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THE REPRESENTATION OF WOMEN AND THE IRISH NATION IN JOYCE'S *A Portrait of the Artist as a Young Man*

The representation of women and that of the Irish nation are closely interwoven in James Joyce's *A Portrait of the Artist as a Young Man*. The representation of the women and girl characters in the novel mirrors the main character, Stephen Dedalus's state of mind on such fundamental questions as his relations to and his vision of the Irish nation, of its history and its problematic present; epoch contemporary to the creation of the novel. The theme of the role of the Roman Catholic Church is connected to the theme of the nation, as young Stephen will soon become conscious of the institution's responsibility for the disastrous political situation of the Ireland of the time, and, as a consequence, he will reject not only the religion he was born to and raised and educated in, but he will discard the very idea that his Irish race¹ is to be defined on the basis of its belonging to the Roman Catholic Church.

The woman image also encloses the theme of sexuality and its awaking. Our aim is thus also to demonstrate how the two processes of young Stephen becoming gradually conscious of his sexuality and of his nation's history and politics happen simultaneously, and that both Stephen's sexuality and his origins (the Irish nation and its history) interact in construction of what Stephen is, or, rather slowly becomes.

It is to be pointed out that the central image that unites most completely the representation of women with that of the 'race' is the image of "the batlike soul" (Joyce, 198, 239). Stephen, from the beginning of the novel, has yet to realize that he himself, along with Irish women and their country, have only started the process of coming to existence and that the only way to create the identity (of oneself and that of the nation) is to reject authority (of one's parents, friends and the Roman Catholic Church as an institution in the case of Stephen, to the British Empire and Rome as colonial masters in the case of Ireland), to 'betray' and thus to

¹ The term 'race' is used several times in the novel, especially in Stephen's reflections on Irish women, and the notion is reiterated at the very end of the novel. This final position points out its importance. The exact meaning of the term can still be discussed. We consider that it is rather used by Joyce in a metaphorical sense, which means that Stephen merely refers to the people 'of the same kind', people being involved in and sharing the same historical and social condition. In that case Stephen's definition of the term 'race' would be in accordance with the one given by Ernest Renan (see Renan, 143-155). However, the biological and deterministic meanings of the term 'race' are also to be taken into the consideration, polysemy being one of the characteristics of Joyce's language and style.

'fall', committing the necessary and liberating sin. The sexual is connected with the political, the image of Irish 'womanhood' with that of the Irish nation.

I. 'THE GREEN WOTHE' AS THE IMAGE OF SYNTHESIS UNITING THE IMAGE OF WOMEN AND THAT OF THE NATION

The incipit of the novel contains already the image which is the synthesis of the images of women and that of Ireland in the expression "the green wothé" (Joyce, 3) which is the infant Stephen's mispronunciation and the amalgam between two different verses and images of a nursery rhyme he listens to. In fact, both the image of the rose and a rose garden², symbolizing passion and sexuality, and that of the "little green place", metaphor of Ireland, do exist in the original rhyme, but separately. It is little Stephen who merges them together by mistake in his following wrong repeating of the rhyme: "O, the green wothé botheth" (*Ibid.*) The infant's mistake has a highly symbolic meaning, precisely because it makes the image of the rose and that of the "little green place" melt together, the word "green" being placed immediately by the word "rose", of which it has thus become an epithet. Thus little Stephen unconsciously creates a new meaning which has a heuristic value. This not only prefigures Stephen's future language creativity, but is also an indication that the representation of the woman is interwoven with the representation of the Irish nation from the very first page of the novel, which coincides with the forming and awakening of the infant Stephen's mind when it is still "a batlike" one, as it has only started perceiving the exterior and the interior reality, receiving its first, still obscure sensations and trying to interpret the signs the outside world is sending him.

II. 1. THE REPRESENTATION OF WOMEN OF AUTHORITY AND THE IRISH NATION

We have separated women images into two major groups, the first including the figures representing authority for little Stephen (Dante and Stephen's mother), the second including girls and young women being the objects of desire. We consider that the problem of race and nation is dealt with in a very explicit way through the image of women who represent authority : Dante and Stephen's mother, while the same issue is approached more indirectly, allusively, existing only as a half hidden subtext in images of young women and girls.

