

# EPIPHANY: A STYLISTIC-SEMIOTIC INTERPRETATION OF JAMES JOYCE'S ARABY

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## **ABSTRACT**

*This study is a stylistic-semiotic scrutiny of the literary text as a communicative occurrence. Its applicable area is James Joyce's epiphany as represented in his short story, Araby. Being an informative unit, the text is not a haphazard set of linguistic units; it is a systematic structure governed by a definite set of formal relations. So to be communicative, the text should meet certain criteria, without which there is no human communication. This paper purports to investigate the seven standards of textuality in James Joyce's Araby in terms of de Beaugrande and Dressler's model, with paying much attention to the basic concepts of cohesion and coherence in Joyce's story. The model is encoded in their book, Introduction to Text Linguistics (1981). Out of 15 short stories in Joyce's Dubliners (1972), Araby will be selected for text analysis. The paper aims at unraveling how the seven standards of textuality operate to build up the mental world of the story, and how these forms operate to produce the text as a communicative occurrence. What is new about this paper is the attempt to approach Joyce's language of narrative and how to produce the vision of Ireland in given special and temporal circumstances by using a new way of analysis, i.e. Stylistic- Semiotic Approach (henceforth SSA). Stylistic-Semiotic Approach is the study of the narrative text in context: it attempts analyzing the literary text, not only as a system of interrelated signs, but as a product of a given culture. Every human product is a message that communicates a certain world view through a specific verbal signs in a specific cultural code. While the structural relations underlying the narrative structure are universal, the narrative sequential methemes follow cultural specific principles. The study construes two interlinked circles: the first concerns the theoretical grid, while the second deals with the stylistic-semiotic analysis. The study is rounded up with concluding remarks elicited from the study quest.*

*Keywords: Araby, seven standards of textuality, Text Linguistics*

## **I. Part One: de Beaugrande & Dressler's Model**

In the onset of their monograph, *Introduction to Text Linguistics*, de Beaugrande and Dressler have outlined the textual analysis approach by stating that the term *text* is defined as "a communicative occurrence which meets seven standards of textuality (1981:3)." These standards or criteria seem to be obligatory because "if

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any of these standards is not considered to have been satisfied, the text will not be communicative (ibid.)." Being communicative in function, the *text* is a semantic unit. This may recall to one's mind the concept set by Halliday and Hasan in *Cohesion in English* (1976:1-4) that the *text* is " a semantic unit: a unit not of form but of meaning." The property of being a text is referred to as *texture*, so a text has texture(ibid). But the question is: What are these obligatory standards?

De Beaugrande and Dressler state that the first criterion is *cohesion* which " concerns the ways in which the components of the surface text, i.e. the actual words we hear or see are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and convention, such that cohesion rests upon grammatical dependencies(ibid). When we go through Halliday and Hasan(ibid), we will find the concept of *cohesion* does exist as a cornerstone of the study. Still, *cohesion* is a "semantic one; it refers to relation of meaning that exists within the text, and that defines it as a text. As with de Beaugrande and Dressler, *cohesion* is a crucial part of the system of language, and the potential for cohesion lies in the systemic resources of reference, substitution, ellipsis, conjunction, and lexical cohesion that are built into the language itself(ibid). De Beaugrande and Dressler(1981:48-54) have shown the ways in which *cohesion* is created, of which are *grammar dependency network* at phrase, clause and sentence level, *recurrence* (i.e. straightforward repetition of element or patterns, *parallelism*(i.e. repeating a structure but filling it in with new elements, *ellipsis*(i.e. repeating a structure and its content but omitting some of the surface expression, *tense aspect and junction*( i.e. signals for the relationship among events or situations in the textual world, and *functional sentence perspective* ( i.e. theme-rheme; given-new). To unravel the concept of *cohesion* in de Beaugrande and Dressler's paradigm, let us consider the following illustration,

*A great black and yellow rocket stood in a desert.*

Here, according to de Beaugrande and Dressler (ibid: 51), the linear sequence is partly misleading since the several modifiers are at unequal distances from the head *rocket*. Therefore, as soon as the determiner *a* is set up, the processor enters a noun phrase network, i.e. a macro-state in which a head noun has at least one element depending on it. The head will be used as a controller for the whole macro-state as the processor sets up the goal of accessing the head, thereupon, the head will be used as a control center for the whole macro-state. The processor moves along through the noun phrase network. It keeps predicting the head, but finding modifiers instead. By using the connector *and*, the processor can confidently predict that another modifiers is forthcoming, and this will be the last modifier before the head. These predictions are confirmed, so that the head is attained and links between it and all its dependent elements can be filled in. The same can be applied to the verb phrase.

The second standard that builds up the language of the text is *coherence*, which is conceptual in essence. It concerns " the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant(ibid: 4-5). Coherence can be created by as a set of relations, of these are *causality*, as in *Jack fell down and broke his crown*. The other relation is that of reason, as in *Jack shall have but a penny a day because he can't work any faster*. One more relation can be added, here, that is, of purpose, as in *Old Mother Hubbard went to the cupboard to get her poor dog a bone*. Here, the event or situation is planned to become possible via a previous event or situation(ibid). The final relation that can be found in that sense is that of time. In the illustration, *When she got there the cupboard was*

*bare*, our knowledge of the world tells us that the *getting there* action was later than that of *going to the cupboard*, but happened at the same time as the situation of the *cupboard being bare* (ibid: 6). Hence, while *cohesion* is a network of surface relations which organize and create the text, coherence is the network of conceptual relations which underlie the surface text. According to cohesion, stretches of language are connected to each other by virtue of lexical and grammatical dependencies, but in the case of coherence, they are connected by virtue of conceptual or meaning dependencies as perceived by language users (ibid.).

