

Power and Patriarchy: Oppression of Women in James Joyce's *A Portrait of the Artist as a Young Man*

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ABSTRACT: This paper essentially concentrates on James Joyce's (1881-1941) *A Portrait of the Artist as a Young Man* (1916) in order to examine and investigate different concepts of power, patriarchy, and oppression of women. Having an eye on feminist and postcolonial approaches, the paper, by using critical interpretations of Michel Foucault (1926-1984), and Judith Butler (1956), challenges the relationships and interactions between men and women in order to recognize the dominant discourses of power. The cultural notion of patriarchy is the universalized hegemonic concept which dominates the interpretations and critical perspectives relating to gender problem in different cultures. Throughout all histories the masculine members of societies sought to limit and control the activities and choices of women, because dominant men were in quest of power and authority. In fact, patriarchal systems have long been under the control of absolute legal hegemonies of male wills and these rules are regarded as the striking cause and origin for women's oppression, inferiority, and repressive behaviors. In accordance, *A Portrait* exemplifies an immense amount of potentialities, with the intention of demonstrating remarkable attitudes of masculine empirical worldview, in addition to male power over the female characters. Consequently, women, in *A Portrait*, do not play a significant role since they are dominated by an overwhelming prominence of patriarchy and power; they are merely devalued as a physical object for men's longings and desires.

Keywords: Power, Patriarchy, Male-domination, Inferiority, Oppression.

INTRODUCTION

In *A Portrait of the Artist as a Young Man* (1916, *A Portrait*), James Joyce challenges numerous themes and relationships between different issues, such as male and female, family and son, religion and parishioner. Maleness or male-dominated condition in the novel can be regarded as one of those concerns which imposed a large extent of power on female characters and thus received much more attention of many critics and scholars. It seems that Joyce is more considered as the devotee or the enthusiast of masculinity, because he is almost exclusively related to male-centered standpoints and institutions, and his female characters have lost his attention.

In feminist analysis concentrated on the way through which male-domination and power are criticized, feminist scholars provide a great deal of explanations and critical points relating to various aspects of male behavior such as patriarchy, rape, and sexual abuse of women as direct consequences of male power. Additional to these characteristics, the differences between men and women have been distinguished as a direct result and outcome of male power and dominance over women. It demonstrates how patriarchal power and hegemonies have destructive and oppressive effect on women and how women are oppressed by such a kind of condition and behavior.

Almost in all of Joyce's texts, the protagonist is a masculine character, such as *A Portrait* in which Stephen the adolescent boy plays his role through different phases of his life. The events in *A Portrait* are portrayed completely through Stephen's thoughts and considerations; hence, his personal growth and development play a striking role in how the female characters are characterized around him. Women, in *A Portrait*, are under the pressure of patriarchy, and they are metaphorically colonized by men's power. Thus the female characters are the channel through which the masculine power, self-assurance, and most significantly their experience can be obtained.

MATERIALS AND METHODS

A Portrait has long been the focus of studies under the eyes of many critics and scholars through philosophic, aesthetic, feminist and literary aspects. In feminist perspective patriarchy, exemplified as the negative reaction towards women in different societies during different periods, provides circumstances in which women feel suffering, inferiority, and oppression. In *A Portrait*, the female characters do not belong to a specific society, group or position and they are under the entire precedence and preferences which Joyce is given to men; therefore, patriarchy and masculinity present all authority or power over the femininity.

In this paper, patriarchy and women's oppression would be defined and expressed through different definitions by an American feminist critic, Judith Butler. However in conjunction with these terms the term power is identified by Michel Foucault's pronouncements and assertions. After bringing theoretical and critical definitions, the paper deals and examines *A Portrait*.

Feminist critics believe that relationships between men and women are recognized by power, and this power is emerged from a language in which men can almost dominate the whole members and individuals in a society. Judith Butler, in her book *Gender Trouble Feminism and the Subversion of Identity*, identifies power as something that encompasses "the juridical (prohibitive and regulatory) and the productive (inadvertently generative) functions of differential relations" (39). Women and their roles in societies have been devalued with the intention of valuing and preserving the power of men, thus gender is a principal way of identifying relations of power. Men and women have, much of the time, performed different roles. Gender can be the outcome of social and historical meanings of sexual differences and power can appear through these gender differences. Hence, the sexual differences between men and women can be regarded as one of the most considerable matters in which critics and theorists articulate the relations of power. In accordance, Michel Foucault's theories are implicated in the "games of power" (qtd. in Meade and Wiesner-Hanks, 13).