The family friend Dante Riordan belongs to the first group. Dante is the recurrent figure in the first chapter, chapter presenting the mind of infant Stephen and that of Stephen as an-eight-year-old boy. Dante is one of the most prominent 'voices' which will try to impose their (narrow) vision of the Irish past and present

² The image of the rose will be used to describe not only the immaterial and unreal Mercedes, for whom young Stephen will feel idealised and platonic love, but also to describe Emma whom Stephen will passionately desire and lust. For further analyses of the symbol see for ex. Barbara Seward, 167-180.

to young Stephen. Joyce shows through Stephen's memories of Dante, and especially through Stephen's recalls of Dante's reaction at the Christmas dinner quarrel, the major political issues which split the Irish nation at the time, towards the end of the 19th century, and in particular the role of the Roman Catholic Church in both Parnell's and Ireland's fall. The politics and important political issues concerning the future of the whole Irish nation are interwoven with the sexual theme in the Christmas dinner scene, as they will be throughout the novel.

Though, at first, the reader finds out that "uncle Charles said that Dante was a clever woman and well-read woman" (Joyce, 7), she will soon prove to be fanatical to the point of being hysterical, extremely narrow-minded and intolerant towards the Protestants, and very violent in her subjection and obedience to the politics of the Roman Catholic Church. Dante becomes not only a single character, but rather 'a type' representing all her countrymen who, in spite of all their intelligence, upbringing and education, define the Irish nation only on the basis of its submission to the institution of the Roman Catholic Church. Dante is a representative of those whose intransigence made impossible the reconciliation of Irish Roman Catholics and Protestants. Though she had previously supported the politics and policy of the Irish Parliamentary Party leader, Charles Stewart Parnell³, Dante, as the majority of the Irish, ranged herself against Parnell when the Roman Catholic Church condemned the politician for his love affair with Catherine O'Shea. At the Christmas dinner which took place soon after Parnell's fall and death, she violently defended the Roman Catholic Church role and position in the Parnell's case and attacked Stephen's father and a family friend, Mr. Casey, for defending Parnell. Her brutal and savage reaction on the occasion, her language and gestures left a strong and lasting impression on Stephen. Dante's position could be interpreted as the radical change of position of all those Roman Catholic Irish who Dante stood for, those Irish who, as Mr. Dedalus and his Fenian friend pointed out, caused Parnell's ruin and death and let the insignificant cause prevail where the nation's future was at stake. Besides, Parnell's love affair was naturally only the pretext for Gladstone, the actual British Prime Minister and Liberal Party leader to eliminate Parnell as his independent and too strong opponent, and consequently obtain the Irish Party votes in order to get the majority over Conservatives in Parliament.⁴ Thus Parnell fell as a victim in the fight for power between the Liberals and the Conservatives. The reader's knowledge of the political context and circumstances of Parnell's fall make him see Dante as

³ The following quotation clearly expresses the pro-Parnell position of Dante, prior to the scandal which shook Ireland of the period, the scandal consisting of the public revelation of Parnell having an affair with Catherine O' Shea, wife of the man who was both Protestant and Parnell's parliamentary colleague : "Dante had two brushes in her press. The brush with the maroon velvet back was for Michel Davitt and the brush with the green velvet back was for Parnell." (Joyce, 3-4).

⁴ Gladstone had formerly been against the Home Rule, but when he realized his Liberal Party would never win against the Conservatives in Parliament unless he got the Irish Party votes, he suddenly started supporting the introduction of the Home Rule Bill. Then Gladstone, eager to get rid of Parnell, made it known that he would resign as Liberal party leader unless the Irish Party found a new chairman. The Irish Party meeting held to decide about Gladstone's request took place in early December 1890, and the party members, supported by the committee of Irish bishops, repudiated Parnell as leader of the Irish party. See Foster, 180-185.

the very image of all those Irish whose lack of profound understanding of the politics and the nation's true interests in the long run let them be manipulated by Gladstone and the Liberals.

