during his struggle to attain his personal liberation (Table 9).

Table 9
Personal liberation: Society

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
'Welcome, O life!': Nietzschean Freedom in James Joyce's Fiction	Deena El Genaidi (2012) (PhD)	Society	Knowledge: breaking free from authority	He attempts to grasp at understanding on his own, without the influence of authority figures. In this way, he forms his own opinions, separate from society's influence.
Ethical Revivals: Discontinuities and Moral Self-Cultivation in James Joyce, Elizabeth Bowen, And Iris Murdoch	Michael Carl Baltasi (2013) (PhD)		Oppressive social condition: freedom through education	Stephen's path to freedom is through education, which he uses to cut a space within the oppressive social conditions that envelop him.
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Integration: self-fulfilment	Through his constant struggle with the words from these versions of home, Stephen not only develops a voice of his own but also affirms that integration into Irish society is undesirable as he cannot achieve self-fulfilment at home in Ireland.
James Joyce's Animal Aesthetic	Michael Russell Nunn (2009) (PhD)		Social control: animal body	Stephen's body and the animal's body have both been appropriated, the former by a human use of the latter. The horn expresses, and the boy dances to, the piper's tune. Another animal is used for early social control: His mother said: —O, Stephen will apologise. Dante said: —O, if not, the eagles will come and pull out his eyes.
Joyce's Alternative Historiographies: Renarrating the Nation and History	Kyoung-Sook Kim (2006) (PhD)		Social system: paralyzed free-will	Joyce's anti- Bildungsroman mocks this illusion of the possibility of self-development within the social system and rather points to the problems of the social system itself, which paralyze individuals' free will.

Table 9 (cont'd)
Personal liberation: Society

			Socialization: anti-bildung process	Chapters 4 and 5 upend what the novel sets up in previous chapters, and register the novel as an anti - Bildungsroman, by representing how Stephen rejects the normative process of socialization and prepares as an artist his own arms for constructing "the uncreated conscience of [his] race" (P 253).
The Fire That Creates: A Study of Temperature Imagery and its Effect on Symbolism and Characterization in Joyce's "A Portrait of The Artist as a Young Man"	Douglas Kelly Burgess (1990) (PhD)		Oppression of social conformity: reshaping identity	Yet it is in the novel's middle chapters where his character develops to maturity, where it struggles against the oppression of social and religious conformity and seeks to "forge" its own identity.
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)		Authority: social identity	Not only does the phrase "an old schoolboy trick" interpellate Stephen with a specific social identity, it also establishes Fr. Dolan as an authority.

To begin with, the Irish society of Stephen's time requires him to exist in a way that he should be an ordinary young Irish boy who acts in certain ways that are acceptable by the majority. Burgess (1990) suggests that Stephen realizes this requirement of social conformity as he grows older in the novel.

Social conformity brings some limitations if Stephen were to accept to live accordingly. First of all, the social conformity does not allow Stephen to exist with his desires and differences in the society. This social system has the ability to demolish individuality, and therefore it is already a problematic existence for Stephen. Kim (2006) suggests that Stephen's story of growing up into the Irish society that is shaped by the social system of the time does not leave a space for Stephen to achieve his "self-development" (p. 96). However, developing himself,

defining his individuality and using his artistic skills become the most important conditions for Stephen's existence. Therefore, he rejects integrating with this social system and prepares himself to become an artist (Kim, 2006) in order to achieve his personal liberation.

Baltasi (2013) indicates that education becomes the key to Stephen's personal liberation since it sets Stephen's position in the society different than any other ordinary individual. Even though he receives a religious education, he uses this opportunity to discover arts and literature by going beyond what he is given at a religious school room, and he distances himself from the society that is conditioned through the same religious teachings. However, the school rooms do not appear as places where the needs of the students are supported in order for them to discover themselves. On the contrary, they appear as one of the other places where Stephen feels the oppression of society, i.e. peers, and religious teachers.

Stephen is tried to be given a certain social identity by his teacher who appears as an authority figure in the school room. Huang (2003) highlights the incident of Stephen's glasses being broken when another student pushes him in the garden, and as a result he cannot write in the lesson. Stephen tells this to Father Dolan, however, Father Dolan does not believe him and accuses him of lying. Even though Stephen tells the truth, he is still given a certain social identity that makes him exist in the society as an ordinary student who could make up a lie in order to save himself from a problematic confrontation with an authority figure. Therefore, at this point, he is forced by the teacher to accept the social identity of an ordinary student by repressing his difference than other students.

59

An unusual point is raised by Nunn (2009) is that the animals are used symbolically in order to create social control over Stephen. In his early years, Stephen is exposed to this control by Dante's use of the word "eagles" to come and pull out Stephen's eyes if he does not apologize for wanting to marry Eileen, the Protestant girl who lives next door (p. 102). Considering this point, it is possible to infer that society is entitled to decide on people's choices of spouses, whether it is acceptable by the majority or not.

To conclude, as Huang (2013) suggests, self-fulfilment becomes impossible to attain in Irish society under the circumstances of the time. Therefore, Stephen's only way to fulfil his artistic desires is to reject integrating with this society, holding on to his personal desires in arts, and liberating himself from the oppressive conditions of the society.

Language

The sub-domain of language refers to the English language as a tool of oppression that Stephen experiences, and its consequences for him as a developing artist (Table 10).

Table 10
Personal liberation: Language

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
'This is Nat Language at any Sinse of the World': James Joyce in Trieste and Late-Habsburg Language Skepticism	Tzvi R. Rivlin (2007) (PhD)	Language	Submission: language	Joyce equated language learning in *A Portrait of Artist as a Young Man* with Stephen's ethical and aesthetic inheritance, yet though ironic distancing in the narrative he could expose language as one of the "nets" thrown at the emerging artist who participates in his own submission

Table 10 (cont'd)
Personal liberation: Language

			Liberation: colonial language	As Stephen Dedalus strives to liberate the submerged self, buried and over-laid by what he considers "an acquired speech," he succeeds in unmasking its inherent colonial power as a distorting, falsifying agency, but he cannot "forge the uncreated conscience of [his] race" with his little villanelle
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)		Authority: linguistic machinery	Fr. Dolan, it would appear, is not unlike Oz in The Wizard of Oz—his authority is not an intrinsic attribute which belongs to him; instead it is a creation of the linguistic machinery which attaches to him.
			Authority: ancient democratic discourse	When Stephen's classmates allude to the Roman Senate ("The senate and the Roman people declared that Dedalus had been wrongly punished."), they are making a performative statement which both invokes and ancient democratic discourse opposing authority and underscores the classical reference contained in Stephen's name
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	Sayed Bakhtiar Sadjadi (2010) (PhD)		Authority of the father: language	In both accounts the father's authority is manifested along with the language the subject is exposed to.
James Joyce's Animal Aesthetic	Michael Russell Nunn (2009) (PhD)		Discourse: resistance	As Jen Shelton has argued, Joyce pays a good deal of attention to questions of language's social power, and he often focuses on very young children. .... For Shelton, Joyce's babies' talk prefigures the language of the Wake, the "freest" language Joyce ever wrote. Shelton argues that even in earlier books this kind of "nonsensical" speech constitutes

Table 10 (cont'd)
Personal liberation: Language

					"baby talk as resistive discourse," to quote the title of one of her book's sections (Shelton 87).
The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	Paul William Gleason (2003) (PhD)			Language: spiritual existence	Language possesses an innate mystery for Stephen, a spiritual existence that transcends politics and religion.
Voices in the City: Joyce's Dublin and Pirandello's Rome	Betsy Kuruzienga Emerick (1990) (PhD)			Resisting the linguistic domination: appropriating language	In the Portrait. Stephen strives to take control of his identity through resisting the linguistic domination of others and through appropriating language to his own use and purposes.
				Language: a weapon and a net	Stephen's struggle, like theirs [characters in the *Dubliners*], is grounded in language which is paradoxically both his weapon and, as he himself tells us, one of those nets he must escape.
				Linguistic authority: father	With this linguistic act, Stephen begins, even if unconsciously, to attempt to separate himself from the type of linguistic authority which his father represents.

Studies suggest that the tool the authority figures in Stephen's life, which is his father and the priest, convey their authority over Stephen through the use of language (Huang, 2003; Sadjadi, 2010). Therefore, Stephen is aware of the fact that the power is created through the language use. It also appears with the power of colonial forces since the English language is an "acquired" language that Stephen needs to liberate himself from the limitations of authoritative and colonial language (Rivlin, 2007, p. 40).

According to Nunn (2009) Stephen's language in the beginning of the novel as a baby sets the tone of his resistance through his use of it, because the language of a baby is free from the limitations that are handed down by an adult figure. Emerick (1990) supports this idea by reminding the incident that baby Stephen and his father involve in the beginning of the novel. According to her research, Simon Dedalus sings a song to baby Stephen in the beginning of the novel. While Stephen is imitating his father's song, he changes it. This incident indicates that even from a very early age, Stephen tries to detach himself from his father's use of language that enables him to be the authority figure.

As it is suggested above, language becomes the tool of oppressors and authority figures. Ironically, Stephen contributes to his own oppression as he uses it (Rivlin, 2007). However, since the language is both an oppressive tool and a medium to create authority, Stephen figures out a way to use it to create beyond the limitations of oppressive sources, i.e. politics, religion, nationalism, colonialism (Gleason, 2003). As a result, he uses it to resist the domination of authority figures by making use of it for his artistic purposes (Emerick, 1990) and achieve his personal liberation.

Culture

The sub-domain of culture refers to the oppressive aspects of the Irish culture of the time, and Stephen's struggle to attain his personal liberation by refusing to become a part of this culture (Table 11).

Table 11
Personal liberation: Culture

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Culture	Resistance: meaning of the soul	his efforts to forge a new understanding of his soul represent his method of cultural and political resistance,
			Discourse of power: self-identity	Joyce provides one available model for how modern subjects can forge a sense of self-identity within cultural, religious, and colonial discourses of power without being wholly determined by them: making sense of the soul.
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Submission to culture: reshaping identity	In A Portrait, Joyce describes Stephen's desire to reshape his identity by separating himself from the culture to which he has been submissive:

As the studies suggest, culture appears to be an oppressive force in Stephen's life that he needs to break free and attain his personal liberation from (Howell, 2010; Lamon-Burney, 2011).

According to Howell (2010) Stephen's struggle to define his own identity is an example of how modern subjects can attain personal identity by not letting the cultural discourse of power influencing them. For Stephen, the only way to define his personal identity is to attain his personal liberation, and he could only achieve this by detaching himself from the oppression of the culture he was raised into (Lamon-Burney, 2011). Therefore, his effort to achieve his liberation and define his identity becomes a way to resist the oppressive culture of his time (Howell, 2010).

Memory

The sub-domain of *memory* refers to Stephen's personal memory and how it becomes an authority in his mind that he needs to liberate himself from the heaviness of his guilt-filled memory in order to become an artist (Table 12).

Table 12
Personal liberation: Memory

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Of All That Ever Anywhere Wherever Was": The All-Inclusive Joycean Memory in "Dubliners", "A Portrait of the Artist as a Young Man", "Ulysses" and "Finnegans Wake"	Margaret McDermott (2005) (PhD)	Memory	Authority: past memory of the self	These memories are linked to what John Rickard sees as Stephen's attempt to escape from "the authority of memory" of his personal past (1997: 22).
Yclept from Clio's Clippings': James Joyce's use of History	Susan Swartzlander (1988) (PhD)		Power of imagination: becoming an artist	As was clear in Portrait, only when he understands that the power of imagination and memory can transform the past will he be an artist.

After the religious retreat at school, Stephen remembers the time he had a sexual relation with a prostitute, and he regrets this act. According to McDermott (2005) Stephen suffers from the authority of his memory, particularly the time he commits a sin. It is indicated that this feeling of regret and guilt constitutes Stephen's "personal past" as an authority (p. 75).

Besides, Swartzlander (1988) highlights that Stephen needs to realize the importance of his personal memory that it could be transformed into a material to be used in his artistic creations. It is possible to conclude that as long as Stephen breaks free from the guilty feeling of his memory, he can truly liberate himself and create as an artist.

65

Bodily liberation

The sub-domain of *bodily liberation* refers to Stephen's struggle to control his bodily needs and his search for an authority that could lead him in a healthy direction (Table 13).

Table 13
Personal liberation: Bodily liberation

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	Zarina Maiwandi (2013) (PhD)	Bodily liberation	Authority: unruly sensations	Stephen attempts to bring his unruly sensations under the order of one authority or another
			Authority: physical protection	What he does, in effect, is control what is done to his body by appealing to a figure of authority to protect him from physical pain.
			Authority: bodily regulation	These worldly authorities have failed to regulate Stephen's unruly body.
			Authority: art	Art and myth allow him to internalize the authority he needs to control both his bodily impulses and his responses to the world

Maiwandi (2013) suggests that as Stephen grows older, he realizes changes in his physical needs and looks for different authorities to control his needs. He tries religion in order to achieve this; however, he faces a feeling of guilt and regret as a result. Therefore, the external authorities cannot help Stephen to lead him into a healthy direction. As Stephen gains control of his desires, he discovers that arts and aesthetics give him the authority he needs to experience in order to achieve his personal liberation, and he achieves a way to control his bodily needs, as well as recognizing his personality as a source of response to the external world.

Artistic consequences

The sub-domain of *artistic consequences* refers to Stephen's artistic desires and his discovery of his own authority in arts as a result of the oppression he has been exposed to up until his years in university (Table 14).

Table 14
Personal liberation: Artistic consequences

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
'Welcome, O life!': Nietzschean Freedom in James Joyce's Fiction	Deena El Genaidi (2012) (PhD)	Artistic consequences	Exile: inner purpose	Stephen's flight represents the sudden burst of freedom that comes with the discovery of one's inner purpose
			Knowledge: breaking free from authority	This yearning for knowledge also illustrates the beginnings of Stephen's break from the influence of the authority figures in his life
			Knowledge: breaking free from authority	He attempts to grasp at understanding on his own, without the influence of authority figures. In this way, he forms his own opinions, separate from society's influence.
"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	Zarina Maiwandi (2013) (PhD)		Authority: art	Art and myth allow him to internalize the authority he needs to control both his bodily impulses and his responses to the world
"Of All That Ever Anywhere Wherever Was": The All-Inclusive Joycean Memory in "Dubliners", "A Portrait of the Artist as a Young Man", "Ulysses" and "Finnegans Wake"	Margaret McDermott (2005) (PhD)		Liberation: self-experience	Physical and artistic maturation are only possible for the solipsistic Stephen if he is able to "liberate" himself from the "individuating rhythm" of self-experience and connect with "some process of the mind as yet untabulated" (1904: 60).
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)		Power: meaning of the soul	Because Stephen must contend with powerful meanings of the soul that are handed down to him by those in a position of power over him

Table 14 (cont'd)

Personal liberation: Artistic consequences

Lessons of the Masters: Social Tension as a Creative Necessity in the Fiction of Hawthorne, James, and Joyce	Craig Arthur Milliman (1988) (PhD)		Liberation: imprisonment	Because he cannot understand the drives and pressures that lead men and women into the various compromises and accommodations that cushion and protect us in our continual interaction with reality and that are reflected in our institutions, Stephen's liberation becomes a form of imprisonment.
Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)		Paternal threat: maturation	Brivic argues that Stephen's maturation and artistic growth are a response to the "paternal threat" he must surmount (253).
The Parent - Offspring Conflict in Joyce's Fiction: A Neo - Darwinian View	Sang-Wook Kim (2006) (PhD)		Egocentric pride: innate shyness	Stephen's egocentric pride is an attempt to balance his innate shyness to a challenging and potentially hostile environment, protecting him against forces that may destroy his self.

To begin with, Stephen needs to discover his personal identity without the influence of the existing identities and meanings that are given to him by the authority figures around starting from his early childhood (Howell, 2010). Therefore, he needs to attain his personal liberation in order to gain his own identity on his own.

As a result of the oppression from different sources that he is exposed to, Stephen distances himself from the authority figures in his life. He rejects all the external authorities. By doing so, he gets closer to the knowledge that is beyond the limitation

of these authorities. This distance helps him to form his own ideas as a developing

artist, as well as enabling him to form his personal identity (Genaidi, 2012).

However, as Stephen discovers the knowledge that is beyond the limitations of the

authority figures, he becomes an unusual character for his time and environment.

While his peers are interested in Irish nationalism and Catholic religion as the

individuals who chose to live in a state of conformity, Stephen's area of interests

vary from arts to languages. Therefore, he spends his early childhood and youth in

isolation without having a friend who has mutual interests as him. As Milliman

(1988) highlights, Stephen's personal liberation in this sense turns into an

"imprisonment" due to the isolation he experiences (p. 193).

Even though this distance and isolation from his peers and authority figures in his

life brings him the knowledge of arts and languages, in order to further develop

himself as an artist, Stephen needs to break free from a life cycle that is filled with

certain routines accepted by the majority of people (McDermott, 2005), such as

going to the Church, finding a stable job, getting married, or having children.

However, breaking free from this cycle of life is not possible for Stephen to achieve

in the Ireland of that time, since he cannot reject all the requirements that are

expected from him as an individual and exist in the society in the same time.

Consequently, until he leaves the country to become the artist in exile, he develops a

way to cope with the opposed environment he is living. According to Kim (2006)

Stephen feels prideful for having his artistic desires and interests since these are the

aspects that make him different from others. It is suggested by the same study that

Stephen's pride is to protect himself from this opposed environment since it has the power to diminish his artistic personality. Stephen also desires to protect his artistic personality, because arts and language allow him to experience his own authority (Maiwandi, 2013).

To this end, Stephen chooses exile. His exile to become an artist represents an answer to the patriarchal oppression he is exposed to starting from his early ages (Jeffrey, 2007). Most importantly, right after he discovers his aim in his life that is to become an artist, his exile represents the freedom and personal liberation (Genaidi, 2012).

Place identity

Place identity is defined as "a complex cognitive structure which is characterized by a host of attitudes, values, thoughts, beliefs, meanings and behaviour tendencies that go well beyond just emotional attachments and belonging to particular places" (Prohansky, Fabian & Kaminoff, 1983, p. 62).

The domain of place identity includes 19 entries in total. The domain of place identity includes four sub-domains, i.e. home, school, Ireland, and church (Figure 14).
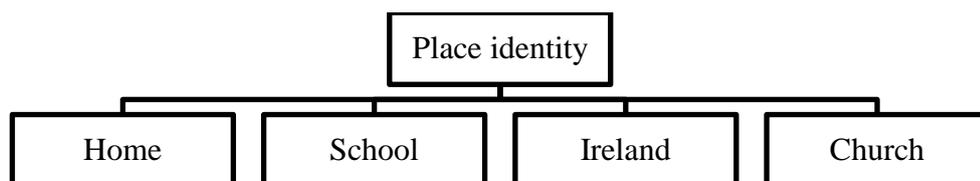
Figure 14. Sub-domains of place identity

These four sub-domains of place identity refer to home, school, Ireland, and Church as physical places in the novel, and the effects of their existence as physical places in Stephen's life. Table 15 shows the number of entries under the sub-domains of place identity.

Table 15
Number of data sources for the sub-domain entries of place identity

Sub-domains	Ph. D. dissertations
Home	7
School	4
Ireland	5
Church	7
Total	23

The table indicates that all the entries are almost equally shared among the four sub-domains.

Home

The sub-domain of *home* refers to Stephen's home as a social institution and how it becomes another tool of oppression that Stephen has to fight against in order to reach his personal freedom (Table 16).

Table 16
Place identity: Home

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
'Welcome, O life!': Nietzschean Freedom in James Joyce's Fiction	Deena El Genaidi (2012) (PhD)	Home	Freedom: leaving home	Physically, Joyce cannot keep Stephen in Ireland if he is to make him into a free spirit, for Ireland is Stephen's "at home," and so he must leave in order to gain knowledge and discover the world
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Self-fulfilment: home	Through his constant struggle with the words from these versions of home, Stephen not only develops a voice of his own but also affirms that integration into Irish society is undesirable as he cannot achieve self-fulfilment at home in Ireland.
			Social institutions:	home is to be understood as the master trope for the social

Table 16 (cont'd)
Place identity: Home

			home	institutions in A Portrait,
			Dysfunctional social institutions: Irish homes	Stephen's choice of exile is no doubt a severe indictment against his Irish homes as dysfunctional social institutions.
			Homelessness: lack of social norm	this extreme condition of homelessness reflects the lack of social norm in Ireland to which an individual can offer his consent and at the same time highlights the fragmented nature of Irish society under colonialism, where a motley of nationalist, religious, and cultural forces compete with one another to become dominant.
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Moving: Dublin	Due to colonial control of Irish government, the crippling of the Home Rule movement, and the absence of any social welfare programs that might treat alcohol abuse, Stephen's father has been driven to alcoholism, squandering the family's fortune and causing them to move from lodging to lodging in Dublin, almost as nomads in their own city.
			Colonialism: home	"Home" for Stephen has always been a foreign concept, both because of the ways his father's motivations in maintaining a household have been sapped by colonialism, and because the very word itself is a foreign imposition.

Huang (2013) discusses that the concept of home in Ireland is one of the most important and effective social institutions. It is suggested by the study that Stephen is not able to achieve his "self-fulfilment" at home since it is a place where he faces the oppression of Church, nationalism, and school through his parents. As he cannot achieve his self-fulfilment at home, he develops a sense of "homelessness" (p. 52) and therefore, chooses exile.

In addition to not being able to achieve "self-fulfilment," (Huang, 2013, p. 52) Stephen cannot "gain knowledge and discover the world" at home, which prevents him to achieve his personal freedom (Genaidi, 2012, p. 31).

Besides the feeling of homelessness, Stephen cannot achieve any kind of continuity in his home due to his father's alcoholism, which causes Stephen and his family to move from one house to another (Johnson, 2016).

School

The sub-domain of *school* refers the school rooms as places of oppression (Table 17).

Table 17
Place identity: School

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	Sayed Bakhtiar Sadjadi (2010) (PhD)	School	Religious institute: school	The Catholic nature of the educational system represented in the novel is so marked that the school can be mostly considered as a religious institute.
"Of All That Ever Anywhere Wherever Was": The All-Inclusive Joycean Memory in "Dubliners", "A Portrait of the Artist as a Young Man", "Ulysses" and "Finnegans Wake"	Margaret. McDermott (2005) (PhD)		Authority: school rooms	For Rickard, "The school room reappears frequently as an important setting in Joyce's prose—a place where the authority and power of the master exerts itself over the often rebellious, sometimes cowed student.
			Resistance: school rooms	Schoolrooms often function for Joyce as sites of repression, indoctrination, punishment, and resistance" (1997:18).

Table 17 (cont'd)
Place identity: School

Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Paternal forces of fathers: environment in Clongowes	Edmund Epstein argues, in The Ordeal of Dedalus: The Conflict of Generations in James Joyce's *A Portrait of the Artist as a Young Man,* that the paternal forces of fathers and priests work to deny the growth and maturity of young men so that the men in "power" keep their authority. These forces can be seen in the authoritarian environment in Clongowes, where much effort is placed on keeping the students' behavior within strictly defined parameters.

Studies suggest that school rooms are important places for the Irish authorities that enable them to create oppression on students (McDermott, 2005; Manno, 1996). The priests and father figures in school rooms oppress the students in order to keep themselves in their position as oppressor. In addition to this point, they also choose to oppress students to prevent them reaching their "growth and maturity" in order for the students not to have the power to overthrow the authorities (Manno, 1996, p. 41).

One other important aspect of schools in *The Portrait* is that the school function as religious institution (Sadjadi, 2010). Teachers at school are also religious fathers, and Stephen does not receive the education that can lead him to become an intellectual, but gives him an option to become part of the Catholic Church as a religious father himself, which is an option that Stephen does not want to pursue. Therefore, Stephen does not have a choice but to choose exile over the oppressive environment.

Ireland

The sub-domain of *Ireland* refers to the Irish nationalism's becoming intermingled with the country, which causes Stephen to choose exile over homeland in order to achieve becoming an artist free from the oppression in Ireland (Table 18).

Table 18
Place identity: Ireland

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)	Ireland	Dublin: sense of being lost	but Stephen and Bloom's journey throughout Dublin indicates that they experience a sense of being lost, or out of place
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Frustration: growing up in Ireland	Namely, although it was written before Ireland achieved independence, *A Portrait* anticipates the experiences of frustration and disappointment of growing up in Ireland that post-independence and postcolonial Irish writers continue to write about.
			Self-fulfilment: home	Through his constant struggle with the words from these versions of home, Stephen not only develops a voice of his own but also affirms that integration into Irish society is undesirable as he cannot achieve self-fulfilment at home in Ireland.
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Moving: Dublin	Due to colonial control of Irish government, the crippling of the Home Rule movement, and the absence of any social welfare programs that might treat alcohol abuse, Stephen's father has been driven to alcoholism, squandering the family's fortune and causing them to move from lodging to lodging in Dublin, almost as nomads in their own city.

Table 18 (cont'd)
Place identity: Ireland

Writing the City: Urban Visions and Literary Modernism	Desmond Harding (1999) (PhD)		Modernity: Dublin	In a later and much-heated conversation with Davin, Stephen openly rejects an oppressive life bounded by the trinity of "this race and his country and this life" (P 203). In all their abstract and concrete forms, these forces remain central in Stephen's search for his own artistic soul, and are now here more apparent than in his relationship to Dublin, the essential ground of Stephen's experience of modernity-

Studies suggest that Ireland becomes a place for Stephen where he experiences the oppression of Irish nationalism, colonial rule, and family (Huang, 2013; Johnson, 2016). As Stephen experiences this oppression from different authority sources, he realizes that it is not possible to achieve his "self-fulfilment" (Huang, 2013, p. 52). As a result, Stephen develops a sense of "frustration and disappointment," (Huang, 2013, p. 32) and suffers from "a sense of being lost" (Lamon-Burney, 2011, p. 1).

As Harding (1999) explains, Ireland and especially Dublin becomes the centre of all oppression Stephen faces, and this situation does not help him to create his "artistic soul" which forces him to leave Ireland to achieve what he desires for his life (p. 260).

Church

The sub-domain of *Church* refers to Stephen's relationship with the religious fathers, when they offer Stephen to become part of the Catholic Church (Table 19).

Table 19
Place identity: Church

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)	Church	Catholicism: sense of place	Consistent with Kegan's theory, Catholicism provides the context from which Stephen ultimately derives a sense of his place in the world and reconstructs his identity (Kegan 119).
			Catholicism: continuous environment	Catholicism assures Stephen that it will remain in place or provide a *continuous* environment. This *continuity* validates Catholicism's ability to provide a safe and stable environment.
			Catholicism: one's place in the world	Catholicism confirms Stephen's emergence into the Interpersonal balance by awakening him to the effects of his actions on others. Brandabur states that as Stephen is able to identify his place in the world, Father Arnall opens Stephen's senses to what was previously closed (162-163). Consequently, Father Arnall's sermon creates an environment which brings the Interpersonal Stephen into being (Kegan 97).
			Catholicism: one's place in the world	By imposing a spiritual retreat onto the weekend holiday, Father Arnall controls Stephen's behavior as one of the students. The students must adhere to certain behavioural standards and "examine the state of our conscience" (A Portrait 78). These behavioural guidelines include, "pious attention by . . . devotion . . . [and] outward demeanor" and the elimination of "worldly thoughts." These external restrictions create an environment which promotes Stephen's reflection on his place in the world, especially the spiritual world (A Portrait 78-79).
			Catholicism: power over God	"[A] new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all" (A Portrait 109). Here Stephen asserts power over God and Catholicism's expectations of him. This realization convinces Stephen that he possesses the power to maintain his identity.

Table 19 (cont'd)
Place identity: Church

			Catholicism: replacing power	The Director of Belvedere recognizes Stephen's newfound power. Rather than encourage Stephen's independence, the Director rhetorically usurps Stephen's sense of power. The Director attempts to replace Stephen's power with the power of the priesthood.
			Catholicism: power of the priests	He entices Stephen by telling him how special he is because God calls very few to the religious life. The power of the priest is described by the Director as greater than that of rulers of countries. If Stephen joins the priesthood, there is no self to develop further because the self surrenders to the Church.

In *The Portrait*, Stephen studies in a religious boarding school. When Stephen leaves his first school due to his father's financial problems, he goes to a Jesuit school. In the middle of all disarrays in his life, Catholicism and religious teachings of the religious education system provides an environment for Stephen to reach an order in his life. Furthermore, this environment offers Stephen a continuity that he needs in his life in order to shape his identity, as well as the power of priests, which is greater that the "rulers of countries" (Lamon-Burney, 2011, p. 27).

However, this environment also requires Stephen's total obedience and surrender, which does not provide Stephen to become an artist, and he chooses exile over this environment.

Professional identity

According to Skorikov and Vondracek (2011) professional identity is referred as occupational, vocational, or career identity in different sources and it indicates "one's

perception of occupational interests, abilities, goals and values" (Kielhofner, 2007, as cited in Skorikov & Vondracek, 2011, p. 694).

The domain of professional identity includes 46 entries in total. There are 6 sub-domains under professional identity, i.e. developing artist, resistance through art, colonial language, exile, marginalized artist/writer, liberation and freedom (Figure 15).

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┌─────────────────────────────────────┐
│         Professional identity        │
└─────────────────────────────────────┘
     ┌─────────────────────────────────┐
     │        Developing artist         │
     └─────────────────────────────────┘
     ┌─────────────────────────────────┐
     │      Resistance through art      │
     └─────────────────────────────────┘
     ┌─────────────────────────────────┐
     │         Colonial language        │
     └─────────────────────────────────┘
     ┌─────────────────────────────────┐
     │      Liberation and freedom      │
     └─────────────────────────────────┘
     ┌─────────────────────────────────┐
     │      Marginalized artist/writer  │
     └─────────────────────────────────┘
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     │              Exile               │
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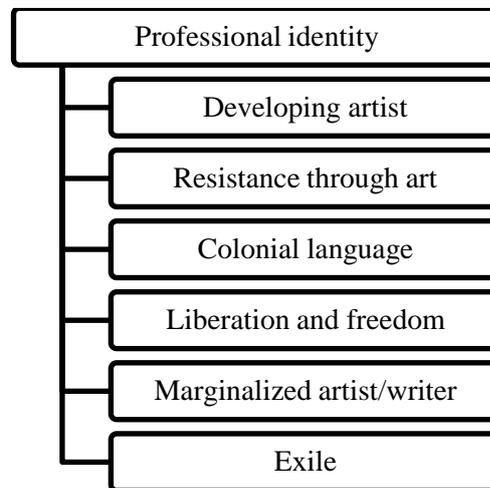
Figure 15. Sub-domains of professional identity

The sub-domain of developing artist refers to the effect of oppression from various sources on Stephen's choice of career, which is to become an artist. While the sub-domain of resistance through art refers to Stephen's way of using art as a resistance tool to the oppression he is exposed to, the sub-domain of colonial language refers to Stephen's process of getting used to the English language, his acceptance towards it, and producing his art by using it. The sub-domain of exile refers to Stephen's not being able to produce his art in Ireland and how he is forced to exile by the authorities in his life. The sub-domain of marginalized artist/writer refers to

Stephen's marginalization as an artist during his youth, and lastly, the liberation and freedom refers to Stephen's way of using art as a way to liberate himself and others from the oppression they are facing. Table 20 shows the number of entries under the sub-domains of professional identity.

Table 20
Number of data sources for the sub-domain entries of professional identity

Sub-domains	Ph. D. dissertations
Developing artist	21
Resistance through art	7
Colonial language	5
Exile	4
Marginalized artist/writer	3
Liberation and freedom	6
Total	46

The table indicates that the sub-domain of developing artist includes the most entries in number, while the sub-domain of marginalized artist/writer includes the least of the entries, which is only three entries.

Developing artist

The sub-domain of *developing artist* refers to the struggles Stephen face as a developing artist in an oppressive environment (Table 21).

Table 21
Professional identity: Developing artist

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Developing artist	Oppressive regimes of power: Developing artist-intellectual	Stephen is a burgeoning artist who, even if he is treated by Joyce with the self-awareness expected of an older, wiser person reflecting on the passions of youth, personifies the struggles faced by a developing artist-intellectual under oppressive religious and colonial regimes of power

Table 21 (cont'd)
Professional identity: Developing artist

			Domination: Language use of the artist	Because Stephen must contend with powerful meanings of the soul that are handed down to him by those in a position of power over him, his efforts to forge a new understanding of his soul represent his method of cultural and political resistance, and his emergence as an artist capable of using the language of these discourses to expose their methods of domination.
			Awareness: Creating oneself	The moment is critical because in it Stephen realizes that his awareness of himself, of his soul, and his calling as an artist, go hand in hand: his calling is to create a new, better, version of his himself, an artist who creates his own soul and then in turn creates from that soul.
			Catholic discourse: Vocation as an artist	Stephen who has answered the call to become an artist and has refused to be subjected to the Catholic discourse of the soul that would have preventing him from fulfilling his true vocation as an artist. But having resolved the conflict between the Catholic and Romantic souls that dominated his youth, Stephen begins to realize that he even though he has resolved one conflict, another awaits.
			Conflict: Helping others to break free through art	Stephen's flight from Ireland at the close of the novel represents not a retreat from the conflict that now faces him, but rather a recognition that he must answer life's call "in unfettered freedom" (267) before searching for a way to help others break these fetters through his art.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Social authority: exile	His intention to live his own, unsanctioned story has led to a traumatic conflict with social authority. His response is significant not only because he deals with this conflict in art, but because he does so in hiding.
			Conflict: saving the artistic soul	As a young adult Stephen decides he must save his artistic soul, if not his body, through "silence, exile, and cunning" (247).

Table 21 (cont'd)
Professional identity: Developing artist

				Paternal father: Priesthood of art	Furthermore, these institutions are the threats they are to Stephen's priesthood of art precisely because they are patriarchal: Simon Dedalus is, in addition to being Stephen's biological father, the embodiment of a trinity, the emissary of church and state; Church and State oppress Stephen because they are linked psychologically to the father-- paternoster, patria, and paterfamilias.
Joyce's Doctrine of Denial: Families and Forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"	James Stewart Brown (1993) (PhD)				
				Religious oppression: artistic temperament	In the second chapter, Stephen becomes personally aware for the first time of the oppressive nature of the doctrine of the Catholic church itself (as opposed to the tyranny of individual priests within it), another patriarchal body which, like the Irish nation, stands as a barrier to the development of his artistic temperament;
Kierkegaard and the Dialectics of Modernism	Jorgen Steen Veisland (1982) (PhD)			Sexual power: aesthetic existence	The re-sexualization of the Oedipal conflict, in Stephen's case, means the utilization of sexual, demonic powers to an aesthetic end; the sexual powers create the will to art in Joyce and determine his conscious choice of an aesthetic existence rather than a personal one.
Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)			Paternal threat: artistic growth	Brivic argues that Stephen's maturation and artistic growth are a response to the "paternal threat" he must surmount (253).
Navigorating the Riverrun: Voice and the Narrator in the Work of James Joyce	Michael F. Russo (2004) (PhD)			Oppressive father: artistic maturity	He argues that cold and whiteness represent the oppressive forces of the fathers, the mature male figures of every sort who attempt to keep Stephen from reaching sexual and artistic maturity as a creator.

