

2

Richness of Imagery

To demonstrate that the moments of epiphanic change for Stephen are related directly to the richness of his sensual experience as reflected in the density of imagery in the text, I developed a model for what might be termed *richness of imagery*. The model, defined in detail in the appendix, assumes that richness of imagery in the text is based upon both the number of images in a passage and some measure of importance for the particular images present. I further assumed that *in general* images that occur more frequently in *Portrait* tend to carry more weight than less frequent ones. This assumption may not be justified in other works; for example, in *Moby Dick* the ubiquitous *sea* imagery might play havoc with this model. But for *Portrait* this seems a reasonable assumption.

When applied to the novel, the model produces a "value" indicative of richness of imagery for each five-hundred-word section of text (five hundred words amounts to a little over one page of text in the standard Viking edition). These values are plotted on the graphs that follow. The reader may visualize the novel as "beginning" on the left and running as a continuous string of words toward the right.

The pattern of richness of imagery will be examined in detail in the discussion of the individual chapters of *Portrait*; however, the episodes that reveal themselves as richest in important sensual detail are the following:

- Chapter I. 1. Stephen's fevered dreams the night before and during his stay in the infirmary resulting from his fall in the ditch.
2. The pandybat episode.
- II. 3. The scene with the prostitute.
- III. 4. The sermon on Death.
5. Stephen's imaginative union with Emma and the Virgin Mary.
6. The sermons on Hell.
7. The scene in Stephen's room following the retreat and his nightmare of the goatish creature.
8. The confessional scene.
- IV. 9. The scene on the beach.
- V. 10. Stephen imagines the yellow ivy on the wall.
11. The dream and early stages of the composition of the villanelle.
12. The villanelle.
13. The scene in which Stephen sees the birds and speculates on augury and his future.
14. Stephen's imaginative reflection on the nature of language.

Clearly, these are the experiences that mark major changes in the development of Stephen's personality, as predicted by the consideration of the aesthetic theory in the preceding chapter. In the chapters that follow I shall try to point out the very rich structural and thematic use of imagery in the novel and the changing patterns of association within Stephen's mind that occur in these particular scenes. The second part of the thesis will be demonstrated in these extended discussions.