In contrasting the German linguistic school, represented by de Beaugrande and Dressler, to the British linguistic school, represented by Halliday and Hasan, we find that the notion of *coherence* is not explicitly mentioned in the later one. *Cohesion*, in Halliday and Hasan's approach, is given much stress, while the notion of *coherence* is broadly assigned to the domain of semantics. Still, the two paradigms have some points in common: they are both similar in understanding textual unity, cohesion, reference, ellipsis, and so on. Halliday and Hasan's paradigm fundamentally depends on contextual properties in dealing with the production and interpretation of the text. De Beaugrande and Dressler, on the other hand, hinges over cognitive processes into the scrutiny of text linguistics. As de Beaugrande and Dressler have put it (1981: 210), textual communication is a crucial domain for building theories of cognition at large. They proceed to say that texts are important in reporting mental events as far as the latter are accessible to conscious awareness (ibid.). So, while the British school pays cardinal significance to language metafunctions, and the language functions are viewed as functional constituents of a semantic system, the German school tends to analyze the text in terms of mental representations. So, *coherence* is the result of a cognitive process among the users of the language. The text, here, makes sense via the interaction of the text knowledge and the participants' stored knowledge of the world in their long-termed memory.

The third standard of textuality is *Intentionality*. It concerns "the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intention, e.g. to distribute knowledge or to attain a goal specified in a plan (ibid: 7). De Beaugrande and Dressler's *Intentionality* seems to be the semantic equivalent of the *ideational* function of language in Halliday's Systemic Functional Linguistics (SFL), where the speaker expresses his ideas, feeling, and concepts towards the external world and the world of one's self. The speaker or the producer has some idea in his or her mind. Hopefully, the addresser's intention is to be understood by the receiver or the addressee.

While the concept of *Intentionality* constitutes the producer's attitude, *Acceptability*, the fourth criterion, involve the receiver's attitude that "the set of occurrences should constitute a cohesive and coherent text having some use or relevant for the receiver, e.g. to acquire knowledge or provide co-operation in a plan (ibid). It is not altogether wrong to decide that de Beaugrande and Dressler's *Intentionality* and *Acceptability* are not far away from the processes of encoding and decoding the messages in the field of *Psycholinguistics*, since these processes are fundamentally cognitive; they concern the production and comprehension of message transferred from the addresser to the addressee or from the producer to the receiver in the communicative activity.

The message in the communicative act should be knowledgeable or informative. So, *Informativity* is the fifth standard of textuality; it is the shared knowledge between the participants in the act of interaction. It mainly concerns the extent to which the contents of the text are already known or expected as compared to unknown or

unexpected. But, if the text ought to be communicative, it follows, then, that this text is relevant to a certain situation. In a sign like,

## SLOWCHILDREN

### AT PLAY

It might be directed to a certain group of people, more specifically the motorists, to be slow down because of children over there. Here and elsewhere, communicative partners as well as their attitudinal state are important for text's meaning, purposed and intended effect. The situation in which the text is exchanged influences the comprehension of the text, and because of that communicative significance, the so-called *Situationality*, becomes the sixth standard in de Beaugrande and Dressler's approach (pp. 3-4).

*Intertextuality* is the seventh standard proposed by de Beaugrande and Dressler to take part in providing textuality to the text. It is that part that "winds up the roles of other six standards and plays a significant role in controlling the communicative activity (ibid: 184). A text can "bear traces of other texts ranging from the most direct repetition to the most indirect allusion (Jonestone, 2008:165). Here, a question may come to one's mind: Are the texts in the world of literature of one type? De Beaugrande and Dressler (1981: 184) have established text types that could be defined along functional lines, i.e. according to the contributions of texts to human interaction. The text typology can be schemed in the following table.

Table 1 Text Typology

Text Type	Function	Surface Text reflection	Global Pattern
Descriptive	To enrich Knowledge spaces on objects and ations	A density of modifiers	Frame
Narrative	To arrange actions and nts in a particular sequential er	A density of ordination	Schema
Argumentative	To promote the ptance or evaluation of certain efs or ideas as true vs. false, or tive vs. negative	Cohesive devices for hesis and insistence; rrence, parallelism, and phrase	Plan

It doesn't take much time to discover that de Beaugrande and Dresseler's text typology is closer to that of Alexander in his *Poetry and Prose Appreciation for Overseas Students* (1963). One more point is that there is a sort of overlapping among these types, as we will see in the text in enquiry.

It is noteworthy to point out here that a text, any text, is not merely the sum of its textual linguistic constituents, and its fabric or texture is not made by just using a set cohesive ties. The text, however, is a complex system of interrelated signs and symbols which cannot be fully comprehended and cognitively interpreted without having recourse to the culture in which it is germinated. Being a socio-cultural work of art, a text can be looked at from two stances: stylistics and semiotics. If the language of literature is a network system of chosen constituents that can be investigated in terms of a linguistic theory, then, this system construes interlinked cultural forms that produce meaning proper. Thus, studying a short story, like that of Joyce, as a systematic world of symbols is something inevitable in cultural studies. So, if *stylistics* is the exploration of the language of a literary discourse as a system of verbal signs by means of a certain linguistic theory, *semiotics*, then, is the investigation of the nature, form and function of signs in the various walks of human life. In verbal works of art like a short story, these signs, which are cultural forms, form the most revealing system of signs, i.e. language. So, while the language of literature holds the culture of a given human group, it lends itself to linguistic security. Hence, it is plausible to introduce and circle the term *Stylistic-Semiotic Approach* (henceforth *SSA*) as a practice to investigate the linguistic elements of a discourse as interconnected cultural occurrences. Here, we prefer to use the term *discourse* rather than *text*, since we are dealing with the cultural environment or the context around the written text. The meaning of any linguistic constituent or a verbal sign is fundamentally acquired by and through its occurrence in a cultural context. However, semiotics, does not wholly concern verbal signs; it involves biological and botanic signs as well, i.e. the signs of animals and plants. In Joyce's *Araby*, we fundamentally analyze the verbal system of the short story. What lies beneath is the concept of language philosophy or, more specifically, philosophy of meaning. (Al-Sheikh, 2016: 3). The sign in Chandler's words (2007:260), is "a meaningful unit which is interpreted as *standing for* something other than itself. Signs are found in the physical form of words, images, sounds, acts or objects. This physical form is sometimes known as the *sign vehicle*." In this scope, investigating a literary discourse as a sign network makes it a vital piece of human experience, and not merely amalgam of formal elements disconnected to its natural socio-cultural environment. An elucidation as such may give us the precious chance to unravel the interconnectedness between literary stylistics and semiotics of culture as two distinct, yet interrelated fields of human knowledge.