Table 21 (cont'd)
Professional identity: Developing artist

On Growing Up Irish: Parallel Portraits of Stephen Dedalus (James Joyce) and Studs Lonigan (James Farrell) The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	W. Barry Moriarty (1984) (PhD) Marshall Lewis Johnson (2016) (PhD)		Power of imagination: sacramental presence Liberation: colonialism	The datum for acceptance for the priesthood and which enables a man to confect the sacramental presence is rejected in favor of an affirmative response to confect and create through the power of his own imagination. With Portrait, Joyce examines the obstacles a novice writer encounters when he attempts to liberate himself from the impositions of colonialism.
			Resistance: authorial voice	Stephen wishes to find a unique authorial voice, yet he is always resisting or depending on the forms of thought, writing, and speech that he has learned in his colonial environment.
The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	Paul William Gleason (2003) (PhD)		Catholicism: conversion to art	Stephen's temporary conversion to a more devout form of Catholicism occurs in the third section of *A Portrait*, after he hears the rector's sermon on Hell. This conversion is another linguistic stage in Stephen's progression toward his ultimate conversion to art, as well as another example of the way in which his identity is the subjective construction of Romantic and Catholic ideologies.
			Language: God of creation	In being converted to art, Stephen does not want to use language to serve God as a priest; rather, he wants to use language to be "the God of the creation" (215).
'The Drama of Dedication and Betrayal': Betrayal in the Life and Works of James Joyce	James A. Fraser (2013) (PhD)		Individuality: Narrative	in the narrative of the developing artist, this forging of individuality takes on a far greater symbolic importance
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Religious authority: false artistry of priesthood	The priest confronts Stephen with the temptation to enter the priesthood, thus attempts to divert Stephen's artistic development with the false artistry of the priesthood.
			Domination: being an artist	Brandabur explains that "Stephen must eject maternal imperium just as he must eject political, religious, social imperium, because he is an artist, and an artist cannot allow himself to be dominated by the roles he must discern and describe" (168-

Table 21 (cont'd)
Professional identity: Developing artist

				169).
The Ordeal of Stephen Dedalus': The Father-Son Conflict and the Process of Maturing, in James Joyce's 'A Portrait of the Artist as a Young Man'	Edmund Lloyd Epstein (1967) (PhD)		Paternal authority: artistic development	In A Portrait we see the son growing almost to the point of maturity against the opposition of the "fathers" of his environment. Stephen's physical father plays very little part in this drama; he is but one of many who try to hold back the son and artist from development, who try to snare his soul with bullying, threats, fear, bribery, and coercion by the son's contemporaries, already controlled and "paralyzed" by the father.

Studies suggest that in the process of becoming an artist, Stephen faces the oppression of Catholic Church, colonial regime in Ireland, and Irish nation (Howell, 2010; Brown, 1993; Johnson, 2016; Gleason, 2003).

To begin with, Stephen is offered to become a priest at the Catholic Church, because he was realized by the priest that he has "artistry" (Lamon-Burney, 2011, p. 26). However, Stephen realizes his artistry, and refuses this offer in order to pursue his desire to become an artist and help others to break free through his art (Howell, 2010; Moriarty, 1984).

This realization brings another barrier to Stephen's way to overcome, which is the oppression of colonial language. Yet, Stephen is a developing artist who is able to use the language of his oppressors in order to unmask the "domination" he faces (Howell, 2010, p. 10). Even though he depends on the colonial traditions of the "forms of thought, writing, and speech," he resists and finds his own "unique authorial voice" (Johnson, 2016, p. 36).

Stephen deals with this oppression through his art (Fairhall, 1989) and, considering

the fact that all this oppression's source is paternal and Oedipal (Veisland, 1982;

Russo, 2004) and comes from the father figures, i.e. priests (Epstein, 1967), his art

becomes an answer to the "paternal threats" he faces (Jeffrey, 2007, p. 44).

Resistance through art

The sub-domain of *resistance through art* refers to Stephen's using art as a way to

resist the oppression he faces before his exile (Table 22).

Table 22
Professional identity: Resistance through art

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Resistance through art	Resistance: language	Because Stephen must contend with powerful meanings of the soul that are handed down to him by those in a position of power over him, his efforts to forge a new understanding of his soul represent his method of cultural and political resistance, and his emergence as an artist capable of using the language of these discourses to expose their methods of domination.
			Resistance: language	The difficulty of resistance is forcefully brought home to him when the English Jesuit dean of his college corrects him over his use of the word "tundish" (instead of "funnel"). Stephen here realizes that his effort to create an alternative discourse of the soul will involve conquering his fear of the language he must use to do so:
			Resistance: role of art	the act of redefining the soul is central to his views about the role of art as a means of resistance to those in power.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Authority: exercise of imagination	Stephen's rhyme, embodying his ability to make art out of this early, frightening encounter with authority, ends the first section of Chapter I on a mixed note. To conjure up a green rose as baby tuckoo was a joyous, unself-conscious exercise of imagination.

Table 22 (cont'd)
Professional identity: Resistance through art

				The rhyme is creative also, but its regular, rigorous shape and incantatory sound point to its function as a counter-charm against evil and reflect the rhymer's changed relation to the world.
			Authority: exile	Hence his earlier self's act of hiding under a table and making a rhyme about his conflict with authority A Portrait, foreshadows the ending of when Stephen is preparing to leave Ireland and pursue his art abroad.
Joyce's Alternative Historiographies: Renarrating the Nation and History	Kyoung-Sook Kim (2006) (PhD)		Dominant ideology: resistance through art	Above all, the word "artist" in the novel functions in the postcolonial context because Joyce uses the term "artist" to represent an individual who resists dominant ideology,
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Resistance: authorial voice	Stephen wishes to find a unique authorial voice, yet he is always resisting or depending on the forms of thought, writing, and speech that he has learned in his colonial environment.

As the studies show, Stephen uses his art to resist the authority and oppression of others who are in the power positions (Howell, 2010; Fairhall, 1989; Kim, 2006; Johnson, 2016).

To begin with, Stephen knows that he is going to be an artist from the beginning of the novel (Fairhall, 1989). According to Kim (2006) Stephen's existence as an artist in the novel is a tool for resisting the colonial oppression. Therefore, Stephen uses his profession as an artist, and his art to resist the domination he faces. However, an important barrier for Stephen to achieve his artistic voice is the colonial and oppressive language. Since Stephen is given by his oppressors a meaning of what "soul" (p. 10) is he is aware of the fact that he needs to find his own voice, but until

then, he uses their language in order to resist the domination he is facing (Howell, 2010; Johnson, 2016).

When Stephen realizes that he is not and will not be able to achieve his unique author voice under any kind of oppression in Ireland, he finds the solution in exile, and at the end of the novel he leaves his homeland to achieve his art in Paris (Fairhall, 1989).

Colonial language

The sub-domain of *colonial language* refers to the language of Ireland's oppressor that Stephen has to use in order to find the need to create his unique authorial voice (Table 23).

Table 23
Professional identity: Colonial language

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Colonial language	Resistance: language	The difficulty of resistance is forcefully brought home to him when the English Jesuit dean of his college corrects him over his use of the word "tundish" (instead of "funnel"). Stephen here realizes that his effort to create an alternative discourse of the soul will involve conquering his fear of the language he must use to do so:
			Domination: discourse	and his emergence as an artist capable of using the language of these discourses to expose their methods of domination.
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)		Colonial power: intellectual tradition	The very discourse in which he must declare his independence must be borrowed from the intellectual tradition of Ireland's oppressor.

Table 23 (cont'd)

Professional identity: Colonial language

The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Colonial government: exile	Presented the options of supporting the colonial government or throwing his efforts into nationalist rebellion still beholden to Catholicism, Stephen does not choose either, opting for "exile" from which he can craft his own kind of literature and revitalize a language weighted by an oppressive history.
			Resistance: authorial voice	Stephen wishes to find a unique authorial voice, yet he is always resisting or depending on the forms of thought, writing, and speech that he has learned in his colonial environment.

As studies suggest, Stephen is exposed to the language and intellectual tradition of Ireland's oppressor (Howell, 2010; Huang, 2003). However, in order for Stephen to create his unique voice, he needs to realize that he has to create an "alternative discourse" (Howell, 2010, p. 64). Since Stephen is and has been exposed to the language of the oppressor, his "alternative discourse" (p. 64) should be created by using the same discourse that belongs to the "intellectual tradition" of the oppressor (Huang, 2003, p. 250).

Stephen is given a choice to make use of his artistic skills, which is to become a priest in the Catholic Church, or to support the Irish nationalism. Yet, refuses this offer and seeks a way to create a unique voice for his art, and therefore he chooses exile to do so in abroad (Johnson, 2016).

Exile

The sub-domain of *exile* refers to Stephen's flight from his homeland, Ireland to Europe in order to become the artist he is destined to become (Table 24).

Table 24
Professional identity: Exile

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Exile	Flight from Ireland: freedom	Stephen's flight from Ireland at the close of the novel represents not a retreat from the conflict that now faces him, but rather a recognition that he must answer life's call "in unfettered freedom" (267) before searching for a way to help others break these fetters through his art.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Authority: exile	Hence his earlier self's act of hiding under a table and making a rhyme about his conflict with authority A Portrait, foreshadows the ending of when Stephen is preparing to leave Ireland and pursue his art abroad.
			Artist-hero: Exile	The artist as hero, seen from this perspective, is neither Cuchulain nor Prometheus, but a more prudent fellow who wishes neither to fight nor to become a victim.
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Nationalist rebellion: exile	Presented the options of supporting the colonial government or throwing his efforts into nationalist rebellion still beholden to Catholicism, Stephen does not choose either, opting for "exile" from which he can craft his own kind of literature and revitalize a language weighted by an oppressive history.

Howell (2010) suggests that Stephen's exile at the end of the novel is an absolute

necessity for him to become the artist who is free from all the oppression he was

exposed to in his homeland. Fairhall (1989) adds to this point by discussing in his

paper that from the beginning of the novel, Stephen's exile is foreshadowed. When

Stephen hides under the table after his first encounter with authority, he makes a

rhyme out of this conflict, just as he leaves Ireland and makes his art using the

oppression he was exposed to in homeland.

As Stephen was offered a place to become part of the Catholic Church, he is aware of

the fact that becoming a priest means to be under the oppression for the rest of his

life (Johnson, 2016) he chooses not to be oppressed and not to fight for something he cannot achieve in homeland, therefore he leaves Ireland (Fairhall, 1989).

Marginalized artist/writer

The sub- domain of *marginalized artist/ writer* refers to the racial hierarchy in Irish society and the place that Stephen occupies in this hierarchy as an artist (Table 25).

Table 25
Professional identity: Marginalized artist/ writer

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
High Art and Low Ladies: Prostitution, Censorship and British Modernism	Celia Marshik (1999) (PhD)	Marginalized artist/writer	Hierarchy: Marginalized writer	Portrait links the colonial male artist and prostituted female sexuality and does not insist on an essential difference between the two. This strategy links Portrait to other modernist texts (such as Woolf's Orlando) that construct a relationship between the marginalized (whether through "race" or gender) writer and the prostitute.
			Hierarchy: Making art	By linking the Irish "race" with prostitutes, Stephen acknowledges the rankings of racial and sexual hierarchies but also looks beyond purity or degeneration as an approach to making art and to remaking his kind.
			Hierarchy: Making art	Stephen (and Joyce) end Portrait with a desire to transcend the limitations of racial and sexual hierarchies through art.

Marshik (1999) discusses in her study that prostitutes are seen as impure and degenerate in Irish society, therefore they were accepted as "fallen women" (p. 181). In her study, Marshik explains that because of prostitutes' "fallen" status, they occupied the bottom of the racial and sexual hierarchy.

On the other hand, Stephen is a developing artist, and he is experiencing his own

struggle with oppression, and since these prostitutes are seen at the very bottom of

the hierarchy, Stephen realizes that they are facing the same oppression as him.

Therefore, in this context, the novel does not create a difference between prostitutes

and the artist. Stephen accepts this hierarchy and wishes to make his art above this

limitation.

Liberation and freedom

The sub-domain of *liberation and freedom* refers to Stephen's struggle to liberate

himself, and becoming an artist free from the oppression he experienced in Ireland

(Table 26).

Table 26
Professional identity: Liberation and freedom

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Liberation and freedom	Freedom: Vocation as an artist	By the end of the novel, Stephen has accepted his vocation as an artist, specifically one who is slowly awakening to an understanding that he must learn to liberate the souls of others just as he must continually work to free his own.
			Exile: Freedom through art	Stephen's flight from Ireland at the close of the novel represents not a retreat from the conflict that now faces him, but rather a recognition that he must answer life's call "in unfettered freedom" (267) before searching for a way to help others break these fetters through his art.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Imaginative freedom: national ideology	Those who belong to the biggest set— Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.

Table 26 (cont'd)
Professional identity: Liberation and freedom

			Imaginative freedom: religious ideology	Those who belong to the biggest set—Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Liberation: colonialism	With Portrait, Joyce examines the obstacles a novice writer encounters when he attempts to liberate himself from the impositions of colonialism.
The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	Paul William Gleason (2003) (PhD)		Religious authority: existential freedom	In being converted to art, on the one hand, his conversion allows him to reject the authority of the Catholic Church and attain a new understanding of his existential freedom as an individual;

As Johnson (2016) indicates, Stephen is a developing artist who is experiencing the oppression from those in the positions of authority. Those who hold the positions of authority are Stephen's family members, and sometimes his friends. As well as oppressing him they also try to prevent Stephen from realizing his right to choose freedom (Fairhall, 1989).

However, refusing the calls of his family members, friends, and the Church, Stephen realizes the meaning of freedom (Gleason, 2003). Finally, he accepts becoming an artist as a vocation in order to make others free, and leaves Ireland to do so abroad (Howell, 2010).

Family identity

Scabini and Manzi (2011) define the term family as "the most important naturally occurring group in society" (p. 566). However, the term family identity is defined by Scabini and Manzi (2011) as "the family's true nature, … family's true potentialities, the realization of which represents the best fulfillment it is capable of" (p. 569). 26 entries were placed under the domain of family identity. The domain of family identity includes 4 sub-domains: father figure, parents, social institutions including family, and other: foster child (Figure 16).

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                        │ Family identity │
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│ Father figure│ │  Parents │ │    Social    │ │ Other: foster-│
│              │ │          │ │ institutions │ │    child     │
│              │ │          │ │including family│ │              │
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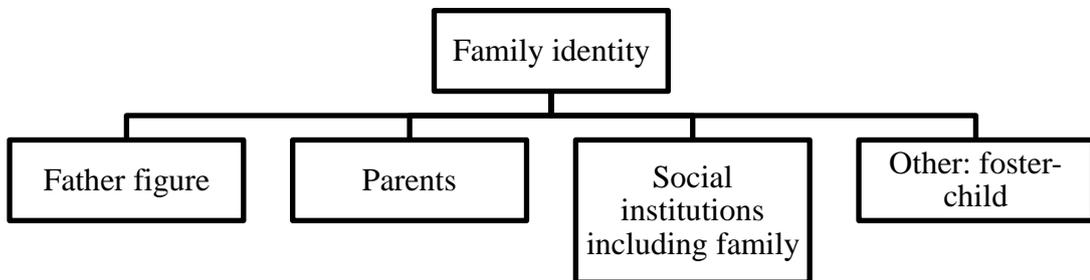
Figure 16. Sub-domains of family identity

The sub-domain of *father figure* refers to Stephen's relationship with his father and how his father becomes an authority figure in his life. While the sub-domain of *parents* is based on the relationship of Stephen with his parents and how he experiences authority of his mother and father differently. The *social institutions including family* sub-domain refers to the family as a socially functioning group and how it represents a bigger authority, or how it fails to function properly for Stephen as a young boy. Finally, the last sub-domain that is placed under the other title, which is *other: foster child*, refers to the role of imagination in Stephen's family life. Table 27 shows the number of entries under each sub-domain of family identity.

Table 27

Number of data sources for the sub-domain entries of family identity

Sub-domains	Ph. D. dissertations
Father figure	12
Parents	7
Social institutions including family	6
Other: foster child	1
Total	26

As it is presented (Table 26) many of the entries focus on the *father figure*, while only 7 entries focus on *parents* and 6 entries focus on *social institutions including family* sub-domains. There is only one entry categorized under the *other: foster child* sub-domain.

Father figure

The second-order interpretations on *father figure* focus on imagination, paternal power, authority, freedom, political philosophies of the parents, oppression, as well as resistance that Stephen shows towards the paternal figures in his life throughout the novel (Table 28).

Table 28
Family identity: Father figure

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Still Razor-Keen, Still Like A Looking-Glass:" Literary Studies in Narcissistic Sublimation and Lyric Volition	Marshall Wise Alcorn, Jr. (1981) (PhD)	Father figure	Imagination	This search for the unfettered father finally leads to the imagination, that force which "frees," by revising, the constrained features of each father image. Later in Ulysses, Stephen's need for a paternal role model will retreat from the imagination and move toward a figure more human and more securely rooted in the "real" world reformulates his goal of identification with the father identification with the imagination as father…Every major section of the novel labors to reconceive the identity of the son in a closer approximation to the desired by means of the self-fathering power of the imagination. And behind all the images of identity in the novel, Joyce locates the imagination as the father of images of identification and the artificer of lyrical flight.
			Paternal power	"Stephen admires and defines" "himself in relation to father figures: the biological father, and beyond that, uncles, priests, God, the imagination. Each father figure promises Stephen power, but in time Stephen sees each father" "figure as himself constrained by other powers."
			Paternal power	In seeking identity, Stephen seeks a power to approach or attain those things he desires. And from the beginning of the book this power is located in the image of the father.
Joyce's Doctrine of Denial: Families and Forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"	James Stewart Brown (1993) (Ph.D)		Authority	A Portrait of the Artist is largely the story of Stephen's courtship of and subsequent attempts to reject a series of authorities, including his father and the institutions with which his father is psychologically associated.

Table 28 (cont'd)
Family identity: Father figure

Kierkegaard and the Dialectics of Modernism	Jorgen Steen Veisland (1982) (PhD)		Freedom	Stephen's own interpretation of his "flight" to Paris as a "disappointed bridge" points to an unresolved Oedipal conflict, when the absence of a strong father figure has created a freedom that Stephen cannot cope with.
Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)		Political philosophies: subservient mother figure	Mrs. Dedalus, on the other hand, is sensually alluring, subservient to the father, and the nurturer and caregiver to the son.
			Oppression: financial constraints	Stephen has felt suffocated by his parents and by their aspirations for his life; he has felt oppressed by the financial constraints, confronted by his father firsthand but also probably experienced by many Irish families between the late 1800's and the early 1900s.
			Resistance: defining a personal identity	In resisting the father while pursuing a need to leave the "warm maternal haven" (253), Stephen re-forms his human consciousness, establishing ". . . the idea that every person is entitled to define his or her self apart from Church, state, and family" (Brivic 266).
Navigorating the Riverrun: Voice and the Narrator in the Work of James Joyce	Michael F. Russo (2004) (PhD)		Oppressive father: sexual maturity	He argues that cold and whiteness represent the oppressive forces of the fathers, the mature male figures of every sort who attempt to keep Stephen from reaching sexual and artistic maturity as a creator.
Voices in the City: Joyce's Dublin and Pirandello's Rome	Betsy Kuruzienga Emerick (1990) (PhD)		Linguistic authority: father	With this linguistic act, Stephen begins, even if unconsciously, to attempt to separate himself from the type of linguistic authority which his father represents.

The importance of the father and father figures (i.e. priests, God, uncles) in Stephen's life are emphasized in the studies. It is shown that the fathers in Stephen's life occur as constraining figures (Alcorn, 1981; Brown, 1993; Veisland, 1982; Jeffrey, 2007; Russo, 2004; Emerick, 1990). As Stephen's search for power to reach the things he

desired continues, he realizes that the power he is seeking is associated with the fathers (Jeffrey, 2007).

The idea of father figure as a sub-domain of family identity is explored through the exploration of Stephen's relationship with the father figures, and his attachment to his parents. As Jeffrey (2007) indicates, while Stephen pursues the freedom he needs to acquire from the father figures in his life, he realizes that his mother is the submissive parent. He recognizes that his mother's submissiveness to his father does not provide him with the freedom he is seeking either; therefore, he tries to break free from any attachment he has with his parents.

While Stephen is searching for a free space where he could explore and create his own identity apart from "Church, state, and family" (Jeffrey, 2007, p. 44) he realizes that he is also restrained by his family's financial condition. With this financial restraints and his father's authority, he is restricted to grow an "artistic maturity" (Russo, 2004, p. 109).

As he tries to separate himself from any kind of attachment in his life, including the attachment to parents, father figures, and his father as a linguistic authority (Emerick, 1990) he finds no other way but to leave Ireland and become the artist he desires to be in exile (Veisland, 1982).

Parents

The sub-domain of *parents* references to Stephen's conflicted relationship to each parent, gaining his own individuality, authority of the parents in Stephen's life, and the feeling of intellectual superiority to his mother (Table 29).

Table 29
Family identity: Parents

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)	Parents	Political philosophies: authoritative father figure	Stephen's relationships with each parent while also suggesting the political philosophies they reflect. Mr. Dedalus tells the story, exhibiting an authorial and authoritative license.
			Oppression: financial constraints	Stephen has felt suffocated by his parents and by their aspirations for his life; he has felt oppressed by the financial constraints, confronted by his father firsthand but also probably experienced by many Irish families between the late 1800's and the early 1900s.
'The Drama of Dedication and Betrayal': Betrayal in the Life and Works of James Joyce	James A. Fraser (2013) (PhD)		Parental authority: basic individuality	This is an important point, for, whereas in a normal child the "separation of the individual . . . from the authority of the parents" is only a matter of developing basic individuality (a sense of the self as separate from the mother and other "others"), in the narrative of the developing artist, this forging of individuality takes on a far greater symbolic importance
			Parental authority: seeking out other authority sources	The "normal" child experiences the degrading of their parents' authority as a series of traumatic events (as does Stephen), but s/he soon seeks out new sources of authority to fill the void left by the parents, rarely acknowledging on a conscious level that any change has occurred

Table 29 (cont'd)
Family identity: Parents

The Parent - Offspring Conflict in Joyce's Fiction: A Neo - Darwinian View	Sang-Wook Kim (2006) (PhD)		Parent-offspring conflict: iconoclastic skepticism in the laterborns	In A Portrait, as a firstborn, Stephen looks like a later born because of his iconoclastic skepticism about Irish religious mores, but the parent-offspring conflict—the conflict between May Dedalus and Stephen—precipitates his rebellion, which is more often found in laterborns.
			Parent-offspring conflict: intellectual superiority	On the other hand, his rigidity based upon intellectual superiority gives rise to a lot of conflict with May Dedalus.
Voices in the City: Joyce's Dublin and Pirandello's Rome	Betsy Kuruzienga Emerick (1990) (PhD)		Linguistic authority: father	With this linguistic act, Stephen begins, even if unconsciously, to attempt to separate himself from the type of linguistic authority which his father represents.

One of the instances that Stephen experiences with his parents is that his parents represent their political philosophies and their wishes for Stephen's future related to these political philosophies become a tool to oppress Stephen (Jeffrey, 2007). According to Fraser (2013), the moment when Stephen decides to break free from his parents' oppression is crucial for him to create his own individuality in order to become the artist he desires to become. However, even though he experiences this process as traumatic as any child could experience, he cannot cope with a lack of authority in his life and he starts searching for other authority sources.

As a different point of view to Stephen's relationship with his parents, especially with his mother, Kim (2006) argues that being the first-born or second-born has an impact on the conflict between a parent and a child. The researcher argues that Stephen feels superior to his mother in terms of his intellectual skills, and even though he is the first-born in the family, he acts as a second-born due to this superiority, which leads the son and the mother to have a conflicting relationship.

Lastly, as it was mentioned under the *father figure* sub-domain, Stephen sees his father as a linguistic authority and he tries to separate himself from this as well (Emerick, 1990).

Social institutions including family

The sub-domain of *social institutions including family* refers to the institutional oppression that Stephen experiences. At this point, family becomes an organization that oppresses Stephen in order for him not to become the artist he desires to become (Table 30).

Table 30
Family identity: Social institutions including family

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)	Social institutions including family	Social institutions: family	Stephen's disbelief suggests that Irish social institutions including family, nation, and religion have all failed to gain his consent and as a result he refuses to "serve" and legitimize Irish society.
Joyce's Doctrine of Denial: Families and Forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"	James Stewart Brown (1993) (PhD)		Repressive social institutions	Simon Dedalus embodies and represents for Stephen, as John Joyce must have for James, all of the repressive institutions that threaten his Icarus-like flight.
			Authority	A Portrait of the Artist is largely the story of Stephen's courtship of and subsequent attempts to reject a series of authorities, including his father and the institutions with which his father is psychologically associated.
Navigorating the Riverrun: Voice and the Narrator in the Work of James Joyce	Michael F. Russo (2004) (PhD)		Oppressive father: sexual maturity	He argues that cold and whiteness represent the oppressive forces of the fathers, the mature male figures of every sort who attempt to keep Stephen from reaching sexual and artistic maturity as a creator.

Table 30 (cont'd)
Family identity: Social institutions including family

Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)		Resistance: defining a personal identity	In resisting the father while pursuing a need to leave the "warm maternal haven" (253), Stephen re-forms his human consciousness, establishing ". . . the idea that every person is entitled to define his or her self apart from Church, state, and family" (Brivic 266).
"Let Go, Let Fly, Forget": The Famine, Food, and Regulation in James Joyce and Samuel Beckett	Young Hee Kho (2013) (PhD)		Oppression: financial troubles	In Stephen's eyes, the formerly innocuous table dregs are suddenly imbued with all the oppressive weight of his family's financial troubles; he finds that "only the second watered tea remained in the bottoms of the small glass jars and jampots which did service for teacups" (P 142).

To begin with, social institutions that are given in this sub-domain includes family, nation, religion, the Church, state, mature male figures, and his family's financial condition. These social institutions affect Stephen in two different ways that are causing him to reject to "serve" the Irish nation (Huang, 2013, p. 50) and therefore, cause his exile to Paris (Brown, 1993).

Stephen's family plays an important role in his rejection to serve the Irish nation. In his study, Huang (2013) indicates that Stephen grows distrust to the social institutions and towards the end of the novel he declares his "*non serviam*" (p. 50). He rejects serving in which he no longer believes, "whether it calls itself [his] home, fatherland, or church" (Joyce, 266). To support this point, Huang emphasizes (2013) that Stephen's family, as well as the other social institutions, could not help Stephen to become the artist he wants to become but oppressed him and caused him to pursue his future outside Ireland.

Stephen experiences oppression from social institutions including family in different ways. One of the ways that he encounters this oppression is due to the "mature male figures" wanting to prevent him from attaining to be a creator in art (Russo, 2004, p. 109), which, again, leads him to his exile.

In addition to this point, as Brown (1993) indicates, social institutions including family try to prevent him from achieving what he desires. As Jeffrey (2007) argues, Stephen realizes his right to create his own identity apart from the "Church, state, and family," (p. 44) rejects the authority from each and every social institution, and achieves his "Icarus-like flight" (Brown, 1993, p. 59) at the end of the novel.

Other: Foster child

The sub-domain of *other: foster child* refers to Stephen's not being able to feel as part of his family after he discovers the power of his imagination (Table 31).

Table 31
Family identity: Other: Foster child

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Still Razor-Keen, Still Like A Looking-Glass:" Literary Studies in Narcissistic Sublimation and Lyric Volition	Marshall Wise Alcorn, Jr. (1981) (PhD)	Other: Foster child	Imagination	he disavows his biological family and imagines himself "hardly" "one blood" with his father, mother, brothers and sisters. Imagining himself a "foster child" he wanders the streets, seeking an image of himself, wavering between the passionless elegance of Mercedes and the passionate "fires of lust."

According to Alcorn (1981) when Stephen earns some money from an essay competition, he tries to solve his family's financial problems. However, his family has such a difficulty with their finances due to their father's drinking problems;

Stephen's money does not suffice their condition. Therefore, Stephen realizes that with the help of his imagination he is able to make a living for himself, but not enough for his family. He does not feel himself as part of this family, and imagines himself as a child who was adopted.

Sexual identity

Sexual identity is defined by Savin-Williams (2011) as "the term an individual assigns to himself or herself based on the most salient sexual aspects of his or her life – such as sexual attractions, fantasies, desires, behaviours, and relationships" (p. 671).

The domain of sexual identity includes 22 entries in total. There are 9 sub-domains under the domain of sexual identity, i.e. controlling bodily needs, homosexuality, financial issues, women's sexuality, Catholic ideology, sexual freedom, sexual maturity, agents of control (Figure 17).
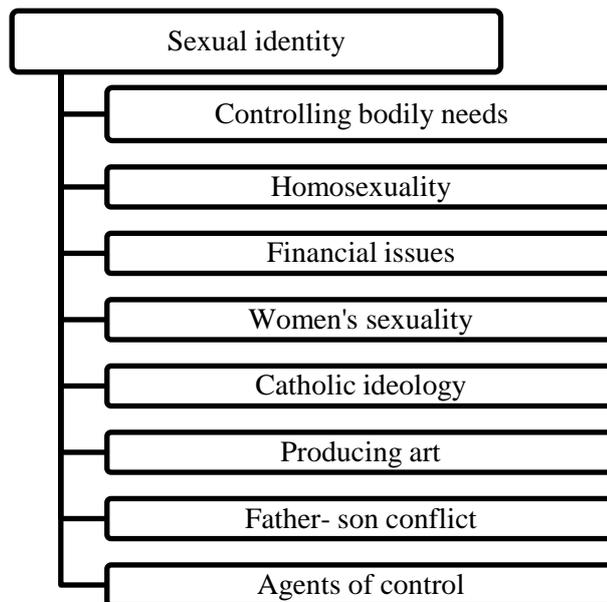
Figure 17. Sub-domains of sexual identity

The sub-domain of controlling bodily needs refers to Stephen's search for authorities in order to control his growing sexual desires, while the sub-domain of homosexuality refers to the panic Stephen experiences when he cannot express himself as a homosexual young Irish man. The sub-domain of financial issues refers to the lack of financial security that Stephen's family and his experience under these poor financial conditions. The sub-domain of women's sexuality refers to the oppression that the women characters in the novel experience in terms of their sexuality. The sub-domain of Catholic ideology refers to the applications of the Catholic Church in order to keep the sexuality of individuals under control. The sub-domain of producing art refers to the connection between female skill of production and producing art as an artist. The sub-domain of father-son conflict refers to Stephen's father and his loss of creator as a father when Stephen reaches his sexual maturity. Finally, the sub-domain of agents of control refers to the ways that the Church utilizes in order to keep individuals as oppressed and self-policing to one another. Table 32 shows the number of entries under the domain of sexual identity.

Table 32
Number of data sources for the sub-domain entries of sexual identity

Sub-domains	Ph. D. dissertations
Controlling bodily needs	4
Homosexuality	5
Financial issues	3
Women's sexuality	2
Catholic ideology	6
Producing art	4
Father- son conflict	4
Agents of control	7
Total	35

As the table suggests, each sub-domain contains almost the same amount of entries.

Controlling bodily needs

The sub-domain of *controlling bodily needs* refers to the process of Stephen's

increasing sexual desire in years and his effort to find ways to control this need

(Table 33).

Table 33
Sexual identity: Controlling bodily needs

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	Zarina Maiwandi (2013) (PhD)	Controlling bodily needs	Authority: controlling the body	Years later, unable to cope with his growing sexual desire, Stephen submits his body to a prostitute. Then after a period of wanton surrender to his sexual impulses, Stephen subjects himself to a rigid religious program of self-abnegation. When that does not suffice to control his bodily experience, Stephen throws off his religious devotion in favor of an aesthetic one, invoking the theories of Aristotle and Aquinas in order to regulate his body.
			Authority: controlling the body	Because his sexual encounters are more about his morals than about his body, Stephen's sexual riot ends at the religious retreat.
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Poverty: sexual unrest	the poverty of the family and Stephen's inner sexual unrest are so interconnected that he believes if he can restore "order and elegance" to the world without he will be able to maintain order within, that is, to keep his sexual desire in check
			Sexual desire: persuasive discourse	In this chapter, Stephen struggles with his father's words (among other "hollowsounding" voices) and with his own sexual desire; the former belongs to authoritative discourse, while the latter is no doubt an internally persuasive discourse. For Stephen, it is not exactly a choice between the two, for although both discourses vie for his attention, they are not so much in conflict as interconnected

As the studies suggest, Stephen's sexual desire increases from the second chapter of

the novel to the third one (Maiwandi, 2013; Huang, 2013). According to Huang

(2013), Stephen's sexual desires increase as he spends more time dealing with his

family's financial issues. Huang traces the reason of this situation to Stephen's desire to grow up and become an adult himself. Therefore, for Stephen, it does not matter if he gets rid of his family's financial problems, or has a sexual experience with a woman so long as he becomes an adult.

In the second chapter of the novel, Stephen has his first sexual experience. However, this situation does not take so long that he attends St. Francis Xavier retreat at school and listens to the sermon that makes him regret for having sexual experiences. Even though he repents at the end of the third chapter of the novel, this does not help him to control his bodily needs, in other words, increasing sexual desire (Maiwandi, 2013). As a result, he turns his focus to arts and aesthetics.

Homosexuality

The sub-domain of *homosexuality* refers to Stephen's lack of masculine traits and therefore he is seen as a young homosexual man who is not able to express this openly, which causes him to experience panic (Table 34).

Table 34
Sexual identity: Homosexuality

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Between Irishmen: Queering Irish Literary and Cultural Nationalisms	Michael Patrick Lapointe (2007) (PhD)	Homosexuality	Homosexual panic	Stephen Dedalus, the other sacrificial scapegoat, experiences homosexual panic most powerfully in his relationship with his university friend Cranly from A Portrait, before the young artist's departure to Europe.

Table 34 (cont'd)
Sexual identity: Homosexuality

				Fixation: Homosexuality	According to Valente in his seminal article, "Thrilled by His Touch: The Aestheticizing of Homosexual Panic in A Portrait of the Artist as a Young Man", Dedalus's question effectively typifies panic as a fixation with the boundary separating homosexuality from heterosexuality—a margin that "defines Stephen as its captive" (67). Valente also claims that Cranly plays a critical role in inspiring Stephen's exile, for the artist "can only re-construct the aesthetic mission as a safely heterosexual adventure by making its completion somehow contingent upon separating himself' from his friend (66-7).
				Sublimation of homosexuality	Stephen's aesthetic theories in A Portrait and Ulysses may be read as a sublimation of (homo)sexuality as the artist appropriates "female" identifications and reproductive capacities in order to produce poetry.
				Disempowerment: feminine manhood	Joyce codes Stephen as feminine with its concomitant overtones of a culturally intelligible homosexuality, situating the young man in a disempowered position within the nationalist spectrum of "manhood".
				Loss of masculinity	To kiss a woman becomes a problematic act associated with a potential loss of masculinity.

As Lapointe (2007) suggests in his study, Stephen is seen as a feminine character in a society where masculine traits are accepted and praised. According to the study, Stephen is stuck between homosexuality and heterosexuality, and he cannot express himself as a homosexual young man towards his friend Cranly.

Stephen is also characterized as a young artist who sublimes his homosexuality into artistic aspirations such as producing poetry. Since Stephen is not able to express his homosexuality, and producing art in Ireland, Lapointe (2007) expresses that these two reasons influence Stephen into his exile to Europe.

Financial issues

The sub-domain of *financial issues* refers to Stephen's experiences with his family's financial poverty and his increasing sexual desire in the same time (Table 35).

Table 35
Sexual identity: Financial issues

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)	Financial issues	Poverty: sexual unrest	the poverty of the family and Stephen's inner sexual unrest are so interconnected that he believes if he can restore "order and elegance" to the world without he will be able to maintain order within, that is, to keep his sexual desire in check
			Poverty: sexuality	In the face of aggravating poverty, which is a matter of the real world that is not yet his, the child cannot but seek escape. Unfortunately, however, his chosen path of escape leads him back into another unknown realm of the real world, that of sexuality.
Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Economic repression: financial stability	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by an economic confinement that requires the proper education and connections to secure financial stability in an economically unsound Ireland;

As Huang (2013) suggests, Stephen experiences his increasing sexual desire as his family's financial poverty grows. Huang (2013) indicates that the increasing sexual desire is the consequence of this financial lack in order to find a way to escape as a child.

Yet, Manno (1996) sees this lack of a financial security as another repression. With his increasing sexual desire, the lack of a financial security causes him to not receive a convenient education that can help him to become an artist, and as a consequence forces him to exile.

Women's sexuality

The sub-domain of *women's sexuality* refers to the repression of sexuality that women characters experience in *The Portrait* (Table 36).

Table 36
Sexual identity: Women's sexuality

Title	Author	2nd level codes	2nd level codes	2nd order interpretations
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)	Women's sexuality	Repressed society: binary opposition of sexuality	A typical Irish Catholic boy, he associates sex with sin, and in response to his adolescent drives "want[s]...to force another being to sin with him and to exult with her in sin" (99-100). His desire to impose his will on an available female also is typical of a male in a repressed society that divides women into good and bad categories based on sexuality.
Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Maternal repression: agent of hegemony	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by mothers, who, though they are victimized by a male culture that affords them few rights or opportunities, embrace an oppressive religion and themselves become agents of the hegemony.