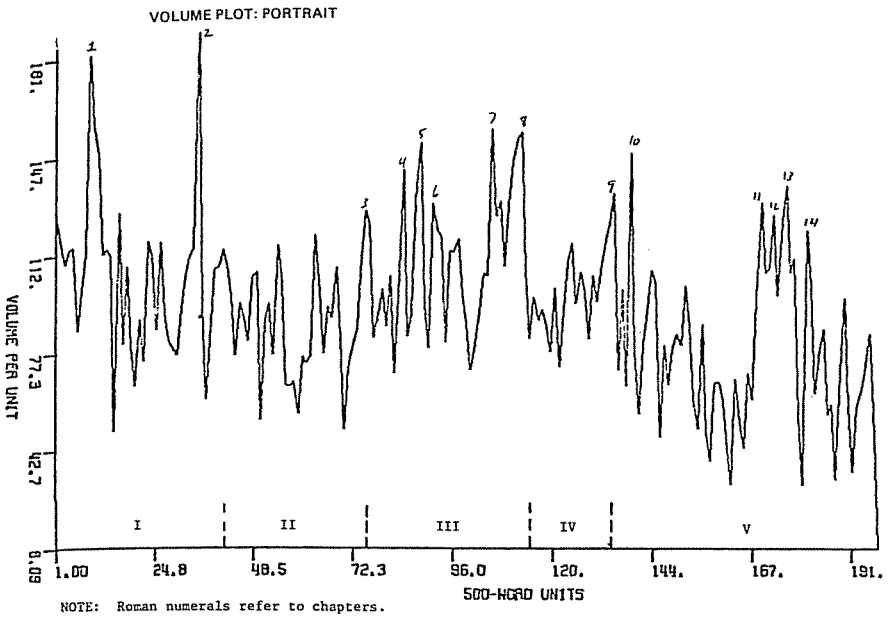


Figure 2.1

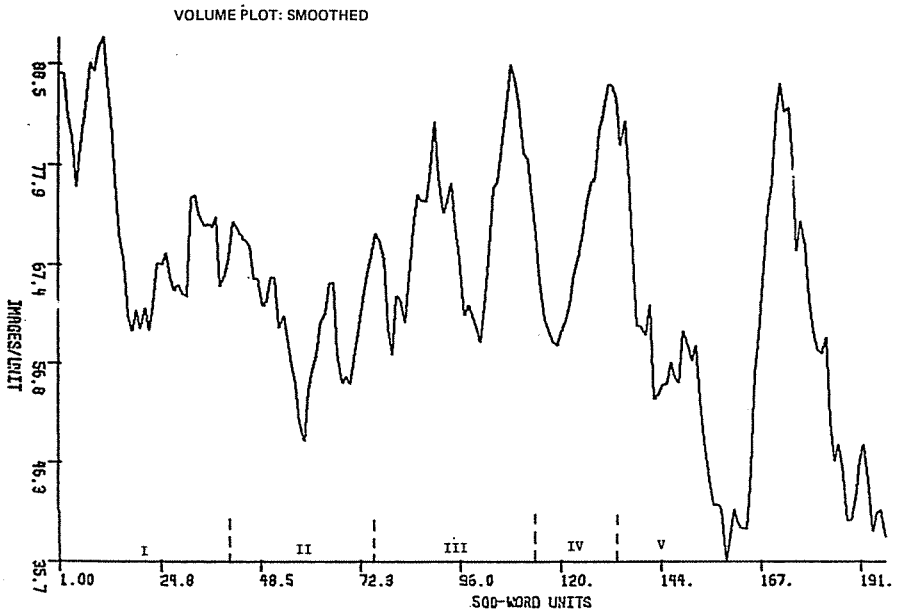


Figure 2. 2

CHAPTER I: POINTS OF INTEREST

- A: Stephen's illness at Clongowes
- B: Dialogue with Athy in infirmary
- C: Pandycat episode

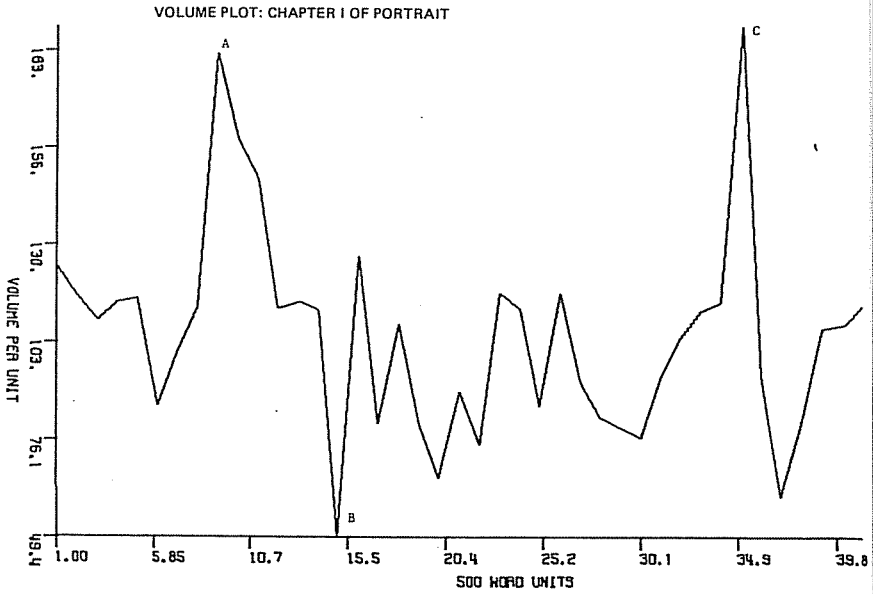


Figure 2.3

CHAPTER II: POINTS OF INTEREST

- A: Stephen's explorations of Dublin
- B: Stephen's attempt to write a poem for "E—C—"
- C: Stephen leaves the school and goes to meet Heron
- D: Stephen's defense of Byron
- E: The train ride to Cork
- F: His father's public denunciation of him
- G: Scene with the prostitute