What is characteristic about stylistics and semiotics as two interesting areas of human knowledge is their quest for *meaning*. Stylistics is the penetration of literary linguistic constituents as forms of meaning, and semiotics is the exploration of signs, not only as meaning forms, but also as cultural ones. The two epistemic fields are organically preoccupied with language (without *a*) as socio-cultural semiotics. This symmetrical correspondence does not ignore the fact that stylistics is the rose of linguistics, whereas semiotics is the tulip of philosophy. Therefore, it is not altogether wrong to view semiotics as transcendental philosophy of meaning (transcendental because of the hierarchy of species, i.e. plants, animals, humans), and stylistics as the aesthetic philosophy of literature, since searching for aesthetic value is the ultimate goal of the stylistic quest.

Though meaning is the most desired eternal plant of human quest in cultures and their imaginative productive (literary texts), both stylistics and semiotics draw heavily on these areas as fertile sources of analysis.

Put it this way, being a system of signs transmitting a worldview and yielding itself to analytical process, a literary discourse becomes the core of both stylistic and semiotic investigation, though from different stances. A text is germinated in a literary code, which is fundamentally aesthetic, and since the literary language is marked by the *intentionally aesthetic distortion*; the literary code permits the aesthetic manipulation of its components.

One more platform shared between stylistics and semiotics is *rhetoric*. Stylistics, in one trend, is viewed as *a new rhetoric*. This new resurrection of the classic discipline of rhetoric was fundamentally backed by modern and postmodern structural linguistics, which ultimately led to the proliferation of the theory of style. Stylistics mainly copes with the analysis of the textual modes of meaning, i.e. simile, metaphor, metonymy, synecdoche, etc. These modes of meaning have also been elaborated on from a semiotic standpoint, more specifically the metaphorical mode of meaning. In addition, if rhetoric is looked at as the *art of persuasion*, then this discipline has become an integral part of the theory of communication, the theory of signs. The structural linguistic view of rhetorical devices seminally copes with the semiotic view in the sense that the powers of stylistic expression and impression are semiotic powers so far they forcefully operate in the cultural code.

In addition to this common ground, one more point can be manifested: both stylistics and semiotics are conceptual areas of application; they are applied disciplines. In stylistics, one may apply the theories, approaches and findings of linguistics to a literary text in case of *Literary Stylistics*. In *Cognitive Stylistics*, the linguistic application is to uncover the cognitive patterns and the ways of thinking of, say protagonist and the antagonist, in a dramatic or fictional works of art. The semiotic lesson is applicable too. However, in semiotics we have recourse to either to structural or cultural theories to analyze the artistic discourse. The area of application might be literature or other walks of life, whether verbal or non-verbal. In our analysis to Joyce's *Araby*, we apply de Beaugrande and Dressler, as a linguistic model to analyze the discourse both as linguistic system and as a system of signs generated in a specific cultural code. That is to say, we consider the author's worldview, which might be individual, whereas in semiotics we consider the cultural worldview, which is definitely objective. Kramsch (2005:57-8) wittingly highlights that connection between the two worldviews or ideologies. So, Kramsch:

**The notion of *text* views a stretch of written language as the product of an identifiable authorial intention, and its relation to its context of culture as fixed and stable. Text meaning is seen as identical with the semantic signs it is composed of: text explication is used to retrieve the author's intended meaning, text deconstruction explores the associations evoked by the text. In both cases, however, neither what happens in the mind of the readers nor the social context of reception and production are taken into consideration. Such processes are the characteristics of *discourse*. A text cannot be given fuller meaning if it is not viewed also as discourse.**

So far *text* is concerned, the term refers to the physical nature of the written phenomenon; it refers basically to the linguistics of the written phenomenon, of which syntagmaticity and paradigmaticity are the principles of the linguistic system. Here, there is a sort of analogy between *text* and *painting*: both of them are physical manifestations that communicate an authorial or social worldview. The term *discourse*, on the other hand, is a socio-cultural interactive happening or event which communicates not only thorough structure, subject-

matter and meaning (i.e. verbal system), but also via non-verbal communicative media like painting and music. The audio-visual communication, for instance in symphonies, dancing or painting construes a discourse. In brief, *text* is a material realization confined to its linguistics; *discourse* is the manipulation of language in a specific socio-cultural context. Needless to say that by *context* we mean the cognitive situation in which the text is germinated. It is a crucial part of what is said or written because it helps interpret that human speech act.

In spite of the affinities between these two fields of human epistemology, stylistics and semiotics are two distinct fields of knowledge. The main concern of stylistics is the exploration of the language of literature. That is to say, it essentially deals with the verbal signs and the signifying production of semiosis. Semiotics, on the other hand, transcends the verbal sign-system to undermine the non-verbal signs; it deals with what has come to be called the *signs of life*. Despite the fact that the artistic sign-system (the language of literature) is one conceptual area of semiotic interest, the semiotic field encompasses, in addition, *zoosemiotics* (i.e. animal signs), *olfactory signs* (i.e. signs of flowers and perfumes), *codes of taste* (signs of food and cuisine), *visual communication* (i.e. sign-systems of painting, sculpture), music structure and codes. These codes, whether of verbal or non-verbal communication have come under the rubric of *semiotics*. Put it simply, semiotics is wider in scope than stylistics though both are strongly related to the first human sign-system, namely, language.

A question may come to one's mind here: What are the structural principles governing the literary discourse from a semiotic stance? Being an epistemological equivalent to the term *structuralism*, semiotics fundamentally deals with the production and comprehension of meaning generated, as we presume, by four formal or structural relations: syntagmaticity, paradigmaticity, metaphoricity, and signification. But before going a step further, let us decide what *structure* really is. From a structuralist view, structure is "a set of syntagmatic relations holding among the elements of a sentence or some distinguishable subpart of a sentence- in other words, the particular way those elements are put together to make up that sentence or subpart (Trask, 1993:263). Trask, in this trend, stresses the combination axis rather than the selection one, the *sequence* rather than the *substitution*. From a semiotic stance, the term applies to "any repeatable, systematic, patterned, or predictable aspect of signs, codes, and texts" (Danesi, 2007:143). A language, for example, is a structure, in the sense that it is a network of interrelated signs, the meaning of the parts being specifiable only with reference to the whole. In this sense, the terms *structure* and *system* are often synonymous (Crystal, 1997:439).