RESULTS AND DISCUSSION

James Augustine Aloysius Joyce was born at six in the morning on February 2, 1882 in a middle-class family in Dublin. Joyce was and is considered as one of those writers who has a vast and great influence on the immeasurable world of literature. Joyce's masterpiece *A Portrait* can be considered as a semi-autobiographical artistic novel, including five chapters and from the beginning to the close of the final chapter, Stephen Dedalus's life is formed as a sort of journey. Each chapter of the novel describes a new phase regarding the life of Stephen. He is the protagonist of this novel and increasingly attempts to reach the goal of his life, and passes a variety of ups and downs in order to be elder and mature. By each chapter Stephen will grow old and experienced and his life is somehow a course of different labyrinths in which Stephen gradually enters and can come out successfully. By the passing of time Stephen comes to self-recognition and self-awareness which pave the way for his artistry passage of life. At the end of the novel he decides to leave Dublin and travel abroad in order to "forge" his soul's "uncreated conscience" (*A Portrait*, 225). Stephen goes into exile, excludes himself far from his family, friends, and country.

Power, Patriarchy, and Oppression

Feminist scholars and critics have an assortment of different interpretations regarding power and patriarchy, although their central considerations submit many pervasive aspects of patriarchy covered by the presumption of innate differences between men and women. They put emphasis on the issue of sexual characteristics that, the natural differences between men and women, the differences of sex, have been extended to the social and cultural issues relating gender. Akin to these discourses, literature is the great site of power and resistance, and Michel Foucault's assumptions upon power play a momentous role in contemporary Feminist Criticism.

Foucault announces that power "is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (94). He believes that power is something which exists in all classes, communications, and interactions within societies and it is not governed merely by the ruling class of society. He adds that power is everywhere, includes various forms and is not monotonous. Moreover in different conditions, power is confronted

with resistance, it “is immanent to all of the experiences and interactions that take place in society, and yet always remains unstable because every deployment of power generates resistances” (Malpas and Wake, 61).

In addition to power, historically, patriarchy has been characterized as a masculine system in which the whole authority has been given to a patriarch, who is the head of a tribe, church or religion. Patriarchy can likewise be defined in literature as “rule by the father and, by extension, a social system controlled by men” (Quinn, 317). Judith Butler exemplifies that “a universal patriarchy has been widely criticized in recent years for its failure to account for the workings of gender oppression in the concrete cultural contexts in which it exists” (6). Butler points to the notion that patriarchy “has threatened to become a universalizing concept that overrides or reduces distinct articulations of gender asymmetry in different cultural contexts” (45-46).

Regarding Butler’s notion, patriarchy is the universalized concept which dominates the interpretations of gender problem in different cultures. As patriarchal systems have long been under the control of absolute legal and hegemonies of male wills, these laws are regarded as the conspicuous cause for women’s oppressions and repressive behaviors. The notion that the oppression of women has an apparent singular form in the universal or hegemonic structure of patriarchy and masculine domination can be accounted as a great deal of feminist theories and literature. Feminist criticism generally examines texts to emphasize or challenge the economic, political, social, and psychological sources for women’s oppression. Therefore the immense system of oppression such as patriarchy is necessary in the discussion of women’s oppression. Judith Butler identifies patriarchy as the original source for women’s subjugation and oppression. Butler states that “[o]n occasion feminist theory has been drawn to the thought of an origin, a time before what some would call ‘patriarchy’ that would provide an imaginary perspective from which to establish the contingency of the history of women’s oppression” (45).

The first and foremost oppressive situation, in which a woman can be considered as an oppressed individual, submits the male-dominated society in which the patriarchal hegemonies get important roles. Butler adds that “locating the mechanism whereby sex is transformed into gender is meant to establish not only the constructedness of gender, its unnatural and nonnecessary status, but the cultural universality of oppression in nonbiologicalistic terms” (ibid 49). In accordance with her statements, on the other hand women’s sexual oppression might be the result of sexual differences and gender.