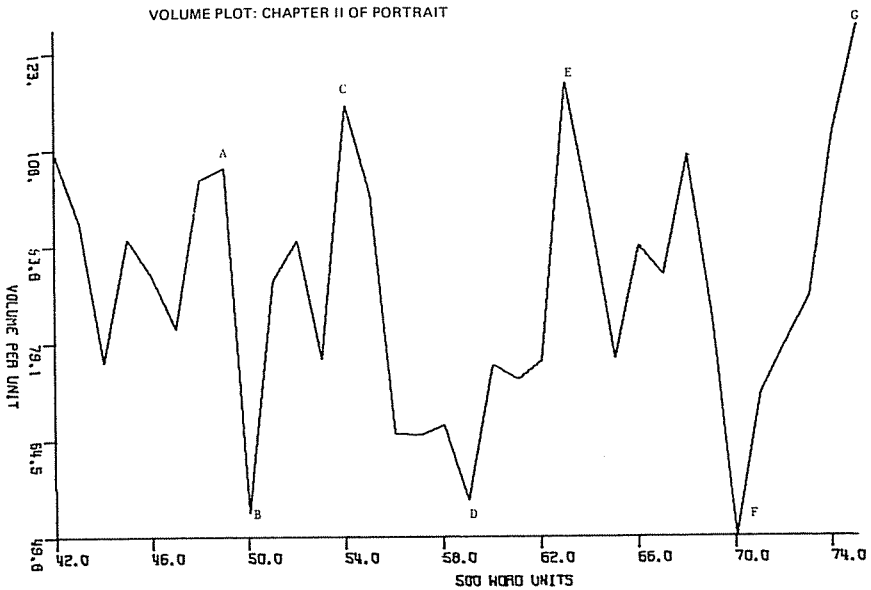


Figure 2.4

CHAPTER III: POINTS OF INTEREST

- A: Outline of retreat
- B: Sermon on Death
- C: Sermon on Judgment, list of legal terms
- D: Imaginative union with Emma and Virgin Mary
- E: General remarks by preacher
- F: Physical description of Hell
- G: Language of tormentors in Hell
- H: Stephen's reveries
- I: Psychological description of Hell
- J: Scene in Stephen's room, ensuing dream
- K: Walk through streets
- L: Confessional scene

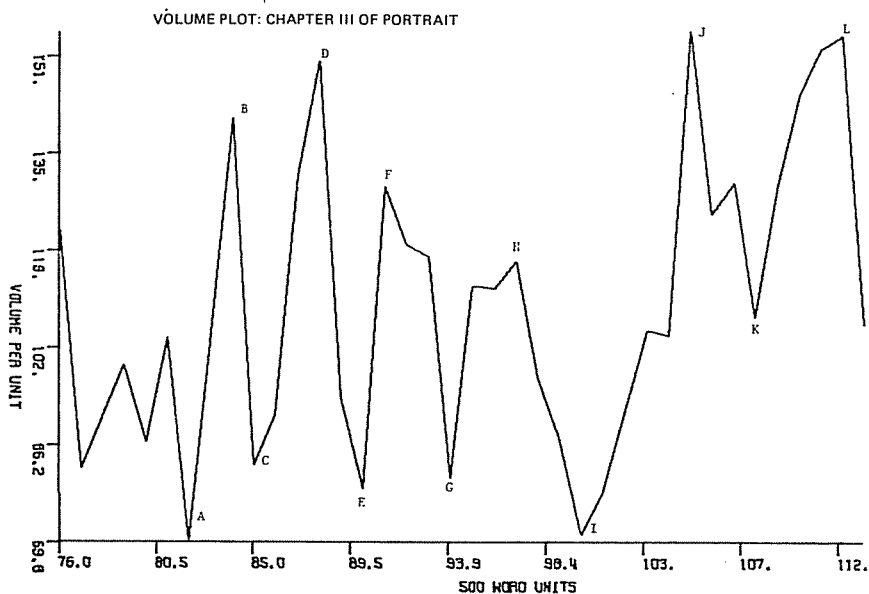


Figure 2.5

CHAPTER IV: POINTS OF INTEREST

- A: Thoughts of Clongowes, small talk
- B: Leaves priest, images of physical world
- C: Indecision over joining Order
- D: Phrase, "A day of dappled seaborne clouds"
- E: Scene with girl on the beach