Interestingly, in a linguistic structure every linguistic item enters, basically, into a linear relation with other items in the span. The relation itself is essentially based on combination; it is a sequential relation as in, *The black cat chased the rat on the sofa*. The characteristics of combination, linearity, sequence, and horizon are fundamentally attached to that axis of syntagmaticity. What is distinguishable about the signs of all types is that they have predictable or regular properties of structures; all signs, sign systems, and texts exhibit structure (Danesi and Sebeok 2000; Sebeok 2001; and Chandler 2007).

If syntagmaticity is erected on sequence, combination, and horizon, *paradigmaticity*, on the other hand, is erected on opposition, selection, and verticality. Saussure (cited in Chandler, 2007:83), speculates that "meaning arises from the differences between signifiers; these differences are of two kinds: *syntagmatic* (concerning positioning) and *paradigmatic* (concerning substitution). Chandler (ibid) thinks that

such a distinction is of significance to structural semiotic analysis in which these two structural axes (horizontal as syntagmatic and vertical as paradigmatic) are seen as applicable to all sign systems. Explicitly, *paradigmaticity*, in Sebeok's words (2000:141), is *a differentiation property of forms*, and forms in the semiotic system are structurally meaning-carriers. This property of form is basically based on distinctive or binary opposition. In our illustration, *The tall hunter killed the tiger on the tree*, the words *black, cat, chased, rat and sofa*, in our previous illustration, can be substituted by *tall, hunter, killed, tiger, tree*, in our later illustration. Hence, the paradigmatic relation is an associative one, since a paradigm, according to Chandler (2007: 84-5), is "a set of associated signifiers or signifieds which are all members of some defining category, but in which each is significantly different." In our illustrations, here above, the *cat/rat* can be substituted by the pronoun *it*, whereas the *hunter* can be substituted by the third person singular pronoun *he*.

Having picked up the thread of association from the previous argumentation, we are in position to identify the most associative form of meaning, i.e. metaphor. Metaphor, in a broadest sense, is a covert comparison between two things or entities. There is a sort of similarity in this dissimilarity, as in, *Anna is the rose of Ukraine*, where the human sign (Anna) is attributed with the tender characteristics of non-human sign (the rose of Ukraine), i.e. odor, color, brightness, freshness, etc. From a semiotic angle, metaphor can be regarded as "a new sign formed from the signifier of one sign and the signified of another" (Chandler, 1994). If signification is the mental process of sign production, then, *metaphoricity* or the production and comprehension of metaphors becomes a crucial production of that semiotic process. Being related to given cultures, metaphors are viewed, here and elsewhere, as forms of culture: they are forms of culture so far they are forms of meaning. Still, the meaning produced by metaphoricity in the language of literature is connotative rather than denotative. Put it simply, the meaning encoded in the structure is incongruent rather than congruent, and the reader receives that sort of meaning in an indirect way.

This argumentation leads us to decide that all semiotic structures, whether denotative (congruent meaning) or connotative (indirect meaning) include the process of *signification*. Semiotics, in essence, is the theory of signification, and *signification* is "a relation that holds between a form and its referent" (Danesi and Sebeok, 2000:223). In other words, *signification* is "the process of generating meaning through the use of signs" (Danesi, 2007: 143). The term itself is germinated in the Saussurian paradigm and was widely circulated in linguistic and semiotic theory. A brief excursion as such may pave the path to the applicable side of the study- the stylistic – semiotic analysis of Joyce's *Araby*, since *Araby* is a literary text, an aesthetic- symbolic cultural artifact which holds the world view of authority by and through the verbal system (language).

## II. Ireland in Narrative

Out of 15 short stories consisting of his fiction collection, *Dubliners*, published in 1914, Joyce's *Araby* will be selected for stylistic-semiotic analysis. Joyce's *Dubliners*, should not be contemplated as separate narratives for leisure and entertainment. Rather, they ought to be looked at as one coherent world view of a cultural development of a city where a given socio-cultural group (the Dubliners) live and die. But before going a step further in our stylistic- semiotic analysis, let us make distinctions amongst certain terms relevant to the story-telling genres, i.e. *narrative, fiction, novel, novella, the short story, fairy tale, romance, fable, parable, the epic*,



and *myth*. There is a general consensus amongst literary and cultural experts that these genres, whatever their classifications are, fall under the rubric of *Narratology*. *Narratology* mainly concerns "the general theory and practice of narrative in all literary forms. It deals especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the narratee- that is, the explicit or implied person or audience to whom the narrator addresses the narrative (Abrams:2005:208-210). An ostensive view as such brings the art of narration to the structural mainstream activities in the mid-twentieth century, where much attention was paid to the principles underlying the way the metaphemes or episodes of the story are structured in the narrative texture. Therefore, it is not difficult to realize that a narrative is "a story, whether told in prose or verse, involving events, characters, and what the characters say and do (ibid). Abrams(ibid) suggests that some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator(ibid). However, this world view is not altogether proper if we consider some narrative episodes are retold in verse, especially in Coleridge, Byron, Shelley and Keats' poetic narratives.

Relevant to *narrative* is *Fiction*. *Fiction* refers, in general, to an imaginatively work of art encoded in narrative prose. It might constitute the novel and the short story. Being a literary narrative, the *Novel* is "an extended piece of prose fiction. It is believed that the term is derived from *Novella*, the Italian narrative form, which is a short story or tale of the kind one finds in *Boccaccio's Decameron*(c.1349-51)(Cuddon, 1999:560). *The Short Story*, however, is not a set of haphazard episodes retold in times of leisure. Rather, the term refers to a brief piece of prose fiction, normally narrative in form, which construes certain elements such as point of view, tone, plot, characterization, setting, symbol and theme. These elements will be fundamentally illuminated by the language the storyteller used in a creative special way. The writer's creative specific way of using language in a work of art has come to be called the writer's *style*, and the linguistic disciplinary field which pays much attention to the variations of language elements in a literary text is termed as *literary stylistics*. So, *Literary Stylistics* is the application of the theories, approaches and findings of linguistics to a imaginatively work of art.