Studies show that Stephen is not the only character who experiences sexual repression in the novel (Manno, 1996; Fairhall, 1989). Stephen, who was born and raised in a patriarchal society, becomes a tool that represses women's sexuality. According to Fairhall (1989) as a young Irish Catholic boy, Stephen is aware of the fact that he is not allowed to have any type of sexual relation before he is married.

However, in order to quench his sexual desires he tries to find an "available" woman (p. 311). This search for a woman who is accessible to Stephen embodies a binary opposition of good women and bad women, which indicates the categorization of women according to their choices of having sexual experiences or not. Subsequently, the available woman he looks for is a prostitute, who is already seen as a "fallen" woman (Marshik, 1999, p. 131).

In the case of Stephen's mother, Manno (1996) indicates that she is also victimized by this male ruled culture. However, religion becomes the main oppressor of women in her case, because she accepts it and becomes an agent of control herself.

Catholic ideology

The sub-domain of *catholic ideology* refers to the ways that the Catholic Church makes use of in order to keep sexuality under control (Table 37).

Table 37
Sexual identity: Catholic ideology

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)	Catholic ideology	Sexual freedom: national ideology	Those who belong to the biggest set— Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
			Sexual freedom: religious ideology	Those who belong to the biggest set— Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.

Table 37 (cont'd)
Sexual identity: Catholic ideology

Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Religious repression: reproduction	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by the Church urging celibacy before marriage and sex as reproduction after,
			Political repression: obeying the Church	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by Irish national politics that ultimately obey the morality of the Church;
			Sexual activity: procreation	[Father Arnall] denies the maturity of the students at the Retreat, repeatedly referring to them as "my dear little brothers in Christ" (P 361). Stephen is sixteen at the time. Father Arnall's sermon comes at a time when the sexuality of the students is blossoming. The church wants to prevent sexual activity in unmarried people (as well as to promote the belief that sex is only an act of procreation and not performed for its pleasure).
			Policing agent: mind of an individual	The "insanity" that priests such as Father Arnall try to "cure" during the Retreat in *A Portrait* is sexual maturity and its concomitant sins of lust and potential rebellion against religious doctrine. The Church, then, establishes the ultimate policing agent: the mind of the individual through the guilt cultivated by years of religious training that teaches, in effect, that sexuality is evil. Controlling sexuality is a key Church policing function propagated through the self-policing of a guilty public and repressive norms applied to, and sustained by, that public.

According to Manno (1996) the Catholic Church advocates young people to have

sexual experiences after they get married. For the Catholic Church, the reason of

celibacy is to prevent young people to explore their sexuality before marriage,

because if they do so they may possibly discover pleasure. However, according to the

Church, the aim of sexual act should not be pleasure, but reproduction. Through the

religious teaching and fear, the Church makes sure that individuals apply this rule to

their lives. However, since the Church cannot achieve this on its own, it persuades

the same individuals to "self-police" themselves and the people around them (p. 52).

In Stephen's case, his family and friends become those agents used by the Church.

Therefore, Stephen sees his family and friends between his sexual development and

himself (Fairhall, 1989). Ironically, Stephen's mind also becomes a controlling agent

due to the fear that comes from the religious teachings.

As a result, Stephen's increasing desire to explore his sexuality leads him to rebel

against this oppressive Catholic ideology. He refuses the religious authority and

leaves Ireland (Manno, 1996).

Producing art

The sub-domain of *producing art* refers to the connection between production in

sexual context and producing art as an artist (Table 38).

Table 38
Sexual identity: Producing art

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Between Irishmen: Queering Irish Literary and Cultural Nationalisms	Michael Patrick Lapointe (2007) (PhD)	Producing art	Poetry: reproductive capacity	Stephen's aesthetic theories in A Portrait and Ulysses may be read as a sublimation of (homo)sexuality as the artist appropriates "female" identifications and reproductive capacities in order to produce poetry.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Art: sexualized aesthetic longing	In A Portrait Joyce went further, developing his protagonist through a series of languages and world-views ranging from baby talk to poetics and from a hellfire-and-brimstone sermon to sexualized aesthetic longing.

Table 38 (cont'd)
Sexual identity: Producing art

Kierkegaard and the Dialectics of Modernism	Jorgen Steen Veisland (1982) (PhD)		Art: sexual aspect of creativity	It is significant that E.C., Stephen's clandestine love, is unconsciously identified with this "uncreated conscience", introjected, as she is, into Stephen's creative imagination internalized as the sexual aspect of creativity. She becomes the inspirational force of his psyche, and he relates to her aesthetically as to a poetic muse who induces the life of the imagination into him.
			Sexuality: will to art	By incorporating E.C.'s sexuality and her separate identity, Stephen utilizes, in a demonic fashion, the instinctual, libidinal powers of his own subconscious to an aesthetic end, as will to art.

The studies suggest that Stephen's producing art has a connotation of female production capacities (Lapointe, 2007; Veisland, 1982). However, there are differences in their points of view in terms of Stephen's sexual preferences.

To begin with, Lapointe (2007) indicates that Stephen's vocation as an artist is a sublimation of female ability of production. According to his study, Stephen chooses being an artist as a vocation, because he has homosexual tendencies, and is unable to produce in sexual ends with his homosexual tendency. Therefore, he chooses producing art, in order to convert this female ability of production into his life and become a creator.

On the other hand, Veisland (1982) argues that Stephen's love for Emma Clery his source of creativity where she functions as Stephen's "poetic muse" (p. 162). As

Stephen produces art by getting his inspiration from his love to Emma Clery, he uses his increasing sexual desires to create.

To conclude, the increasing sexual desire is part of Stephen's development as an artist. As Fairhall (1989) suggests, this process is created by James Joyce as part of Stephen's development as a protagonist.

Father- son conflict

The sub-domain of *father- son conflict* refers to the paternal repression that Stephen receives from his father as he and his sexual desire grow (Table 39).

Table 39
Sexual identity: Father-son conflict

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)	Father- son conflict	Paternal forces of fathers: production	Epstein also argues that paternal forces work to deny sexual maturity, for the production of a child by a son renders the father useless (10-11)
			Paternal repression: sexually active son	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression by the biological father who fears he will be replaced by a sexually active son capable of fathering his own generation of sons;
			Paternal control: sexual maturity	Simon's denial of Stephen's maturity occurs in the context of the "riot" of Stephen's sexual feelings, guilt, and confusion. Simon is absorbed in his loss of potency and fights in his diminishing authority by thinking he is controlling Stephen's sexuality
Navigorating the Riverrun: Voice and the Narrator in the Work of James Joyce	Michael F. Russo (2004) (PhD)		Oppressive father: sexual maturity	He argues that cold and whiteness represent the oppressive forces of the fathers, the mature male figures of every sort who attempt to keep Stephen from reaching sexual and artistic maturity as a creator.

Studies suggest that Stephen's father Simon Dedalus appears as an oppressive figure against Stephen's growing sexual desire and identity (Manno, 1996; Russo, 2004). The main reason for the father to become an oppressor of Stephen's sexuality is that his sexual maturity invalidates Simon's position of power as the father figure.

Manno (1996) argues that Stephen's sexual maturity frightens Simon due to this maturity is able to lead Stephen to become the father of his own sons. This possible situation holds the chance for Simon to be replaced with Stephen as an authoritative father figure. Therefore, Simon's "loss of potency" as a creator causes him to grief over this situation, and indicates that his authority over Stephen is disappearing (p. 48).

As Russo (2004) also highlights, the oppressive father figures try to prevent Stephen from achieving his sexual maturity with the motivation of keeping him away from having his own sons in order for him not to dethrone the fathers from their positions of power.

Agents of control

The sub-domain of *agents of control* refers to Stephen's friends and family members as the tools that the Catholic Church uses in order to control and repress Stephen's increasing sexual desires (Table 40).

Table 40
Sexual identity: Agents of control

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)	Agents of control	Sexual freedom: national ideology	Those who belong to the biggest set—Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
			Sexual freedom: religious ideology	Those who belong to the biggest set—Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Peers: agents of control	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by peers who doggedly follow learned religious, political, economic, and familial codes, themselves becoming agents of control;
			Mind of the individual: controlling sexuality	The Church, then, establishes the ultimate policing agent: the mind of the individual through the guilt cultivated by years of religious training that teaches, in effect, that sexuality is evil.
			Church: controlling sexuality	Controlling sexuality is a key Church policing function propagated through the self-policing of a guilty public and repressive norms applied to, and sustained by, that public.
			Peers: controlling sexuality	... and now peers deny an acceptable notion of sexuality for Stephen and push him towards exile. ... Stephen's supposedly revolutionary peers support culturally prescribed view of sexuality.

Table 40 (cont'd)
Sexual identity: Agents of control

			Maternal repression: agent of hegemony	Stephen Dedalus's urgent sexuality and idealism cause him finally to rail against this repression ... by mothers, who, though they are victimized by a male culture that affords them few rights or opportunities, embrace an oppressive religion and themselves become agents of the hegemony.

Studies suggest that Stephen's peers at school and his family members at home, as well as Stephen's mind, become the "agents of control" (p. 52) that are used by the Church in order to control the sexual development of Stephen (Fairhall, 1989; Manno, 1996).

The Church evokes the feelings of guilt and fear throughout the years of religious education. Evoking these feelings is the Church's priority to keep individuals behaving at certain ways that can keep them in their positions of agents. Stephen's peers at school are taught to become these agents who are following socially accepted codes of sexuality, which are being celibates until marriage, and having sexual experiences in order to reproduce rather than for pleasure (Manno, 1996). Stephen is affected by these agents of control, because the people around him become the tools of the Church and they drive Stephen to exile.

Gender identity

Gender is defined as "the trait characteristics and behaviours culturally associated with one's sex" (Fausto-Sterling, 2000; M. Hines, 2004, as cited in Diamond, 2011,

p. 630). However, the literature cannot suggest a "commonly agreed" definition of gender identity since it is much complex and multilayered (Bussey, 2011, p. 604). The term gender identity is accepted "as part of a person's broader concept of his or her personal identity" (Bussey & Bandura, 1999, as cited in Busey, 2011, p. 604). As Bussey (2011) highlights, gender identity "transforms" and follows a nonlinear path during the lifetime of an individual (p. 604).

Gender identity contains 11 entries in total from Ph.D. dissertations. There are three identified sub-domains of gender identity, i.e. empowerment of women, oppression of women, and other: food (Figure 18).
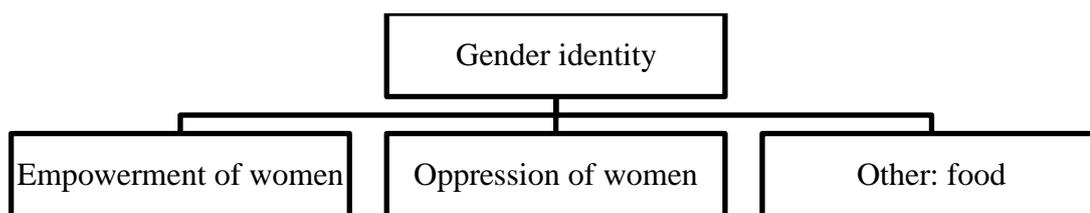
Figure 18. Sub-domains of gender identity

The sub-domain of empowerment of women refers to Emma Clery and how she receives education contrary to other women characters in the novel, and how this situation threatens Stephen as a young boy. Oppression of women sub-domain refers to the middle and lower-class women in Ireland, and how they are as oppressed as Stephen. Finally, the sub-domain of other: food refers to Dante's rejection of eating in the famous Christmas dinner scene and female gender roles. Table 41 shows the numbers of entries under each three sub-domains of gender identity.

Table 41
Number of data sources for the sub-domain entries of gender identity

Sub-domains	Ph. D. dissertations
Empowerment of women	4
Oppression of women	6
Other: food	1
Total	11

The table indicates that oppression of women sub-domain contains more than half of the entries in total, while empowerment of women contains four entries, the sub-domain of other: food includes only one entry.

Empowerment of women

The sub-domain of *empowerment of women* includes four entries in total. Table 42 references to Emma Clery's opportunity to receive education as opposed to the other women characters in the novel and how it affects Stephen in terms of his gender identity.

Table 42
Gender identity: Empowerment of women

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Female Empowerment in Three Modern Novels	Elizabeth A. Quave (2017) (PhD)	Empowerment of women	Empowerment: education	This educational opportunity is a source of empowerment for Emma as it exists as a space separate from her family
			Empowerment: rebellion against social convention	Stephen is attracted to Emma because she is empowered in certain ways that lead her to rebel against social convention,
			Empowerment: masculine entitlement/authority	but this same empowerment threatens Stephen because it makes them equals or denies him his traditional masculine entitlement/authority over her.

Table 42 (cont'd)
Gender identity: Empowerment of women

			Empowerment: refusal to be absorbed or disappear	Emma remains as a recurring element of the novel's form. Her continuity throughout the novel represents a quiet refusal to be absorbed or disappear, as other females often do, into the male protagonist's narrative.

As Quave (2017) argues in her study, Emma Clery represents the modern women who are able to receive education and follow a life path that many of the lower of middle-class women of the time could not have (p. 9). Emma Clery's life path leads her to become a rebel against the social oppression. However, even though this situation leads Stephen to be attracted to her, he still feels threatened by her bravery due to the "denial" of his "entitlement" (p. 58).

The existence of Emma Clery throughout the novel, as Quave (2017) argues, makes her different than other women characters in the novel, because it simply represents her as a rebel who refuses to be treated as a non-existent character unlike other women characters who often seem so (p. 59).

Oppression of women

The sub-domain of *oppression of women* (Table 43) includes 6 entries in total. It references to exploitation of women by colonialism and nationalism in the case of Stephen's mother, Stephen being an agent of patriarchy against Emma Clery, and struggling middle or lower-class women in the face of authority.

Table 43

Gender identity: Oppression of women

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Let Go, Let Fly, Forget": The Famine, Food, and Regulation in James Joyce and Samuel Beckett	Young Hee Kho (2013) (PhD)	Oppression of women	Colonialism: exploitation of women	More significantly, Stephen's financial and emotional dependence on his mother demonstrate his complicity in the structure of colonialism and nationalism which was particularly exploitive of woman.
			Nationalism: Exploitation of women	More significantly, Stephen's financial and emotional dependence on his mother demonstrate his complicity in the structure of colonialism and nationalism which was particularly exploitive of woman.
Female Empowerment in Three Modern Novels	Elizabeth A. Quave (2017) (PhD)		Conflict: non-conformism	Stephen's ambivalence for Emma derives from the conflict between his non-conformist ideas and his participation in traditional patriarchy.
			Conflict: traditional patriarchy	Stephen's ambivalence for Emma derives from the conflict between his non-conformist ideas and his participation in traditional patriarchy.
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Oppression: lower-class woman	Further, there is little suggestion of different kinds of women who existed in Joyce's Dublin, either lower-class ones a good deal more oppressed than Stephen himself or women of his own class who were persons of principle and talent engaged in their own struggles against authority.
			Authority: middle-class woman	Further, there is little suggestion of different kinds of women who existed in Joyce's Dublin, either lower-class ones a good deal more oppressed than Stephen himself or women of his own class who were persons of principle and talent engaged in their own struggles against authority.

According to the studies that are referred by the table, Stephen becomes an oppressor of women. In his mother's case, he depends on his mother financially even after he leaves Ireland, and in this way, he becomes an agent of colonialism and nationalism that are exploiting women (Kho, 2013). In the case of Emma Clery, who is presenting a rebellious woman character, Stephen's dilemma of supporting her or oppressing her results in him becoming an agent of "traditional patriarchy," and in consequence he lends himself to become an oppressor (Quave, 2017, p. 58).

Lastly, Fairhall (1989) argues that being from middle or lower-class or being a man or a woman does not change the fact that individuals are being oppressed in one way or another.

Other: Food

The sub-domain of *other: food* includes only one entry (Table 44). It references to "denial of food as a … gendered … protest" (Mara, 2009, p. 96).

Table 44
Gender identity: Other: food

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"Let Go, Let Fly, Forget": The Famine, Food, and Regulation in James Joyce and Samuel Beckett	Young Hee Kho (2013) (PhD)	Food	Resistance: female restraint of appetite	Miriam O'Kane Mara's "James Joyce and the Politics of Food," however, approaches the issue of food differently. She reads Dante's refusal to eat in the Christmas dinner scene of *A Portrait of the Artist as a Young Man* as resistance to the socially imposed model of female restraint of appetite.

As Mara (2009) argues, the reference from the Christmas dinner scene highlights a difference between men and women in terms of their reactions to a rigid quarrel at

the table. At the Christmas dinner, Stephen's father starts eating first, and when the quarrel about Irish nation vs. church starts, he never stops eating whereas Dante Riordan refuses to eat and leaves the table. Mara (2009) indicates that this difference between the two reactions from Dante Riordan and Simon Dedalus teaches Stephen that "nationalist men are allowed to be hungry" and women are not allowed to be hungry (p. 98).

Another point that is worth highlighting is also the result of this difference between these two reactions. Mara (2009) adds that Simon Dedalus values independent Ireland more than he values religion, and Dante Riordan values religion more than she values independent Ireland. During their argument, Simon Dedalus acts as he is expected "to eat and speak," while Dante Riordan protests nationalism by refusing to eat, since keeping quiet, like Mrs. Dedalus' does in the scene, and continuing to eat do not provide her with "political speech and action" (p. 99).

National identity

Nationalism is defined as "a belief in the superiority and dominance of one's own country relative to other countries" (de Figueiredo & Elkins, 2003, p. 175, as cited in Schildkraut, 2011, p. 849). Verdugo & Milne (2016) define national identity as "a sense of belonging to a geopolitical entity" (p. 2).

The domain of national identity includes 11 entries in total. National identity has got two identified sub-domains, i.e. colonial nation, and social institutions including nation (Figure 19).
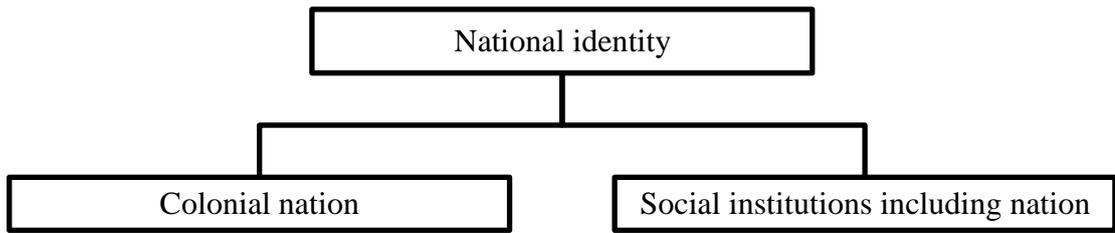
Figure 19. Sub-domains of national identity

The sub-domain of colonial nation refers to Ireland as a country that was colonized by the English forces and its effects on Stephen, while the sub-domain of social institutions including nation refers to Irish nation as another force of oppression in Stephen's life. Table 45 shows the number of entries under the sub-domains of colonial nation and social institutions including nation.

Table 45

Number of data sources for the sub-domain entries of national identity

Sub-domains	Ph. D. dissertations
Colonial nation	6
Social institutions including nation	5
Total	11

The table indicates that 11 of the entries are almost equally shared between the two sub-domains, colonial nation and social institutions including nation.

Colonial nation

The sub-domain of *colonial nation* (Table 46) refers to colonialism affecting Stephen as a "developing" artist (Howell, 2010, p. 10) and becoming another authority through the social institutions.

Table 46

National identity: Colonial nation

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)	Colonial nation	Colonial power: developing artist-intellectual	Stephen is a burgeoning artist who, even if he is treated by Joyce with the self-awareness expected of an older, wiser person reflecting on the passions of youth, personifies the struggles faced by a developing artist-intellectual under oppressive religious and colonial regimes of power
Genre in Transition: Studies of 'L'education Sentimentale,' 'Niels Lyhne,' 'Tonio Kroeger,' and 'A Portrait of the Artist as a Young Man'	Howard Wayne Schow (1970) (PhD)		Ambivalence: being a hero or not	these moisture images convey the ambivalent feelings which make Stephen want both to reject and to save the Irish.
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Colonial oppression: Irish nationalism	colonialism in the main acts on Stephen through Irish institutions, especially Irish nationalism, which has arisen as a political response to colonial oppression but has itself become yet another coercive authority.
Joyce's Alternative Historiographies: Renarrating the Nation and History	Kyoung-Sook Kim (2006) (PhD)		Colonial resistance: Bildung novel	Furthermore, Joyce's use of the Bildungsroman, a highly canonized genre on the continent, can be seen as a colonial resistance - the slave's rebellion against his/her master, using the master's tools
The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	Marshall Lewis Johnson (2016) (PhD)		Liberation: stable form of national identity	Stephen represents the emergence of a stable form of national identity as Ireland progresses towards independence, yet he rejects this very identity, thus rejecting notions of progress toward national identity or liberation.

Table 46 (cont'd)
National identity: Colonial nation

Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Colonial nation: feeling of power	That such comprehensive system of control is constructed by the colonized Irish for use on other Irish such as Stephen is ironic, but is supported by Frantz Fanon's views of the desires of the colonized to become the colonizer in order to create feelings of power.

The studies show that Stephen is a young man who desires to become an artist, but he faces the struggles of living under the authority of a colonial regime (Howell, 2010; Huang, 2013; Kim, 2006).

Manno (1996) discusses in his study that after the Irish nation experience colonization by the English government, many of the social institutions including Church and family tried to turn the rebel from rebellion to conformity in order to keep themselves in power. Therefore, Stephen experiences the effect of colonialism indirectly via the oppression of social institutions.

This situation creates Stephen's dilemma as an Irish young man between him wanting to become a national hero to save the Irish nation, or leaving the country in order to achieve what he desires (Schow, 1970). However, on the contrary, colonialism gives rise to Irish nationalism as a political countermove (Huang, 2013) and Stephen rejects this Irish national identity as well (Johnson, 2016) in order to reach his own desires, which also ends his dilemma.

Social institutions including nation

The sub-domain of *social institutions including nation* (Table 47) refers to Irish

nationalism, society and history becoming oppressors to prevent Stephen from

discovering his individuality in order to become the artist he desires to become.

Table 47
National identity: Social institutions including nation

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
'Welcome, O life!': Nietzschean Freedom in James Joyce's Fiction	Deena El Genaidi (2012) (PhD)	Social institutions including nation	Freedom: becoming an artist	Stephen must learn to become the artist without becoming the free spirit, instead accepting society and history in order to develop a new mode of freedom for himself.
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)		Social institutions: nation	Stephen's disbelief suggests that Irish social institutions including family, nation, and religion have all failed to gain his consent and as a result he refuses to "serve" and legitimize Irish society.
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	Sayed Bakhtiar Sadjadi (2010) (PhD)		Rational ego: other subjectivities	The rational ego of Stephen, being revolutionary, is in conflict with religious, domestic, national, and traditional subjectivities in Stephen's identity
Joyce's Alternative Historiographies: Renarrating the Nation and History	Kyoung-Sook Kim (2006) (PhD)		Oppressive social system: narratives of history	Gregory Castle elaborates on this view further: "Joyce's Bildungsroman, A Portrait of the Artist as a Young Man, subverts this symbolic function by reconstructing a conventional literary genre in order to present critically the experience of a hero struggling to break free from an oppressive social system and the narratives of history that legitimize it" ("The Book" 22).

Table 47 (cont'd)
National identity: Social institutions including nation

Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)		Resistance: defining a personal identity	In resisting the father while pursuing a need to leave the "warm maternal haven" (253), Stephen re-forms his human consciousness, establishing ". . . the idea that every person is entitled to define his or her self apart from Church, state, and family" (Brivic 266).

Jeffrey (2007) indicates that Stephen is aware of the fact that he has the right to define his identity and individuality by not being under the oppression of nation. However, Stephen's rebellious ego and his own values of nationalism are in a conflicted situation (Sadjadi, 2010). Therefore, as Genaidi (2012) puts into words in his study, he needs to accept the Irish nation, history and society and create "a new mode of freedom" in his own terms (p. 13).

Even though the studies suggest that Stephen has a choice to break free from the oppression by accepting the national values of the Irish nation, Stephen rejects legitimizing the Irish society (Huang, 2013), gives up on becoming an Irish hero to save the nation, and chooses exile.

Religious identity

Religious identity is defined by Azaransky (2010) as "how a person or group understands, experiences, shapes, and is shaped by the psychological, social, political, and devotional facets of religious belonging or affiliation" (p. 631).

The domain of religious identity includes 44 entries in total. There are 6 sub-domains under religious identity, i.e. social institutions including religion, catholic authority, school as a religious institution, religious language, conformity, and spiritualism (Figure 20).

Religious identity
- Social institutions including religion
- Catholic authority
- School as a religious institution
- Religious language
- Conformity
- Spiritualism
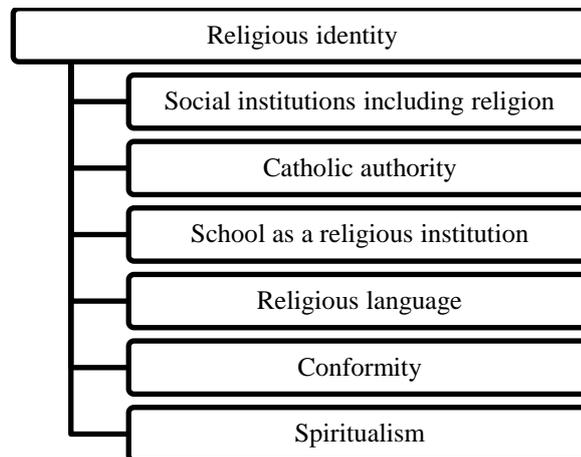
Figure 20. Sub-domains of religious identity

The sub-domain of social institutions including religion refers to the Catholic religion's becoming a social institution that oppresses individuals, while the sub-domain of Catholic authority refers to the ways that the Catholic Church establishes its authority. The sub-domain of school as a religious institution refers to the closeness of the educational and religious systems, while the sub-domain of religious language refers to the language that the Catholic priests use over the individuals in order to keep their authorities. The sub-domain of conformity refers to the Church's call of individuals to the conformity, and lastly the sub-domain of spiritualism refers to Stephen's replacing art with Catholic religion as a spiritual belief. Table 48 shows the number of entries under the sub-domain of religious identity.

Table 48

Number of data sources for the sub-domain entries of religious identity

Sub-domains	Ph. D. dissertations
Social institutions including religion	2
Catholic authority	20
School as a religious institution	7
Religious language	5
Conformity	4
Spiritualism	6
Total	44

As the table indicates, almost half of the entries include references to Catholic

authority, while the rest of the sub-domains share similarly equal entries.

Social institutions including religion

Social institution including religion refers to the function of religion as a social

institution in the time of the novel and its effects on Stephen (Table 49).

Table 49

Religious identity: Social institutions including religion

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	Shan-Yun Huang (2013) (PhD)	Social institutions including religion	Social institutions: religion	Stephen's disbelief suggests that Irish social institutions including family, nation, and religion have all failed to gain his consent and as a result he refuses to "serve" and legitimize Irish society.
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Catholicism: culture of mutuality	Generally, religious institutions aspire to attract people and encourage their conformity; therefore, Catholicism's efficiency as a theological institution to nurture Stephen is its limitation as a culture of mutuality

To begin with, religion appears as a social institution in *The Portrait*. According to

Huang (2013) social institutions in a society convinces people, or gain their trust in

order to have their services in return. However, in *The Portrait*, social institutions including religion fail this mission and Stephen refuses to offer his services as an artist, and rejects becoming a part of the Irish society.

To support this point, Lamon-Burney (2011) discusses in his paper that convincing people or gaining their trust is crucial in order to create the "culture of mutuality," which can be defined as interpersonal relationships of people where they create their identity based on the "other" (p. 10). Considering this point, Catholicism, as a social institution, tries to convince Stephen by evoking fear in him in the third chapter of the novel. However, such a situation requires Stephen's obedience and invited him to conformity. As a result, Catholicism, and religion in general falls short of providing Stephen with a context where he could define his identity.

Catholic authority

The sub-domain of *Catholic authority* refers to Catholicism and Catholic priests' appearance in Stephen's life as authority figures and controlling his life from his artistic skills to sexual freedom (Table 50).

Table 50
Religious identity: Catholic authority

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	Zarina Maiwandi (2013) (PhD)	Catholic authority	Authority: controlling the body	the narrative progression is of Stephen exhausting various possibilities of controlling his body via external authorities—educational, sexual, religious, aesthetic, and mythical

Table 50 (cont'd)
Religious identity: Catholic authority

'A Portrait of the Artist as a Young Man': Its Narrative Art And Its Origins	Shelley Cleburn Reece (1967) (PhD)		Authority: priests	In the way that these priests are presented, they symbolize the power, not necessarily a good power, of the Church over one human being. Their position is always authoritative
			Authority: abusing the power	All these figures show the way in which the Church abuses its authority over the individual.
			Authority: religious elders	The young man's elders, the symbols of external authority, are either secular or religious.
Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	Edward H. Howell (2010) (PhD)		Religious power: developing artist-intellectual	Stephen is a burgeoning artist who, even if he is treated by Joyce with the self-awareness expected of an older, wiser person reflecting on the passions of youth, personifies the struggles faced by a developing artist-intellectual under oppressive religious and colonial regimes of power
			Punishment: Catholic understanding of the soul	while Stephen is at a Jesuit retreat in chapter III of the novel, this Catholic understanding of the soul is a means by which Stephen is made to fear God's punishment, subjecting him to the authority of the Catholic church and its teachers.
			Punishment: religious teachers	while Stephen is at a Jesuit retreat in chapter III of the novel, this Catholic understanding of the soul is a means by which Stephen is made to fear God's punishment, subjecting him to the authority of the Catholic church and its teachers.
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)		Authority: social identity	Not only does the phrase "an old schoolboy trick" interpellate Stephen with a specific social identity, it also establishes Fr. Dolan as an authority.
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a	Sayed Bakhtiar Sadjadi (2010) (PhD)		Rational ego: other subjectivities	Stephen thus rejects being interpellated by religion. There is here the rational ego of Stephen that should take arms against ideological subjectivities within the same identity. The rational ego of Stephen, being revolutionary, is in conflict with religious, domestic, national, and traditional subjectivities in Stephen's identity

Table 50 (cont'd)
Religious identity: Catholic authority

Young Man'				
James Joyce, History, and the Political Unconscious	James Lawrence Fairhall (1989) (PhD)		Imaginative freedom: religious ideology	Those who belong to the biggest set— Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
			Sexual freedom: religious ideology	Those who belong to the biggest set— Dante, Mrs. Dedalus, Emma Clery, et al.— are upholders and products of official Irish Catholic ideology, who stand in opposition to sexual and imaginative freedom.
Joyce's Doctrine of Denial: Families and Forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"	James Stewart Brown (1993) (PhD)		Religious oppression: artistic temperament	In the second chapter, Stephen becomes personally aware for the first time of the oppressive nature of the doctrine of the Catholic church itself (as opposed to the tyranny of individual priests within it), another patriarchal body which, like the Irish nation, stands as a barrier to the development of his artistic temperament;
Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	Karima Keesha Jeffrey (2007) (PhD)		Resistance: defining a personal identity	In resisting the father while pursuing a need to leave the "warm maternal haven" (253), Stephen re-forms his human consciousness, establishing ". . . the idea that every person is entitled to define his or her self apart from Church, state, and family" (Brivic 266).
The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	Paul William Gleason (2003) (PhD)		Religious authority: spiritual knowledge of language	Stephen attains a spiritual knowledge of language only after he, like Shelley's Prometheus before him, rebels against God's authority and the Catholic Church.
			Religious authority: defining identity	on the other hand, his conversion tells him that he is responsible for defining his own identity without the assistance of the Catholic Church's authority.

133

Table 50 (cont'd)
Religious identity: Catholic authority

The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Catholic authority: doubt	At this point in Stephen's life, he needs to experience his own authority. … Catholicism's failure to deliver him prevents this experience and makes Stephen doubt his own abilities, independent from Catholic authority.
			Catholic authority: developmental usurpation	Stephen is developmentally usurped when the Catholic authorities exploit his interest in power to persuade him to join the priesthood.
			Submission to Catholicism: anger toward past and ancestors	At this point in his development, Stephen realizes that submissiveness to Catholic authority is limiting and expresses anger toward the past and his ancestors or more generally, those who have submitted to authority.
			Catholic authority: facilitative self-system	Kegan's theory casts doubt on Brandabur's assumption that Stephen develops a facilitative self-system which re-organizes himself through the resettling of himself in relation to Catholic authority (Kegan 113-115).
William Blake's "Vegetable Existence" and James Joyce's "Moral Paralysis": The Relationship between Blake's Romantic Philosophy and Joyce's Thematic Concerns in "Dubliners" and "A Portrait of the Artist as a Young Man"	Garry Martin Leonard (1985) (PhD)		Religious authority: creative power	Stephen rejects the centuries of authority because they represent the Church's ability to control the large groups of people who have forgotten their creative potential.

To begin with, Catholic Church and its priests appear as authority figures in Stephen's life. However, these authority figures are aware of the fact that they have power in their hand, and they abuse this power to use it on the people in order to keep themselves in their position of power (Reece, 1967). As Howell (2010) suggests, Catholic Church uses the concept of God as a punisher in order to evoke

fear in people, so that the individuals offer their obedience to the Catholic Church, and also its teachers. To support this point, as Huang (2003) and Sadjadi (2010) indicate, the Church uses an oppressive discourse through the religious language, and it aims to give Stephen a specific identity, as well as putting the priests and teachers in authority positions.

A crucial point to take into consideration is that the Church cannot achieve its authority only using an oppressive discourse, and fear of God, but they also make use of ordinary people. As Fairhall (1989) indicates, Stephen's family members and his friends are the tools of this Catholic authority that stand between Stephen and his vocation as an artist. Therefore, Stephen becomes a character who is a developing artist under the religious authority of the Catholic Church, its teachers, and its tools that are family members and friends (Howell, 2010; Brown; 1993).

However, Stephen also realizes that he is not the only individual who is restricted by the Catholic authority. He knows that the Church is able to oppress many other individuals, and it has done so to others before Stephen. Luckily, Stephen does not accept this authority unlike his ancestors, and even though he suspects his artistic skills due to the Catholic oppression, he resists giving up on his artistic imagination (Lamon-Burney, 2011; Leonard, 1985).

Stephen is converted to "art" instead of being converted to "religion" through his rebellion against the Catholic authority (Gleason, 2003, p. 198). This situation proves him that he is the only one who holds the responsibility of defining his own identity, and who has the right to do so (Jeffrey, 2007). Therefore, Stephen refuses to become

a priest in the Catholic Church, places himself at a position distant from the Catholic authority (Lamon-Burney, 2011).

School as a religious institution

The sub-domain of *school as a religious institution* refers to the educational system that is merged with the religious system in *The Portrait* (Table 51).

Table 51
Religious identity: School as a religious institution

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	Sayed Bakhtiar Sadjadi (2010) (PhD)	School as a religious institution	Alienation: school and family	Therefore, the family and school provide the contexts where the subject is both alienated and interpellated through language
			Educational system: religion	What is interesting concerning the educational system in *A Portrait* is that it is so much blended with the religious system that is hard and even sometimes impossible to separate them
			Religious institute: school	The Catholic nature of the educational system represented in the novel is so marked that the school can be mostly considered as a religious institute.
			Subjectivity: art and aesthetics	Stephen, instead of becoming a subject to this dominant mode of Irish nationalism or to what the educational system calls for, develops a new subjectivity that is neither religious nor nationalistic. This new subjectivity is non-ideological and based on art and aesthetics
James Joyce and Post-Imperial Bildung: Influences on Salman Rushdie, Tayeb Salih, and Tsitsi Dangarembga	Robert Michael Kirschen (2013) (PhD)		Colonial condition: educational system	and the Irish Catholic education system was specifically designed to prevent its graduates from attaining the positions of power that would have been available to Protestant Englishmen. Stephen observes the far-reaching effects of this colonial condition

Table 51 (cont'd)
Religious identity: School as a religious institution

The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Catholicism: intellectual submissiveness	Conclusively, in Part III of Portrait, Stephen grounds his identity through his surrender and intellectual submissiveness to Catholicism, in particular the Jesuit teachings.
Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Repressive patriarchy of religion: lack of justice	After he is pandied by the prefect of studies, Stephen first questions the justice of the repressive patriarchies of education and religion. His ambivalence is clear as he repeatedly focuses on the lack of justice in the seemingly arbitrary act of cruelty:

Sadjadi (2010) indicates that the school in The Portrait function as a religious institution, because the educational system is mingled with the religious system. Therefore, it is not wrong to consider the schools Stephen attend as religious institutions.