Moreover, Butler in *Bodies That Matter* casts doubt concerning the relationship between gender and language. She maintains that, restrictions and restraints in the society, can be constructed into what language institutes as the domain of gender. Butler thoroughly indicates that our gender is restricted by language. Ultimately in all societies the oppressors can be the masculine group of the society who impose oppression over the feminine part; hence a male-dominated society is surrounded by men as the oppressors and women as the oppressed gender.

Power and Patriarchy in Joyce’s *A Portrait*

Frequently modernist male writings contain signs of differences between genders, of openness, of resistance and challenge the language of the father and of authority. In James Joyce’s *A Portrait*, a significant critical concern is related to the patriarchal power which demands detachment from the feminine and its attributes. Patriarchal power and paternal privileges are more and more comprised and emphasized in *A Portrait*. Evidently Joyce’s style of writing in the novel remains the projection upon the representation of the content of his patriarchal mind, since *A Portrait* is the portrait of a masculine mind and consciousness, and perpetually a production of patriarchy.

Joyce sounds to be offering a model of negative patriarchal discourse in all its representation of Irish language and culture, and in consequence the patriarchal culture of Ireland has an impact on his writing. Hence, Joyce as the masculine author endeavors to bring light to the position of men, patriarchal system and their hegemonies. He continuously by composing this novel identifies himself in an inexhaustible world of literary criticism, as a writer who is in quest of men and patriarchal hegemonies. It sounds as if the first indications of masculinity might refer to the choice of the novel’s name.

In conjunction with *A Portrait*, Joyce by choosing a *Young Man* for the novel’s name initiates his primary confrontation against women and femininity. The novel is the portrayal of a little boy growing throughout adolescence into manhood and maturity, and ultimately the crucial years of a young and aspiring artist. It is accurate that *Man* can signify both men and women, thus by putting an adjective “*Young*” before “*Man*”; he devotes the word’s implication merely for men. Even Joyce’s choice for his characters, in the novel, designates more the realm of masculinity than femininity. For instance, his main character or the young protagonist, Stephen Dedalus overtakes an extended journey throughout his life and destiny during the whole novel. Apart from Stephen, the other male characters for instance his father, uncle and his boy friends are portrayed more and more.

Stephen’s name is taken from the name of the father Dedalus in the legend nevertheless he is a young man and the son. On the threshold, he does not distinguish what does his name mean and consequently the significance of his name. Stephen does not understand why his name is Dedalus. For the reason that Dedalus is taken from Greek mythology and it is eccentric to be an Irish and have a Greek name. While in the school, a boy

speaking to him “you have a queer name, Dedalus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin” (A Portrait, 21). Stephen is confused with his name and he does not recognize what is the relationship between the name Dedalus and him. When his friend Nasty Roche asks Stephen about his father “What is your father?” then, Stephen had answered: “a gentleman” (A Portrait, 7).

Joyce in his works, especially in A Portrait, unlocks a way throughout which the masculine supremacy would be simply conceivable to the readers. This sort of thought and behavior might get its root from his personal life and is based on the book James Joyce and the Problem of Justice: “at perhaps no other point in his life, however, was Joyce so liable to lapse into the discourse of patriarchal imperialism” (Valente, 71). In addition, it is mentioned that: “the bearers and beneficiaries of patriarchal authority, like Joyce, almost reflexively confused their continued existence as subjects with their hierarchical standing as men, at least in the first instance, and so their abjection of women proceeded as a matter of course” (ibid 100).

In consequence, Joyce in A Portrait makes his effort in order to shape his perception of patriarchy or the Law of the Father, which is controlling the structure of the text and its language. Fatherhood and patriarchy are explained as “Lacan says in *Le sinthome* that love, eternal love, is always addressed to the father, and that the story of the primal father who claims all the women in Totem and Taboo indicates that insofar as the sons are deprived of woman, they love the father” (Brivic, 141). Joyce’s first indication to Stephen Dedalus initiates from the story expressed by Stephen’s father, Simon Dedalus, about the moocow that comes down the lane. Here Stephen’s father provides a circumstance in which his son obeys Ireland and all its traditions. In this story “a moocow” (A Portrait, 1), can be the symbol of Ireland since it submits an Irish tale of a white cow that takes his children to an island in order to prepare them as heroes:

ONCE UPON A TIME and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nicens little boy named baby tuckoo

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

O, the wild rose blossoms

On the little green place.