*Fairy tales, romances, fables, parables, epics*, and *myths* are but various realizations of the principle of story-telling. In addition, these narrative forms, as with other factious forms, construe certain structural relations though they follow certain cultural constraints in the art of narration. A *fairy tale* is "a story relating mysterious pranks and adventures of supernatural spirits who manifest themselves in the form of human beings"(Dictionary of Literary Terms, 2007:68). A fairy tale like *Cinderella* or *Sinbad* involves magic deeds though the characters are human in form and behavior. In the well-known *One and Thousand Nights*, or the so-called *Arabian Nights*, the adventures of Sinbad are that kind of fairy tales in which magic craft and supernatural animals and labours construe the fabric of the stories.

A *romance*, in the general trend, is an imaginatively work of fiction unraveling a knight in love whose heroic action(s) are to save his beloved from a grave danger. So, heroism, love, and romantic picturesque landscape are the most characteristics of such stories. Of this type of story-telling in the English literature is *Sir Gawain and the Green Knight*. In the Renaissance period, the most popular romance (sometimes it is classified as *allegory* because the characters represent human virtues) is Spenser's *Fairy Queen*. A *fable* is a story, normally concise in length, which is intended to hold a virtue or a moral view. To do so, fables have recourse to animals, plants, and other natural wealth to manifest such didactic messages. The par excellent example of this narrative

form is *Aesop's Fables*. Closely related to fables are *parables*. A *parable* is an allegorical story, usually containing a moral lesson. Typically, the characters are human beings, rather than animals. Among the best – well known parables are those in the New Testament, e.g. the parable of the prodigal son and the parable of the sower (*Dictionary of Literary Terms*, 2007:130).

The *legend* in literary studies is akin to the *Myth* in the sense that they both entail a set of heroic labours performed by heroes. Still, the plot, the characters and the setting in legends are schemed in terms of religious code. The *Myth*, on the other hand, is a sacred story about gods and goddesses and their supernatural events; they are germinated within the mythic code and related to a given human culture. Legends have more historical truth than myths, as in the adventure of King Arthur. However, myths are not merely stories handed over from one generation to another: they imply the prototypical cognitive patterns of pre-historic man. A myth is a semiotic system in the sense that it stands for concrete or imaginative ideas in reality. The sacred marriage of Inanna/Dumuzi in the Sumerian mythology, for instance, represents the growth of crops and greenery in Mesopotamian agricultural territories. In addition, these sacred narratives follow certain structural relation in their linguistic texture, of which are syntagmaticity and paradigmaticity. This brief introduction may lead us to go through the linguistic and symbolic veins of Joyce's *Araby*.

Taken as a human experience, Joyce's *Araby* is a realization of human truth inspired by a ridiculous adolescent experience of a young boy with young lass. To my mind, *Araby* is a quest for self-meaning in the drama of existence; it is the self-revelation of the gap between the idealization of love, represented by the disillusioned young unnamed narrator, and the corrupted physicality of the material world, represented by the bazaar. This self-awareness through human experience or what Joyce himself has called it *Epiphany* needs more exploration. But before delving deeper into Joyce's term, one may ask: What does the title *Araby* imply? In his interesting book *Musical Allusions in the Works of James Joyce: Early Poetry through Ulysses*, Bowen thinks that the short story was originally inspired by a piece of music entitled *I'll Sing Thee Songs of Araby*, words by W.G. Will, and music by Frederick Clay. Bowen explains (1974:14) the factual dimension of the story. He says:

**The title of the story does have a factual basis in the bazaar which took place in Dublin, 14-19 May 1894. But Joyce did know and utilize the Araby song in "Finnegan's Wake" and its lyrics fit completely the courtly love motif upon which the short story is based:**

**I'll sing these songs of Araby  
And tales of fair Cahsmere,  
Wild tales to cheat thee of a sigh,  
Or charm thee to tear.**

Certain literary studies stress the occurrence of that *Grand Oriental Fete* at the time (Gray, 2016). In fact, the passion for mystic Oriental setting is encoded in the poems and paintings of the nineteenth century European poets like Byron and Goethe, and artists like Delacroix. Such elucidations may sustain the assumption that a work of art is the representation of reality by means of verbal or non-verbal communication.

In its religious sense, *epiphany* (Greek, meaning *Vision of God*) is known as *Three Kings' Day*. It is a Christian day that celebrates the revelation of God in his Son as human in Jesus Christ. In Western Christianity, the feast commemorates principally (but not solely) the visit of the Magi to the Christ child, and thus Jesus' physical manifestation to the Gentiles (Epiphany, 2016). In their *Teacher's Guide to the Signet Classic Edition of James Joyce's Dubliners*, Cope and Cope (2017), elaborate on the concept of *Epiphany*:

**Joyce often ironically exposes his characters to moments of self-awareness or awareness of the true nature of their environment. Joyce called these moments "epiphanies," adapting the religious term referring to the revelation of the infant Jesus to the Magi. In *Stephen Hero* Joyce writes, "by an epiphany he (Stephen Daedalus) meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (188). It is the flash in which the essential nature of a person, an object, or a moment is perceived, all at once. Joyce says, "its soul, its whatness leaps to us from the vestment of its appearance. "Joyce often recorded his own epiphanies, and then later used the idea of epiphany in *Dubliners* as a symbolic literary technique to reveal the paralysis of the city as well as the faults and shortcomings of its inhabitants. Joyce also used the epiphany as a structural device; rather than employing a traditional resolution, Joyce ends his stories with the epiphany in the form of a speech (as in "The Sisters" and "Grace"), a gesture ("Two Gallants"), or a "memorable phase of the mind itself" ("Araby" and "The Dead"), because the reader's revelation about the character's condition satisfies Joyce's purpose in writing the story.**