According to the critic Richard Brown, Dante's behavior proves that Parnell was defeated by the Irish "violent matriarchy (or internalized 'patriarchy')" (Brown, 38). The character embodies all the Irish servile subjected to the politics and judgment of the Roman Catholic Church, the Irish who chose to judge, punish and kill (as Mr. Dedalus remarked) its great political leader on the only ground of his not being 'moral' according to the institution's norms. Dante symbolizes all those Irish who considered such a minor and irrelevant cause as Parnell's sexual non-conformism sufficiently important as to provoke not only Parnell's personal tragedy, but a tragedy for the whole nation, as the Home Rule Bill campaign failed with the fall of the politician. The opinion of Dante was emblematic for the position of her countrymen – she embodies the Ireland that betrayed its true interests in its submission to the policy and the politics of the Roman Catholic Church. Dante Riordan is the 'type', representing all fanatic Irish Roman Catholics as repressive towards sexuality as they are repressive towards the open and free, democratic expression of political pluralism and the Irish. Her character represents all those short-sighted Irish Stephen will hold in contempt, as they never judged nor questioned the political option the Roman Catholic Church took in the Parnell case and throughout recent Irish history; she incarnates the Ireland that decided to 'serve' Rome and whose church Stephen scornfully called "the scullery maid of Christendom" (Joyce, 239). A somewhat older Stephen will understand that the fanatical obedience to the Roman Catholic Church (the obedience symbolized not only by Dante, but also by "the old harridan" who insulted Catherine O'Shea in front of Mr. Casey), causing the fall of Parnell and the consequent failure of his Home Rule Campaign had a catastrophic consequence on Ireland, as it made impossible the economical, political and psychological emancipation of his country of its two colonial rulers, Rome and the British Empire. Stephen will also come to understand that the Parnell Case is proof that both the Church and the Irish people did not support the true leaders of Ireland nor the country's true interests, that they together let Ireland sink again into the abyss of national hatred between Catholics and Protestants and left it finally confined to the margins of the prosperous and free world. Thus Dante embodies the Ireland Stephen will shrink from, and finally decide to leave behind, as it has not only been the victim of its colonial past, but its accomplice. Dante's position helped Stephen realize Ireland was co-responsible for having become "the race of clodhoppers" (Joyce, 272).

Another figure representing authority is Stephen's mother, and the character is as significant for the understanding of Joyce's criticism of his nation and his countrymen as Dante is. Mrs. Dedalus will also try to force Stephen to accept her vision of what Ireland is and what it means to be Irish: just as Mrs. Riordan and the vast majority of the Irish of the epoch, she never questions the widely accepted opinion that Ireland should stay committed to Rome, and that being Irish means being Roman Catholic. Stephen will, on the contrary, refuse that definition of the Irish identity in general and of his own identity in particular.

The political standpoint of Stephen's mother is first revealed at the previously mentioned Christmas dinner scene, where Mrs. Dedalus at first tries to stay neutral during the discussion over the Parnell affair, debate that tears apart the family and friends gathered for the occasion, as it tears apart Ireland. Mrs. Dedalus feels saddened by the violence and brutality of the ideological and social fracture in the family, fracture that brutally opposes those most closely related (is that not the Aristotle definition of tragedy?), where Stephen's family stands for Ireland as a whole. Stephen's mother represents those Irish of the epoch who considered that national consensus and union could be realized. However, by the end of the Christmas dinner scene she aligns with Dante, thus giving 'God and morality and religion' (Joyce, 38) the preference over Ireland's fight for autonomy and independence.

II. 2. WOMEN DESIRED AND THE REPRESENTATION OF THE IRISH NATION

Another group of female characters is that of girls and women for whom Stephen will feel sexual desire. As it was the case with the female characters representing authority, the representation of the women of another group is most narrowly intermingled with the representation of the Irish nation and its conflicts. We propose to demonstrate that the majority of female characters in this second group have one important feature in common: the metaphor of the "batlike soul" (Joyce, 198) description detail which refers to women, but beyond it, it refers to the Irish nation.

This image is, however, absent in the representation of the first girl character mentioned: that of Eileen, a little girl from the neighborhood who inspires Stephen's first childish love. One detail is of great importance: Eileen is Protestant, while Stephen is from a Roman Catholic community. One scene concerning Eileen is important enough to be well remembered by Stephen: Stephen still records Dante's furious reaction upon his saying "when they were grown up he was going to marry Eileen" (*Ibid.*, 5). The brutality and rudeness of Dante's reaction on the little boy's otherwise innocent and inoffensive remark was in direct proportion with the depth of the religious and racial split between the two communities in Ireland at the end of the nineteenth century⁵.