He sang that song. That was his song.

O, the green wothe botheth. (A Portrait, 1)

In A Portrait, Stephen’s father is posited as a symbol of authority that has control and rule over his son, “as ‘Simon’ is an anagram for ‘Minos,’ it is suggested that in A Portrait it is the father who impedes the individual’s quest for what he desires, by incarcerating him in a maze of laws” (Cotter, 60). Stephen’s father teaches his son how to be an Irish man, the “voices of his father and of his masters, urging him to be a gentleman above all things” (A Portrait, 72). Persistently all through the story, his father notifies Stephen how to follow the road of his life, religion, family and Ireland. When Stephen and the family were talking about their religion:

He broke off and, turning towards Dante, said with quiet indignation:

– And I may tell you, ma’am, that I, if you mean me, am no renegade catholic. I am a catholic as my father was and his father before him and his father before him again when we gave up our lives rather than sell our faith. (A Portrait, 29-30)

Stephen fundamentally has to follow three men who fulfill the role of the helper, and Stephen can instruct the path of Irish manhood by them: uncle Charles, Mike Flynn (old friend of his father) and his father. Joyce sets more emphasis on the land of his father “Stephen Dedalus, created by Simon Dedalus (who represents the fatherland)” (Tindall, 52), rather than the land of his mother, thus highlighting fatherhood rather than motherhood. Apparently contained by the novel, Stephen’s relation with his father is more described than his mother; and conversely he makes his effort to carry on his profoundly acquaintance with his father, “his decision to try for university pleases his father but confirms an unspoken breach with his mother” (Parrinder, 95). Paternal world of Stephen’s mentality reflects an immeasurable domination for the male characters.

Patriarchy in A Portrait typically puts forward to Stephen’s mother and her abjection: “Stephen Dedalus’s abjection of the mother” (Van Boheemen-Saaf, 191). Joyce has chosen the position of patriarchy with an association of a language over and above the female subordination, oppression, and inferiority. For this reason, Mrs. Dedalus as a feminine figure or as the mother has been excluded through a great gap with the territory of masculinity “Joyce’s writings remained focused on his mother despite her death, and despite the fact that the literary world he lived in was run by men, may be traced back to the fact that his mother was at the root of his writing” (Brivic, 34).

In most of Joyce’s texts, the pressures of tradition are commonly characterized by a father and obviously this issue essentially is corresponded in A Portrait, “on Sundays Stephen with his father and his granduncle took their constitutional” (A Portrait, 54). As William York Tindall, in A Reader’s Guide to James Joyce, proposes that “novels

of father and son, with son as hero and father as author, fondly or ironically looking back, are more or less autobiographical. Stephen Dedalus, the son who wants to become creative father or artist, says that every artist uses 'his image'" (52). Stephen's father remains an important presence and picture in his life and all through the novel, as he "thought of his own father, of how he sang songs" (A Portrait, 22). Stephen attempts to identify and devote his personal identity by his father's personality and he embodies the passive role of a child:

Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognize as his own thoughts, and repeated slowly to himself:

– I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. (A Portrait, 81)

Mr. Dedalus is politically engaged, and he has a rather dubious career and difficulties to provide the family for a better and comfortable life. However, Mr. Dedalus is greatly alive and there is no indication that he has any purpose of disowning his son. Conceivably Simon Dedalus acquires an interest in his son, in Stephen's education and his future life, "Stephen was once again seated beside his father in the corner of a railway carriage at Kingsbridge. He was travelling with his father by the night mail to Cork" (A Portrait, 76). Simon loves Stephen and he learned from his father how to love his son more and more. Simon's father treated him more as a fellow Dedalus, and Simon would do the same. It is Stephen's father, precisely, who walks with him and tells him about his own father:

– He was the handsomest man in Cork at that time, by God he was! The women used to stand to look after him in the street.