The most important result of this situation is that the school prepares a context for the religious authorities to interpellate the students, which means to give them a certain kind of an identity. This kind of an identity leads students to become Irish Christians and to be away from the positions of power and (Kirschen, 2013). This is enabled through the language use of the religious teachers.

It is possible to see the best example of this situation at the end of the third chapter of the novel. As Lamon-Burney (2011) suggests, third chapter involves a three days long retreat in the school where the teachers and students are required to attend. The retreat is arranged for St. Francis Xavier's honour. During the retreat, Stephen is

exposed to a sermon that evokes fear and asks for his obedience in order to be a good

Catholic young man. Stephen, having visited a prostitute at the end of the second

chapter, feels guilty for his sins. Therefore, through his feeling of guilt, he accepts

his submissiveness to the Church.

Stephen, unfairly hit by his teacher at school when his glasses were broken, knows

that the Catholic education system treats students with a lack of justice (Manno,

1996). Therefore, Stephen's submission to the Catholic authority does not take too

long. He refuses to become a simple subject to the Catholic authority, where the

priests use their power over students to keep them quiet and obedient, he refuses their

authority, and takes the responsibility of defining his identity on his own. This new

identity, unlike the Catholicism interpellation, is solely based on "art and aesthetics"

(Sadjadi, 2010, p. 185).

Religious language

The sub-domain of *religious language* refers to the discourse used by the Catholic

priests and teachers in order to define students with an identity that can keep them as

oppressed subjects of the authority (Table 52).

Table 52
Religious identity: Religious language

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	Benjamin Huang (2003) (PhD)	Religious language	Power: religious language	Religious language still commands enormous power over him— yet at the same time he is aware of a counter-discourse which brackets that language and challenges its authority.

Table 52 (cont'd)
Religious identity: Religious language

			Authority: social identity	Not only does the phrase "an old schoolboy trick" interpellate Stephen with a specific social identity, it also establishes Fr. Dolan as an authority.
Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	Sayed Bakhtiar Sadjadi (2010) (PhD)		Alienation: school and family	Therefore, the family and school provide the contexts where the subject is both alienated and interpellated through language
			Religious language: Binary pairs	The repetition of the word 'God' brings to our mind that Father is the representative or spokesman of God. He gives himself the right to talk to people of God. Father Arnall uses other characteristic features of religious language such as is the usage of different binary pairs: this world/that world, life/death, Pious/Evil, heaven/hell, Adam/Eve. These binary oppositions determine the structure of the mind of the subject.
			Religious language: Repression	The language it employs evolves fear and thus ideological institutes become a place to create Repression

Studies suggest that Catholic Church and its priests evoke fear through the language they use (Huang, 2003; Sadjadi, 2010). This language creates an authority over Stephen. As it is worded by Huang (2003), this authority's aim is to "interpellate" Stephen with a kind of identity that can keep him as an oppressed subject (p. 209). This interpellation also gives the priests their identity as authority figures.

Sadjadi (2010) highlights in his study that the priests use binary oppositions in their speeches and these oppositions draw a line between the good and the bad. This situation leaves no place for anything different other that being rewarded when an individual acts good, or being punished when the same individual does activities that are not approved by the authority. Hence, Stephen is controlled by the oppressive language that the priests deliver.

As a developing artist, Stephen creates a "counter-discourse" against this oppressive language through literature, and he defines his identity away from the oppressive language he was exposed to (Huang, 2003, p. 148).

Conformity

The sub-domain of *conformity* refers to the Catholic Church's call for the individuals to obey their rules and have people who are acting in certain terms by evoking fear (Table 53).

Table 53
Religious identity: Conformity

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
On Growing Up Irish: Parallel Portraits of Stephen Dedalus (James Joyce) and Studs Lonigan (James Farrell)	W. Barry Moriarty (1984) (PhD)	Conformity	Religious power: conformity	the Church attempts to assure conformity by its threats of eternal damnation. And both Stephen and Studs are aware of and frightened by this power.
The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	Christie Michie Lamon-Burney (2011) (PhD)		Catholicism: culture of mutuality	Generally, religious institutions aspire to attract people and encourage their conformity; therefore, Catholicism's efficiency as a theological institution to nurture Stephen is its limitation as a culture of mutuality
The Fire That Creates: A Study of Temperature Imagery and its Effect on Symbolism and Characterization in Joyce's "A Portrait of The Artist as a Young Man"	Douglas Kelly Burgess (1990)		Oppression of religious conformity: reshaping identity	Yet it is in the novel's middle chapters where his character develops to maturity, where it struggles against the oppression of social and religious conformity and seeks to "forge" its own identity.

Table 53 (cont'd)
Religious identity: Conformity

Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	Andrew Joseph Manno (1996) (PhD)		Conformity: religious sermons	Father Arnall's sermons represent the most open attempt of the repressive patriarchies to force conformity.

The studies suggest that the Church calls people to conformity in order for people to act in a certain way that keeps them as oppressed subjects (Moriarty, 1984; Burgess, 1990; Manno, 1996, Lamon-Burney, 2011). This call for conformity works for many people, except Stephen. Since he is a character who has issues with authority and oppression due to his artistic aspirations, power of the Church to call people in conformity frightens him.

After the third chapter of the novel, the Church cannot support Stephen's artistic aspirations, and finally Stephen finds his courage to refuse the authority of the Church to take his own responsibility to define his own identity (Burgess, 1990; Lamon-Burney, 2011).

Spiritualism

The sub-domain of *spiritualism* refers to Stephen's refusal of Catholic authority and religion, and replacing this authority with his artistic aspirations as a spiritual existence (Table 54).

Table 54
Religious identity: Spiritualism

Title	Author	2nd level codes	3rd level codes	2nd order interpretations
Writing the City: Urban Visions and Literary Modernism	Desmond Harding (1999) (PhD)	Spiritualism	Resistance to temptations: spiritual dryness	The obsessive quest for the life of a religious has been a failure because Stephen refuses to "merge his life in the common tide of other lives" (P 151). In its place, rather, he cultivates a "spiritual dryness" (P 152) which, in turn, erodes the resistance to the temptations the city affords.
The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	Paul William Gleason (2003) (PhD)		Religious authority: spiritual knowledge of language	Stephen attains a spiritual knowledge of language only after he, like Shelley's Prometheus before him, rebels against God's authority and the Catholic Church.
			Catholic priesthood: spiritual conversion	Stephen experiences a spiritual and linguistic conversion when he disavows the Catholic priesthood to become an artist, or, in his own terms, the "priest of eternal imagination" (221).
			Language: spiritual existence	Language possesses an innate mystery for Stephen, a spiritual existence that transcends politics and religion.
			Temporary conversion to Catholicism: separation from spiritual reality	Stephen's temporary conversion to a more devout form of Catholicism results from his separation of the physical reality of the human body and the spiritual reality of religion and poetry.
			Artistic vocation: spiritual exile	Stephen ... pursue[s] [his] artistic [vocation] as spiritual [exile] from [his] homeland, aspiring to gain insight into the mysteries of human life and aesthetic creation.

As the studies suggest, Stephen replaces the Catholic authority with his artistic aspirations as a spiritual belief (Harding, 1999; Gleason, 2003). Stephen, for a very short time, starting from the end of the third chapter of the novel, surrenders to the Catholic authority by confessing his sins (Harding, 1999). However, his confession and his surrender put him in a position where he is away from literature, which is the source of his artistic aspirations. His experience that is close to the Catholic authority

and away from his desire to become an artist leads him to an absolute refusal of any sort of authority, and accepting his conversion to art (Gleason, 2003).

After his absolute refusal of the Catholic authority, Stephen realizes the power of language, and this power urges Stephen to define his identity beyond religious authority (Gleason, 2003). Furthermore, Stephen realizes the limitations that he will experience if he were to accept the Catholic authority, and decides to follow his artistic aspirations in order to acquire a deep knowledge of arts without having any limitations (Gleason, 2003). Therefore, his acceptance of art and refusal of Catholic authority becomes Stephen's religion, in other words, his spiritual existence.

CHAPTER 5: DISCUSSION

Introduction

This chapter starts with a summary of the study and discusses the important findings within the framework of the important constructs identified during the process of synthesis. It also includes the third-order interpretations as part of the lines of argument in order to inform the critical literacy instruction within the context of *A Portrait of the Artist as a Young Man.*

Overview of the study

The asymmetrical power relations in society and its reproduction through the existing school system causes society to preserve the "social stratification" (Giroux, 1981, p. 81). This issue has been the focal point of critical theory thinkers and philosophers of Frankfurt School to question and search for alternative models of the cumulated knowledge in society (Felluga, 2015, p. xiii). Critical pedagogy facilitates a platform in teaching and learning environment for the questioning of existing social systems in order to empower students from the disadvantaged segments of the society (Darder et al., 2003). Authority, oppression, and conflict that are caused by the asymmetrical power relations in society can be the topics to focus on in order to analyze the unjust relations between the groups while teaching and learning the literary texts. Considering this use of literary texts in English classes, critical literacy can establish an environment to question these unjust relations and critically reflect on their effects on identity formation of an individual. IB curriculum in particular

provides a context to study the theme of identity within IB Language A: Language and Literature through literary texts (IBDP, 2019). As it is included in the guide, identity is one of the seven key concepts along with "culture, creativity, communication, perspective, transformation, and representation" (IBDP, 2019, p. 19). Through the focus on the literary text within the context of time and space, for example, students are expected to "construct a broader knowledge about the transactions" regarding identity. In this sense, students can focus on the identity of the author, the time and setting within the literary text in terms of their effects on identity, and the influence of their own identity to their interpretations of the literary texts. In addition to that, the IB Language A: Language and Literature guide also focuses on conflict within the internal assessment. According to the Language A: Language and Literature guide, teachers can have the students focusing on issues that are global with an emphasis on "power and justice" (p. 55). For their individual oral grade, for example, students can

> focus on the way in which texts explore aspects of family, class, race, ethnicity, nationality, religion, gender, and sexuality, and the way they impact on individuals and societies. They might also focus on issues concerning migration, colonialism, and nationalism. (IBDP, 2019, p. 55)

Within this context, teachers and students focus on different aspects of identity, and different sources of conflict and oppression in terms of their effects on the identity of individuals and communities.

The aim of this study is to explore studies focusing on a literary text conducive to providing critical content within the context of *IB Language A: Language and Literature* for preparing instructional guidelines built around the concept of identity.

To this end, the researcher selected, analyzed and synthesized the second order

interpretations derived from PhD studies focusing on James Joyce's *A Portrait of the*

Artist as a Young Man. The second-order interpretations were then interpreted

further to construct third-order interpretations. This chapter expresses the questions

and statements that the researcher derived from the lines of arguments to inform

critical literacy instruction in the context of *IB Language A: Language and*

Literature.

Major finding and conclusions

This study makes use of the domains of identity, i.e. personal liberation, place,

professional, family, sexual, gender, national, and religious identity as the critical

lenses to analyze and synthesize the PhD dissertations focusing on *A Portrait of the*

Artist as a Young Man in order to provide platform for critical literacy instruction.

Chapter 4 of this study includes the second-order interpretations that are categorized

under the domains of identity as start list of, second level and third level codes.

Hence, the lines of arguments derived from the start list, second level and third level

codes resulted in construction of layered third-order interpretations for informing

critical literacy instruction.

Personal liberation

The domain of personal liberation can be studied in relation to *anti-bildung process*,

Catholicism, *nationalism*, *society*, *language*, *culture*, *memory*, *bodily liberation* and

artistic consequences. The domain of personal liberation can inform the critical

literacy instruction based on the oppression that the main character of the novel is

exposed to from different entities of the society that he lives in, and his journey of

breaking free from this oppression to become an artist.

Anti-bildung process

Anti-bildung process can be analyzed by teachers and students in regard to the life

story of the main character in terms of his development not into the Irish society, but

outside of the Irish society to become an artist (Figure 21).
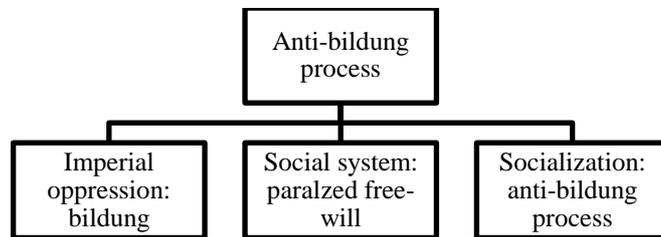
Figure 21. Constructs of anti-bildung process

Table 55 provides a list of conflict-issue based guidelines under the anti-bildung

process. Anti-bildung process is related with the main character's life story and the

happenings that he experiences that lead him to become an artist (Table 55).

Table 55
Issues-conflicts: Anti-bildung process

Imperial oppression: bildung	• (How) Does the process of bildung legitimize the imperial oppressor?
Social system: paralyzed free-will	• How does the anti-bildung process point out the problems of social system? • How does the social system paralyze individual's free-will?
Socialization: anti-bildung process	• How does Joyce's *A Portrait of the Artist as a Young Man* function as anti-bildung novel?

Under imperial oppression, teachers can highlight Stephen's life journey in terms of the oppression he is exposed to, and they can base their discussion on this question regarding the role of an individual in the society.

Under social system, the focus can be on the problems of the society. It is also possible to discuss the existence of free-will, and if it is possible for individuals to decide for their own lives out of their free-will.

Under socialization, teachers can focus on the bildung process whether it enables individuals to grow and become good citizens of the society for their own sake or for the sake of society. The discussion can also include the relationship between socializing and liberating one's self through the process.

Catholicism

Catholicism in the context of personal liberation can be analyzed by teachers and students in terms of its effects on the main character of the novel. The teachers can highlight the points where the main character of the novel accepts Catholicism as another hindrance in front of his personal liberation. The focus can also be the state of conformity, where people stop questioning the expectation of the church from them, and taking initiative for their own lives (Figure 22).
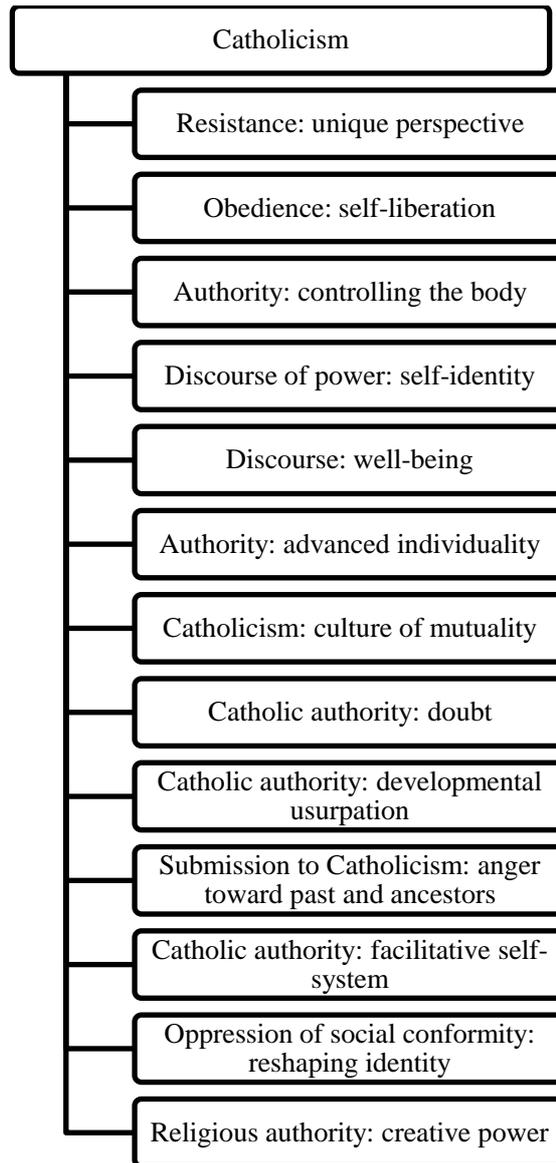
Figure 22. Constructs of Catholicism

Table 56 provides a number of issue-conflict based guidelines regarding the sub-

domain of Catholicism under the domain of personal liberation.

Table 56
Issues-conflicts: Catholicism

Resistance: unique perspective	• Does Stephen develop a unique understanding of the world that is influenced by more than Catholicism and nationalism? • Are Stephen's thoughts influenced by European literature and personal observation to a nearly equal degree? • Does European literature limit nationalism's constraints on Stephen's perspective?

Table 56 (cont'd)
Issues-conflicts: Catholicism

	• Is Stephen restrained by nationalist ideology? • (How) does Stephen develop a greater capacity for discovery and creativity?
Obedience: self-liberation	• The meaning of "soul" for Stephen. • Why does Catholicism require individuals to attend religious service? • (How) does attending a religious service affect Stephen? • Is there a relationship between attending a religious service and liberating yourself?
Authority: controlling the body	• Does the Church have an authority over people's bodily needs and desires? • (How) does the religious authority control Stephen's body?
Discourse of power: self-identity	• What does defining a self-identity mean? • (How) does Stephen define his self-identity? • Being determined by the discourses of power.
Discourse: well-being	• What is well-being? • Is Stephen the only person who is responsible for his own well-being? • (How) is a social institution responsible for the well-being of individuals? • How does a social institution use the language to talk about well-being?
Authority: advanced-individuality	• Refusal of the external authority. • Accepting the external authority. • (How) does Stephen define himself in terms of refusing the external authority? • Does Stephen refuse external authority? • (How) does refusing external authority make Stephen an individual? • (How) Does refusing external authority function as a feature that Stephen define himself?
Catholicism: culture of mutuality	• What is conformity? • How does conformity function? • (How) Does the Catholic authority call people to accept a state of conformity? • Is Stephen in a state of conformity? • Religious institutions attract people and encourage their conformity
Catholic authority: doubt	• (How) does Stephen experience his own authority? • (How) does Stephen doubt his own abilities? • (How) does Catholicism fail to assure Stephen of his abilities?
Catholic authority: developmental usurpation	• (How) does Stephen have an interest in power? • (How) Does Catholic authority try to persuade Stephen to join the priesthood? • Does Stephen need power? • Can becoming a priest provide Stephen with power? • Does Catholic authority usurp Stephen?
Submission to Catholicism: anger toward past and ancestors	• Is submissiveness to Catholic authority limiting? • (Why) were the ancestors of Stephen submissive to Catholic authority? • How does Stephen express anger toward his ancestors?
Catholic authority: facilitative self-system	• Stephen develops a self-facilitative system. • (How) does Stephen resettle himself in relation to the Catholic authority?
Oppression of social conformity: reshaping identity	• (How) does Stephen grow into maturity? • Stephen's struggle against the oppression of religious conformity. • (How) does Stephen seek to define his own identity?

Table 56 (cont'd)
Issues-conflicts: Catholicism

Religious authority: creative power	• (How) does Stephen reject the authority of the Church? • What does the authority of the Church represent? • Does the Church have a control over people? • How/Why do people accept the authority of the Church? • Does having a creative potential and being controlled by the Church have a relation?

Under resistance: unique perspective teachers can emphasize the effects of nationalism and Catholicism on Stephen in terms of his perspective of the world. Stephen's interest in European languages and literature can also be highlighted whether they have an influence on his resistance to accept a religious and nationalistic lifestyle.

Under obedience: self-liberation, teachers and students can point out the fact that the Church requires people to offer their services and attend the religious service. Whether attending such services have any positive or negative effect on Stephen's desire to define his self-liberation can also be analysed under this category. Authority: controlling the body can be analysed in terms of controlling the bodily needs and desires of Stephen, and whether it has an influence on his physical liberation.

Under discourse of power: self-identity teachers can focus on the discourses that the religious authority figures facilitate and whether they have an influence on Stephen or not.

Discourse: well-being can be analysed in the context of mental and physical well-being of Stephen. In terms of well-being the teachers can also highlight the question

of who is responsible for the well-being of ordinary people, whether it is the social institutions, or the people themselves.

Under authority: advanced individuality the focus point can be the relationship between rejecting authority and defining individuality. Teachers can highlight the issue of individuality's aspects, and whether it includes rejection of authority. If rejection of authority is an aspect of being an individual, then what does this situation tell us about Stephen's self-liberation can be discussed.

Catholicism: culture of mutuality can include the discussion of conformity. Similar to the discussion under conformity: reshaping identity, the questions can include the issue of accepting a state of conformity and its consequences.

Catholic authority: doubt can be handled with the analysis of Stephen's suspicions regarding his artistic skills. Teachers can highlight the relationship between doubting one's abilities, and the possible support that that person can receive from an external authority to reassure them.

Under Catholic authority: developmental usurpation the discussion can include Stephen's interest in power, and whether it is necessary to have a power in order to reject an external authority to liberate himself. Since an interest in power raises the attention of the Catholic priests in Stephen's life, their position in power can also be highlighted at this point.

Submission to Catholicism: anger toward past ancestors can be analysed in terms of the elder people's acceptance of catholic authorities, and results of this acceptance. The relationship between accepting the religious authority and obliterating one's creative powers can be analysed under this category.

Under catholic authority: facilitative self-system, teachers can emphasize the ways Stephen deals with the religious authority in order to distance himself away from it. Stephen's putting a distance between himself and his new standpoint in relation to the catholic authority can also be emphasized.

Oppression of social conformity: reshaping identity can be analysed in terms of the state of conformity and Stephen's friends, family members and his teacher's accepting this way of living. The discussion can bring up the issue of the acceptance of conformity, and whether it becomes an oppression tool on its own or not.

Stephen's rejection of Catholic authority can be analysed under religious authority: creative power. The relationship between rejecting the religious authority and his desire to become an artist can be discussed. In terms of the Catholic Church's power over people can be the high spot of this category regarding people's acceptance or rejection of this power.

Nationalism

As part of Stephen's self-liberation, nationalism occurs to be a title to be studied with the focus of nationalistic movement in Ireland (Figure 23).
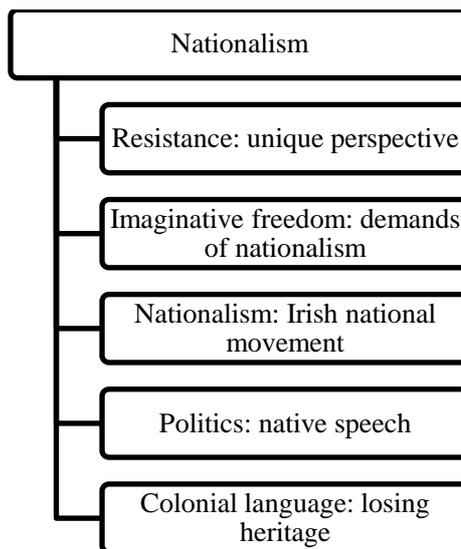
Figure 23. Constructs of nationalism

Table 57 provides several guidelines in order to inform the critical instruction of

nationalism in the context of personal liberation.

Table 57
Issues-conflicts: Nationalism

Resistance: unique perspective	• Is Stephen's unique perspective influenced by nationalism? • Is nationalism's influence constrained due to Stephen's unique perspective? • (How) does nationalism influence Stephen? • Is Stephen's interest in European languages and literature limiting nationalism's influence? • Is Stephen isolated? • Would being part of Irish national movement isolate Stephen?
Imaginative freedom: demands of nationalism	• (How) does nationalism make Stephen's life difficult? • Does Stephen achieve (imaginative) freedom? • (How) does nationalism beset Stephen?
Nationalism: Irish national movement	• Is nationalism denounceable? • How does Stephen denounce Irish national movement? • (How) does Stephen's ancestors abandon Irish language? • Does speaking English mean accepting conformity in the context of the novel? • Does speaking English cause Stephen's ancestors to be subjected to authority? • Stephen rejects being subjected to authority.
Politics: native speech	• What does giving up on a language mean? • (How) does Stephen struggle with the English language? • Does speaking English language and not speaking Irish language cause a struggle on a political level for Stephen?
Colonial language: losing heritage	• By speaking English, the Irish have lost a great part of their heritage.

Under resistance: unique perspective, teachers can analyse the effects of Irish national movement on Stephen. His interest in European languages and literature can be discussed in terms of limiting nationalism's effects, as well as his desire to become an artist. The analysis can also include Stephen's reasons having an interest in languages and literature, instead of being interested in Irish national movement.

Under imaginative freedom: demands of nationalism, the discussion can inform students on Stephen's struggles against Irish nationalism whether it limits his freedom both personally and imaginatively.

Nationalism: Irish national movement analysis can revolve around the appearance of English language in the context of the novel. Teachers can highlight the point where Stephen feels his native Irish language being different than the language priests speak. The relationship between accepting and speaking English language and its aspect as the oppressor's language can be emphasized. Stephen's ancestors as the subjects of authority can also be discussed in terms of their difference than Stephen.

Politics: native speech discussion can include the effects of speaking English language instead of Irish language on political level. In order to do so, the teachers can have students research about the politics of the time and the religious struggles of Irish people.

Colonial language: losing heritage analysis can be highlighted through the scene where Stephen accepts priest's language, which means the English language, as the

language of conqueror. Irish language as part of cultural and national heritage can also be pointed out in this context.

Society

As part of Stephen's personal liberation, society appears as a source of oppression that he faces (Figure 24).
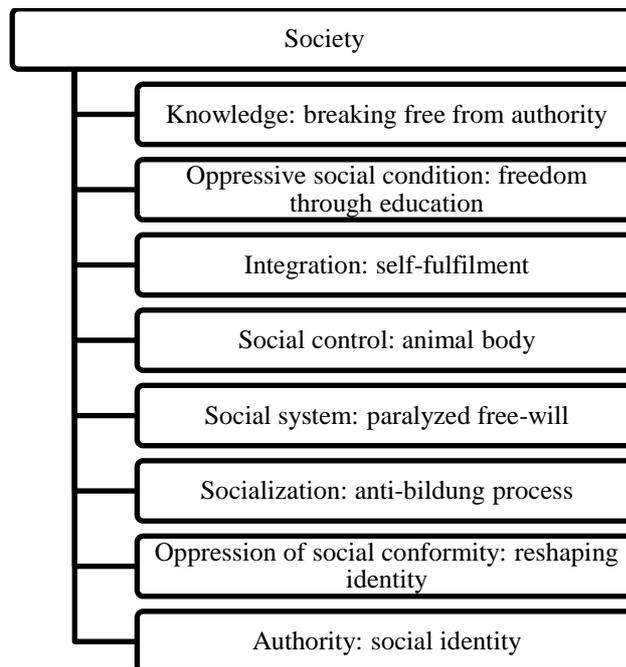

Figure 24. Constructs of society

Table 58 provides several instructive guidelines to inform critical literacy in a teaching and learning environment.

Table 58
Issues-conflicts: Society

Knowledge: breaking free from authority	• Does Stephen attempt to form his own understanding? • Is Stephen's understanding influenced by the authority figures in his life? • Does Stephen form his own opinion? • Is Stephen's life separate from society's influence?

Table 58 (cont'd)
Issues-conflicts: Society

Oppressive social condition: freedom through education	• Stephen is surrounded by the oppressive social condition. • (How) is Stephen's path to freedom is through education? • Stephen uses education to cut a space between himself and society.
Integration: self-fulfilment	• What does home mean for Stephen? • Is it possible for Stephen to integrate into society?
Social control: animal body	• (How) are animals used to establish social control? • What is the function of eagles in Stephen's life?
Social system: paralyzed free-will	• Is A Portrait of the Artist as a Young Man a Bildungsroman? • Is A Portrait of the Artist as a Young Man an anti-Bildungsroman? • (How) is it possible to achieve self-development within the social system? • Does social system have problems? • Does social system paralyze the free will of individuals?
Socialization: anti-bildung process	• Stephen rejects the normative process of socialization. • Does Stephen use his artistic skills against the normative process of socialization?
Oppression of social conformity: reshaping identity	• What does growing into maturity mean for Stephen? • Does Stephen grow into maturity? • (How) does struggling against the oppression of social and religious conformity lead Stephen to create his own identity?
Authority: social identity	• Does the use of language define individual's social identity? • Is the language of authority figures any different than Stephen's language? • What does establish Fr. Dolan as an authority figure?

Under knowledge: breaking free from authority teachers can analyse Stephen's journey of forming his own life against the oppression of society. Society's effects on his opinions and understanding can also be analysed by the teachers and students.

Under the oppressive social condition: freedom through education, teachers and students can analyse the theme of education. The analysis can revolve around becoming free, and the influence of education in this process. The importance of education in Stephen's life and the way he utilizes education in order to break free from the oppressive social system can also be included.

Under the integration: self-fulfilment, teachers and students can study and analyse the theme of integration into society, and the theme of home. The meaning of

integration into society can be worked on, as well as the meaning of home for Stephen and his personal liberation.

Social control: animal body discussion can include the points where animals are utilized in the book. The point where Stephen is threatened by his mother and Aunt Dante can be highlighted in the specifically to the eagles in the book.

Social system: paralyzed free-will analysis can include the aspects of Bildungsroman in the context of *The Portrait*. Teachers and students can focus on the genre of Bildungsroman and whether *The Portrait* is stands as an example or anti-Bildungsroman. The focus can include Stephen's possible self-development in Irish social system, while the social system as a concept can also be analysed and discussed in the classroom to raise questions.

Socialization: anti-bildung process can include the similar analyses as paralyzed free-will concept. In addition to that, students can work on the process of socialization that Stephen goes through. At this point, Stephen's artistic skills and his desire to become an artist can be included in the discussion whether they have a crucial role within his process of socialization or not.

Oppression of social conformity: reshaping identity analysis can highlight Stephen's process of growing into maturity. As a recurring theme of the novel, conformity, oppression of conformity, and oppression of social and religious conformity can be highlighted and discussed.

Authority: social identity can be analysed around the questions of language use. At this point, teachers and students can discuss the different discourses that are utilized by the authorities. Differences between authoritative discourse and the discourse of Stephen's language can be highlighted. If possible, a relation can be established out of these differences. The authoritative language use and its repercussions on Stephen's social identity can be searched throughout the analysis.

Language

The sub-theme of language appears as another component of Stephen's personal liberation (Figure 25).
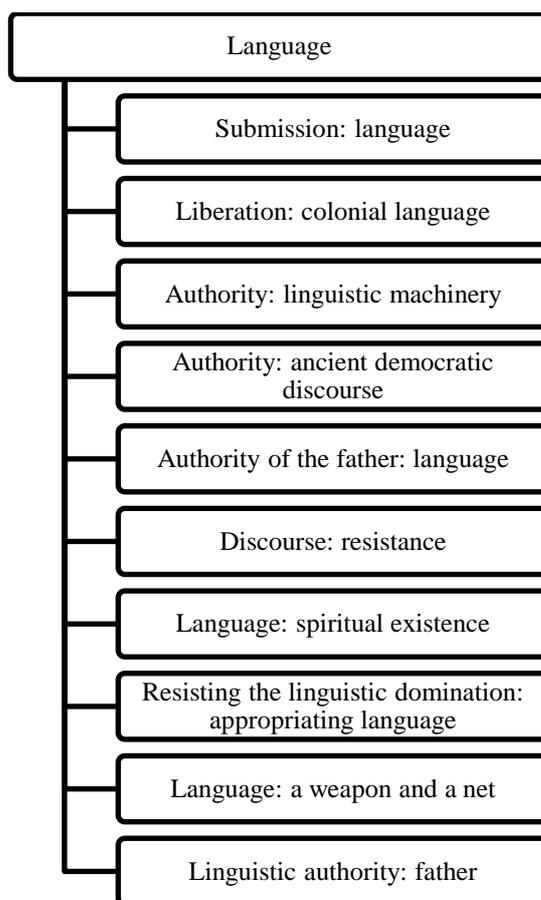

Figure 25. Constructs of language

Several questions and instructional guidelines are provided below in order to inform

the critical literacy instruction in the context of language (Table 59).

Table 59
Issues-conflicts: Language

Submission: language	• Stephen's language learning is equated with his ethical and aesthetic inheritance. • (How) does ironically distancing in narrative happen for Stephen? • Can language be an oppressive tool? • (How) does using the English language instead of Irish language make Stephen submissive? • Stephen submitted to authority as an emerging artist when he uses English language.
Liberation: colonial language	• Stephen strives to liberate his submerged self from the weight of English language. • (How) does Stephen discover the inherent colonial power of the English language? • Does Stephen succeed liberate himself from the weight of using the English language?
Authority: linguistic machinery	• Is Fr. Dolan an intrinsically authoritative figure? • (How) does language make Fr. Dolan an authority figure? • How does Fr. Dolan utilize the linguistic machinery?
Authority: ancient democratic discourse	• (How) does Stephen's name (Stephen Dedalus) have a significance in his personal liberation? • What does Stephen's classmates represent in the scene where Stephen is punished by his teacher?
Authority of the father: language	• (How) is father's authority manifested along the language? • (How) is Stephen exposed to the language that enables his father to be an authority figure?
Discourse: resistance	• Does language hold a social power? • Is there a difference between baby Stephen's talk and grown up Stephen's talk in terms of social constraints? • (How) can the language that baby Stephen utilize be a resistance to authority?
Language: spiritual existence	• Language possesses and innate mystery for Stephen. • (How) does language establish a spiritual existence for Stephen? • (How) does Stephen use language to create an existence that goes beyond politics and religion?
Resisting the linguistic domination: appropriating language	• Stephen strives to take control of his identity by resisting the linguistic domination. • Stephen appropriates language to his own use and purposes.
Language: a weapon and a net	• (How) does Stephen perceive language as a tool to achieve his personal liberation and a tool of oppression in the same time?
Linguistic authority: father	• (How) does Stephen's father represent as a linguistic authority? • (How) does Stephen attempt to separate himself from the type of linguistic authority that his father represents?

Language, discourse, linguistic authority and artistic language use appear to be

recurring concepts in the novel to be studied while instructing students to raise

critical inquiry.

Submission: language can include the analysis of Stephen's use of English language instead of his native language from different angles. Teachers can emphasize this point by mentioning Stephen's ethical and aesthetic inheritance from his ancestors, which boils down to the English language, and the ways he accepts it as an oppressive tool. In this context, Stephen's personal liberation can be discussed in relation to his use of English language whether it enables him to liberate himself or leads him to cause his own submission.

Liberation: colonial language analysis can include English language as the language of the oppressor. Clearly, Stephen states that the English language is an acquired language for him rather than being his native language. With his questions in his mind, he discovers the colonial power of the language. Teachers can highlight Stephen's effort to liberate himself from the burden of using and creating in another language other than his own language.

Under authority: linguistic machinery, teachers and students can analyse the different discourses that are utilized by the different authority figures. In this case, students can analyse the authoritative discourse that Fr. Dolan uses, and its influence on Stephen and other students. Students can also discuss the source of this authority if it is intrinsic or extrinsic, and whether it changes anything in Fr. Dolan's position as an authority figure.

Authority: ancient democratic discourse analysis can revolve around the meaning and connotations of Stephen's full name. Besides, if the analysis is taken further by the teachers and students, they can also search and discuss the meaning and

161

importance of the scene where Stephen is wrongly punished. In addition to this point, students can also analyse the importance of Stephen's classmates in the same scene, what they represent, and how Stephen decides to stand up for himself, and his speech with the dean of the studies.

Under authority of the father: language teachers and students can analyse the language that manifests Stephen's father as an authority figure. The analysis can also include Stephen's exposition to this language that his father uses.

Discourse: resistance analysis can revolve around the social power of the language. Under this umbrella term, the focus can be on the difference between the young children and adults use of language in terms of resistance.

Under language: spiritual existence teachers and students can analyse the ways Stephen utilizes the language in order to create his spiritual existence beyond politics and religion. Teachers and students focus on the different discourses that the church and people who appear to be on the side of nationalistic politics of the time (i.e., Simon Dedalus) use. Comparing these two sides can provide students with insight on Stephen's existence in an environment where the different sources of oppression have conflict among one another.

Resisting the linguistic domination: appropriating language teachers and students can analyse the fact that Stephen's linguistic resistance by altering the English language using his artistic skills in order to create art as an emerging artist.

