

Joyce

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“ 가 ”(Beebe 1974, 172)
(Leslie Fiedler) (James Joyce)

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(Post-Modernism)
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』(Ulysses) 『
』(Finnegans
Wake)
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』(Dubliners) 『 가 』(A Portrait of the Artist as a
Young Man)
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(Kant) 『 (Critique of Judgment)(1790)

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‘無目的的 合目的性’”(Kant 379-90). ‘ ,

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(Abrams 174, 208).

, (organic unity)
 . (S. T. Coleridge), (Croce),
 (De Sanctis), (Hulme) (T. S. Eliot)
 .
 (irony) . 가
 . (I. A. Richards)
 『 (『
 』(*Principle of Literary Criticism*)(1924) 가 『
 』(*Biographia Literaria*)(1815)
 (Coleridge 471). “
 ”(Richards 197) , .
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 』(*The Well Wrought Urn*)(1947)
 (paradox) (Cleanth Brooks) 가
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 (Brooks 1986, 94).
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Irony, then, in this further sense, is not only an acknowledgment of the pressures of a context, Invulnerability to irony is the stability of a context in which the internal pressures balance and mutually support each other. The stability is like that of the arch: the very forces which are calculated to drag the stones to the ground actually provide the principle of support - a principle in which thrust and counterthrust become the means of stability. (Brooks 1971, 1044)

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(qualification)¹⁾ ·
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(tension) (Allen Tate)
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2). () 가
(extension) (intension)
(denotation) , (connotation) (Ransom)
(structure) (texture) ,
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(R. P. Warren) “ ”(Adams 980
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· “ ”(Pure and Impure Poetry)(1943)
, , 『
』(*Romeo and Juliet*) 2 2

1) ‘qualification’

2) Brooks

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가 , 가
, R. P. Warren, W. K. Wimsatt, M. Krieger
, J. C. Ransom (paraphrase)
(structure) , (texture)
, Allen Tate Ransom

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 (Warren 982).
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 가 『 (The Waste Land) ‘ ,

The saint proves his vision by stepping cheerfully into the fires. The poet, somewhat less spectacularly, proves his vision by submitting it to the fires of irony-to the drama of his structure-in the hope that the fires will refine it. In other words, the poet wishes to indicate that his vision has been earned, that it can survive reference to the complexities and contradictions of experience. And irony is one such device of reference. (Warren 991-2)

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This is the moment which I call epiphany. First we recognise that the object is one integral thing, then we recognise that it is an organised composite structure, a thing in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognise that it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany. (SH 213)

, one thing → a thing → that thing
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 가 one thing(=wholeness) ,
 a thing
(=harmony) ,
 that thing(=radiance) ,
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(Peake 630).
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It is put into the mouth of Stephen Dedalus, a character in *Ulysses* and in *A Portrait* , so that it can not be strictly attributed to Joyce. But there is plenty to show that Joyce did hold these views at the age at which Stephen is represented to be, and there is no reason to think that he ever changed them. (Hope 183)

The fact is, however, that the real value of the aesthetic theories is of a different kind.... The theory is primarily Stephen's, not Joyce's, even though Joyce used man of his own ideas in it, and to examine it is largely to examine Stephen as a dramatic character. (Goldberg 64)

(A. D. Hope) ,

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”(Hope

183) ,

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(S. L. Goldberg)

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. (W. Y. Tindall)

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(Tindall 95).

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Paris Notebook)(1903), 『 『(The Pola Notebook)(1904), 『
 『(The Trieste Notebook)(1907)
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 『 』(Poetics) 가 ,
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Terror is the feeling which arrest us before whatever is grave in human
 fortunes and unites us with its secret cause and pity is the feeling which
 arrests us before whatever is grave in human fortunes and unites us with the
 human suffer. (*Paris Notebook* 154)

『 가 』 (Lynch)

Pity is the feeling which arrests the mind in the presence of whatsoever is
 grave and constant in human sufferings and unites it with the human sufferer.
 Terror is the feeling which arrests the mind in the presence of whatsoever is

grave and constant in human sufferings and unites it with the secret cause. (P
204)

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. ‘ (integritas)’, ‘ (consonantia)’, ‘ (claritas)’
 , ‘ (wholeness)’, ‘ (harmony)’, ‘
(radiance)’ .