He heard the sob passing loudly down his father's throat and opened his eyes with a nervous impulse. The sunlight breaking suddenly on his sight turned the sky and clouds into a fantastic world of sombre masses with lakelike spaces of dark rosy light. His very brain was sick and powerless. He could scarcely interpret the letters of the signboards of the shops. By his monstrous way of life he seemed to have put himself beyond the limits of reality. Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. (A Portrait, 81)

Simon loves his own father, perhaps now more than ever, because he has discovered himself as a father, and remembers how his father loved him. Accordingly Stephen does as his father acquaints with him "the only way for a son of Dedalus to survive is to survive as a future Dedalus. That is, a future father. To avoid becoming an Icarus, a son of Dedalus must be able to see himself as a father would see" (Johnsen, 100). Simon mostly attempts to aware Stephen, at the time they travel to Cork, that no Dedalus wishes his son to be an Icarus. Stephen also in his thought yearns to be creative the same as Dedalus. And occasionally he is afraid of being a person similar to the son Icarus, who did not follow the advice of his father and died. When Stephen comes down to the parlor dressed for mass:

It was his first Christmas dinner and he thought of his little brothers and sisters who were waiting in the nursery, as he had often waited, till the pudding came. The deep low collar and the Eton jacket made him feel queer and oldish: and that morning when his mother had brought him down to the parlor, dressed for mass, his father had cried. That was because he was thinking of his own father. And uncle Charles had said so too. (A Portrait, 25)

Based on this passage, it seems that Stephen's figure has an imperative effect on Mr. Dedalus, as if Stephen's existence reminds him an event in the past. It sounds that Mr. Dedalus, by seeing Stephen will imagine the portrait of his father and not himself "he was not present at his own father's first Christmas dinner, and it is unlikely that he is thinking of some photographic resemblance between Stephen and his father at the same age" (Johnsen, 100). Stephen loves and desires his father, while he takes aversion to his mother. His father plays the role of an archetype in his mind and also he regards his father as mentor, creator, guide, and helper, "Stephen's mother and his brother and one of his cousins waited at the corner of quiet Foster Place while he and his father went up the steps and along the colonnade" (A Portrait, 84). Substantially he feels a positive sense of fellowship toward Mr. Dedalus and it seems that his growing identification rooted by his father as a male fellow: He could still hear his father's voice.

– When I was a young fellow I tell you I enjoyed myself. I mixed with fine decent fellows. One fellow had a good voice, another fellow was a good actor, another could sing a good comic song, another was a good oarsman or a good racket player, another could tell a good story and so on. [...] but we were all gentlemen, Stephen-at least I hope we were-and bloody good honest Irishmen too. I'm talking to you as a friend, Stephen. I don't believe a son

should be afraid of his father. No, I treat you as your grandfather treated me when I was a young chap. (A Portrait, 80)

His father is the strong figure of power and domination that regulates the life of family and his son. In addition to his father's representation, other male authorities such as Catholic Church, priesthood and all-male Clongowes School can be considered as the signal image of patriarchal society, "Simon, however, is merely a dim emanation of the principle of fatherhood: behind him stand more solid fathers, who confine him as much as they confine Stephen" (ElGenaidi, 36). A Portrait is Joyce's conspicuously portrait of Irish society at the end of the nineteenth century, Catholicism, Irish religion and the educational system. The Catholic Church has long been a powerful force in Joyce's native Ireland, not only in terms of doctrinal and spiritual guidance it provided, but also it applied influences upon the cultural and political life of the country.

The Catholic Church is a powerful sign dominated and still dominates Irish lives. The Jesuit domination of the Irish educational system and Catholic religious tradition are apparently influenced Stephen's mind and life, "these more ubiquitous fathers are those who hold power because they uphold and embody inherited systems of power: the systems of church and state" (Cotter, 60). Stephen's perception of the relationship between Catholicism and his family life is instructed into his consciousness from his early life. As a little child, he speaks about his marriage with Eileen, a Protestant girl though, the reaction of his family is unfavorable, and he will conceal under a table. While they were grown up, Stephen "was going to marry Eileen. He hid under the table" (A Portrait, 4). The child can recognize his dependability to his family's tradition and religion, although he does not yet totally understand his fault. In the same way, recognition of the intellectual authority of the Church has been indoctrinated in the child's mind by his early age.