This self-knowledge or knowing of the sphere where the unmarked little event occurs dramatically leads to the cultural, aesthetic and spiritual development of the protagonist. Feshback (1972:304) thinks that the *epiphany* (derived from the Greek lexeme, meaning *appearance or manifestation*) is a "generic category of artistic perception." This may infer a sense of *aesthetic acquisition*; therefore, it is not only a mode of literary and artistic device germinated in Joyce's literary artifacts. Other scholars relate the term to the concept of revelation. Spencer (1969: 10-11) is on the belief that *Dubliners* is "a series of epiphanies describing apparently trivial but actually crucial and revealing moments in the lives of different characters." However, whatsoever *epiphany* is unraveled, the term is often detected in the Joycean narratives whether the novels or the short stories, as in *Stephen Hero* and *Dubliners*. This sudden light of perception in one's innermost is not the prerogative of literary creation; it happens anywhere and for everyone who undergoes such natural experiences as that of literary protagonists. We are not always in need of heroes like Oedipus or Hamlet to come to self-realization by and through great events; even insignificant happenings can result in a great change in the human awareness and, then, the world-knowledge of the experiencer, whether real or factious. This is aptly realized by the young narrator in *Araby*.

Having lived with his aunt and uncle in a gloomy, dumb and untidy house, inhabited by a died priest before, the young narrator started feeling infatuations towards his friend's older sister. He started chasing her individually without having the courage to talk to her. The lucky moment came when the girl with all her

blooming beauty talked to him, expressing her intention to see Araby, the popular bazaar, but she couldn't attend it because of some commitment. The young lover, in return, promised to bring her something from that place in hope to impress her. Waiting for his uncle impatiently to take him to Araby, the adult went to the market after getting some money from his uncle. Being too late, the people there are getting less, and the stalls are being closed. The moment of realization and truth had come when the young narrator noticed some sellers counting their money, and a saleswoman was flirting with two men, while asking him disinterestedly if he wanted something. This sudden moment of perception and enlightenment had led to a dramatic change in the young narrator's awareness of the world. The adult had returned from the bazaar, filling with the feeling of anguish and disappointment, disillusioned with one's self, while the world of the bazaar was charged with darkness, emptiness and physical filth.

A big bulk of critical interpretations has tackled Joyce's *Araby* from different literary, psychological, political, religious and autobiographical perspectives. *Dubliners* are viewed as a collection of stories that parallel the process of initiation: the early stories focus on the tribulations of childhood, then move on to the challenge and epiphanies of adulthood ("Araby" James Joyce, 2016). Among the best well-known epiphanies, i.e. truth – realization through a trivial experience, is the one that occurs at the core of *Araby*, in which a young boy recognizes the vanity and falsity of ideal, romantic love. The sexual implemented speech act of the woman seller with the two men has destroyed the young narrator's image of the Arab market- the supposed ideal location of light and love. This little happening serves as an introduction to his recognition and perception of the vanity of such romantic idealized love with Mangan's older sister. So, *Araby* might be interpreted as self-wakening amidst the dream-like world. It has been also interpreted as a story about a boy's growing alienation with his family, religion, and the world around him. Moreover, it is viewed as autobiographical, reflecting Joyce's own disillusionment with religion and love (ibid.). But whatever the critical interpretation is, *Araby* is a piece of human spiritual experience structured in literary language, the second order of human language. Moreover, it is a cultural experience encoded into a complex system of symbols. Such complexity of narrative discourse requires an appropriate stylistic- semiotic approach to deal with.

Now, we are in position to envisage the linguistic standards as encoded in Joyce's *Araby*, alongside with the symbolic context of culture. As a point of view, the metaphemes of the short story are narrated by and through the first-person narrator. The setting of the story is divided into two spheres: the North Richmond Street, with all its obedient quiet housing and inhabitation (illusion), and the bazaar sphere with all its materiality and physicality (disillusionment). This micro-concept (location) is organically related to the macro-concept, i.e. culture. The culture, here, is essentially hued with religion, i.e. Christianity.

On the onset of *Araby*, the reader's awareness is directly plunged into the calm human life of North Richmond Street which

**being blind, was a quiet street except at the hour where the Christian Brothers'**

**School set the boys free. Uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imper-turbable faces (Joyce, 1972: 27).**

Let us decide that the style of the short story in which the whole setting is narrated is descriptive in form. It takes no great effort to realize the density of the modifiers and qualifiers which prevails the first metheme, i.e. North Richmond Street, , as in *a quiet street, an uninhabited house of two storeys, the blind end, a square ground, brown imperturbable faces*. The function is to enrich the reader, as noted before, with knowledge spaces on the street with its walks of life. So, the first standard Joyce's *Araby*, as a text, meets its cohesion. Here, and elsewhere, the actual words which are structured in phrases and then sentences flow in sequence; they succeed each other in a natural way and reciprocally. From a structural stance, the pole of syntagmaticity does exist in the texture of the text. This is plainly illustrated in sequential strings such as,

- **North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free.**
- **The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.**

Stylistically, two points ought to be noted here. The first is the variation of the sentence structure: while the first structure is that of Relational type, where the verb *be* is used as a process, the other structure is that of Sensing type where the verb *gaze*, as a sensing process, charges the scene with more sightseeing. The second point is that the descriptive style is fundamentally metaphorical. Metaphoricity can be illuminated in the following words and phrases:

- the blind end
- conscious of decent lives within them
- gazed at one another with brown imperturbable faces

The congruent and incongruent cohesive dependencies collaborate to build the mental image of the world; it is the world of tranquility and closeness where the young narrator lives and narrates his own episode. These linguistic expressions are not without the repetition of certain words and phrases, such as in *blind, at the blind end*, which overdo the sense of stillness and isolation, whereas the prepositional phrases, like *in a square ground, with brown imperturbable faces*, add more depth to the rhetoric of cohesion.