Under language: a weapon and a net teachers and students can highlight the fact that

Stephen acknowledges the language both as a tool of oppression, and a tool to

achieve his personal liberation.

Under linguistic authority: father the instruction can emphasize Simon Dedalus'

representation of linguistic authority, and Stephen's attempt to distance himself from

the type of authority that his father represents.

Culture

Sub-theme of culture appears as a component of Stephen's personal liberation

(Figure 26).
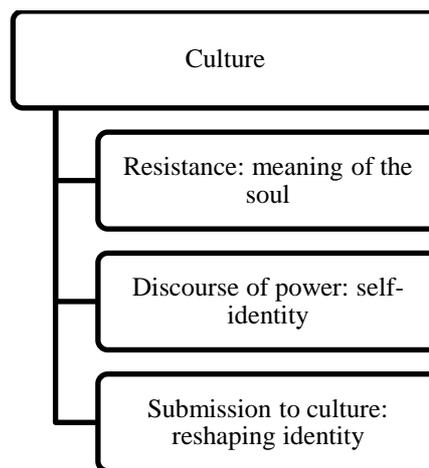
Figure 26. Constructs of culture

Several questions and instructional guidelines are provided below in order to inform

the critical literacy instruction in the context of culture (Table 60).

Table 60
Issues-conflicts: Culture

Resistance: meaning of the soul	- What does the meaning of soul for Stephen? (How) does Stephen try to understand his soul? - Is understanding the meaning of soul same as resisting the culture?

Table 60 (cont'd)
Issues-conflicts: Culture

	• What is the relationship between understanding the meaning of soul and personal liberation for Stephen?
Discourse of power: self-identity	• Is Stephen a modern subject? • (How) does Stephen establish his self-identity? • (How) does Stephen establish his self-identity within the cultural discourse of power? • Is Stephen defined by the cultural discourse of power? • Does Stephen make sense of his soul?
Submission to culture: reshaping identity	• (How) does Stephen reshape his identity? • Is Stephen submitted himself to the culture he was born into? • (How) does Stephen reshape his identity by separating himself from the culture?

Under resistance: meaning of the soul, teachers and students can analyse Stephen's

journey to achieve his personal liberation in the context of his efforts to establish his

meaning of soul. The analysis can revolve around Stephen's search for the meaning

of soul that is beyond and above the culture that he was born into. Teachers and

students can focus on Stephen's character traits as a young Irish boy, and the aspects

that separate him from his peers.

Under discourse of power: self-identity, the critical analysis can raise the questions

of Stephen's existence as an emerging artist in an oppressive culture that he was born

and raised into. Teachers and students can also research on the cultural discourse of

the time, and its influence on Stephen in terms of his search for his own self-identity.

Under submission to culture: reshaping identity, teachers can highlight the question

of oppressive culture, whether Stephen has ever been submissive or not. The topic

can also establish a context where students discuss and raise question regarding the

possibility of separating one's self from the culture that they were born and raised

into.

Memory

The sub-theme of memory appears as another component of Stephen's personal liberation. The theme is related to his personal memory, and its appearance as the cause of the feeling of guilt (Figure 27).
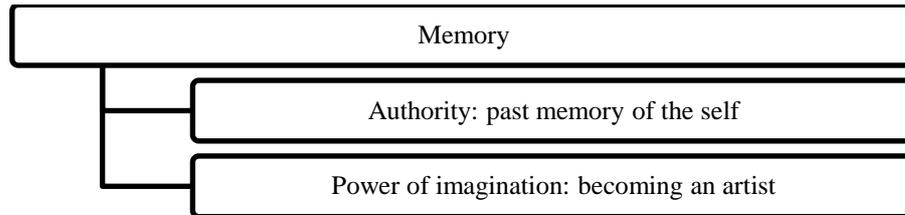

Figure 27. Constructs of memory

Table 61 provides questions to inform the critical instruction of memory in the context of personal liberation.

Table 61
Issues- conflicts: Memory

Authority: past memory of the self	• (How) does personal memory function as authority? • Does Stephen try to escape from the authority of his personal memory?
Power of imagination: becoming an artist	• (How) can Stephen make use of his personal memory when he creates art? • Stephen will be an artist when he understands that the power of imagination and memory can help him to transform his past.

Under authority: past memory of the self, teachers and students can analyse the functions of memory and its ways of working in terms of a leading mechanism of decision. The study can include whether memory can function as an authority while Stephen is trying to achieve his personal liberation.

Under power of imagination: becoming an artist, teachers can ask the question of using personal memory as a mean to create art. In addition to that, teachers can also

165

raise the question on the power of imagination in terms of using imagination to transform Stephen's personal past into a bright future where he becomes the artist he desires to become.

Bodily liberation

Bodily liberation appears as a component of Stephen's personal liberation. It references to Stephen's bodily needs and his efforts to have a control over his body (Figure 28).
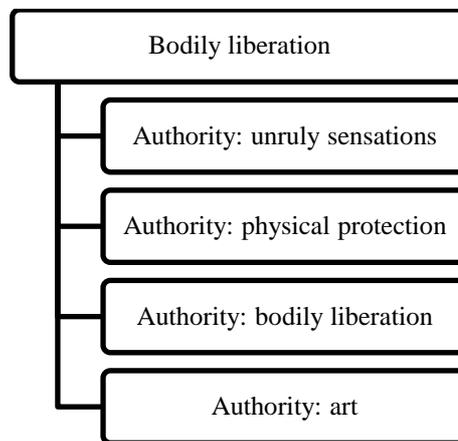
Figure 28. Constructs of bodily liberation

Table 62 provides questions and lines of arguments in order to inform the critical instruction of bodily liberation in the context of Stephen's personal liberation.

Table 62
Issues-conflicts: Bodily liberation

Authority: unruly sensations	• What does unruly sensations mean for Stephen? • (How) does Stephen bring his unruly sensations under the order of different authorities? • What are the external authorities that Stephen try to use to control his unruly sensations? • (How) does Stephen try to control his bodily sensations?

Table 62 (cont'd)
Issues-conflicts: Bodily liberation

Authority: physical protection	• How does Stephen experience physical pain? • What is the source of Stephen's physical pain? • (How) does an authority figure can provide Stephen with a protection from physical pain if another authority figure from the same source caused him the same physical pain? • (How) does Stephen protect himself from the physical pain?
Authority: bodily regulation	• Worldly authorities have failed to regulate Stephen's unruly body.
Authority: art	• How do art and myth function as the mean of protecting himself for Stephen? • (How) do art and myth provide Stephen with the authority to control his bodily impulses?

Under authority: unruly sensations, teachers and students can analyse Stephen's transition from being a child to a teenager. The discussion can bring up the changes in Stephen's body as a teenager and his efforts to deal with these changes. Students can discuss the importance of having a knowledgeable figure who openly explains these physical changes, desires and needs to the teenagers as they go through them. In the context of being able to express these changes and the ways to deal with them, the analysis can point out the importance of self-regulation without the need of an external authority. In order to elevate the analysis, students can work on Stephen's journey and the possible ends in his journey if he were to have an adult model who could explain him the changes he goes through as a teenager rather than an authority figure that implies him to suppress his bodily needs.

Under authority: physical protection, teachers and students can analyse the scene where Stephen is hit by his teacher because his teacher assumes that Stephen broke his glasses in order not to write in the lesson. However, after this incident, Stephen goes to the principal of the school, and tells that he was hit by his teacher unfairly. In the context of physical protection, Stephen appeals to another authority figure to protect himself from the same physical pain. The source of the authority that both the

teacher and the school principal share can be discussed and analysed by the teachers and students.

Under authority: bodily regulation, the analysis can include the discussion of external authorities and whether it is necessary or possible for them to provide Stephen with the bodily regulation that he looks for.

Under authority: art, teachers and students can search for questions of art and myth allowing him to achieve the authority that he needs in order to control his bodily impulses.

Artistic consequences

The sub-theme of artistic consequences is another component of Stephen's personal liberation. It refers to the oppression that Stephen is exposed to throughout his childhood and youth, and its artistic ends that Stephen strives to achieve as a young and emerging artist (Figure 29).
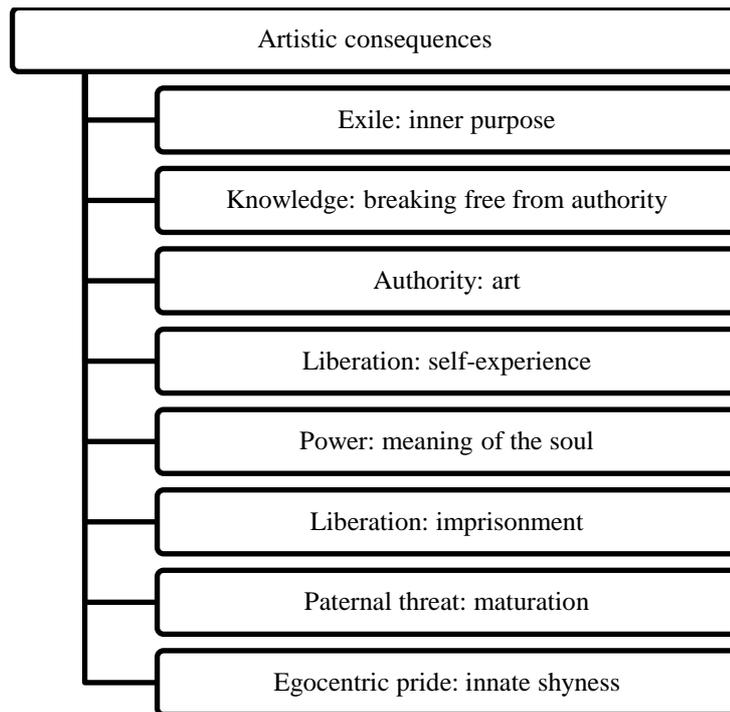
Figure 29. Constructs of artistic consequences

Table 63 provides questions and statements to inform the critical instruction of

artistic consequences in the context of personal liberation of Stephen.

Table 63
Issues- conflicts: Artistic consequences

Exile: inner purpose	• (How) does Stephen discover his inner purpose? • What does Stephen look for in his freedom? • Does discovering inner purpose give Stephen the freedom?
Knowledge: breaking free from authority	• Does Stephen's interest in learning help him to break free from the authority figures in his life? • (How) does Stephen shape his own understanding without the influence of authority figures? • Is it possible to gain one's understanding without being influenced by the society?
Authority: art	• How do art and myth function as the mean of protecting himself for Stephen?
Liberation: self-experience	• (How) does artistic maturation happen for Stephen? • (How) does Stephen liberate himself from the "individuating rhythm" of self-experience? • Does artistic maturity help Stephen to achieve his personal liberation?
Power: meaning of the soul	• Is Stephen handed down a meaning of soul by the authority figures that are in the position of power? • (How) does Stephen make use of this meaning of soul in order to achieve his personal liberation?

Table 63 (cont'd)
Issues- conflicts: Artistic consequences

Liberation: imprisonment	• Men and women are led by certain drives and pressures. • Certain drives and passions that lead men and women protect people and help them within their interaction with reality. • Social institutions reflect certain drives and pressures that lead men and women. • Does Stephen achieve liberation? • Does Stephen's liberation turn into a form of imprisonment that holds him down?
Paternal threat: maturation	• Is Stephen's artistic growth a response to the paternal authority figures in his life? • Does Stephen surmount paternal authority figures in his life? • How does Stephen's artistic maturity can function as a threat to the paternal authority figures?
Egocentric pride: innate shyness	• (How) is shyness a character trait of Stephen? • Does Stephen establish his shyness to protect his artistic character from the hostile environment that he lives in?

Under exile: inner purpose, teachers and students can analyse Stephen's search for his inner purpose and whether it brings him the freedom he desires to achieve. The analysis can also include Stephen's inner purpose and its relationship with his exile. As a highlight point, teachers can ask the question whether Stephen's search for freedom led him to become an artist and to exile from Ireland.

Under knowledge: breaking free from authority teachers and students can analyse Stephen's interest in learning, his efforts to shape his own understanding without the influence of society, and its artistic consequences.

Under authority: art, teachers and students can study the point of Stephen's finding himself a free space that is provided him by art and myth.

Liberation: self-experience discussion can include Stephen's growing into an artistic maturity, and his effort to liberate himself from the individuating rhythm of self-experience. Teachers and students can analyse whether Stephen grows into a state of

artistic maturity because he tries to achieve his personal liberation, or he achieves his personal liberation because he grows into a state of artistic maturity.

Power: meaning of the soul analysis can revolve around Stephen's search for the meaning of soul, and his way of using the meaning that he discovered in his art. The influence of the meanings that are handed down to Stephen by the authority figures can also be included in the discussion.

Liberation: imprisonment discussion can raise the issues of socially accepted drives and pressures that lead men and women in their interaction with reality. Reflections of these drives and pressures in the social institutions can also be discussed and emphasized in the context of Stephen's personal liberation.

Paternal threat: maturation analysis can be connected with Stephen's artistic growth and its purposes. The questions can include whether Stephen achieves his artistic growth as a response to the paternal threats in his life, or whether he surmounts these paternal threats by not achieving any artistic growth. Teachers can also emphasize the way that Stephen's artistic growth as a threat to these paternal authorities.

Egocentric pride: innate shyness can be analysed in the context of shyness as a protection mechanism that Stephen utilizes to protect himself from the hostile environment that he lives in.

Place identity

The domain of place identity can be studied by focusing on the places and important settings in the novel. These places and settings include *home*, *school*, *Ireland*, and *church*. The domain of place identity can inform the critical instruction of the Portrait in terms of the influence of places, surroundings, and settings on Stephen, and their importance as representatives of a variety of ideologies.

Home

Home as a setting in the novel appears as a component of the place identity. According to the findings, the sub-theme of home represents a place that Stephen tries to feel himself belonging, while also representing the idea of being a family, and functioning as a social institution (Figure 30).
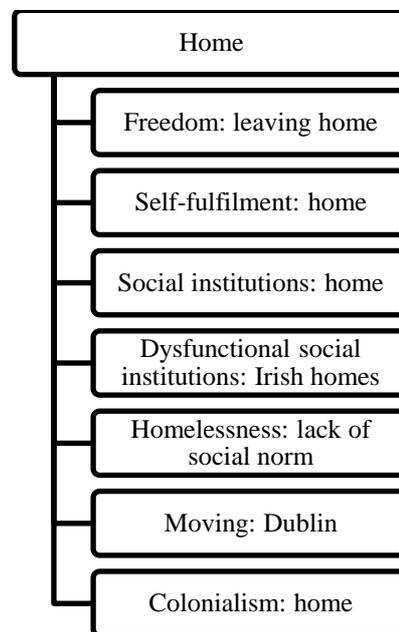

Figure 30. Constructs of home

Table 64 provides questions and instructional guidelines to inform the critical

instruction of place identity based on home.

Table 64
Issues- conflicts: Home

Freedom: leaving home	- Is it possible for Stephen to be free and live in Ireland with the feeling of being "at home" in the same time? - Stephen must leave his home in order to gain knowledge and discover the world.
Self-fulfilment: home	- Does Stephen desire to integrate into Irish society? - Is achieving self-fulfilment at home in Ireland possible for Stephen?
Social institutions: home	Home is the most important social institution in A Portrait of the Artist as a Young Man.
Dysfunctional social institutions: Irish homes	(How) does Stephen choose exile over having a home in Ireland? - How does Stephen's home function as a dysfunctional social institution? - How does dysfunctional social institutions including home effect Stephen?
Homelessness: lack of social norm	(How) does the concept of homelessness appear in the novel? - What does homelessness signify in Stephen's story? - How does colonialism fragment the Irish society in terms of social norms? - How do the social forces, i.e., nationalistic, religious, cultural compete one another to become dominant?
Moving: Dublin	- How does colonial control of Irish government effect Simon Dedalus? - How does moving from one place to another effect Stephen in terms of establishing a sense of belonging?
Colonialism: home	(How) does Simon Dedalus' motivations in maintaining a household influence Stephen's sense of home? - How does colonial control of Irish government effect Simon Dedalus? (How) is the concept of home effected in terms of language?

Freedom: leaving home analysis can be based upon Stephen's search for freedom

and whether it is possible to achieve in his home. Students can analyse his situation

in terms of the relationship between gaining knowledge and discovering the world,

but at the same time living in his home with his family.

Under self-fulfilment: home, teachers and students can analyse the point that

Stephen's integration into Irish society while achieving his self-fulfilment at home in

Ireland.

173

Social institutions: home analysis can be based upon the role of home as a social institution that influences Stephen in his search for a sense of belonging.

Dysfunctional social institutions: Irish homes discussion can include the analysis of the role of home in Stephen's life as a young Irish boy, and his decision to leave his home while choosing exile.

The sub-theme of homelessness: lack of social norm discussion can revolve around the lack of sense of belonging that Stephen feels. Teachers and students can analyse the novel in order to discover the theme of homelessness and its appearance in Stephen's life. Meanwhile, the discussion can be taken further by analysing the effects of colonialism in the family life at home. If the concept of home is taken as a social institution in Irish society, then the analysis can also be widened by looking at the conflict that is among the authority forces, such as religion, nationalism, and culture.

When the sub-theme of moving: Dublin is analysed, the teachers and students can have a look at the effects of colonialism on Simon Dedalus' motivations while he is given on the task of running the household. Due to his financial insecurities, Simon Dedalus cannot afford to live in one place while leading a secure and stable lifestyle and causes the family to move from one place to another, and the effects of moving and the constant change in setting on Stephen can be highlighted.

The sub-theme of colonialism: home can also be analysed in accordance with Simon Dedalus' financial status. However, in addition to this point, teachers and students

can also analyse the importance of language and the foreign implications of the word home for Stephen.

School

School as a setting in the novel appears as a component of place identity. It refers to the school rooms that have reflections of religious education, and their effects of Stephen while he is shaping his place identity (Figure 31).

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┌─────────────────────────────────────┐
│              School                  │
└─────────────────────────────────────┘
    │
    │   ┌─────────────────────────────────┐
    ├───│   Religious institute: school   │
    │   └─────────────────────────────────┘
    │   ┌─────────────────────────────────┐
    ├───│     Authority: school rooms     │
    │   └─────────────────────────────────┘
    │   ┌─────────────────────────────────┐
    ├───│    Resistance: school rooms     │
    │   └─────────────────────────────────┘
    │   ┌─────────────────────────────────┐
    └───│  Paternal forces of fathers:    │
        │  environment in Clongowes       │
        └─────────────────────────────────┘
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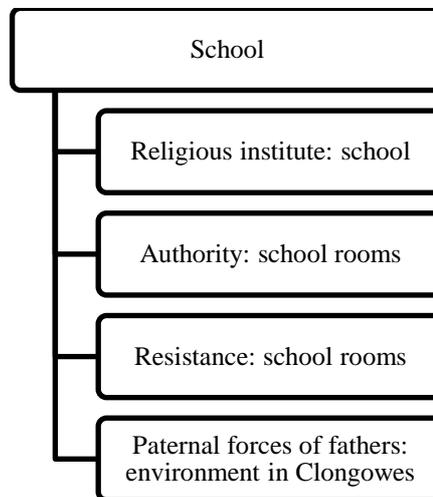
Figure 31. Constructs of school

Table 65 provides questions and guidelines in order to inform the critical instruction of school in the context of place identity.

Table 65
Issues- conflicts: School

Religious institute: school	• How does school in *The Portrait* function as a religious institute?
Authority: school rooms	• How does the authority show itself in the school rooms? • (How) does the authority in school rooms influence Stephen? • (How) does authority that appears in school rooms affect Stephen as a rebellious student, as well as cowed students?
Resistance: school rooms	• (How) does repression, indoctrination, punishment, and resistance occur in the school rooms in *The Portrait*?

Table 65 (cont'd)
Issues- conflicts: School

Paternal forces of fathers: environment in Clongowes	• (Why) do the paternal forces of priests work to deny the growth and maturity of young men in schools? • (How) do the priests obtain their positions of power over students? • (How) does the authoritarian environment in Clongowes established to keep the students' behaviour within strictly defined parameters? • What are the defined parameters that the Clongowes environment force students to behave into?

Under religious institute: school, teachers and students can analyse the function of schools as religious institutes. The studies can focus on the ways and reasons of this intermingled aspects of schools and religious institutions, and the effects of this situation on the students.

Under authority: school rooms sub-theme, the analysis can include the authority of priests in schools, the source of their authority, and being able to influence some students while failing in this mission for some other students. The appearance of authority in school rooms, Stephen's exposition to this authority, his reactions, and the long-term effects of this authority on Stephen's place identity can also be analysed.

Resistance: school room analysis can include the punishment that Stephen experiences, his repression as a young boy who wants to become an artist, and the resistance he shows towards the authority and oppression in the school rooms. Teachers and students can work on the theme of fairness and evaluate Stephen's punishment in this context. The reasons of his repression and why the authority figures need to repress him as a student can be analysed.

Under paternal forces of fathers: environment in Clongowes the analysis can highlight the oppression that Stephen is exposed to by the paternal authority figures in his life. These figures appear as his father, the priests in Clongowes, his uncle and sometimes his friends at school. During the discussion, teachers and students can work on the source of this authority in terms of holding a position of power. The session can include the reasons of controlling the students, the strongly defined parameters that these paternal authority figures use in order to control students' behaviour.

Ireland

Ireland as a setting appears as a component of Stephen's search for his place identity and it refers to the sense of belonging to his native land while he is being exposed to the oppression of Irish nationalism (Figure 32).

Figure 32. Constructs of Ireland

Table 66 references to instructional guidelines and questions to inform the critical

literacy of Ireland in the context of place identity.

Table 66
Issues- conflicts: Ireland

Dublin: sense of being lost	• (How) is Dublin significance for Stephen? • (How) does Stephen experience a sense of being lost? • What does Stephen's journey in Dublin signify in terms of his place identity?
Frustration: growing up in Ireland	• A Portrait anticipates the experiences of frustration and disappointment of growing up in Ireland.
Self-fulfilment: home	• (How) does Stephen struggle with the word "home"? • Stephen cannot achieve self-fulfilment at home in Ireland. • (How) does Stephen develop a voice of his own?
Moving: Dublin	• (How) does Stephen feel the effects of colonial control in Ireland? • Does Stephen's experience of colonial control in Ireland effect his sense of belonging?
Modernity: Dublin	• Does living in Ireland cause Stephen to lead an oppressive life bounded by Ireland? • (How) does Stephen reject Ireland? • How is Ireland as a component of Stephen's place identity remarkable? • (How) does Stephen's relationship to Dublin effect his artistic choices? • How does Stephen experience modernity in Dublin?

Teachers and students can analyse Stephen's travels in Ireland and their effects on

him. The discussion can include his experiences and association of these experiences

with the city.

Under frustration: growing up in Ireland, teachers can highlight Stephen's

experiences of frustration and disappointment due to his journey of growing up in

Ireland. His travel to Cork with his father, and his experiences with his father's

friends can also be included in the lesson.

Moving: Dublin sub-theme can be analysed in the context of colonial control of

Ireland. Teachers can emphasize the effects of colonial control, its results in the

settings of the novel, and Stephen's sense of belonging to Ireland under these circumstances.

Modernity: Dublin sub-theme can be analysed in the context of Stephen's life journey in Ireland as a born and raised in Ireland subject of the story. The analysis can include the oppression that Stephen is exposed to during his lifetime in Ireland, his rejection of the country and his reasons, importance of Ireland as Stephen's native country, artistic consequences of living in Ireland, and his experience with modernity.

Church

Church appears as a crucial setting in the novel due to the teachings and ideology that it stands for (Figure 33).
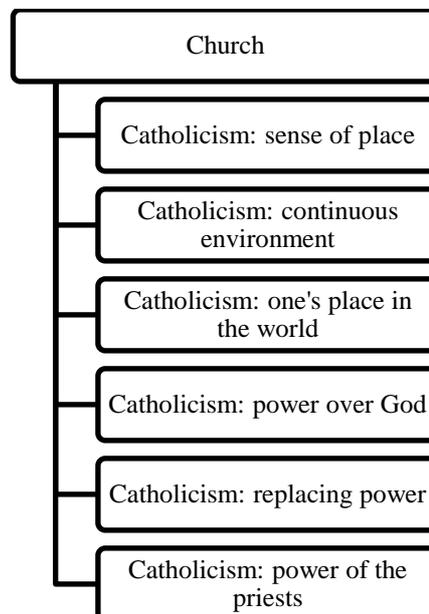

Figure 33. Constructs of church

Table 67 provides questions and instructional guidelines to inform the critical

literacy instruction of church in the context of place identity.

Table 67
Issues- conflicts: Church

Catholicism: sense of place	• (How) does Catholicism provide Stephen a context that he derives a sense of his place from? • Does Catholicism have an aspect of providing Stephen a context to derive his sense of place? • (How) does the context that is provided Stephen by Catholicism leads him to reconstruct his identity?
Catholicism: continuous environment	• (How) does Catholicism assure Stephen that it provides a continuous place for him? • (How) does Catholicism and the Catholic church acknowledge the fact that it will remain in place? • The continuity that the Church offers Stephen validates its ability to provide a safe and stable environment.
Catholicism: one's place in the world	• (How) does Catholicism make Stephen aware of the effects of his actions on others? • (How) does Father Arnall's sermon at school effect Stephen in terms of his sense of belonging to the church? • (How) does Father Arnall achieve controlling Stephen's behaviour? • Why should students examine the state of their conscience? • What does the requirements that are handed down to students by Father Arnall as a result of his sermon signify? • The requirements of Father Arnall's sermon promote Stephen to reflect on his place in the world. • In what ways Father Arnall's sermon make Stephen question his place in the spiritual world?
Catholicism: power over God	• (How) does Stephen realise his possession of the power to maintain his identity?
Catholicism: replacing power	• How does the Director of Belvedere recognize Stephen's power? • What does Stephen's power tell about his identity to the Director of Belvedere? • Why doesn't the Director of Belvedere encourage Stephen's independence? • How does the Director of Belvedere usurp Stephen's sense of power? • What is the difference between Stephen's power and the power of priesthood? • What does the difference between Stephen's and priesthood's power signify?
Catholicism: power of the priests	• Does a person need to be special in order to become a priest? • (In what ways) does being a priest make a person special? • Why does the Director of Belvedere describe the power of priests greater than the power of country rulers? • Is becoming a priest enough to stop developing one's self further?

Under Catholicism: sense of place, teachers and students can analyse the power of

Catholicism in terms of providing a continuous space for Stephen to find a sense of

belonging. Teachers can also raise the issue of Stephen's finding a place for himself

within or outside of the catholic culture, and then reconstructed his identity as a result of this newly found place.

Catholicism: continuous environment discussion can include the power of religious institutes and the church to provide Stephen a continuous and safe space. The power that lies behind this provision of continuous space, and Stephen's choice to leave outside the church and establish his identity can also be highlighted at this point.

Catholicism: one's place in the world can be analysed by focusing on Father Arnall's sermon at school, the language use in this sermon, its effects on Stephen, and consequences for Stephen to reflect and question his place in the religious environment and institution.

Under Catholicism: power over God, teachers and students can analyse Stephen's realising and acknowledging his power to maintain his identity.

Under Catholicism: replacing power, teachers and students can focus on Stephen's interest in power to construct his identity, the Director of Belvedere's realisation of this interest, and offering a place for Stephen within the priesthood. Considering this scene in the novel, teachers and students can discuss and try to construct the possible reasons of the Director's to offer Stephen such a powerful position.

Catholicism: power of the priests can be analysed in the context of Stephen's conversation with the priest. An analysis of this incident can provide students with

the questions regarding the necessities of becoming a priest and the source of the power in this authority position.

Professional identity

The domain of professional identity can be studied by focusing on Stephen's process of being a *developing artist*, his *resistance through art*, the effects of *colonial language* in his art, his *liberation and freedom*, his status as a *marginalized artist/writer*, and his *exile*. Professional identity, in Stephen's case, refers to the oppression that he is being exposed to, and its consequences in his career choice as an artist.

Developing artist

The sub-theme of developing artist refers to Stephen's oppression from different sources and its consequences on Stephen as a developing artist (Figure 34).

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┌─────────────────────────────────────────────┐
│              Developing artist                │
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  │  ┌────────────────────────────────────────┐
  ├──┤ Oppressive regimes of power: developing artist- │
  │  │              intellectual                │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤    Domination: language use of the artist │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤         Awareness: creating oneself      │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤    Catholic discourse: vocation as an artist │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤ Conflict: helping others to break free through art │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤           Social authority: exile        │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤      Conflict: saving the artistic soul  │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤      Paternal father: priesthood of art  │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤  Religious oppression: artistic temperament │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤      Sexual power: aesthetic existence    │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤       Paternal threat: artistic growth   │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤      Oppressive father: artistic maturity │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤  Power of imagination: sacramental presence │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤         Liberation: colonialism          │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤        Resistance: authorial voice       │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤      Catholicism: conversion to art      │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤        Language: God of creation         │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤         Individuality: narrative         │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤ Religious authority: false artistry of priesthood │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  ├──┤                Domination                │
  │  └────────────────────────────────────────┘
  │  ┌────────────────────────────────────────┐
  └──┤   Paternal authority: artistic development │
     └────────────────────────────────────────┘
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Figure 34. Constructs of developing artist

Table 68 provides questions and instructional guidelines in order to inform the

critical instruction of developing artist in the context of professional identity.

Table 68
Issues-conflicts: Developing artist

Oppressive regimes of power: developing artist-intellectual	• How does Stephen personify the struggles faced by a developing artist-intellectual under oppressive religious and colonial regimes of power? • How do the religious and colonial regimes of power influence Stephen in terms of his artistic development?
Domination: language use of the artist	• What does the soul mean to those in a position of power? • How does Stephen try to establish a new understanding of his soul? • How does Stephen culturally and politically resist? • Stephen's emergence as an artist capable of using the language of the discourses of power expose the methods of domination that are used by the authorities.
Awareness: creating oneself	• How does Stephen gain an awareness of himself and his artistic skills?
Catholic discourse: vocation as an artist	• (How) would Catholicism prevent Stephen from fulfilling his vocation as an artist? • How does Stephen decide to become an artist? • How does Stephen solve the conflict between his artistic soul and catholic soul?
Conflict: helping others to break free through art	• What does exile signify for Stephen in the context of the novel? • Is an unfettered freedom possible for Stephen in Ireland? • (How) does Stephen search for a way to help other people break free through his art?
Social authority: exile	• Stephen's intention to live his own, unsanctioned story has led to a traumatic conflict with social authority. • How is Stephen's relationship with social authority conflicted? • (How) does Stephen deal with the social authority? • (How) does art help Stephen to break free from social authority?
Conflict: saving the artistic soul	• What does Stephen need to save his artistic soul from? • Is it possible for Stephen to save his soul but not his body?
Paternal father: priesthood of art	• (How) does Stephen become a priest of art? • What does priest of art signify in the context of the novel? • How is Stephen effected by the patriarchal threats? • What does Simon Dedalus represent in the novel apart from being Stephen's biological father?
Religious oppression: artistic temperament	• How does Stephen become aware of the oppressive nature of the Catholic church? • How does Stephen experience the tyranny of individual priests within the church? • How is church a patriarchal body in the society? • How do church and Irish nation stand in Stephen's way to prevent him from his artistic temperament?
Sexual power: aesthetic existence	• Does Stephen have Oedipal conflict? • Is there a relationship between Stephen's sexual and artistic power?
Paternal threat: artistic growth	• Is Stephen's artistic growth a response to the paternal authority figures in his life? • Does Stephen surmount paternal authority figures in his life? • How does Stephen's artistic maturity can function as a threat to the paternal authority figures?
Oppressive father: artistic maturity	• The mature male figures of every sort who attempt to keep Stephen from reaching sexual and artistic maturity as a creator.

Table 68 (cont'd)
Issues-conflicts: Developing artist

Power of imagination: sacramental presence	• Priesthood allows a man to confect the sacramental presence. • (How) does Stephen reject the acceptance to priesthood? • Rejection of priesthood enables Stephen to confect and create through the power of his own imagination.
Liberation: colonialism	• Why would being an artist under a colonial regime of power be hard? • Stephen tries to liberate himself from the effects of colonialism as a developing writer/artist and encounters obstacles as a result. • Stephen encounters obstacles of living under the rule of colonialism and he tries to liberate himself from these obstacles in order to become an artist.
Resistance: authorial voice	• Does Stephen achieve finding his unique authorial voice? • (How) does the colonial environment teach Stephen forms of thought, writing, and speech? • Does Stephen depend on the learned forms of art or create his own unique authorial voice?
Catholicism: conversion to art	• Is Stephen ever truly converted to any form of Catholicism? • What does Stephen's reaction to the rector's sermon signify about the power and authority of Catholicism? • How do the priests convert people into religion? • What does Romantic ideology stand for? • What does Catholic ideology stand for? • Stephen's identity is a subjective construction of Romantic (artistic) and Catholic ideologies.
Language: God of creation	• As a developing artist, Stephen wants to use language to create. • (How) is it possible for a priest to make use of the language both for serving to God and to create. • Could Stephen become a priest and an artist in the same time? • What is the relationship between being a priest and being an artist in the context of creation?
Individuality: narrative	• What is the symbolic importance of establishing individuality as a developing artist for Stephen?
Religious authority: false artistry of priesthood	• Why does the priest try to tempt Stephen to enter the priesthood? • The priest tries to divert Stephen's artistic development with the false artistry of the priesthood.
Domination: being an artist	• Stephen cannot allow himself to be dominated by the maternal, political, religious, and social imperium because he is an artist.
Paternal authority: artistic development	• Stephen is controlled and paralysed by his father. • (How) do the paternal figures around Stephen, i.e. his father, religious fathers, priests, try to hold him back from his artistic development?

Under oppressive regimes of power: developing artist-intellectual teachers and students can analyse Stephen's environment in terms of its effects on his artistic skills. Stephen's experiences as a young and developing artist in Ireland under the colonial and religious regimes of power can be highlighted.

Domination: language use of the artist can be analysed in terms of Stephen's search for the meaning of soul, his efforts to create his own understanding, his cultural and political resistance regarding his use of language.

Under awareness: creating oneself, teachers and students can focus on the realisation of becoming an artist that Stephen experiences. The analysis can include the events that lead Stephen to realise his desires to become an artist.

Catholic discourse: vocation as an artist analysis can revolve around the conflict that Stephen experiences between his artistic desires and the oppression of catholic discourse of power.

Conflict: helping others to break free through art can be analysed by the teachers and students by focusing on Stephen's choice to exile from Ireland, its significance for his life as a developing artist, his search for unfettered freedom, and his possible standpoint that could be a possible example for other people who are living under oppressive conditions.

Social authority: exile can be analysed by focusing on Stephen's desire to live his own story, the conflicted situation that is caused by his wish to live a free life, oppression of the social authority, and art that provides him with the freedom that he looks for.

Conflict: saving the artistic soul can be analysed by focusing on Stephen's effort to protect his artistic desires from the oppression of external authorities. The discussion can also include the reasons of the external authorities to oppress Stephen.

Paternal father: priesthood of art can be analysed and discussed by the teachers and students with a focus on the patriarchal threats that Stephen experiences. The significance of Simon Dedalus for Stephen, the religious fathers and Stephen's experiences with them can be included in the discussion. In addition to that, Stephen's rejection of joining the priesthood, and becoming a priest of art can be analysed.

Under religious oppression: artistic temperament Stephen's realisation of the oppressive nature of catholic church, his experiences with the priests within the church, and the oppression of religious institution that tries to prevent Stephen from growing into an artistic maturity can be analysed by the teachers and students.

Sexual power: aesthetic existence analysis can include Stephen's growing sexual power, as well as his growing artistic power, and whether these two areas in his identity have any point in common, or any relationship.

Paternal threat: artistic growth analysis can include Stephen's becoming an artist whether it is a response to the paternal threats around himself or not.

Under oppressive father: artistic maturity, teachers and students can analyse the attempt of Simon Dedalus' and religious fathers to prevent Stephen from reaching

his sexual and artistic maturity as a creator. If Stephen becomes an artist, he will create art that can help other people to rebel against their oppressors, while if he is to achieve his sexual maturity, then he can actually have children of his own, which makes him a father figure who is equal to the father figures around him. So, the analysis can include such like a point in order to raise critical questions in the classroom.