Stephen's prohibition from the church and his sexual interaction with Irish prostitutes, directs him to a way by which he can be aware of his wrong action and sin. Stephen feels regretful of his actions when he hears the "sermon by Father Arnall" (A Portrait, 8). And after that he decides to change his way back towards the church. Stephen comes to a decision to be a holy man who is inquired to join the priesthood; however, it leads him continuing a way of power. Moreover he thinks about the entire secrets that he will hear of women and girls.

Stephen is also tempted by the intellectual capacity, authority and the power of the priesthood. He learned that "Dante Knows a lot of things" (A Portrait, 8) and is a well-educated woman, but at the same time he believes that, because Father Arnall is a priest therefore he knows more than Dante. As he states, "Dante knew a lot of things. She had taught him where the Mozambique Channel was and what was the longest river in America and what was the name of the highest mountain in the moon. Father Arnall knew more than Dante because he was a priest" (A Portrait, 8). The passage indicates the role of priests and their knowledge. They are the priests who teach Stephen that it is wrong to have bodily desires. Dante is a knowledgeable woman; however, here the priests know more than Dante.

Oppression of Women in Joyce's A Portrait

The representations of women in Stephen's life work as an aid to underpin his identification. A Portrait might also be the occasion of oppression for women, all the way through concrete symbols of patriarchy with power of male characters over women, the family, and by representations of womanly subordination within the household. Throughout the novel, Stephen's new journey of life is to construct, and to discover, his personal outlook regarding the world. His decision for fitting the place of his father provides the circumstance in which Stephen has to consider the misguided thought toward women and his experience with them.

The restriction of the role of women stereotypically as satanic creatures, mother or whores is no longer pertinent in his journey, and women in "A Portrait represent the three types who figured prominently in the life of Christ and were designated in Stephen Hero the Three Marys of the Holy Saturday service: the virgin, the mother, and the temptress" (Monteiro, 95). A Portrait communicates a despondency oppression almost exclusively experienced by women trapped in the oppressive patriarchal society, as Patrick Parrinder says, Joyce is "delighted in [Henrik] Ibsen's courageous exposures of corruption, hypocrisy, the suppression of truth, and the oppression of women in his native country" (24). Women can feel the effects of a society, which dictates a specific role for them, whether that might be the wife, the mother, or the smoldering temptress.

Women suffer from patriarchy which is typically associated with the female role of submission, while it privileges the male role of domination. For feminist critics, the most conspicuous issue is that female's wish and aspiration are most oppressed and suppressed by patriarchy, and they also underline that even language in a society by itself is patriarchal. The male-dominated condition, with all its power and influence, is related to the male giant figure as the oppressor who imposes its demands on the women as oppressee or oppressed gender. All through the novel the desire or quest for femininity is concerned as something weak, womanly or childish.

Apparently Stephen is an imperative sign for women's oppression, a representation for sexual difference, and a continuous reminder of physical abjection. At the end of the novel, Stephen prepares a situation to get rid of all

women around him; even his mother. He wants to escape from “his mother’s sobs and reproches,” and to take away the “image of his mother’s face” (*A Portrait*, 200). Hence he prefers to have a journey into exile alone, to take apart from all people around him in order to get freedom, release, and comfort, as Stephen says to Cranly:

– You made me confess the fears that I have. But I will tell you also what I do not fear. I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too.

Cranly, now grave again, slowed his pace and said:

– Alone, quite alone. You have no fear of that. And you know what that word means? Not only to be separate from all others but to have not even one friend.

– I will take the risk, said Stephen. (*A Portrait*, 220)

Stephen’s decision for leaving Ireland and going into exile can be also concerned as a decision that assists him to have free sexuality. Stephen comes to the understanding that Ireland cannot be the suitable country for him, and for becoming an artist he must go to another country. He wants to risk, and to leave his country in order to be free from all rules and religious restrictions. Furthermore, he leaves Ireland and prefers to go to Paris.