Other women images will appear through the evocation of Stephen's adolescence, among them those of prostitutes Stephen encounters in the brothel district of Dublin. The sexual theme is once again closely interlaced with the political, the representation of women with that of the nation - it is because young Stephen's family is Irish Roman Catholic that he was brought up (and by the Jesuits) to in-

⁵ As Joyce himself is a model for Stephen, it can be assumed that the earliest events in Stephen's childhood, and among them Dante's anger because of little Stephen's infatuation for Eileen, took place in the late 1880's. The novel finishes with Stephen as a college student, as he decides to leave Ireland. His voluntary exile in fact merges two events, Joyce's first stay in Paris in 1902, and his definite leaving his country with Nora in 1904. Thus, the presumed historical time of the novel spreads between the year 1880 and the very beginning of the twentieth century.

teriorize the strict and rigid moral code of the Roman Catholic religion. And it is precisely because he is still deeply marked by the repressive Catholic upbringing during his adolescence that he will feel such a strong sense of guilt because of the sexual activity that the adolescent of the time cannot have but with prostitutes, the guilt because of the irrepressible desire the Church so condemns if not for the purpose of prolonging mankind. It is because of his Roman Catholic origins and education that young Stephen will be so traumatized by Father Arnall's hell-fire sermon which will make him feel the tremendous fear of God's punishment, and finally make him replace his previous, almost frantic, sexuality by self-mortification and bodily denial.

Young Stephen's adoration of the Blessed Virgin Mary is simultaneous and parallel to his obsession with prostitutes. Stephen's two inclinations are the consequence of one and the same cause which again intermingles in the representations of women and that of Ireland: his rigorous and almost fanatical religious education which was imposed to him as a supposed unalienable part of the Irish national identity. His Catholic upbringing, which strictly separates the body from the soul, denying the body and the sexual desire with it, necessarily splits the woman image in two opposites, reviving the antithesis of the saint and the whore. Thus both the Virgin Mary image and that of the prostitutes are related to the idea that the (Roman Catholic) religion makes an essence of the Irish national identity, and the identity of each and every Irishman, an idea Stephen will definitely reject.

There is a secondary female character which is the very symbol of Stephen's vision of his country at that particular historical moment that was the end of the 19th century: the young peasant woman who tries to seduce Stephen's friend David. The young wife abodes beyond the civilized world (in the wilderness and loneliness of the Ballyhoura hills), and the marginal geographical location of her farm and the isolation of both the woman and her abode mirrors that of Ireland. And she, like Stephen's beloved Emma, like Ireland itself, will betray and offer herself 'to the stranger'. The young woman wishes to betray her husband just like Ireland, as Stephen puts it, has betrayed many times her best and most worthy political leaders and artists. The young peasant woman, just like the Emma Stephen falls in love with, are two characters who synthesize the figure of all Irish women and, at the same time, represents the very image of Ireland because, for Stephen, Irish womanhood and the Irish nation have two essential characteristics in common - betrayal of oneself and self-ignorance. Their same nature is expressed by the metaphor of the 'batlike soul':

"The last words of Davin's story sang in his memory and the figure of the woman in the story stood forth, reflected in other figures of the peasant women whom he had seen standing in the doorways at Clane as the college cars drove by, as a type of her race and his own, *a batlike soul waking to the consciousness of itself* in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, *calling the stranger to her bed.*" (Joyce, 198)

⁶ See the quotation below.

The theme of nation is again mingled with the image of women in the passage describing how Stephen, as a poor college student (and Stephen is poor not only because of his father's irresponsibility and incompetence, but more generally because he belongs to the 'conquered', Irish Catholic 'race') observes the cozy hotel where, he supposes, only Irish patricians can afford to sojourn with their daughters, inaccessible to him. Thus Stephen's associations attached to the image of Irish patricians support in an explicit way the major theme of the nation, for Stephen's reference to 'the ignoble race' of Irish patricians reveals a severe moral judgment and condemnation of the absentee landlord regime which exploited native (Catholic) Irish farmers and peasants:

"How could he hit their conscience or how cast his shadow over the imaginations of their daughters, before their squires begat upon them, that they might breed a race less ignoble than their own?" (Joyce, 259)

There also is a more subtle and hidden reference to the theme of nation further in the same passage where the reiteration of the image of bats already used in presenting Stephen's thoughts of the young peasant's wife creates a subtext which alludes to Stephen's vision of Irish women and of their country. Irish womanhood, just as its country, is equally unconscious, unaware of their true identity, needs and desires:

"And under the deepened dusk he feels the thoughts and desires of the race to which he belonged *flitting like bats*, across the dark country lanes, under trees by the edges of streams and near the poolmottled bogs. A woman had waited in the doorway as Davin had passed by at night and, offering him a cup of milk, had all but wooed him to her bed (...)." (*Ibid.*, 259, put in italics by us)

The encounter with the flower girl occurs immediately after Davin's story of the young peasant woman. And indeed the two figures almost merge together, because they share their loneliness, and because they both offer themselves to a stranger, and 'without guile'. Stephen, poor student of the *déclassée* family, cannot afford to buy flowers a girl is offering him, and his bitter reflections upon the encounter have political allusions: Stephen and the girl, both Irish Roman Catholics, are equally poor (unlike a Protestant student of the Trinity College⁷) and their poverty is the consequence of the condition and situation their community has been in for centuries. The girl image interacts again with the image of Ireland: the flower girl embodying Ireland's humiliation and poverty, its social, cultural and economic inferiority. The feelings the flower girl inspires in Stephen will be the same ambivalent feelings he has towards Ireland: compassion and shame at the sight of the misery the girl, himself and his country have in common. The connotation of betrayal with a stranger is also present, as the flower girl encounter is the variation of the encounter with the young peasant's wife.

⁷ The economic, as well as political inferiority of the Irish Catholic community in comparison to the Anglo-Irish Protestants goes back to the Act of Settlement, passed in 1701, which establishes Protestant ascendancy.

“He left her quickly, fearing that her intimacy might turn to gibing and wishing to be sent out of the way before she offered her ware to another, a tourist from England or a student of Trinity.” (Joyce, 199)

And finally there is one synthesizing woman character that incorporates features from all other girl and women figures, until finally becoming the symbol of ‘Irish womanhood’ – Emma. When Stephen recalls Emma’s flirting with the young priest, during which she was “toying with the pages of her Irish phrasebook” (Joyce, 238), the evoking of that significant detail of Emma’s having the phrasebook of the Celtic language shows Stephen’s scornful attitude towards the Irish language revival and Irish nationalism. Emma chose the solution to the Irish problem which Stephen had rejected: the return to the Celtic tradition and language and embracing the idea of Irish Roman Catholic nationalism.

Emma resembles her nation by her act of betrayal, although her unfaithfulness to Stephen is not real, but only imagined by the jealous and suspicious young boy. The betrayal is indeed that common feature which links Emma with all other young women and girl features in the novel, and makes her a symbol of Ireland, that also, according to Stephen, has always betrayed those who tried to free Ireland from its colonial dependence, whether they were its political leaders like Parnell or (future) artists like Stephen.

However, the notion of betrayal is an ambivalent one, being not only negative, but also highly positive, for the act of sexual liberation of an Irish woman is shown to be identical in nature to the act of political liberation of the Irish nation; identical also is the act of liberating the creative forces of her bard, Stephen. The hero, indeed, becomes aware during the seaside scene of his having the mission to express the essence of the Irish and of Ireland.

The recurrence of the image of the ‘batlike soul’ (*Ibid.*, 198) present in the representation of various female characters, such as the young peasant’s wife, Emma and the daughters of Irish patricians, has the effect of stressing its importance and further linking the representation of women with that of the Irish nation. Both Emma, as synthesizing figure of all other women, and Ireland at the end of the 19th century, had yet to gain their liberty, and create their identity. Stephen perceives that the feature common to Emma, to his nation and himself is the process of self-creation, process of which realization is urgent and irrepressible, but the process which has only just begun. The Ireland of *A Portrait* still had to free itself of both the colonial and ideological domination of London and Rome in order to become independent and prosperous. Stephen feels that the proper act to set in motion the process of liberation and self-definition is betrayal of the imposed stereotype of what forms the identity of his nation.

So at the end of the novel Stephen understands, in a burst of romantic enthusiasm and youthful optimism, that in order to be faithful to his nation and to himself, in order to be raised high to the holy mountain where Celtic gods abode, he has first to commit the sin of the young peasant’s wife – unfaithfulness, infidelity – by leaving his country and renouncing its –and his religion, by offering himself to the Otherness in order to find the true essence of Sameness. At the beginning of the (artist’s) creation there was betrayal.