Semiotically, though the verbal signs in the sequential sentence structures are systematized in a combinatory way, these signs represent ideas other than themselves. In addition, the language in which these signs are used is metaphorical rather than literary. One more point is that these signs are conventionalized or germinated in the Irish culture, therefore, they become symbols. This point needs more scrutiny. *North Richmond Street* is described by the young narrator as *being blind*, and the notion of blindness is intensified by the phrase *at the blind end*. All these signs refer to what I prefer to call *semiotics of symbolic culture*, where location plays a significant role in shaping the speaker's world view. The phrase *the blind end* may suggest that humans here are imprisoned in this micro sphere, and Ireland become a huge prison. This concept may be verified by the structure, *at the hour when the Christian Brothers' School set the boys free*. Let us consider the two-particle verb *set free*. What lies beneath here is the interconnection between the micro- sphere (north Richmond street/Ireland), and the macro – sphere, the Christian culture, repented by *the Christian Brothers' School*. The term may also suggest that the relation of the boy to his real world is a blind one at the moment of narrating the incident. More description

intensifies the imprisonment and detachment of the narrator's soul and mind, which will waken after the actual experience, as we shall see.

In addition to the semiotics of symbolic culture (location), we have the *semiotics of colors*. In addition to be a semantic filed by itself, the spectrum of colors is a visual language, a communicative paradigm, and a *semiotic unit*. The sense of the colors, whether individual or generic, might come from one's culture and bygone tradition. Being a semiotic symbol, the color *brown* is repeated more than once throughout the veins of *Araby*. In the general psychological sense, the *brown* is connected with duty, commitment and earth. In a setting like that of *North Richmond Street*, where the lives there live as self-will prisoners, the color might stand for hopelessness, detachment and discouragement. This paralyzed color may press the young narrator to think of a way of escape from that socio-religious seriousness, which will happen afterwards.

The whole socio- religious sphere, including its brown color, is like a roc, the mythic bird which hinges with all its fearful huge wings on the souls of the North Richmond Street inhabitants and, ultimately, prevent them to experience that self- awareness and discover the truth, not through the long- termed- inherited pious preaching of the clerics and priests, but by actual experience, even a trivial one. The houses with *brown imperturbable faces* stand firm so as to portray that drab ignorant world where people live and die. Here comes the symbolism of the *brown*, and here, the event of the young narrator's postulated love-affair with Mangan's older sister and, then, his insistence to go to the Araby market becomes possible since there is a previous situation. The overall sense of unpleasantness, religiousness and paralysis is created by the system of these interwoven signs, namely, location, colour and religion. These conceptual relations underlie the network of the surface relations. Moreover, what is detected here is the writer's world view (intentionality), which is received by the reader (acceptability). The extract with all its linguistic elements is informative: it provides the reader with more knowledge about North Richmond Street in a given place and time. Situationality becomes clear since names like *North Richmond Street* and *the Christian Brothers' School* are obvious locations, where they are intertextualized and involved in a specific culture, i.e. Christianity. The process of generating signs (signification) is powerful since these signs stand for the physical world in all its stillness and piousness.

If the opening paragraph has mainly concerned with concrete things as North Richmond Street with its peculiar houses, the paragraph that follows is a detailed description of the person who formerly inhabited the house i.e. the priest with his epistemic background (ibid: 27),

**The former tenant of our house, a priest, had died in the back drawing-room.**

**Air, musty from having been long enclosed, hung in all the rooms, and the wasteroom behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp:**

***The Abbot*, by Walter Scott, *The Devout Communicant*, and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.**

Let us examine, first, the most significant feature of *cohesion*, i.e. the grammar dependent network. The augmented transition network operates as follows. In the first sentence, *The former tenant of our house, a priest, had died in the back drawing-room*, the modifiers-to-links (the former tenant of our house) are considered as the

direct links. As soon as the determiner *the* is set up, the processor enters into a noun phrase, namely, *the former tenant of our house*. That is to say, the noun phrase is the macro- state in which the head noun (tenant) has two elements depending on it (the, former). The head (tenant) is used as a control for the whole macro-state (the former tenant of our house). The processor moves along through the noun phrase network. It keeps predicting the head, but finds modifiers instead. Not only that, the noun phrase network involves another noun phrase consisting of a head (house) preceded by a modifier (our). By using *of*, the processor can confidently predict that another noun phrase is forthcoming. These predictions, in terms of de Beaugrande and Dressler, are confirmed so that the heads (tenant, house) and the links between them and all their dependent elements can be filled in. The same process can be applied to the verb phrase, *had died in the back drawing room*, where the verb phrase consists of the verbal group, *had died*, and the prepositional phrase, *in the back drawing –room*, which, in turn, comprises of the head (drawing–room), preceded by the two modifiers, i.e. *the* and *back*. So, according to de Beaugrande and Dressler's paradigm, the sentence is not ended up as a linear sequence but as a labeled transition network. More elements could be detected within the scope of *cohesion*; of which are the pro-forms and demonstratives references. The pronoun *its* in, *I liked the last best because its leaves were yellow*, refers to *The Memoirs of Vidocq*, whereas the pronoun could be anticipated in, *Among these I found a few paper-covers books, the pages of which were curled and damp*, where *these* refers to *old useless papers*.

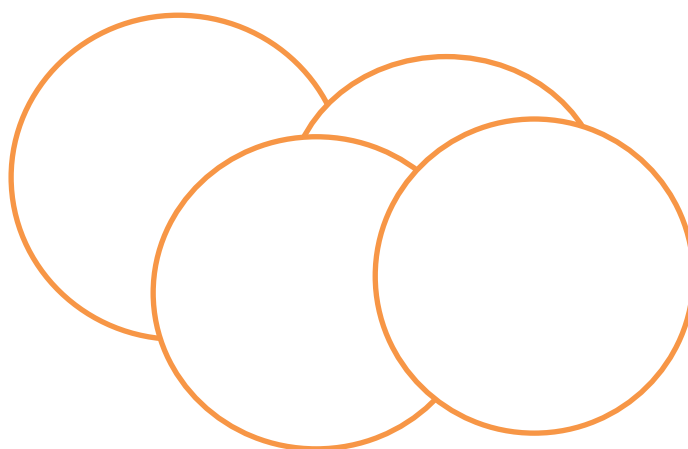
So far the *tense* is concerned; the simple past tense with its variant forms (the past participle) is used in the course of narration. This is the normal way in story-telling when the style is descriptive and more knowledge ought to be added for the comprehension of the reader as a receiver. One more element could be found in the structure of *Araby*, i.e. the theme-rheme process. The structural positions in the discourse follow each other normally. In a sentence structure like, *The former tenant of our house, a priest*, is the *thematic subject* or the *subject of discourse* which is followed by the verb phrase, *had died in the back drawing-room*, or *I liked the last best because its leaves were yellow* (p.27). This unmarked word order with its active declarative structure may portray the automatization of the place where the young narrator is living. But if cohesion is created by the natural flow of the linguistic constituents in the syntactic structures, what about the coherence of the episode here? The set of conceptual relations underlying the grammatical independencies cannot be comprehended without having recourse to two more semiotic circles: the *semiotics of religion* and the *semiotics of epistemology*. There is a reciprocal relation between these two circles.