Under power of imagination: sacramental presence, teachers and students can analyse Stephen's rejection of priesthood in terms of his gains and losses. The discussion can include what Stephen would gain/lose if he were to accept joining the priesthood or rejecting being an artist.

Liberation: colonialism analysis can include the experiences of Stephen as a young and developing artist under the colonial regime of power. Students can analyse the obstacles of experiencing the authority of colonisers on top of the authority of the colonised. Besides, teachers can raise the question whether Stephen experiences these obstacles because he wants to become an artist, or he wants to become an artist and that is why the colonial regime of power becomes a barrier for him.

Resistance: authorial voice analysis can include Stephen's search for his own unique style as a developing artist. Students can be reminded the existing forms of thought, writing and speech that are taught Stephen by the colonised priests and Stephen's effort to distance himself from the taught ways to find his own voice.

Catholicism: conversion to art can be analysed with the focus on Stephen's relationship with Catholicism as a young developing artist. Teachers and students can ask questions regarding Stephen's reaction after he attends the religious sermon at school. The discussion can highlight the conflict in Stephen's inner world between his desire to become a a free and artistic person and catholic ideology that he is exposed to. Therefore, students can analyse Stephen's choices on constructing his identity as an artist under these circumstances.

Language: God of creation analysis can include Stephen's language use. Stephen uses language to create art, however, he is offered a place in the priesthood of the catholic church. As a result, students can discuss Stephen's desire to become a creator of art, in other words, a God of creation in the context of becoming a priest, which could possibly give Stephen a different idea on creation.

Individuality: narrative discussion can include Stephen's struggle to create his individuality that he needs in order to become an artist.

Religious authority: false artistry of priesthood analysis can include a focus on the priest's offer to Stephen for him to become a priest. Teachers and students can analyse the reasons of the priest for offering Stephen a place in the church, where people should be special and chosen by the God. Therefore, the discussion can lead to Stephen and his aspects that made him eligible for such a position.

Domination: being an artist analysis can include the requirements of becoming an artist in an oppressive environment. Teachers and students can approach this point by

considering the domination of people, whether it is possible for people to take control of the external authorities in order not to let them dominate. Stephen is affected by the external authorities, i.e., maternal, political, religious and social authorities, and how he should act under the oppression of these external authorities in order to become an artist can be included in the discussion.

Under paternal authority: artistic development, teachers and students can analyse the topic with a focus on the adult male figures around Stephen by asking questions regarding their ways of oppressing and helping the oppressors in a way that puts Stephen in a position that is distant from their pressure, and close to become an artist.

Resistance through art

Resistance through art references to Stephen's use of art as a resistance mechanism against the oppression that he faces in Ireland. Under resistance through art, his language use, his imagination, and exile are combined as the specific tools that he utilises to create his resistance (Figure 35).
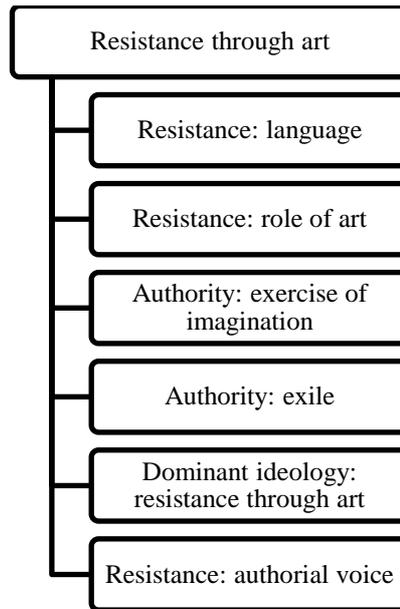
Figure 35. Constructs of resistance through art

Table 69 references to questions and instructional guidelines to inform the critical

instruction of resistance through art in the context of professional identity.

Table 69
Issues-conflicts: Resistance through art

Resistance: language	• (How) does Stephen use the language to establish his cultural and political resistance? • What does Stephen's search for his own understanding of the soul represent? • What is the significance of Stephen's use of the same language as the external authorities that try to dominate him? • What does the correction of the English Jesuit dean over Stephen's use of the word "tundish" signify? • Does Stephen struggle to create his own discourse out of the language that he is taught to use? • Does Stephen have a fear of language? • What does the English language signify in the context of the novel?
Resistance: role of art	• (How) does Stephen perceive art considering its role? • Does Stephen recognise art as a tool to be used in resistance?
Authority: exercise of imagination	• What does Stephen's reaction to his first encounter with authority signify? • What does Stephen's seen as a "baby tuckoo" in the beginning of the novel signify? • What does Stephen's rhyme signify? • (How) does Stephen's relation to the world change after his first encounter with external authority?

Table 69 (cont'd)
Issues-conflicts: Resistance through art

Authority: exile	• Does Stephen's hiding under a table in the beginning of the novel have any significance? • What does Stephen's hiding under a table and making a rhyme signify in the grand scheme of the novel?
Dominant ideology: resistance through art	• What does the word artist in the title of the novel refer to in the context of the story? • James Joyce uses the word "artist" in order to depict an individual who resists the colonial ideology.
Resistance: authorial voice	• Does Stephen achieve finding his unique authorial voice? • (How) does the colonial environment teach Stephen forms of thought, writing, and speech? • Does Stephen depend on the learned forms of art or create his own unique authorial voice?

Under resistance: language teachers and students can analyse Stephen's relationship to his native language and the English language as a means of creating art. The analysis can start from the two languages that Stephen is exposed to and their sources. The conflicted relationship between these two languages in the same land, the ideology of the sources of these languages can be included. To further the analysis, teachers and students can focus on the scene where the English Jesuit dean corrects Stephen over his use of the word "tundish" and his inner monologue regarding this incident.

Resistance: role of art analysis can include Stephen's perspective on art. Teachers and students can focus on Stephen's thoughts and actions to establish a meaning of soul by himself, and its importance in terms of discovering his professional identity as a developing artist.

Under authority: exercise of imagination, teachers and students can analyse the scene where Stephen hides under a table and makes a rhyme. His hiding incident happens right after he encounters external authority for the first time. Therefore, his first

experience with the external authority and its effects on Stephen together with his reaction can be analysed as an exercise of his imagination.

The analysis of authority: exile can include the significance of being able to make a rhyme right after Stephen gets scared, and whether this behaviour can be accepted as a foreshadow for the ending of the novel.

Under dominant ideology: resistance through art, teachers and students can analyse the title of the novel in the context of the story. Teachers can point out the word artist in the title, and its relation to the ending. The discussion can also be furthered in Stephen's case in terms of the relationship between being an artist and resisting the dominant ideology.

Under resistance: authorial voice, teachers and students can focus on Stephen's search for his own unique authorial voice in order to create his resistance against the forms of thought, writing, and speech.

Colonial language

Colonial language appears as another component of Stephen's professional identity. It references to Stephen's use of the English language (Figure 36).

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          Colonial language
     ┌────────────────────────┐
     │  Resistance: language  │
     ├────────────────────────┤
     │  Domination: discourse │
     ├────────────────────────┤
     │    Colonial power:     │
     │  intellectual tradition│
     ├────────────────────────┤
     │  Colonial government:  │
     │        exile           │
     ├────────────────────────┤
     │  Resistance: authorial │
     │        voice           │
     └────────────────────────┘
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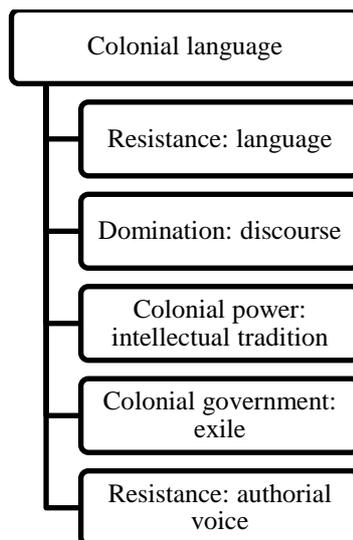
Figure 36. Constructs of colonial language

Table 70 references to questions and instructional guidelines to inform the critical

literacy instruction of colonial language in the context of professional identity.

Table 70
Issues-conflicts: Colonial language

Resistance: language	• What is the significance of Stephen's use of the same language as the external authorities that try to dominate him? • What does the correction of the English Jesuit dean over Stephen's use of the word "tundish" signify? • Does Stephen struggle to create his own discourse out of the language that he is taught to use? • Does Stephen have a fear of language? • What does the English language signify in the context of the novel?
Domination: discourse	• (How) does Stephen expose the methods of domination that are used by the external authorities? • What does the language and discourse use of Stephen signify in terms of exposing the methods of domination used by the external authorities?
Colonial power: intellectual tradition	• (How) does Stephen experience a conflict due to his native language and the use of English language in Ireland as a developing artist? • Would accepting the use of Irish language to create art make Stephen a strong nationalist Irish hero-like artist? • Does accepting the use of English language make Stephen an oppressed figure?
Colonial government: exile	• (How) is choosing exile solve Stephen's struggles as a developing artist? • Why does Stephen choose exile instead of staying in Ireland to help other people to be free from oppression? • Would using Irish language outside Ireland while creating art revitalise it? • If Stephen is able to create art using his own unique authorial voice, could he create the same art in Ireland?

Table 70 (cont'd)
Issues-conflicts: Colonial language

Resistance: authorial voice	• Does Stephen achieve finding his unique authorial voice? • (How) does the colonial environment teach Stephen forms of thought, writing, and speech? • Does Stephen depend on the learned forms of art or create his own unique authorial voice?

Under resistance: language, teachers and students can highlight Stephen's language use in terms of accepting or rejecting the use of Irish or English language. The analysis can start from the scene where the English Jesuit dean corrects Stephen's use of the word "tundish," and be furthered through the ideologies that these two languages represent.

Under domination: discourse, teachers and students can analyse Stephen's use of language to create art as a means to expose the ways of domination that are used by the external authorities.

Colonial power: intellectual tradition analysis can revolve around the conflict that arises from having been exposed to two different languages for Stephen as a developing artist. The discussion and activities for this title can include teachers and students to raise the points of accepting Irish language whether it would make Stephen an Irish nationalist hero, or accepting English language whether it would make him a traitor to his native land, and an oppressed subject to the colonial rule.

Colonial government: exile analysis can include questions regarding Stephen's choice of exile. Teachers and students can highlight the point of being an artist in his native land for Stephen to help other people break free from their oppressed positions.

Under resistance: authorial voice, teachers and students can analyse Stephen's search

for his own unique artistic voice, taught forms of writing, speech and thoughts. The

analysis can be furthered by merging it with the previous discussion and asking

questions about Stephen's ability to create art with his unique authorial voice and his

decision to do so outside Ireland.

Liberation and freedom

The title of liberation and freedom appears as a component of Stephen's professional

identity as an artist. It references to Stephen's use of art to liberate himself from the

colonial oppression (Figure 37).
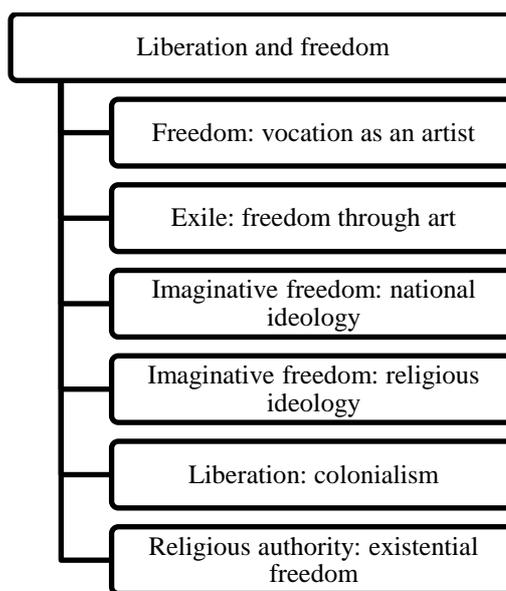
Figure 37. Constructs of liberation and freedom

Table 71 references to questions and instructional guidelines to inform the critical

instruction of liberation and freedom in the context of professional identity.

196

Table 71

Issues-conflicts: Liberation-freedom

Freedom: vocation as an artist	• Does Stephen wish to liberate the souls of others as well as liberating his own soul? • Is wishing to liberate the souls of others part of the vocation of being an artist? • (How) does Stephen accept his vocation as an artist? • How can Stephen liberate his own soul as well as liberating the souls of other people?
Exile: freedom through art	• What does Stephen's exile signify in the novel? • Is exile a retreat or a recognition of the call of being an artist?
Imaginative freedom: national ideology	• What do the people around Stephen, i.e., Dante, Mrs. Dedalus, Emma Clery, represent in relation to the Irish catholic ideology? • (How) do people around Stephen stand in opposition to his imaginative freedom? • Are the people around Stephen supporters and product of national ideology?
Imaginative freedom: religious ideology	• Are the people around Stephen supporters and product of religious ideology? • (How) do people around Stephen stand in opposition to his imaginative freedom?
Liberation: colonialism	• Why would being an artist under a colonial regime of power be hard? • Stephen tries to liberate himself from the effects of colonialism as a developing writer/artist and encounters obstacles as a result. • Stephen encounters obstacles of living under the rule of colonialism and he tries to liberate himself from these obstacles in order to become an artist.
Religious authority: existential freedom	• Is Stephen being converted to art as religion? • Does being an artist allow Stephen to reject the authority of the Catholic Church? • If Stephen was not an artist but was a member of another occupational group, would he still be allowed to reject the authority of the Catholic Church? • Does being an artist allow Stephen to understand his existential freedom?

Under freedom: vocation as an artist, teachers and students can analyse Stephen's choice of becoming an artist as his vocation and his utilisation of this as a tool to free himself from the oppression that he faces in Ireland. The discussion can be elevated with his choice regarding the consequences of it, his wish to free the souls of other people and whether it should be part of his duty as an artist or not.

Under exile: freedom through art, teachers and students can analyse the theme of exile. The discussion can include questions regarding Stephen's motivation to exile and its consequences both for him and for his native country.

Under imaginative freedom: national ideology and imaginative freedom: religious ideology teachers and students can analyse people around Stephen, i.e., Dante, Mrs. Dedalus, Emma Clery, Simon Dedalus, etc., in terms of the ideology they represent in the novel. The analysis can include whether these people are a construct and supporter of Irish Catholic ideology or not. The analysis can also include where they stand, whether they support Stephen or become oppressive figures themselves trying to prevent Stephen from achieving his imaginative freedom.

Under liberation: colonialism analysis can include Stephen's experiences as an artist under the oppressive regime of colonialism. The discussion can be elevated through questioning Stephen's reasons to become an artist in terms of the colonial oppression he faces. Students can analyse whether Stephen becomes an artist because of the colonial oppression that he faces, or he is affected by the colonial oppression because he is an artist.

Under religious authority: existential freedom, teachers and students can analyse Stephen's experiences with the Catholic church as an artist. Stephen's rejection of the authority of Catholic church, his belief in the power of art, and his effort in creating his existential freedom can be highlighted under this discussion.

Marginalised artist/writer

Stephen appears as a marginalised individual in the context of his profession. Marginalised artist/writer references to this situation and a possible link with other marginalised groups of people due to such reasons as race, gender, ethnicity (Figure 38).

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┌─────────────────────────────────────────────┐
│          Marginalised artist/writer           │
└─────────────────────────────────────────────┘
        │
        │   ┌───────────────────────────────────┐
        ├───│   Hierarchy: marginalised writer   │
        │   └───────────────────────────────────┘
        │
        │   ┌───────────────────────────────────┐
        └───│        Hierarchy: making art        │
            └───────────────────────────────────┘
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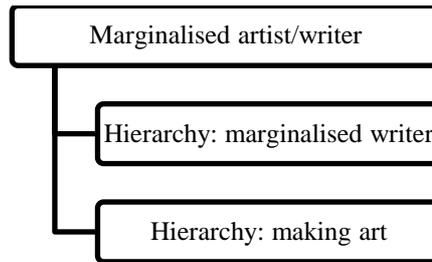
Figure 38. Constructs of marginalised artist/writer

Table 72 references to questions and instructional guidelines to inform the critical

instruction of marginalised artist/writer in the context of professional identity.

Table 72
Issues-conflicts: Marginalised artist/writer

Hierarchy: marginalised writer	• Where does Stephen as an artist stand in terms of his place within the existing social strata? • How does an individual or a group end up being at the bottom of the social strata? • How does an individual or a group end up being at the top of the social strata? • Why and how would the prostitute character in the novel end up at the bottom of the social strata in terms of race and/or gender? • Is Stephen marginalised due to his race and/or gender or his vocation as an artist? • How and why would two different groups or individuals who occupy the same social strata differ from each other? • Why and how would an artist become marginalised from the society?
Hierarchy: making art	• What is sexual and racial ranking in hierarchy mean? • How does Stephen accept sexual and racial ranking in hierarchy? • How is a race or sexuality accepted as pure of degenerate? • Stephen desires using his art to transcend the limitations of sexual and racial hierarchies.

Under hierarchy: marginalised artist/writer, teachers and students can analyse the

social stratification in the novel. The discussions and analysis can include Stephen's

stand within the existing social strata as an artist. Students can also question the

concept of social strata by focusing on being at the bottom and at the top of the social

strata in terms of race and gender of an individual or a group. Discussion can also

include whether Stephen is marginalised due to his vocation as an artist.

Under hierarchy: making art the analysis can be furthered in terms of the sexual and racial hierarchies within the social strata. The labels of being pure and being degenerate can also be included. Finally, Stephen's use of his art in order to transcend the limitations within the context of race and gender can be added.

Exile

Stephen's choice of exile at the end of the novel appears as a component of his professional identity. It references to Stephen's choice of living in exile in order to liberate himself from oppression and become an artist as a free individual (Figure 39).

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        ┌─────────────────────┐
        │        Exile        │
        └─────────────────────┘
          │  ┌─────────────────────┐
          ├──│ Flight from Ireland: │
          │  │      freedom         │
          │  └─────────────────────┘
          │  ┌─────────────────────┐
          ├──│   Authority: exile   │
          │  └─────────────────────┘
          │  ┌─────────────────────┐
          ├──│  Artist-hero: exile  │
          │  └─────────────────────┘
          │  ┌─────────────────────┐
          └──│     Nationalist      │
             │   rebellion: exile   │
             └─────────────────────┘
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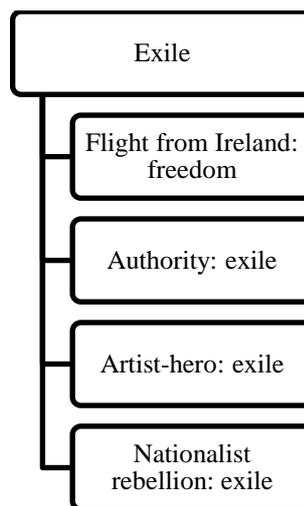
Figure 39. Constructs of exile

Table 73 refers to questions and instructional guidelines in order to inform the critical instruction of exile in the context of Stephen's professional identity.

Table 73
Issues-conflicts: Exile

Flight from Ireland: freedom	• Why does Stephen choose exile? • What does exile represent in the novel? • (How) does Stephen help other people to free themselves?
Authority: exile	• Why does Stephen pursue his art abroad? • What does Stephen free himself from? • (How) does Stephen free himself?
Artist-hero: exile	• What does Stephen's name represent? • (How) is Stephen a hero? • What does make Stephen a hero? • (How) does Stephen fight for his freedom? • Stephen wishes neither to fight nor to become a victim.
Nationalist rebellion: exile	• Why does Stephen choose exile over supporting the colonial rule or becoming a national hero? • (How) does living in exile give Stephen a chance to create his art? • (How) is Irish language weighted by an oppressive history?

Under flight from Ireland: freedom teachers and students can ask questions regarding Stephen's choice of exile, what it represents and whether Stephen helps other people to be free or not.

Under authority: exile, teachers and students can analyse Stephen's reasons for leaving his native land, choosing exile and pursuing his art abroad. Also, his motivations to choose exile can be included in the discussion.

Artist-hero: exile analysis can include a discussion starting from Stephen's name, focusing on the ancient reference of his name, which is the myth of Icarus and Daedalus. In this context, teachers and students can analyse whether Stephen is a hero or not.

Under nationalist rebellion: exile teachers and students can focus on Stephen's choice of exile in terms of his motivation to revitalise the Irish language, and creating art by using his own authorial voice, while being not oppressed. The

discussion can also be elevated through would Stephen join a national rebellion if he were to stay in Ireland and create his art in his native country.

Family identity

The domain of family identity can be studied by focusing on *father figure*, *parents*, *social institutions including family*, *other: foster child*. Family identity refers to Stephen's time at home with his parents, his first encounter with external authority that comes from his family, his conflicted relationship with his father, and his feeling of being a foster child.

Father figure

Father figure appears as a component of Stephen's family identity. It refers to Stephen's conflicted relationship with Simon Dedalus (Figure 40).
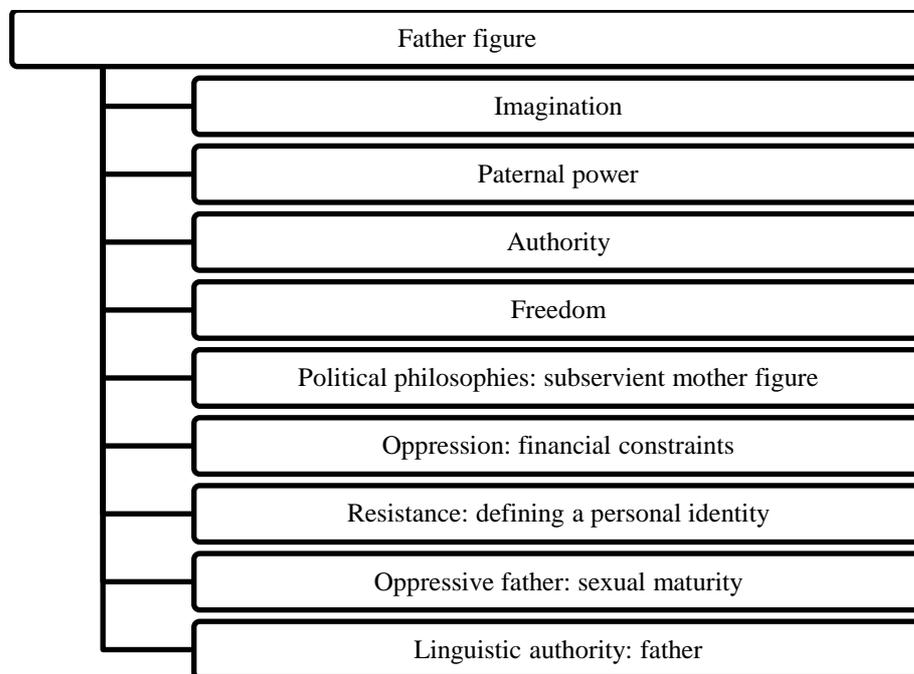
Figure 40. Constructs of father figure

Table 74 refers to questions and instructional guidelines to inform the critical

instruction of father figure in the context of family identity.

Table 74
Issues-conflicts: Father figure

Imagination	• What does Simon Dedalus signify in the novel in terms of his position in an oppressed environment? • (How) does Stephen perceive his father in terms of freedom? • What are the consequences for Stephen of having an oppressed father figure in terms of the development of artistic skills? • (How) does Stephen receive support from his father? • How would you describe Simon Dedalus as a paternal role model? • Does Stephen have similarities to his father? • How does Stephen identify himself in his relationship with his father? • (How) is Stephen capable of becoming a father figure for himself in order to support his own power of imagination? • Considering the myth of Dedalus and Icarus from the Greek mythology, is there any similarities between Stephen and Simon Dedalus and Dedalus and Icarus in being father-son? • What does Stephen's exile represent within the context of the Greek myth Dedalus and Icarus?
Paternal power	• What does seeking a power to become an artist have to do with seeking an identity for Stephen? • What does Simon Dedalus' image as a father signify for Stephen in terms of the power that he seeks to become an artist?
Authority	• Stephen rejects the authority of his father and the social institutions that he psychologically associates with his father.
Freedom	• Absence of a strong father figure in Stephen's life creates a freedom that Stephen cannot deal with. • What is the significance of Stephen's acceptance of his exile as a "disappointed bridge"?
Political philosophies: subservient mother figure	• Even though Stephen's father is an oppressed figure in the novel, what makes him to oppress Stephen's mother that puts her in a subservient position?
Oppression: financial constraints	• Many Irish families experiences financial constraints between the late 1800s and the early 1900s. • Why is Simon Dedalus placed at a position as the provider in the family? • (How) does Stephen experience oppression of his father when he fails his family as a provider figure? • What are the aspirations of parents for Stephen?
Resistance: defining a personal identity	• How does Stephen come to a realisation of becoming entitled to define himself apart from his family? • What is Stephen resisting when he resists his father? • What does Stephen's mother provide him different from what his father provides?
Oppressive father: sexual maturity	• Why does Stephen's father attempt to keep him from reaching sexual and artistic maturity?
Linguistic authority: father	• What does Stephen's father represent as a linguistic authority? • How does Stephen unconsciously attempt to separate his language (and himself) from the linguistic authority that his father represents?

Under imagination, teachers and students can analyse Stephen's relationship with his

father in terms of his imagination and artistic development. The analysis can include

the significance of Simon Dedalus, the ideology he represents, Stephen's perspective

of his father in terms of both his freedom and his father's freedom. Teachers can

elevate the points of the support that Stephen receives or doesn't receive from his

father. Simon Dedalus' position as a paternal role model, and whether Stephen

carries similarities to his father in terms of being a powerful paternal figure for

himself to define his identity, and for his art to create. Within this analysis, teachers

can also bring up the ancient reference in Stephen's name, which is Stephen Dedalus,

and provide an analysis of the Greek myth of Icarus and Dedalus. Being provided

with a side text, students can compare the two couples of father-son in terms of their

relationship.

Under paternal power, teachers and students can analyse Stephen's search for the

power to define his own identity, and at a crucial point in his life where he was

supposed to see a powerful father figure to achieve his definition of his own identity,

the lack of such a father figure.

Under authority, teachers and students can analyse Stephen's association of his father

with other social institutions and/or constructs, such as nationalism, and his rejection

of both the authority of his father and the social institutions.

Under freedom, teachers and students can analyse the effects of not having a strong

father figure in Stephen's life, and a possible freedom that occurs as a result of this,

and his coping or not coping with this situation.

Under political philosophies: subservient mother figure, teachers can bring up the relationship between Simon and May Dedalus. Students can analyse their relationship in the context of accepted social gender roles. In addition to that point, even though Simon Dedalus appears as a figure who is suffering from the oppression of the colonial rule, he still achieves being an oppressive figure against May Dedalus, and teachers can emphasise on this in order to further the analysis.

Under oppression: financial constraints, teachers and students can analyse the position of Simon Dedalus as the provider of the family, his failure in this position due to his alcoholism, and the social norms that put him in this position as a provider. The analysis can also include a research of the financial status that is experienced by many Irish families between the late 1800s and the early 1900s, and a possible link could be established between Dedalus family and fore mentioned families in terms of the financial constraints. As a crucial point for the main character of the novel, students can also analyse the oppression of these financial constraints that Stephen experiences as a developing artist.

Under resistance: defining a personal identity, teachers and students can analyse Stephen's resistance to his father, the ideologies that he resists in his resistance to his father, May Dedalus as a caregiver figure and her significance, and Stephen's silent realisation of having a right to define his own identity apart from his family as an individual.

Under oppressive father: sexual maturity, teachers and students can analyse Simon Dedalus' attempt to keep Stephen from reaching his sexual and artistic maturity, and possible reasons behind this act.

Under linguistic authority: father, teachers and students can analyse the dialogues between Stephen and his father in terms of their stands regarding the different use of language, and their different aims while using the language, i.e. Stephen's language use to create art, and Simon Dedalus' language use to oppress language in different ways.

Parents

The theme of parents appears as another component of Stephen's family identity. It references to Stephen's different relationship to each parent, their aspirations for his life, and Stephen's feeling of intellectual superiority to his parents, and to his mother in specific (Figure 41).
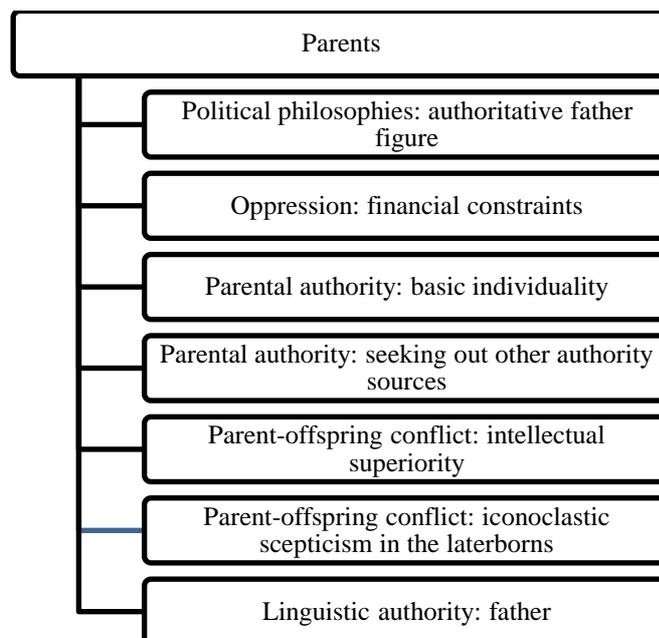
Figure 41. Constructs of parents

Table 75 references to questions and instructional guidelines to inform the critical

instruction of parents in the context of family identity.

Table 75
Issues-conflicts: Parents

Political philosophies: authoritative father figure	• What do Simon and May Dedalus reflect in terms of political philosophies? • What ideology Simon Dedalus represent in the novel? • What ideology May Dedalus represent in the novel? • How is Stephen affected by the different ideologies that his mother and father represent?
Oppression: financial constraints	• Many Irish families experiences financial constraints between the late 1800s and the early 1900s. • Why is Simon Dedalus placed at a position as the provider in the family? • Where is May Dedalus placed in terms of providing for the family? • How is May Dedalus' position different to Simon Dedalus' position in terms of providing for the family? • (How) does Stephen experience oppression of his father when he fails his family as a provider figure? • What are the aspirations of parents for Stephen?
Parental authority: basic individuality	• (How and When) does Stephen develop a basic individuality? • What is the importance of developing individuality for Stephen as a developing artist? • Would it be possible for Stephen to develop individuality during the time he lives with his parents and under their authority? • What are the possible meanings of individuality for Stephen, May Dedalus and Simon Dedalus?
Parental authority: seeking out other authority sources	• How does Stephen experience authority of his parents? • How does the authority of his parents affect Stephen? • Does Stephen search for different authority sources after he leaves for studying in the boarding school?
Parent-offspring conflict: iconoclastic scepticism in the laterborns	• Is there any difference between first and later born children in terms of their behaviours within the family? • Stephen is the first child of his family. Does this situation signify anything remarkable? • What does Stephen's conflicted relationship with his mother represent? • Does Stephen's conflicted relationship with his mother lead him to his rebellion?
Parent-offspring conflict: intellectual superiority	• What is the reason of Stephen to develop a conflicted relationship with his mother? • Is Stephen intellectually superior to his mother?
Linguistic authority: father	• What does Stephen's father represent as a linguistic authority? • How does Stephen unconsciously attempt to separate his language (and himself) from the linguistic authority that his father represents?

Under political philosophies: authoritative father figure, teachers and students can

analyse the ideologies and political philosophies that May and Simon Dedalus

represent. The analysis can also include different influences of these different

ideologies and political stands that are represented by his parents.

Oppression: financial constraints analysis can include Simon Dedalus' position as the provider for the family, his failure in providing due to the effects of colonial rule in Ireland, and Stephen's experiences due to the lack of secure financial status. In addition, students can research about the accepted gender roles in the society and find possible links to Simon Dedalus' position as the provider and May Dedalus' position as the caregiver within the family.

Parental authority: basic individuality analysis can involve Stephen's developing of his individuality, the importance of individuality in his life as a developing artist, and the possibly different meanings of individuality for Stephen, May, and Simon Dedalus considering their characterisation in the novel.

Under parental authority: seeking out other authority sources, teachers and students can analyse Stephen's experiences with the authority of his parents and the effects of their authority on Stephen. The discussion can also include Stephen's leaving home to study at a boarding school, being separated from the authority of his parents, and meeting with the authority of his teachers and Catholicism.

Parent-offspring conflict: iconoclastic scepticism in the laterborns analysis can include a research on the differences between siblings as being first or later born children. From the story, it is known that Stephen is the first born of the family that makes him the oldest child. Considering this, teachers and students can study whether it is possible to infer anything remarkable related to his conflicted relationship with his mother.

Parent-offspring conflict: intellectual superiority analysis can include Stephen's opportunity to receive an education, and May Dedalus' lack of opportunity to do so. The difference between their educational background can be studied in the context of their conflicted relationship.

Linguistic authority: father analysis can include Simon Dedalus' use of language and his appearance as a linguistic authority in the beginning of the novel when he narrates a story to Stephen. In addition to that, students can also analyse the differences between May and Simon Dedalus in terms of their use of language.

Social institutions including family

In *the Portrait*, family occurs as an entity of social institutions. Social institutions including family refers to Stephen's exposure to oppression and authority from his family in the context of his family identity (Figure 42).
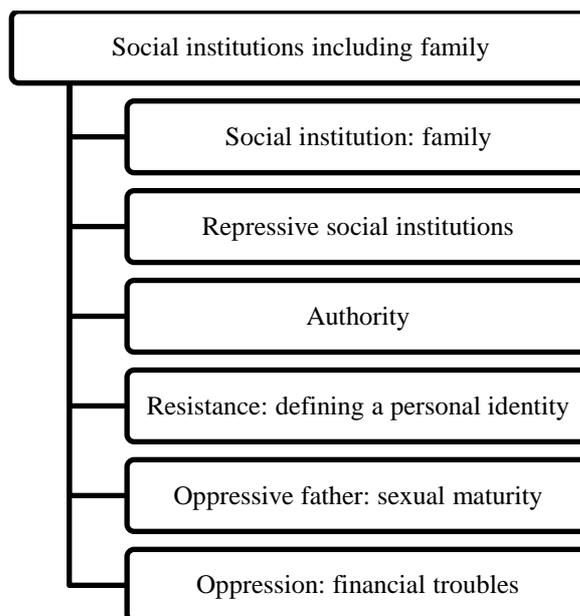
Figure 42. Construct of social institutions including family

Table 76 refers to questions and instructional guidelines to inform the critical

instruction of social institutions including family in the context of family identity.

Table 76
Issues-conflicts: Social institutions including family

Social institution: family	• How do the social institutions including family fail to gain Stephen's consent? • Why does Stephen refuse to legitimise and serve the Irish society? • Does Stephen's refusal of Irish society with its social institutions have anything to do with his family?
Repressive social institutions	• How do the social institutions including family threaten Stephen's freedom? • How is the family and what it represents associated with Simon Dedalus?
Authority	• How does Stephen associate social institutions with his father? • Which social institutions are associated with Simon Dedalus?
Resistance: defining a personal identity	• How does Stephen realise that he has the right to establish his own identity apart from the social institutions including family?
Oppressive father: sexual maturity	• How do the mature male figures portrayed in social institutions including family attempt to keep Stephen from reaching sexual and artistic maturity?
Oppression: financial troubles	• Is there a relationship among different social institutions in terms of their economic status? (i.e., economic status of religious institutions, educational institutions, etc.) • How are the financial status of different social institutions, such as religious institutions, placed within the social strata? • How is Stephen affected due to the financial troubles of his family? • How is the relationship between food and financial status shaped in the novel?

Under social institution: family, teachers and students can focus on the issue of

consent. The social institutions including family never attempt to have Stephen's

consent whether he wishes to be a part of them or not. The social institutions in the

novel, such as family, religion, school, and society expect Stephen to grow up in a

state of conformity and become a serving member of the society. However, since the

failure of gaining consent, Stephen rejects all kinds of authority and social

institutions including his family, and he chooses exile to become an artist. The

discussion can highlight these mentioned points and include Stephen's relationship

with his family as a social institution.

Under repressive social institutions, teachers and students can focus on the social institutions and the threat of Stephen's freedom by being exposed to their authority. Under authority, teachers and students can analyse Stephen's association of his father with social institutions, and his rejection of all of them.

Resistance: defining a personal identity analysis can include Stephen's realisation of the need and having the right to define his personal identity apart from the social institutions including family.