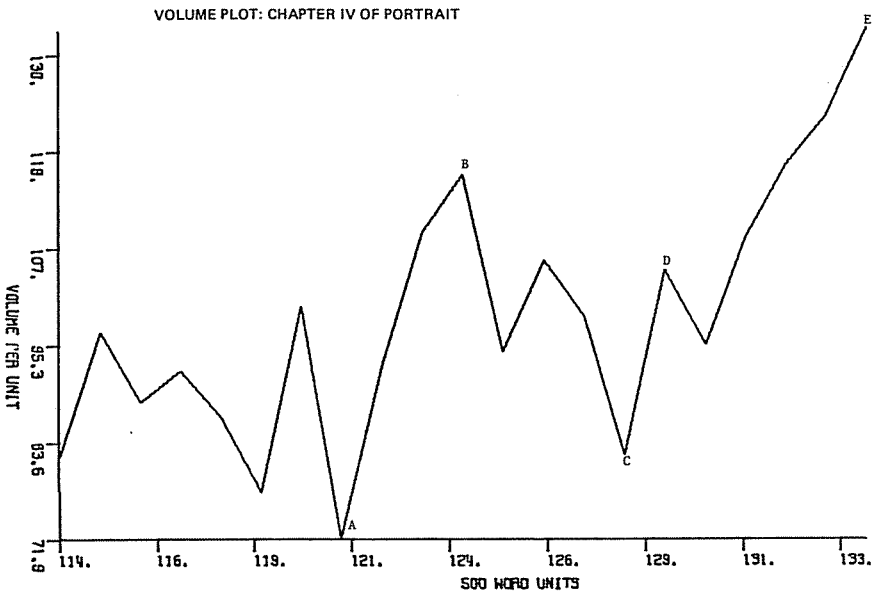


Figure 2.6

CHAPTER V: POINTS OF INTEREST

- A: Yellow, whining ivy
- B: Conversation and development of aesthetic
- C: Villanelle
- D: Stephen watches birds, thinks of vocation
- E: Cranly called "ballocks"
- F: Stephen's imagination
- G: Walk with Cranly
- H: Rosie O'Grady
- I: Diary

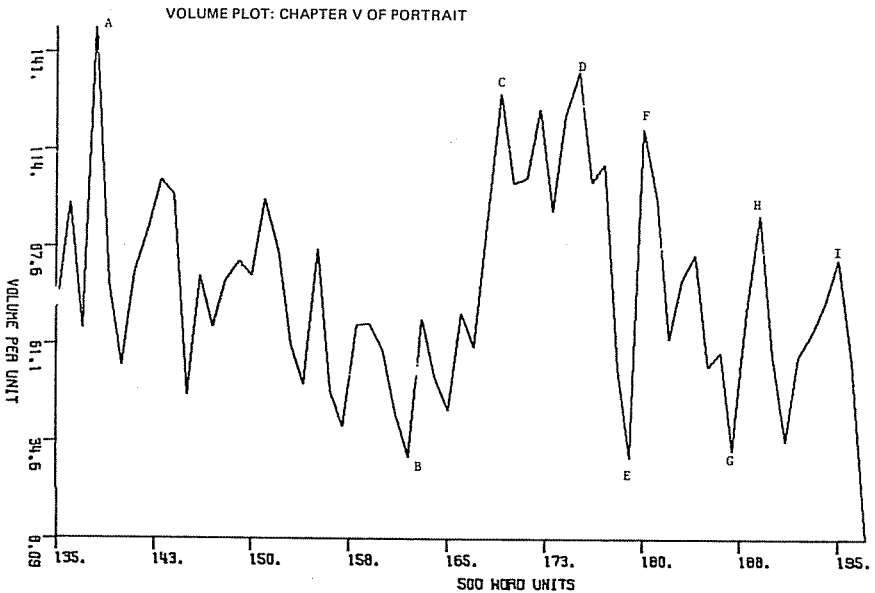


Figure 2.7