Moreover in *A Portrait*, the father is supposed as someone immortal and therefore is everlastingly internalized and reproduced by his son. Incessantly Simon is the persistent power behind the subject of lack and longing. In this father-limited world, the feminine figures are also invested with negative illustration. Joyce’s austere language represents the repressions by which the father can maintain and impose his empirical power, “as ‘Simon’ is like ‘Minos,’ it is suggested that in *Portrait* it is the father who impedes the individual’s quest for what he desires, by incarcerating him in a maze of laws” (Cotter, 60).

Women in the novel are required to perform passively, while men are presumed to be dominant and even overruling. Joyce’s texts illustrate a kind of patriarchal privilege that refers to masculinity. Patriarchal society oppresses women; it attempts to forbid female desires, and determinedly women remain unable to break this oppression. Because in order to break freedom, they must step outside of language, as language itself is patriarchal, “the artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails” (*A Portrait*, 191). Stephen considers God and power as masculine signs.

By excluding from femininity and his mother, it is Stephen’s hankering to create his own symbolic and artistic autonomy. Joyce elucidates a margin that investigated the roots of oppression for those who are socially excluded from societies, including women. The recognition of women’s dependence on his work has disadvantages from feminist perspectives. Because characteristically women mean that they have to be served in man’s subjective development. Joyce uses women as objects in order to realize Stephen’s personality and himself.

The departures from his mother that begin and end *A Portrait* can be the models for Stephen’s relationships with women, “a sadly proud gesture of refusal” (*A Portrait*, 63) that extends to Molly in *Ulysses*. In accordance with Shelly Brivic in Joyce through Lacan and Žižek Simon has a great influence on Stephen’s thoughts and behaviors: “[w]illful parting is a common macho way of dealing with the threat of women, and this maneuver is conveyed to Stephen by his father” (79). Karen Lawrence, in her study of feminist responses to Joyce, notes the uneasy and frequent relationship between Joyce and feminism: “a difficult conjunction, a seemingly forced connection between a man who is quoted as saying, ‘I hate women who know anything’ and a movement that applauds women’s intellect and rights. Perhaps the ‘and’ conjoins opposites, such as black and white” (Qtd. in Spinks, 2009: 193).

Perhaps this analysis would be the standpoint of those critics who regard women in Joyce’s works, as those who are imprisoned in their body, and rejected from all productions of a culture or a society. His works encompass a variety of examples in which women accuse men to misrepresent them, as if female characters in his texts are merely disapproved as material being. In addition, Joyce’s representation of female characters in his works is involved by a combination of male desire and lust to her physis, body, and sex.

CONCLUSION

The exclusion of women from the advantages of education, social or political actions is obviously categorized by Joyce’s text. *A Portrait* develops the pattern of characterization in which the masculine form in sexual initiation, formal education, and religious issues are represented as the most important cases. The female characters are handled by the masculine rules and precedence, while the male characters have wills to acquire compelling power over women. Joyce represents women, in *A Portrait*, in terms of birds and bats which try to wing and escape. Such a kind of portrayal exemplifies a condition, which is under the control of authorities and powers; it concerns the society of Ireland and the Catholic Church in the twentieth century.

In the case of *A Portrait*, females are represented everywhere through the novel, however they are nowhere, because women remain insubstantial and trivial. It refers to the matter that, these women are nearly exclusive from Stephen's viewpoint and outlook. Women over and over again become visible unsophisticated figures through Stephen's egocentric imagination and thoughts and merely appear as the oppressed gender. Furthermore, women are portrayed as the vigorous, fruitless, and futile antagonists from the beginning to end of the novel's description. *A Portrait* emphasizes that women can be considered as the symbols of the flesh startling reminders of sexual characteristics, productivity and death.

Consistently in every one of his works, particularly in the case of *A Portrait*, patriarchy and patriarchal values are indications of his masculine thoughts and considerations. Stephen can be the first foremost sign of a male-dominated society and in addition to Stephen, his father Simon Dedalus and other male characters represent the major signals of Joycean patriarchy. In consequence, patriarchy or the law of the father provides the dictatorial male power and hegemonies upon women, and this form of circumstance causes male characters to rule and to get power over the females. For this reason Joyce's female characters are more passive objects lacking self-sufficiency. Women in the novel are oppressed by masculine performances and behaviors, consequently men with patriarchal hegemonies impose oppression and abjection over femininity, and there is no way out for the females unless accepting these rules.

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