Oppressive father: sexual maturity analysis can include the oppression of the mature male figures from the social institutions including family. Students can analyse their reasons to attempt to keep Stephen from achieving his sexual and artistic maturity.

Under oppression: financial troubles, teachers and students can research whether social institutions exist in a social stratum based on their economical power. Students can analyse different social institutions including family, and their positions in the social strata. Students can also analyse whether Stephen is affected by the financial troubles of his family or not. In addition to that, students can also analyse the relationship between food and financial status.

Other: foster child

Stephen's feeling of being a foster-child appears as another component of his family identity. It refers to Stephen's lack of a sense of belonging to his family (Figure 43).

```
┌─────────────────────────────────┐
│        Other: foster child       │
└──────┬──────────────────────────┘
       └──┌──────────────────────────────┐
          │          Imagination          │
          └──────────────────────────────┘
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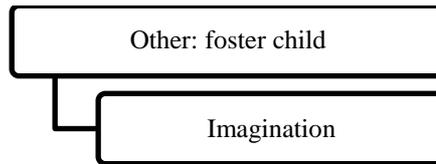
Figure 43. Constructs of other: foster child

Table 77 refers to questions and instructional guidelines to inform the critical

instruction of other: foster child in the context of family identity.

Table 77
Issues-conflicts: Other: foster child

Imagination	• (How) does Stephen separate himself from his family? • (Why) doesn't Stephen feel a sense of belonging to his family? • (What) does Stephen's trying to find an image of himself in the streets signify in terms of the image of himself that he cannot find at home?

Under imagination, teachers and students can focus on Stephen's lack of a feeling of

belonging. Students can focus of Stephen's feeling of alienation from his family, and

his effort to find an image of himself outside his home. The analysis and discussion

can also include whether it is possible or impossible for Stephen to feel a sense of

belonging to his family.

Sexual identity

The domain of sexual identity can be studied by focusing on *controlling bodily*

needs, *homosexuality*, *financial issues*, *women's sexuality*, *catholic ideology*,

producing art, *father-son conflict*, and *agents of control*. Sexual identity refers to

Stephen's growing into a sexual maturity, realising his bodily needs, not being able

to make a meaning out of these changes, and feeling the oppression and pressure of

catholic ideology, different agents of control, and his father.

Controlling bodily needs

Controlling bodily needs refers to Stephen's effort to control his sexual desires (Figure 44).
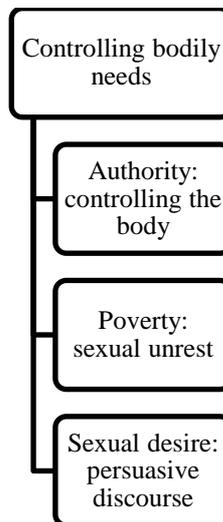
Figure 44. Constructs of controlling the bodily needs

Table 78 refers to questions and instructional guidelines to inform the critical analysis of controlling the bodily needs in the context of sexual identity.

Table 78
Issues-conflicts: Controlling the bodily needs

Authority: controlling the body	(How) does Stephen cope with his growing sexual desire? - What does Stephen's relationship with a prostitute signify in the context of the oppressive environment that they both experience? (How) does Stephen need to submit himself into a rigid religious program? - Does Stephen establish a healthy sexual identity to explore his bodily needs? (How) does Stephen submit himself to the authority of art? - What are Stephen's motivations to explore his growing sexual needs? (How) does Stephen try to fill in a void in his identity development by creating a sexual riot for himself?
Poverty: sexual unrest	- Is there a connection between the poverty of Stephen's family and his inner sexual unrest? (How) does Stephen try to keep his sexual desire under control? (How) does art help Stephen to control his sexual desires?
Sexual desire: persuasive discourse	How are Simon Dedalus' speech with his friend in Cork, and Stephen's inner monologue on his growing sexual desire connected/conflicted?

Under authority: controlling the body, teachers and students can focus on Stephen's growing sexual desire, his being unable to deal with this situation, and starts a sexual riot for himself by going out in the evenings and having sexual relationships that does not feed him emotionally with prostitutes. At this point teachers and students can focus on Stephen's motivations of having sexual relationships with prostitutes, whether this is to fill a void in his sexual identity, or because it is his only way to explore his sexual desires in an environment where women are also oppressed and pressured from experiencing sexual relationships. This discussion can lead students to explore the social perspective on prostitutes and on the labels of being pure or degenerate for experiencing sexual activities before getting married in the catholic church. In addition to that point, the analysis and discussion can also include Stephen's submission to catholic religion out of his feeling of guilt, and the afterwards of this submission whether it brings Stephen the answers that searches regarding his growing sexual desire or not. Then, teachers and students can analyse this situation on Stephen's submission to art, where he channels his growing sexual desire to produce art.

Under poverty: sexual unrest, the analysis can include a possible link between the poverty that the Dedalus family suffers, and Stephen's growing sexual unrest. Sexual desire: persuasive discourse analysis can include Simon Dedalus' perspective on Stephen's growing into a state of sexual maturity, and Stephen's inner monologue in their travel to Cork. Students can find possible links regarding the two different discourses, whether they are connected or conflicted.

Homosexuality

Homosexuality appears as another component of Stephen's sexual identity. It refers to Stephen's lack of socially accepted masculine traits and being unable to express himself openly due to the oppressive environment that he lives, and the feeling of panic due to this situation (Figure 45).
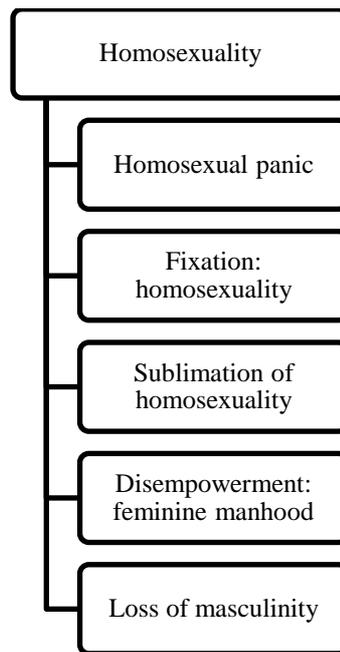
Figure 45. Constructs of homosexuality

Table 79 refers to questions and instructional guidelines in order to inform the critical instruction of homosexuality in the context of sexual identity.

Table 79
Issues-conflicts: Homosexuality

Homosexual panic	• (How) does Stephen experience a panic due to his homosexuality?
Fixation: homosexuality	• (How) does Stephen show a fixation with setting the boundary between homosexuality and heterosexuality? • What does Cranly as a character symbolise in the novel? • Does Cranly inspire Stephen for his exile? • What does Stephen's setting a boundary issue between homosexuality and heterosexuality signify for his art?

Table 79 (cont'd)
Issues-conflicts: Homosexuality

Sublimation of homosexuality	• (How) does Stephen appropriate female identification in terms of being an artist? • Does Stephen show socially accepted traits of masculinity?
Disempowerment: feminine manhood	• (How) is Stephen in a disempowered position due to his lack of socially accepted masculine traits? • Does showing socially accepted female traits make Stephen disempowered? • Is being an artist and not being in the nationalist spectrum of manhood enough for Stephen to be labelled as homosexual?
Loss of masculinity	• (How) does kissing his mother associated with a potential loss of masculinity for Stephen? • What does the association of kissing Stephen's mother with a potential loss of masculinity signify about the dominant masculine culture in Ireland?

Under homosexual panic, teachers and students can analyse the scene where Stephen talks to his friend Cranly before he leaves Ireland. While analysing, teachers can make use of psychoanalytic criticism, and queer theory as tools to decipher the literary text. As a result, teachers and students can analyse Stephen whether he experiences a panic due to his possibly under covered homosexuality.

Fixation: homosexuality analysis can include the significance of Cranly as a character in the novel, and Stephen's friendship with him. In addition to that, teachers and students can also focus on Stephen's setting a boundary issue between homosexuality and heterosexuality, and possible links that could be uncovered with his exile.

Under sublimation of homosexuality, teachers and students can focus on Stephen's homosexuality in terms of his vocation as an artist. The analysis can revolve around whether Stephen appropriates the female reproductive capacities as an artist that produces literature or not.

Disempowerment: feminine manhood analysis can include Stephen's position within the nationalist spectrum of manhood in Ireland of the time. Teachers and students can focus on Stephen's lack of socially accepted masculine traits of the time, and showing culturally accepted female traits, such as being weak and emotional. The discussion can be elevated through the studies of socially accepted gender roles for children, and Stephen's position within these gender roles as a child.

Loss of masculinity analysis can revolve around the scene where Stephen's friends at school ask him if he kisses his mother before he goes to bed, and their laughs at Stephen even before he answers their question. Potentially, this question is addressed to Stephen as a new student in the school, who physically seems weak and small. Therefore, a possible link between this incident and the perspective on kissing a boy's mother as a potential loss of masculinity can be established.

Financial issues

The theme of financial issues appears as another component of Stephen's sexual identity. It refers to the poverty that Dedalus family experiences, and Stephen's growing sexual desire in the same time (Figure 46).
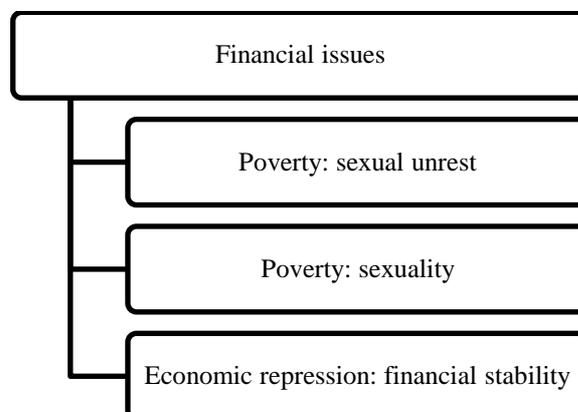

Figure 46. Constructs of financial issues

Table 80 refers to questions and instructional guidelines to inform the critical

instruction of financial issues in the context of sexual identity.

Table 80
Issues-conflicts: Financial issues

Poverty: sexual unrest	• Is there a connection between the poverty of Stephen's family and his inner sexual unrest?
Poverty: sexuality	• (How) does Stephen get closer to experiencing his sexuality as he tries to escape from the struggles of living in poverty?
Economic repression: financial stability	• Does Stephen attempt to experience his sexuality due to the financial instability of the country?

Under poverty: sexual unrest, teachers and students can analyse a possible

connection between Stephen's growing sexual unrest and his family's poverty.

Under poverty: sexuality, teachers and students can analyse Stephen's getting closer

to experiencing his sexual desires as he tries to put a distance between his family life

in poverty and himself.

Under economic repression: financial stability, the analysis can include whether

Stephen desires to experience his sexuality due to the financial problems that Ireland

faces during the time as a result of the colonial rule.

Women's sexuality

Women's sexuality refers to the woman characters in the novel and the oppression

that they are exposed to in terms of experiencing sexuality (Figure 47).
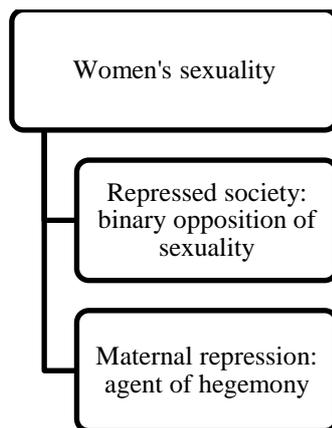
Figure 47. Constructs of women's sexuality

Table 81 refers to questions and instructional guidelines to inform the critical instruction of women's sexuality in the context of sexual identity.

Table 81
Issues-conflicts: Women's sexuality

Repressed society: binary opposition of sexuality	• (How) are the women in Irish society divided into categories of good and bad based on sexuality within the context of the novel? • (How) does Stephen associate sex with sin? • (How) does Stephen behave as a typical Irish Catholic boy considering his desire to have sex with a woman even though he associates the act itself with sin?
Maternal repression: agent of hegemony	• What does the characterisation of May Dedalus in the novel represent? • (How) is May Dedalus victimised by the dominant male culture? • (Why) does May Dedalus accept an oppressive religion and devout herself to the Church? • (How) does May Dedalus act as an agent of the religious hegemony? • Does Stephen wish to experience his sexuality due to the oppression of his mother who represents the religious ideology at home?

Under repressed society: binary opposition of sexuality, teachers and students can analyse the perspective on women in the Irish society of the time. The reasons of the categorisation of women as being good and bad based on sexuality can be searched by the students. The studies can also include Stephen's view on women, since he associates sex with sin, and wishes to find a so-called available woman to be part of that sin.

Maternal repression: agent of hegemony analysis can revolve around the religious ideology that both oppresses and defines May Dedalus. Students can discuss May Dedalus' becoming an agent of the religious hegemony even though she is oppressed by it.

Catholic ideology

Catholic ideology refers to the ways utilised by the Catholic church in order to keep sexuality under control. It appears as a component of Stephen's sexual identity (Figure 48).
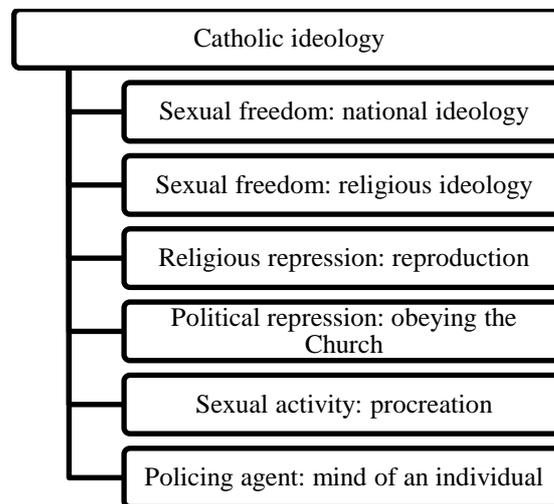

Figure 48. Constructs of catholic ideology

Table 82 refers to questions and instructional guidelines to inform the critical instruction of catholic ideology in the context of sexual identity.

Table 82
Issues-conflicts: Catholic ideology

Sexual freedom: national ideology	- What do the people around Stephen, i.e., Dante, Mrs. Dedalus, Emma Clery, represent in relation to the Irish catholic ideology? (How) do people around Stephen stand in opposition to his imaginative freedom? - Are the people around Stephen supporters and product of national ideology?

Table 82 (cont'd)
Issues-conflicts: Catholic ideology

Sexual freedom: religious ideology	• Are the people around Stephen supporters and product of religious ideology? • (How) do people around Stephen stand in opposition to his imaginative freedom?
Religious repression: reproduction	• Why does the Church promote celibacy before marriage? • Why is sex associated with sin by the Church? • What is the aim of having sex according to the Church? • Is it possible for Stephen, or for any other character in the novel, to have sex for reproductive purposes and exploring/experiencing their sexuality in the same time? • Does Stephen wish to experience sexuality due to the limitations of having sex that are put by the Catholic ideology?
Political repression: obeying the Church	• Does Stephen wish to experience sexuality due to the Irish national politics that ultimately obey the morality of the Church?
Sexual activity: procreation	• (How and Why) does Father Arnall deny the maturity of the students at the religious retreat? • Why does the church want to prevent sexual activity among unmarried people? • Why does the church promote the notion that sex can only be performed in order to procreate but not for pleasure?
Policing agent: mind of an individual	• (How) would sexual maturity lead Stephen and other students at the religious retreat to rebel against the religious doctrine? • (How) does the church use people's minds as policing agents to keep sexual activity under control?

Under sexual freedom: national ideology, teachers and students can analyse people around Stephen and whether they are supporters and product of the national ideology standing before Stephen's sexual freedom.

Under sexual freedom: religious ideology teachers and students can analyse people around Stephen and whether they are supporters and product of the religious ideology standing before Stephen's sexual freedom.

Under religious repression: reproduction, teachers and students can analyse the promotion of the church regarding the celibacy before marriage, the association of having sexual activity with committing a sin and having sexual activities only to reproduce rather than experiencing it for its pleasure. The discussion and analysis

can be furthered whether experiencing sexual activities only after the marriage could help individuals to explore and establish a healthy sexual identity.

Under political repression: obeying the church, teachers and students can analyse whether Stephen desires to experience sexuality due to the Irish national politics that support the obedience to the morality of the church or not.

Under sexual activity: procreation, teachers and students can analyse the reasons of Father Arnall's denial the maturity of his students who are at the age of 16 and in their time of becoming young adults. In addition to this point, similar the fore mentioned points, teachers and students can analyse the reasons of the church for wanting to prevent the sexual activity among unmarried people and promoting the notion that sex can only be performed in order to procreate but not for its pleasure.

Under policing agent: mind of an individual, teacher and students can analyse the ways that the church utilises by using people's minds as policing agents to keep sexual activity under control. Besides, students can study the possible rebellion against the religious doctrine once they reach their sexual maturity.

Producing art

Producing art appears as another component of Stephen's sexual identity. It refers to the connection between procreating and producing art as an artist (Figure 49).
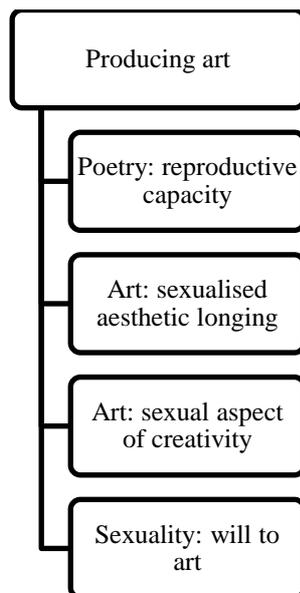
Figure 49. Constructs of producing art

Table 83 refers to questions and instructional guidelines to inform the critical

instruction of producing art in the context of sexual identity.

Table 83

Issues-conflicts: Producing art

Poetry: reproductive capacity	• (How) does Stephen appropriate female reproductive capacities in order to produce poetry?
Art: sexualised aesthetic longing	• What does sexualised aesthetic longing mean for Stephen? • How does sexualised aesthetic longing develop Stephen as an artist?
Art: sexual aspect of creativity	• (How) does Stephen associate Emma Clery with the sexual aspect of creativity in his creative imagination? • How does the portrayal of Emma Clery function for Stephen as inspirational force?
Sexuality: will to art	• Stephen subconsciously utilises his instinctual, libidinal powers of his own to create art by incorporating Emma Clery's sexuality.

Under poetry: reproductive capacity, teachers and students can analyse whether

Stephen appropriates female reproductive capacities in order to produce poetry or

just because he produces poetry, he somehow shows female identifications based on

reproductive capacities.

Under art: sexualised aesthetic longing, the analysis can include how Stephen's sexualised aesthetic longing develops him as an artist.

Under art: sexual aspect of creativity, teachers and students can analyse Stephen's relationship with Emma Clery based on his clandestine love for her, and utilising this love to create art.

Under sexuality: will to art, teachers and students can analyse Stephen's utilisation of his love to Emma Clery, this love's ability to trigger his instinctual and libidinal powers to create art.

Father-son conflict

Father-son conflict appears as another component of Stephen's sexual identity. It refers to his conflicted relationship with his father based on growing up into sexual maturity and therefore being able to father his own sons (Figure 50).
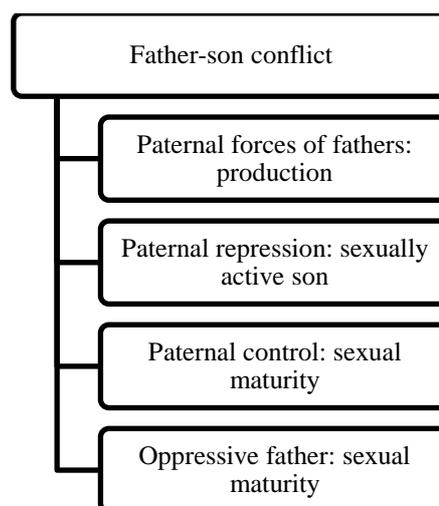
Figure 50. Constructs of father-son conflict

Table 84 refers to questions and instructional guidelines to inform the critical

instruction of father-son conflict in the context of sexual identity.

Table 84
Issues-conflicts: Father-son conflict

Paternal forces of fathers: production	• (How) do the paternal forces function to deny the sexual maturity of the son? • (How) does the production of a child by the son make the father useless?
Paternal repression: sexually active son	• Does Stephen wish to experience sexuality due to his father's fears of Stephen achieving sexual maturity and being able to father his own generation of children?
Paternal control: sexual maturity	• (How) does Simon Dedalus' denial of Stephen's sexual maturity appear in the novel? • (How) does Simon Dedalus lose his potency and his authority as the father figure? • Does Simon Dedalus achieve controlling Stephen's reaching to his sexual maturity?
Oppressive father: sexual maturity	• Why does Stephen's father attempt to keep him from reaching sexual and artistic maturity?

Under paternal forces of fathers: production, teachers and students can analyse the

ways that the paternal forces in Stephen's life work to deny his sexual maturity. The

analysis can also include how the production of a child by the son make the father

useless. To elevate the discussion, teachers can bring up the possible oedipal

complex between Stephen and Simon Dedalus.

Under paternal repression: sexually active son, the analysis can include Stephen's

reasons and desire to experience sexuality whether it is because his father's fears for

him to achieve sexual maturity which might potentially lead Stephen to father his

own children. A discussion of oedipal complex can also be added into this analysis.

Under paternal control: sexual maturity, teachers and students can analyse Simon

Dedalus' denial of Stephen's sexual maturity, which possibly caused by his loss of

potency and authority as the father figure.

Under oppressive father figure: sexual maturity teachers and students can analyse

Simon Dedalus' reasons for attempting to keep Stephen reaching to his sexual and

artistic maturity as a creator of art.

Agents of control

Agents of control appears as another component of Stephen's sexual identity. It

refers to people around Stephen such as his friends and family members that appear

as policing agents of the Catholic church (Figure 51).
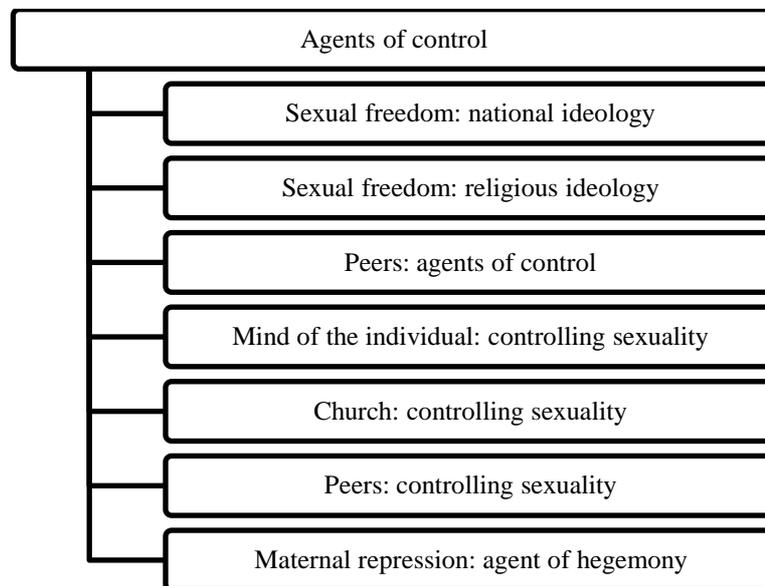
Figure 51. Constructs of agents of control

Table 85 refers to questions and instructional guidelines to inform the critical

instruction of agents of control in the context of sexual identity.

Table 85

Issues-conflicts: Agents of control

Sexual freedom: national ideology	• What do the people around Stephen, i.e., Dante, Mrs. Dedalus, Emma Clery, represent in relation to the Irish catholic ideology? • (How) do people around Stephen stand in opposition to his imaginative freedom? • Are the people around Stephen supporters and product of national ideology?
Sexual freedom: religious ideology	• Are the people around Stephen supporters and product of religious ideology? • (How) do people around Stephen stand in opposition to his imaginative freedom?
Peers: agents of control	• (How) do Stephen's peers become agents of control? • What makes Stephen's peers different than Stephen in terms of becoming agents of control? • Does Stephen wish to experience sexuality due to his peers becoming agents of control and Stephen wishes to prove himself different than his peers?
Mind of the individual: controlling sexuality	• (How) does the Church establish the minds of individuals as policing agents? • Church cultivates guilt through the years of religious teachings of sexuality is evil.
Church: controlling sexuality	• Church keeps sexuality under control by using individuals' minds and society becomes the policing agent to keep sexuality under control.
Peers: controlling sexuality	• Stephen's peers push him into exile. • Stephen's peers support culturally accepted view on sexuality.
Maternal repression: agent of hegemony	• (Why) does May Dedalus accept an oppressive religion and devout herself to the Church? • (How) does May Dedalus act as an agent of the religious hegemony? • Does Stephen wish to experience his sexuality due to the oppression of his mother who represents the religious ideology at home?

Under sexual freedom: national ideology and sexual freedom: religious ideology, teachers and student can analyse Dante, Mrs. Dedalus, and Emma Clery in terms of their support to the national and religious ideologies, and their role as controlling agents of Stephen's sexual freedom.

Under peers: agents of control, teachers and students can analyse how the peers of Stephen are different than him in terms of the success of the religious teachings that they receive. Since both Stephen and his peers receive the same religious teachings,

teachers can ask the difference between these two parties as one of them becomes rebel, while the other becomes agents of control.

Under mind of the individual: controlling sexuality, teachers and students can analyse the guilt and fear cultivating religious teachings of the Church and the consequences of this situation in people's mind that cause them to become controlling agents of sexuality.

Under church: controlling sexuality, teachers and students can analyse the ways that are utilised by the church to keep sexuality under control in order to teach sexuality as an evil concept and lead people to believe that it is a sinful act to perform before the marriage.

Under peers: controlling sexuality, the analysis can include the influence of Stephen's parents on his exile, and their support for the culturally accepted views of sexuality that it is in fact evil and sinful.

Under maternal repression: agents of hegemony, teachers and students can analyse May Dedalus as an agent of religious ideology that represses Stephen's sexuality. In addition to this point, students can also analyse whether Stephen wish to experience sexuality because his mother becomes an oppressive figure that control his sexual maturity by representing the teaching of sexuality is evil.

Gender identity

The domain of gender identity can be studied with the focus on *empowerment* and *oppression of women*. The domain of gender identity also includes an entry about *food*, which references to socially accepted female behaviour of rejecting food.

Empowerment of women

Empowerment of women refers to the women characters in the novel and their opportunity to receive an education, and its effects of this situation in Stephen's gender identity (Figure 52).
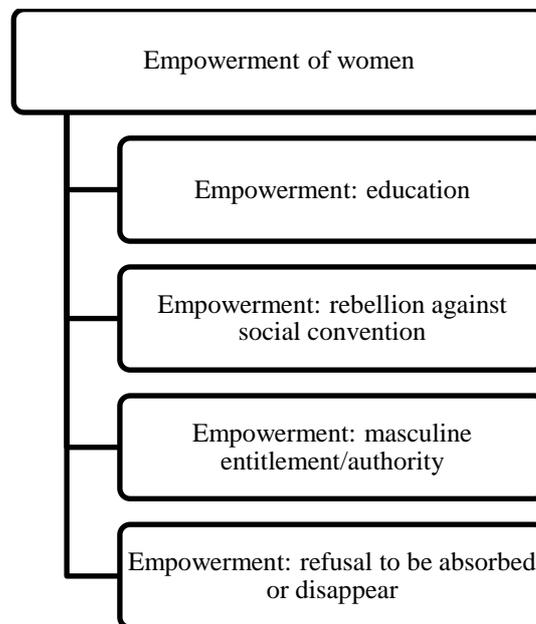

Figure 52. Constructs of empowerment of women

Table 86 refers to questions and instructional guidelines to inform the critical instruction of empowerment of women in the context of gender identity.

Table 86

Issues-conflicts: Empowerment of women

Empowerment: education	(How) is education a source of empowerment for Emma Clery? (How) does education save Emma Clery from a possible future of domestic life?
Empowerment: rebellion against social convention	(How) does Emma Clery rebel against social convention? (Why) is Stephen attracted to Emma Clery?
Empowerment: masculine entitlement/authority	(Why) does Stephen feel threatened before Emma Clery? (Why) does Emma's empowerment threaten Stephen? (How) does Emma's empowerment make Stephen less powerful?
Empowerment: refusal to be absorbed or disappear	- What does Emma's recurring appearance in the novel signify? (How) does Emma refuse to be absorbed or disappear?

Under empowerment, education, rebellion against social convention, masculine entitlement/authority, refusal to be absorbed or disappear, teachers and students can analyse Stephen's relationship with Emma Clery. First of all, students can start from Emma's opportunity of receiving education and its possible empowerment of her by saving her from a possible domestic lifestyle. Secondly, rebellion against social convention discussion can include Emma's rebellion in her own way, and Stephen's feelings for Emma due to her position as another rebel. Then, under masculine entitlement/authority, the analysis can include Emma's position as an equal to Stephen, and Stephen's feeling of being threatened. Teachers can ask questions regarding the possible toxic masculinity traits that he shows. Under refusal to be absorbed or disappear, the analysis can include Emma's recurring appearance in the novel while the other woman characters fade away in Stephen's narrative.

Oppression of women

Oppression of women refers to the oppression of women characters in the novel, and Stephen's becoming an agent of patriarchy against Emma Clery (Figure 53).
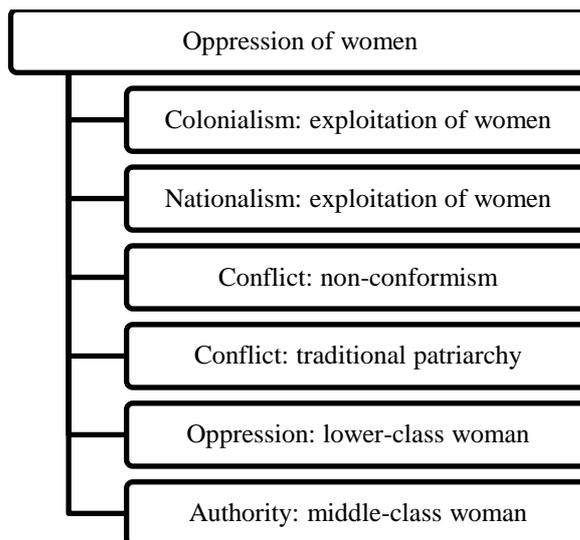
Figure 53. Constructs of oppression of women

Table 87 refers to questions and instructional guidelines to inform the critical

instruction of oppression of women in the context of sexual identity.

Table 87
Issues-conflicts: Oppression of women

Colonialism: exploitation of women	• (How) is Stephen dependent on his mother financially and emotionally? • (How) does colonialism and colonial rule become exploitative of women?
Nationalism: exploitation of women	• (How) does nationalism and national ideology become exploitative of women?
Conflict: non-conformism	• (How) does Stephen have non-conformist ideas in terms of gender issues? • (How) does Stephen participate in traditional patriarchy against Emma Clery? • (How) does Stephen's participation in traditional patriarchy influence him and Emma Clery?
Conflict: traditional patriarchy	• (How) does Stephen experience a conflict between his non-conformist ideas and his participation in traditional patriarchy?
Oppression: lower-class woman	• (How) does Joyce depict women characters in the novel? • (How) does the environment become more oppressive for lower-class women than for Stephen?
Authority: middle-class woman	• (How) is the variety of women character in the novel? • (How) are the middle-class women oppressed? • (How) does the amount of oppression received by women according to their social class change?

Under colonialism: exploitation women, teachers and students can focus of

Stephen's dependence on his mother both financially and emotionally. The analysis

can also be elevated through a research about the effects of colonialism and colonial rule on women in specific.

Under nationalism: exploitation of women, teachers and students can analyse the effects of national ideology on women.

Under conflict: non-conformism teachers can focus on Stephen's behaviour against Emma. The analysis can include whether Stephen carries non-conformist ideas in terms of gender or not. Then, Stephen's thoughts and feelings for Emma can be analysed in terms of participating in traditional patriarchy. It is crucial to take into consideration that Stephen's background as a character is a heavily oppressed environment in terms of nationalism, colonialism and religion. Therefore, students can analyse whether Stephen saves himself from this heavily oppressed environment by being influenced or not influenced at all.

Under conflict: traditional patriarchy, students can focus on the conflict between his non-conformist thoughts and participating in traditional patriarchy when it comes to Emma Clery.

Under oppression: lower-class woman, and authority: middle-class woman, teachers and students can focus on the amount of oppression that the women feel according to their social class, whether a lower-class woman, such as the prostitute who is labelled as degenerate, is exposed to the oppression of colonialism, nationalism, religion more than a middle-class woman is exposed to or not.

Other: food

Other: food theme within the context of gender identity refers to the Christmas

dinner scene in the novel (Figure 54).
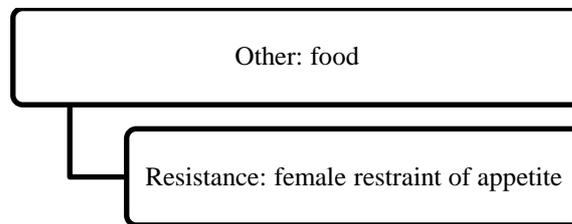
Figure 54. Construct of other: food

Table 88 refers to questions and instructional guidelines to inform the critical

instruction of other: food in the context of gender identity.

Table 88
Issues-conflicts: Other: food

Resistance: female restraint of appetite	- What does Dante's refusal to eat in the Christmas dinner scene signify? - What does Dante signify in the novel? (How) does Dante's reaction to a rigid quarrel in the dinner table, which is pushing the plate and her chair and leaving the dinner table, influence Stephen? - Dante quarrels with Simon Dedalus regarding the Irish politics of the time. (How) do Dante's and Simon Dedalus' reaction differ from each other? (How) is it possible to infer a difference between her and Simon Dedalus' reaction regarding the differences in their gender?

Under resistance: female restraint of appetite, teachers and students can focus on the

Christmas dinner scene in the novel. Considering the rigid quarrel on Irish politics

and religion, students can focus on what Dante and Simon Dedalus stand for in terms

of ideologies they support. The analysis can include Simon Dedalus' eating non-stop

even though he quarrels, and Dante's refusal to eat and leaving the dinner table. To

elevate the discussion, teachers and students can analyse the reactions of other

characters, such as Stephen, May Dedalus, and Stephen's uncle.

233

National identity

National can be studied by focusing on *colonial nation* and *social institutions including nation*.

Colonial nation

Colonial nation refers to the dominant colonial rule in Ireland, and its effects on Stephen as another oppressive force (Figure 55).
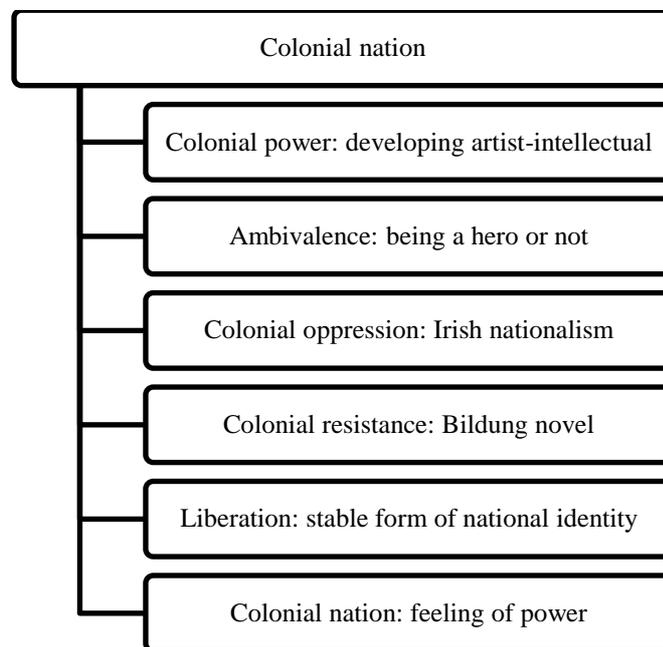

Figure 55. Constructs of colonial nation

Table 89 refers to questions and instructional guidelines to inform the critical instruction of colonial nation in the context of national identity.

Table 89
Issues-conflicts: Colonial nation

Colonial power: developing artist-intellectual	• (How) does Stephen struggle under oppressive colonial regime of power as a developing artist-intellectual?

Table 89 (cont'd)
Issues-conflicts: Colonial nation

Ambivalence: being a hero or not	• Stephen both wants to reject and save the Irish nation.
Colonial oppression: Irish nationalism	• Irish nationalism arisen as a political response to the colonial oppression. • Colonial oppression embodies itself through the Irish social institutions. • Irish nationalism becomes another oppression source.
Colonial resistance: Bildung novel	• James Joyce uses the genre of Bildungsroman as a tool to resist the colonial rule.
Liberation: stable form of national identity	• (How) does Stephen represent a stable form of national identity? • Even though Ireland progresses toward independence, Stephen still rejects Irish nationalism and his national identity. • (How) does Stephen's rejection of Irish nationalism effect Stephen as a developing artist?
Colonial nation: feeling of power	• (How) does the colonised subject desire to become a coloniser? • (How) can the desire to become a coloniser as a colonised subject be exemplified within the novel?