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ABSTRACT

The representation of women and the Irish nation in Joyce's *A Portrait of the Artist as a Young Man*

In Joyce's novel *A Portrait of the Artist as a Young Man* the representation of the Irish nation is closely interwoven with that of Irish women. Two groups can be distinguished among the women and girl characters: the women who are a symbol of authority and those who embody desire. Stephen's mother and Dante Riordan, a family relative and religious fanatic who closely surveyed and influenced his early childhood, symbolize those Irish who firmly supported the dogma that the Irish nation's identity was not to be separated from the nation's necessity in being a Roman Catholic one, subdued to the domination of both Rome and London. Stephen, after having accepted this view as a child, refuses

this standpoint as rigid and narrow-minded; in one word, as a dangerous stereotype with disastrous consequences for the future of Ireland as he becomes an adolescent.

As for the other group, the girl named (Stephen's) desire, the one central and recurrent image which appears in its description is that of the "batlike soul". The metaphor is deeply significant for the theme of this essay, as the girl characters are portrayed as unaware of themselves and only coming to consciousness, just as the Ireland of the epoch was seen and portrayed by young Stephen. The women, object of desire, are also seen as adulterous: but *to betray*, Stephen soon gets to understand, is the only way to be faithful – to himself and to his vision of what Ireland is yet to become.

Thus the representation of the Irish nation is not only in connection with that of Irish women, but also in relation with a process of creation of Stephen's own identity, as he slowly liberates himself from the public opinion and becomes a free minded and independent adult, aware of the impact and importance his future artist vocation will have for him, as well as for his whole country.

POVZETEK

Prikaz ženske in irskega naroda v Joycevem *Umetnikov mladostni portret*

V Joycevem romanu *Umetnikov mladostni portret* je prikaz irske ženske vseh družbenih slojev in starostnih obdobj najožje povezan z Joycevim kritičnim pogledom na preteklost in sodobnost irskega naroda. Tako Stephenova mati kot njena fanatična in ozkosrčna starejša sorodnica Dante Riordan spadata v prvo skupino ženskih likov, ki predstavljajo avtoritete, katerih stališča odraščajoči mladi Stephen zavrača, ker postopoma dojema, da mati in še posebej Dante simbolizirata tisto Irsko, ki čvrsto podpira dogmo, da pripadnost rimski katoliški cerkvi tvori značaj in samo bistvo irskega naroda. Oblikovanje Stephove osebnosti sovпада s porajanjem njegovega zavedanja, da je imelo takšno stališče katastrofalne in dalekosežne posledice za irsko politiko in narod, ker je podjarmljenost Cerkev kot instituciji implicirala in ohranjala podjarmljenost Britanskemu imperiju, kar se je še posebej dramatično izrazilo ob padcu politika Parnella. Pravi pomen Parnelovega padca Stephen dojame šele kot mladenič in ga pojmuje kot še eno izmed številnih izdaj naboljših irskih vodij, ki jo zagrešita irski narod in Cerkev. Dežela se je tako znašla zapuščena na obrobju kulturnega sveta, ali bolje rečeno onkraj meja civilizacije, v divjih in pustih prostranstvih.

Drugo skupino ženskih likov tvorijo dekleta in mlade ženske kot objekti seksualnega poželenja mladega Stephena. Te like povezuje osrednja in ponavljajoča se metafora „duše kot netopirjev“, figura, ki konotira simbolično slepilo, nepoznavanje in iskanje sebe. Ta pesniška slika prek ženskih likov hkrati povezuje tako Stephena kot pogled na stanja njegovega naroda. Še en pojem sintetizira vizijo o naravi irske ženske preko opisovanja naroda – to je že omenjeni pojem izdaje, ki je ambivaleten in protisloven. To izdajo Stephen sprva z gnusom obsoja v primeru predaje prešuštnice neznanцу ali predaje Irske Britaniji kot kolonialni sili. Vendar pa se na koncu romana junak začne zavedati, da mora tudi on sam *izdati*, kot tista mlada poročena kmetica, ki se je na pragu svojega doma nudila njegovemu prijatelju Davinu; izdati, da bi, kako paradoksalno, ostal zvest, zapustiti svojo vero in domovino, da bi lahko v izgnanstvu kot pisatelj, za kar se je že kmalu čutil poklicanega, poiskal izvorno identiteto Irske. Roman se konča v tonu mladostnega entuziazma in v prepričanju, da šele Drugost osvobaja spono in vezi, ki ovirajo bodočega umetnika v domovini, da lahko šele v drugosti junak najde bistvo istosti, izreče in izkaže tisto, kar tvori kulturno in politično identiteto svojega naroda.