In order to see that basket, said Stephen, your mind first of all separates the basket from the rest of the visible universe which is not the basket. The first phase of apprehension is a bounding line drawn about the object to be apprehended. An esthetic image is presented to us either in space or in time. What is audible is presented in time, What is visible is presented in space. But, temporal or spatial, the esthetic image is first luminously apprehended as selfbounded and selfcontained upon the immeasurable background of space or time which is not it. You apprehend it as one thing. You see it as one whole. You apprehend its wholeness. That is integritas. (*P* 212)

—Then, said Stephen, you pass from point to point, let by its formal lines; you apprehend it as balanced part against part within its limits; you feel the rhythm of its structure. In other words the synthesis of immediate perception is followed by the analysis of apprehension. Having first felt that it is one thing you feel now that it is a thing You apprehend it as complex, multiple, divisible, separable, made up of its part, the result of its parts and their sum, harmonious. That is consonantia. (*P* 212)

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 . (C. H. Peake) “ ”

The consonantia of the work, the rhythm of its structure, is articulated by a complex of echoes, cross-references, repeated phrases memories, parallels, recurring images and symbols, some demanding recognition, others operating at less conscious levels. Their mode of operation is particularly evident in the treatment of one of the artist's dominant 'traits'— his detachment or isolation. (Peake 85-6)

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I thought he might mean that *claritas* is the artistic discovery and representation of the divine purpose in anything or a force of a generalisation which would make the esthetic image a universal one, make it outshine its proper conditions. But that is literary talk. I understand it so. When you have apprehended that basket as one thing and have then analysed it according to its form and apprehended it as a thing you make the only synthesis which is logically and esthetically permissible. You see that it is that thing which it is and no other thing. The radiance of which he speaks is the scholastic quidditas, the whatness of a thing. (*P* 213)

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 가 ‘quidditas’ ‘
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 가 ‘ ‘quidditas’ ‘ ‘가
 (Beebe 1962, 285)
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 ‘quidditas’ 가가 “ 가
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 “ 가 ”(P 213)
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By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself, he believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments. (SH 211)

(G. M. Hopkins) “
 ”(Atherton 31) .
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 (J. S. Atherton) 가 .

Joyce did sometimes think of his stories as epiphanies, “converting the bread of everyday life into something that has a permanent artistic life of its own.” (Atherton 35)

3) Peake

(Peake, 64).

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”(Araby)

-O, I never said such a thing!

-O, but you did!

-O, but I didn't!

-Didn't she say that?

-Yes, I heard her.

-O, there's a . . . fib!

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured: (*D* 35)

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 . ‘Grand epiphany’ ‘big
 epiphanies’ , ‘big epiphany’
 ‘small epiphanies’ . ‘small epiphany’ 가 ‘big
 epiphany’ ‘Grand epiphany’ .

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‘paralysis’, ‘gnomon’, ‘simony’

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Abstract

Organic Structure of Joyce's Aesthetic Theory —Focusing on New Criticism—

Jongkook Youn

This paper focuses on analyzing the process in which Joyce's works lead up to organic unity by aesthetic order. Analyzing Joyce's works, the big themes, paralysis and liberation, for which Joyce seeking in all his works have a center and a unity which cannot be deconstructed by Deconstruction theorists. This unity has a organic structure which Joyce, through the mouth of Stephen in *Stephen Hero* and *A Portrait of the Artist as a Young Man*, calls "an organized composite structure." And this structure has a similarity to the structure of irony which New Criticism emphasizes as a principle structure. Joyce concentrates on the problems of form and technique to capture the organized composite structure of his novel which creates an organic unity.

Joyce embodies aesthetic formalism based on Modernism, keeping in mind an aesthetic sense. This is related to Joyce's persistent and self-conscious reflection by which he achieves organic unity of themes and literary strategies. From a wider point of view, the aesthetic order for which Joyce is seeking is the consciousness of order to reunite the paralyzed and split world of modern man (comparing to the life of *The Waste Land*) caused by World War and at the beginning of 20C.