Under colonial power: developing artist-intellectual, teachers and students can analyse Stephen's struggles and the oppression that he faces as a developing artist. The analysis can include the effects of colonial power on Stephen.

Under ambivalence: being a hero or not, teachers and students can analyse Stephen's inner conflict between wishing to reject the Irish nationalism and everything that are related to it, and still wanting to help people free themselves. Within the scope of this analysis, students can focus on the ambivalence in the context of the colonial environment that Stephen experiences, and its effects on his national identity.

Under colonial oppression: Irish nationalism, teachers and students can analyse the rise of the Irish nationalism against the colonial rule in the country. The analysis can also include the analysis of social institutions as embodiment of the colonial rule. To elevate this discussion, students can research on Irish literary revival in literature, and analyse Stephen's role as an artist within this movement.

Under colonial resistance: Bildung novel, teachers and students can study James Joyce's use of the genre of Bildungsroman as a way of resistance to the colonial rule in Ireland. Then, the focus can be on Stephen as an artist-hero of this genre, and his resistance to the colonial rule can be analysed as a character depicted in this genre.

Under liberation: stable form of national identity, teachers and students can focus on Stephen's representation of a different form of national identity. By representing a different form of nationality in this context, students can compare Stephen to his father Simon Dedalus in terms of the difference between their understanding of nationalism.

Under colonial nation: feeling of power, teachers and students can focus on the oppression of the colonisers in Ireland, their effects on people like Simon Dedalus, in which caused him to lose his authority over his family due to the financial issues and have issues with alcoholism. However, in his case, even though he loses his power over his family, he still attempts to be an authoritative figure that controls and oppresses others around him. Therefore, in the context of the colonised subject's desire to become a coloniser in order to regain the feeling of power can be analysed.

Social institutions including nation

Social institutions including nation refers to nationalism's becoming an oppression tool together with Irish society and history, and its effects on Stephen as a developing artist (Figure 56).
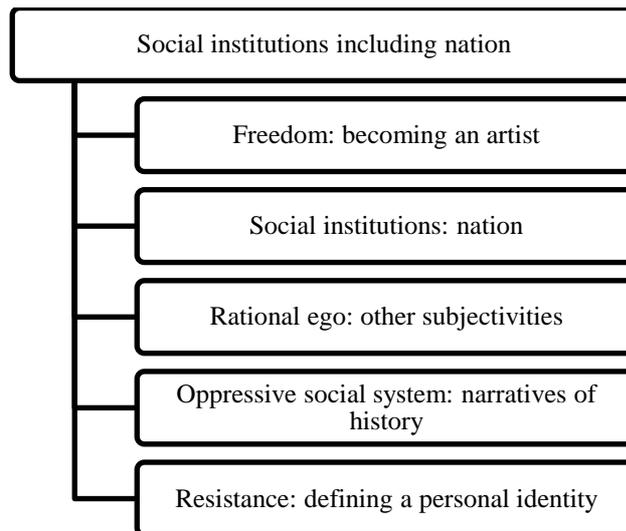
Figure 56. Constructs of social institutions including nation

Table 90 references to questions and instructional guidelines to inform the critical

instruction of social institutions including nation in the context of national identity.

Table 90
Issues-conflicts: Social institutions including nation

Freedom: becoming an artist	• (How) does Stephen become an artist and reject the society and history that he was born into in the same time? • (How) does Stephen create a freedom of his own by rejecting the Irish society and history? • Would it be possible for Stephen to accept the Irish society and history and become a free individual as an artist in the same time?
Social institutions: nation	• (How) do the Irish social institutions including nation fail to gain Stephen's consent? • (How) does Stephen refuse to serve and legitimise the Irish society?
Rational ego: other subjectivities	• (How) is Stephen's rational ego in conflict with national subjectivities of Ireland within Stephen's national identity?
Oppressive social system: narratives of history	• (How) does Joyce use the genre of Bildungsroman in order to critically depict the struggles of Stephen under an oppressive social system and the narratives of history?
Resistance: defining a personal identity	• How does Stephen come to a realisation of becoming entitled to define himself apart from the state?

Under freedom: becoming an artist, teachers and students can focus on Stephen's

rejection of the Irish nation and history as an artist. The analysis can include whether

is it possible for an artist to be free while rejecting his personal background or

whether this rejection can turn into a form of self-oppression due to a lack of sense of belonging.

Under social institutions: nation, teachers and students can analyse the issue of consent in regard to the social institutions failure of gaining Stephen's consent whether he wants to be a serving member of any of these institutions or not. Stephen's rejection of serving and legitimising the Irish society can be analysed in the context.

Under rational ego: other subjectivities, Stephen's possible inner conflict between his rational ego and national subjectivities of Ireland can be analysed. The effects of this conflict within Stephen's national identity can be included in the analysis.

Under oppressive social system: narratives of history, teachers and student can focus on James Joyce's use of the genre of Bildungsroman. The focus can be on the characterisation of Stephen whether he critically depicts the struggles of a hero trying to break free from the oppressive social system and the narratives of history or not.

Under resistance: defining a personal identity, teachers and students can focus on Stephen's realisation of being able and entitled to define his own identity apart from the Irish state. The analysis can also include whether being able to define himself bring Stephen a peace of mind in terms of his rejection of the Irish nationality or not.

Religious identity

Religious identity can be studied with the focus on *social institutions including religion*, *Catholic authority*, *school as a religious institution*, *religious language* that creates the domination, *conformity* and *spiritualism*.

Social institutions including religion

Social institutions including religion refers to the function of religion as a social institution (Figure 57).
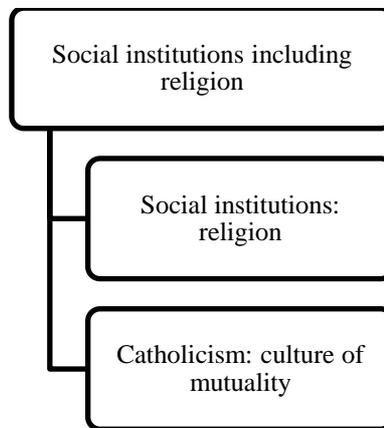
Figure 57. Constructs of social institutions including religion

Table 91 references to questions and instructional guidelines to inform the critical instruction of social institutions including religion in the context of religious identity.

Table 91
Issues-conflicts: Social institutions including religion

Social institutions: religion	• (How) do the Irish social institutions including religion fail to gain Stephen's consent? • (How) does Stephen refuse to serve and legitimise the Irish society?
Catholicism: culture of mutuality	• (How) do the religious institutions aspire to attract people and encourage their conformity? • (How) does Catholicism as a social institution nurture Stephen theologically? • (How) does Stephen react against the encouragement of conformity?

Under social institutions: religion, teachers and students can analyse the issue of consent based on the religious institutions.

Catholicism: culture of mutuality analysis can include the encouragement of the Church for the people to come to a state of conformity and accept the religious teachings as they are without questioning. This way, people would keep believing in the teachings of the church, and therefore they would keep the church alive as a social institution. In addition to this issue of conformity, teachers and students can analyse whether the Church is able to feed Stephen as a theological institution where Stephen can find himself a spiritual and religious existence and belonging or not.

Catholic authority

Catholic authority appears as another component of Stephen's religious identity. It refers to the oppression of the Catholic church that tries to keep Stephen under control from his sexuality to vocational choice of being an artist (Figure 58).
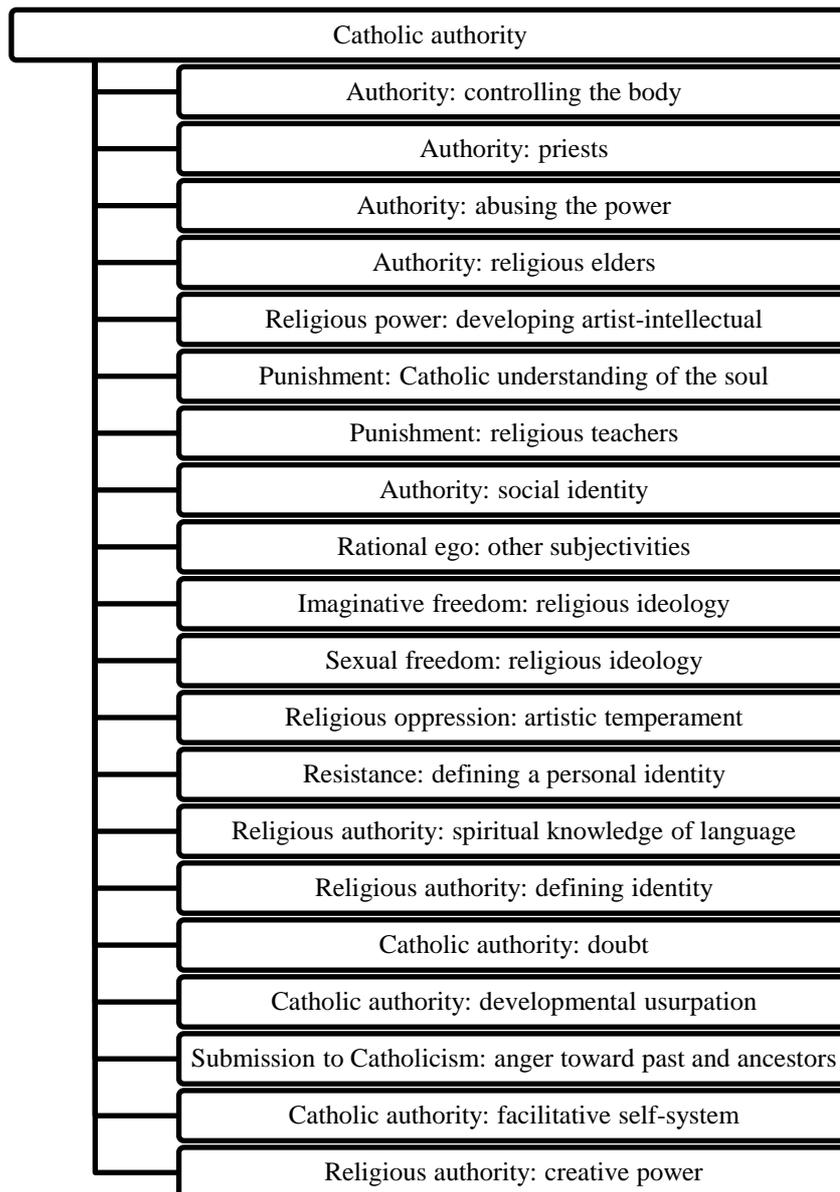
Figure 58. Constructs of catholic authority

Table 92 references to questions and instructional guidelines to inform the critical

instruction of catholic authority in the context of religious identity.

Table 92
Issues-conflicts: Catholic authority

Authority: controlling the body	• (How) does Stephen try to submit himself to the catholic authority in order to control his bodily needs and desires? • (How) does Stephen's narration of the story change as he tries to submit himself to the Catholic authority?

Table 92 (cont'd)
Issues-conflicts: Catholic authority

Authority: priests	• (How) do the priests obtain a position of authority? • The priests symbolise the power of the Church over one human being, that is Stephen. • The power that is represented by the priests is not necessarily a good power.
Authority: abusing the power	• The Church abuses its authority over the individual.
Authority: religious elders	• (How) do the elder people appear in the novel in terms of the ideology they represent?
Religious power: developing artist-intellectual	• (How) does Stephen struggle under oppressive religious regime of power as a developing artist-intellectual?
Punishment: Catholic understanding of the soul	• (How) do the priests at the religious retreat at school convey a meaning of the soul to the students? • (How) is the meaning of the soul for Stephen different than for Catholic understanding? • Stephen is made to fear God's punishment. This situation subjects him to the Catholic authority, church, priests, and teachers.
Punishment: religious teachers	• (How) is Stephen made to fear the punishment of God and therefore subject to the teachers of the Catholic church?
Authority: social identity	• (How) is Fr. Dolan depicted as an authority figure? • (How) is Stephen being interpellated by Fr. Dolan with a specific social identity?
Rational ego: other subjectivities	• (How) does Stephen reject being defined by religion? • (How) does Stephen experience an inner conflict in his identity between his rational ego and ideological subjectivities?
Imaginative freedom: religious ideology	• What do the people around Stephen, i.e., Dante, Mrs. Dedalus, Emma Clery, represent in relation to the Irish catholic ideology?
Sexual freedom: religious ideology	• Are the people around Stephen supporters and product of religious ideology?
Religious oppression: artistic temperament	• (How) does Stephen realise the oppressive nature of the doctrine of the Catholic church? • (How) does the Church embody a patriarchal institution? • (How) does the Church stand as a barrier to the development of artistic temperament of Stephen?
Resistance: defining a personal identity	• How does Stephen come to a realisation of becoming entitled to define himself apart from the Church?
Religious authority: spiritual knowledge of language	• Stephen attains a spiritual knowledge of language after he rebels against the authority of the Catholic Church.
Religious authority: defining identity	• Stephen is responsible for defining his own identity without the assistance of the authority of the Catholic Church.
Catholic authority: doubt	• (How) does Catholicism fail to deliver Stephen his own authority? • Stephen doubts his own abilities independent from Catholic authority.
Catholic authority: developmental usurpation	• Catholic authorities exploit Stephen's interest in power. • Stephen is developmentally usurped.
Submission to Catholicism: anger toward past and ancestors	• Submissiveness to Catholic authority is limiting Stephen. • (How) does Stephen express anger toward the past and his ancestors? • Stephen's ancestors submitted to authority.
Catholic authority: facilitative self-system	• Stephen develops a facilitative self-system. • Stephen resettles himself in relation to Catholic authority.
Religious authority: creative power	• The authority of the Church represents its ability to control people who have forgotten their creative potential.

Under authority: controlling the body, teachers and students can focus on Stephen's submission to catholic authority to control his bodily needs and desires. The analysis can also include the change in Stephen's narration as he submits himself to the catholic authority in the beginning of the fourth level.

Under authority: priests, the analysis can revolve around the priests in Catholic church and their positions of power.

Authority: abusing the power analysis can focus on Church's use of its authority over people.

Religious power: developing artist-intellectual analysis can focus on Stephen's struggles under the religious regime of power as a developing artist.

Under punishment: catholic understanding of the soul, the analysis can include the meaning of the soul for Stephen and for the Catholic church, the possible differences and similarities between these two understandings, Stephen's fear of punishment of the God and Catholic church, their priests and teachers.
Under punishment: religious teachers, students can analyse the religious teachers of the Catholic church, their positions of power, and their professions as holders of the Catholic authority.

Under authority: social identity, teachers and students can analyse Fr. Dolan's attempt to define Stephen with a specific social identity, and Stephen's refusal of being defined by religion.

Under rational ego: other subjectivities, teachers and students can focus on Stephen's rejection of being defined by religion, and his possible inner conflict in his identity due to his rational ego and ideological subjectivities of the Catholic authority.

Imaginative freedom: religious ideology and sexual freedom: religious ideology studies can include people around Stephen, and their representations of dominant Catholic ideology, and the barriers that they build in order to keep Stephen from achieving his imaginative and sexual freedom.

Under religious oppression: artistic temperament, teachers and students can analyse when and where Stephen realises the oppressive nature of the doctrine of Catholic church, church's appearance as a patriarchal social institution, and barriers that are put by the oppressive doctrine of the Church to keep Stephen from achieving his artistic temperament.

Under resistance: defining a personal identity, teachers and students can analyse Stephen's realisation of his entitlement and right to be able to define his own identity, and refusal to be defined by the authority of the Church.

Under religious authority: spiritual knowledge of language, the analysis can focus on Stephen's discovery of a spiritual knowledge of language after he rebels against the catholic authority.

Under catholic authority: doubt, teachers and students can analyse Stephen's doubt of his artistic skills as a result of the failure of Catholic authority to provide Stephen with the self-confidence and power that he needs to attain.

Under catholic authority: developmental usurpation, teachers and students can analyse the exploitation of power by the Church, and their attempt to usurp Stephen's interest in power by offering him a place in the priesthood.

Under submission to Catholicism: anger toward past and ancestors, the analysis can include Stephen's expressing anger towards the past and his ancestors because they submitted to and accepted the authority of the church.

Catholic authority: facilitative self-system analysis can revolve around Stephen's resettling and separating himself from the authority of the church.

Religious authority: creative power analysis can include what the authority of the church represents in terms of having people submitted to its authority.

School as a religious institution

School as a religious institution occurs as a component of Stephen's religious identity. It refers to the intermingled education system and religious institutions (Figure 59).
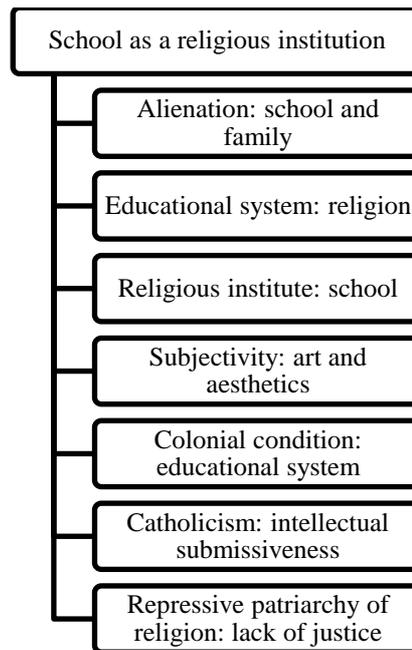
Figure 59. Constructs of school as a religious institution

Table 93 refers to questions and instructional guidelines to inform the critical

instruction of school as a religious institution in the context of religious identity.

Table 93
Issues-conflicts: School as a religious institution

Alienation: school and family	• (How) does school provide a context for Stephen to be defined and interpellated through language?
Educational system: religion	• (How) is the educational system and the religious system blended in the novel?
Religious institute: school	• School can be considered as a religious institute.
Subjectivity: art and aesthetics	• (How) does Stephen develop a new subjectivity that is defined by art aesthetics instead of what the educational system would define Stephen?
Colonial condition: educational system	• Irish Catholic education system is designed to prevent its graduates from attaining the positions of power that would have been available to Protestant Englishmen.
Catholicism: intellectual submissiveness	• (How) does Stephen surrender through his intellectual submissiveness to Catholicism in the third part of the novel?
Repressive patriarchy of religion: lack of justice	• The justice of the repressive patriarchies of education and religion

Under alienation: school and family, teachers and students can analyse the context that is provided by the school for Stephen to be defined and interpellated through language.

Under educational system: religion teachers and students can analyse the connection between the educational system and the religious institutions as they are presented intermingled in the novel that it is hard to separate them.

Religious institute: school analysis can analyse the appearance of schools in the novel as religious institutes.

Subjectivity: art and aesthetics analysis can include Stephen's developing a new subjectivity by using art and aesthetics instead of using nationalism and religion that are promoted by the schools.

Under colonial condition: educational system, teachers and students can analyse the aims of the Irish Catholic education system for their graduates, whether they are desired to attain the positions of power that are usually available for Protestant Englishmen.

Under Catholicism: intellectual submissiveness, teachers and students can analyse Stephen's surrender to the Catholic authority at the end of the third part of the novel. Under repressive patriarchy of religion: lack of justice, teachers and students can focus on the theme of justice within the repressive patriarchies of education and religion.

Religious language

Religious language appears as another component of Stephen's religious identity. It refers to the oppressive religious discourse (Figure 60).
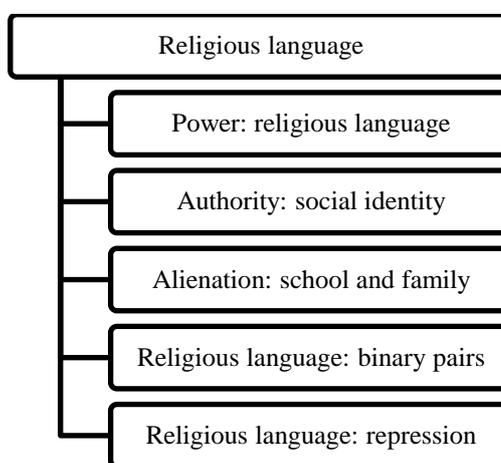

Figure 60. Constructs of religious language

Table 94 references to questions and instructional guidelines to inform the critical instruction of religious language in the context of religious identity.

Table 94
Issues-conflicts: Religious language

Power: religious language	(How) does religious language command power over Stephen? - Stephen is aware of a counter-discourse that challenges the authority of the religious language.
Authority: social identity	(How) does Fr. Dolan use language to define Stephen with a specific social identity?
Alienation: school and family	(How) does school provide a context for Stephen to be defined and interpellated through language?
Religious language: binary pairs	The use of binary pairs within the religious context
Religious language: repression	Religious language employs fear

Under power: religious language, teachers and students can analyse the power of religious language over Stephen, and his awareness of a counter-discourse that challenges its power and authority.

248

Under authority: social identity, the analysis can revolve around Fr. Dolan's use of the language that both defines Stephen as a subject of the catholic authority and puts himself in a position of power.

Under alienation: school and family, teachers and students can analyse the context for Stephen to define himself that is provided by school.

Religious language: binary pairs analysis can include the use of binary pairs, such as life/death, heaven/hell, Adam/Eve, etc., within the religious discourse and its importance to structure the mind of the subject in certain ways.

Under religious language: repression, teachers and students can analyse the fear that is employed by the religious discourse.

Conformity

Conformity appears as another component of Stephen's religious identity. It refers to one of the main conflicts that Stephen experiences within the context of Catholicism (Figure 61).
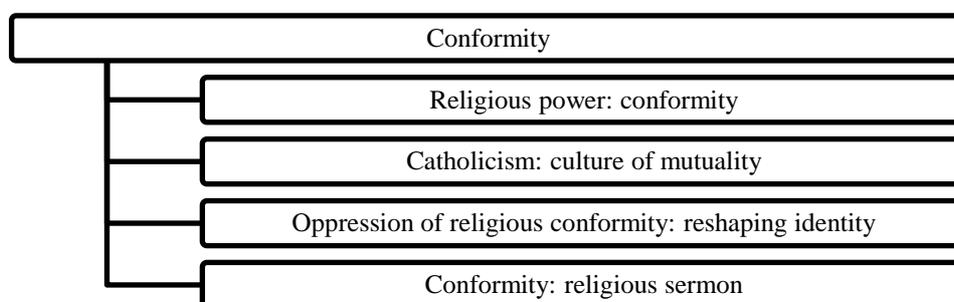

Figure 61. Constructs of conformity

Table 95 references to questions and instructional guidelines to inform the critical

instruction of conformity in the context of religious identity.

Table 95
Issues-conflicts: Conformity

Religious power: conformity	• The Church attempts to assure conformity by the threats of eternal damnation.
Catholicism: culture of mutuality	• Religious institutions aspire to attract people and encourage their conformity
Oppression of religious conformity: reshaping identity	• Stephen struggles against the religious conformity when he attempts to define his own identity.
Conformity: religious sermon	• Religious sermons force conformity.

Under religious power: conformity, teachers and students can analyse the attempts of

the Church to assure conformity through the threats of eternal damnation.

Under Catholicism: culture of mutuality, the analysis can include religious

institutions' encouragement of conformity.

Under oppression of religious conformity: reshaping identity, teachers and students

can analyse Stephen's struggles against the religious conformity when he attempts to

define his own identity by himself.

Under conformity: religious sermon, the analysis can revolve around the religious

sermon chapter in the novel and its promotion of conformity.

Spiritualism

Spiritualism appears as another component of Stephen's religious identity. It refers to Stephen's struggles to accept the authority of Catholic religion and replacing this authority with his artistic aspirations as a spiritual existence (Figure 62).
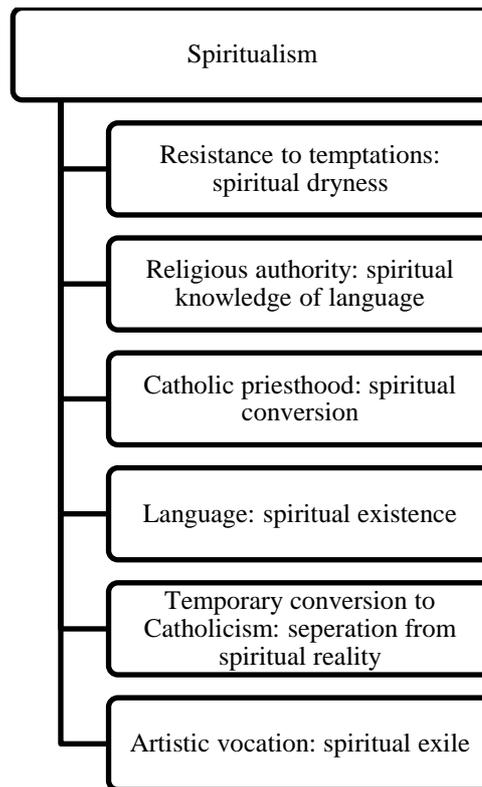
Figure 62. Constructs of spiritualism

Table 96 references to questions and instructional guidelines to inform the critical instruction of spiritualism in the context of religious identity.

Table 96
Issues-conflicts: Spiritualism

Resistance to temptations: spiritual dryness	• Stephen refuses to follow the socially accepted norms, therefore he refuses the authority of catholic religion. • Stephen develops his own kind of spiritualism in order to enjoy and explore his own identity.

Table 96 (cont'd)
Issues-conflicts: Spiritualism

Religious authority: spiritual knowledge of language	• Stephen attains a spiritual knowledge of language after he rebels against the authority of catholic church.
Catholic priesthood: spiritual conversion	• Stephen is spiritually converted to art
Language: spiritual existence	• Language provides Stephen with a spiritual existence that goes beyond politics and religion
Temporary conversion to Catholicism: separation from spiritual reality	• Stephen submits to Catholic authority because he separates himself from the spiritual reality of poetry.
Artistic vocation: spiritual exile	• Becoming an artist as a spiritual exile • Becoming an artist gives Stephen insights on the mysteries of human life and aesthetic creation.

Under resistance to temptations: spiritual dryness, teachers and students can analyse Stephen's his own kind of spiritualism that allows him to explore his sexuality, define his identity, and become an artist.

Under religious authority: spiritual knowledge of language, teachers and students can analyse Stephen's spiritual knowledge of language that challenges the authority of catholic church.

Catholic priesthood: spiritual conversion analysis can include Stephen's replacing the Catholic religion with his art.

Under language: spiritual existence, teachers and students can analyse Stephen's use of language that provides him with a spiritual existence beyond politics and religion.

Under temporary conversion to Catholicism: separation from spiritual reality, teachers and students can analyse Stephen's temporary submission to Catholicism at the end of the third chapter of the novel as a result of separating himself from art.

Artistic vocation: spiritual exile, the analysis can include Stephen's becoming an artist as a way to create a spiritual exile for himself, where he can gain insights regarding the mysteries of human life and aesthetic creation.

Implications for practice

One of the main aims of critical literacy instruction is to raise awareness in students regarding the conflicts and conflicted relationships among the social constructs of family, religion, gender, sexuality, race, nationality and such. With a focus on authority, oppression, repression, submissiveness, and power, James Joyce's novel *A Portrait of the Artist as a Young Man* can be used as a literary text to raise awareness of these critical themes within students. While discussing these critical issues, teachers and students can focus on the theme of identity and they can study the identity of the author, a character or a group's identity, the influence of oppression that a character or a group receives due to their underprivileged positions within the social strata that is ordered according to different social constructs, such as economic status, family, marriage, gender, sexuality and so on.

The questions and instructional guidelines that are provided with this chapter, teachers can make use of the mentioned novel in order to raise and develop the critical literacy awareness of the students. As the major findings of the study suggests, the second-order interpretations focus on power, authority, liberation, conflict, as well as resistance that are experienced by the characters in the novel, specifically by Stephen. These critical themes can be used while teaching the literary text with a focus on literary elements. The organization of the study can be elevated with a focus on the genre in order to depict the life story of the main character, and

his struggles with these critical themes can be presented as his journey. Within this discussion, teachers can also include the identity formation of the characters in the novel. By connecting the theme of identity together with the topics of "family, class, race, ethnicity, nationality, religion, gender, and sexuality" as well as "migration, colonialism and nationalism" teachers can achieve having students discuss global issues in the teaching and learning environment. (IBDP, 2019, p. 55).

In addition to this point, teachers can make use of these second-order interpretations by focusing on the social institutions. The story presents a rich background of social institutions such as family, religion, colonialism and school. By focusing on the social institutions included in the story, teachers can provide the students with the critical literacy instruction of historical background of the settings in the novel. Therefore, Ireland, English colonial rule in Ireland, and the rise of Irish nationalism can be included within the instruction.

This study also offers the teachers and students almost a summary of a range of PhD dissertations. Teachers can make use of these summary guidelines as a starting point without devoting so much time to read a PhD dissertation that the guidelines and questions derived from the second order interpretations are presented here.

Implications for further research

In order to further this study, the researchers can select a different novel from a different author from IB Language A 'Prescribed List of Authors' and can conduct a similar study on that selected novel. A similar further study could possibly offer a

different dimension on the critical literacy instruction with a focus on different background than Irish history and bildungsroman.

In addition to that, researchers can analyse another novel with a different focus in order to enhance the critical literacy, and they can develop materials by using the second-order interpretations. In the light of the IB Language A 'Prescribed List of Authors,' researchers can do a similar study by focusing on the identity formation of the characters in the context of the works of Charles Dickens, and Rudyard Kipling, since the authors are known to depict their main characters in their coming-of-age novels (i.e. *Oliver Twist*, and *David Copperfield* by Charles Dickens, and *Kim* by Rudyard Kipling).

Researchers can also conduct a study by making use of meta-ethnographic interpretive synthesis in order to derive published data, and use it as second-order interpretations in order to construct a broader third-order interpretation, since the method of this study enables the researcher to collect data in an organized way that creates a bigger picture than each and every second-order interpretations could achieve on its own.

Limitations

The selected studies do not include any M.A. thesis; therefore, the analysis that is presented here could possibly have different foci with a richer amount of second-order interpretations. In addition to that, some findings included a short number of second-order interpretations, such as other: food title under the gender identity.

Therefore, the findings under such titles may not be strong enough to enrich the discussion and require a broader research.

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APPENDIX A: List of Selected Ph. D. Dissertations Used in the Study

Author	Title	Year
Andrew Joseph Manno	Varieties of Exile: Culture, Patriarchy, and the Cultivation of Alienation in the Modern Irish "Bildungsroman"	1996
Benjamin Huang	Framing the Self: Ideology and Subject Formation in Conrad, Joyce and Ha Jin	2003
Betsy Kuruzienga Emerick	Voices in the City: Joyce's Dublin and Pirandello's Rome	1990
Carolyn Ellen Hogan	"Shadow of My Mind": Women and Nationalism in James Joyce's Fiction	2016
Celia Marshik	High Art and Low Ladies: Prostitution, Censorship and British Modernism	1999
Christie Michie Lamon-Burney	The Dynamics of Change: Introducing Robert Kegan's Theory of Psychological Development to Reading the Works of James Joyce	2011
Craig Arthur Milliman	Lessons of the Masters: Social Tension as a Creative Necessity in the Fiction of Hawthorne, James, and Joyce	1988
Deena El Genaidi	'Welcome, O life!': Nietzschean Freedom in James Joyce's Fiction	2012
Desmond Harding	Writing the City: Urban Visions and Literary Modernism	1999
Douglas Kelly Burgess	The Fire That Creates: A Study of Temperature Imagery and its Effect on Symbolism and Characterization in Joyce's "A Portrait of The Artist as a Young Man"	1990
Edmund Lloyd Epstein	The Ordeal of Stephen Dedalus': The Father-Son Conflict and the Process of Maturing, in James Joyce's 'A Portrait of the Artist as a Young Man'	1967
Edward H. Howell	Aesthetics / Religion / Nationalism: Situating the Soul of James Joyce	2010
Elizabeth A. Quave	Female Empowerment in Three Modern Novels	2017
Garry Martin Leonard	William Blake's "Vegetable Existence" and James Joyce's "Moral Paralysis": The Relationship between Blake's Romantic Philosophy and Joyce's Thematic Concerns in "Dubliners" and "A Portrait of the Artist as a Young Man"	1985
Howard Wayne Schow	Genre in Transition: Studies of 'L'education Sentimentale,' 'Niels Lyhne,' 'Tonio Kroeger,' and 'A Portrait of the Artist as a Young Man'	1970
James A. Fraser	'The Drama of Dedication and Betrayal': Betrayal in the Life and Works of James Joyce	2013
James Lawrence Fairhall	James Joyce, History, and the Political Unconscious	1989
James Stewart Brown	Joyce's Doctrine of Denial: Families and Forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"	1993
Jorgen Steen Veisland	Kierkegaard and the Dialectics of Modernism	1982
Karima Keesha Jeffrey	Littoral Figures and The Language of the Sea: A Postcolonial Study of the Protagonists in "A Portrait of the Artist as a Young Man" and "In the Castle of My Skin"	2007

APPENDIX A: List of Selected Ph. D. Dissertations Used in the Study (cont'd)

Kyoung-Sook Kim	Joyce's Alternative Historiographies: Renarrating the Nation and History	2006
Margaret McDermott	"Of All That Ever Anywhere Wherever Was": The All-Inclusive Joycean Memory in "Dubliners", "A Portrait of the Artist as a Young Man", "Ulysses" and "Finnegans Wake"	2005
Marshall Lewis Johnson	The "Uncreated" Voice of a Nation: James Joyce and the Twentieth Century Irish "Bildungsroman"	2016
Marshall Wise Alcorn, Jr.	"Still Razor-Keen, Still Like A Looking-Glass:" Literary Studies in Narcissistic Sublimation and Lyric Volition	1981
Melanie L. Wright	History and Histrionics: Discourse and Dialogism in Flaubert and Joyce	1991
Michael Carl Baltasi	Ethical Revivals: Discontinuities and Moral Self-Cultivation in James Joyce, Elizabeth Bowen, And Iris Murdoch	2013
Michael F. Russo	Navigarating the Riverrun: Voice and the Narrator in the Work of James Joyce	2004
Michael Patrick Lapointe	Between Irishmen: Queering Irish Literary and Cultural Nationalisms	2007
Michael Russell Nunn	James Joyce's Animal Aesthetic	2009
Paul William Gleason	The Artist-Hero Novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the Transformation of Aesthetic Philosophy	2003
Robert Michael Kirschen	James Joyce and Post-Imperial Bildung: Influences on Salman Rushdie, Tayeb Salih, and Tsitsi Dangarembga	2013
Sang-Wook Kim	The Parent -Offspring Conflict in Joyce's Fiction: A Neo -Darwinian View	2006
Sayed Bakhtiar Sadjadi	Investigating the Subject's Identity: The Critical Treatment of the Lacanian-Althusserian Dialectic and Subjectivity Formation in James Joyce's 'A Portrait of the Artist as a Young Man'	2010
Shan-Yun Huang	Growing Away: The Bildungsroman and Decolonization in Twentieth-Century Irish Literature	2013
Shelley Cleburn Reece	'A Portrait of the Artist as a Young Man': Its Narrative Art And Its Origins	1967
Susan Swartzlander	Yclept from Clio's Clippings': James Joyce's use of History	1988
Tzvi R. Rivlin	'This is Nat Language at any Sinse of the World': James Joyce in Trieste and Late-Habsburg Language Skepticism	2007
W. Barry Moriarty	On Growing Up Irish: Parallel Portraits of Stephen Dedalus (James Joyce) and Studs Lonigan (James Farrell)	1984
Young Hee Kho	"Let Go, Let Fly, Forget": The Famine, Food, and Regulation in James Joyce and Samuel Beckett	2013
Zarina Maiwandi	"We Are the Thing Itself": Embodiment in the Kuenstlerromane of Bennett, Joyce, and Woolf	2013