Directly, the sign *priest*, the former tenant of our house, stands for the structural and historical horizon of Christianity or more precisely the Christian institution. The symbol reinvigorates the religious setting of the North Richmond Street where the initial incidents take place. The philosophy and the universality of the sign (here *priest*) shapes the nature of the religion believed in and practiced by the natives in the neighborhood. The sign is fully understood within the religious code which is a cultural one. The religious code such as is infringed by the secular references found in the late priest's house. The priest's regular readings are supposed to be religious, say the Gospels, for instance. Mentioning *The Abbot*, *The Devout Communicant*, and *The Memoirs of Vidocq* are new signs giving a different image of the priest's true character. So, what do these writings stand for, and further, what the material relics left by the former priest say about his character?

As a priest as should be, he seems to be with a charitable spirit- "in his will he had left all his money to institutions and the furniture of his house to his sister"(Joyce,1972:27). The estrangement about the priest's

intellect is the manuscripts found in his house. In *The Abbot* (written in 1820), Scott portrayed Mary Queen of Scots (1542-1587) as a romantic-sexual, and to a less degree religious image. This may respond to the priest's feverish imagination, though it contrasts his religious status. The romantic sense in Scott may coincide with the romantic response of the young narrator before the moment of true revelation or self-awareness. *Devout Communicant*, is a book written by Pacificus Baker (1695-1774), an English Franciscan priest. The book is about exploration, though in pious terms. The mentioning of the book in *Araby* may give the impression that the young boy, unlike his alive surrounding, has such a spirit, to take a new adventure to explore, not only the physical world, represented by the Managan sister, but the world of his inner most. *The Memoirs of Vidocq*, a book written by Vidocq and published in 1829, is a book about a thief who conceals his crimes addressing as an un. So, the theme of deception is the hallmark of the Vidocq's work. This might suggest that the young narrator undergoes a deceptive experience to himself, which will be ended by the Araby market incident. All these works are not purely religious; they mix the pious with the secular- a sense may overdo the query character of the priest. Still, the priest died like that *rusty bicycle-pump*- a sign may stand for the death of the religious institution in that paralyzed world. Furthermore, this death may indicate Joyce's disbelief of the Catholic institution to bring life into the Irish community veins.

The symbolicity of human phenomena is not away from the natural phenomena. In *Araby*, "the wild garden behind the house contained a central apple-tree and a few straggling bushes" (ibid). Why a central apple-tree? In the scared books, like the Gospels and the Koran, the incident of the apple tree is frequently mentioned to represent knowledge acquired by man through sexual experience. If the *wild garden* is an indirect reference to the *Garden of Eden*, and the *apple-trees* suggest the acquired knowledge, then Joyce's *Araby* concerns metaphorically the fall of man, the one who losses his innocence because of that corrupted experience of the Araby bazaar. The lines, "The wild garden behind the house contained a central apple –tree and a few straggling bushes (p.27)", hold an irony: while *the Garden of Eden* is described in the holy books and scriptures as a green and ideal orchard, the earthly garden of North Richmond Street is barren and wild. Here and elsewhere, the language of the speaker shapes the physical world, and these linguistic choices may uncover the psychological traits of the speaker. The semiotics of symbolic culture in *Araby* can be illustrated in the following figure:



Semiotics of symbolic Culture in Joyce's *Araby*



The turning– point in *Araby* comes with young narrator’s departure to the market. Due to the narrative course, the young narrator was enchanted by Mangan’s sister: “I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood” (Joyce, 1972:28). The physical sensual sense does exist:” She held one of the spikes her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease”(ibid: 29-30). Not only that, the infatuations of love become, not only physical, but sacred ones: Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom” ( ibid:29). The cognitive illusions of the young boy make the world around become more allegorical: ” I imagined that I bore my chalice safely through a throng of foes”(ibid). It needs no great effort to comprehend the semiosis of *chalice*. The holy chalice represents in the Christian culture- the vessel Jesus used in the Last Supper to serve the wine” (The Holy Chalice, 2017). The allegorical event was mentioned in The Gospel of Mathew (26-29): “And He took a cup and when He had given thanks He gave it to them saying "Drink this, all of you; for this is My blood of the covenant, which is poured out for many for the forgiveness of sins. I tell you, I shall not drink again of the fruit of the vine until I drink it new with you in My Father's kingdom"(ibid). To prove his sincere feelings, the young narrator promised the girl to bring her a present when he goes to the Araby bazaar. This is the idealization behind the metaphor of the chalice. But the question really is: What does *Araby* stand for? Before exploring the semiotics of the Araby incident, let us explore the seven standards encoded in the Araby episode. The episode (pp.32-3) reads:

**.. . . fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a shilling to a weary-looking man. I found myself in a big hall girded at half its height by a gallery. Nearly all stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after service. I walked into the center of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins. Remembering with difficulty why I had come, I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stalls a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.**

Having the criterion of cohesion in one’s mind, the words and phrases in the chosen extract follow each other naturally determined by the nature of the speaker’s worldview. The focalization or the angle from which the bazaar is perceived is descriptive. The style is still descriptive. So, it is not altogether strange to find the syntactic structure (normally descriptive statements) provide the reader with more knowledge on the location , i.e. the Araby bazaar. This is of course without ignoring the psychological dimension which pervades the fictional sphere as it appears to the young narrator. What is important here is that the images of the world are shaped by the young inexperienced narrator. So, it is no wonder that the language of narration is hued with simplicity, not with triviality, though. The language copes with the cognition. The young narrator is the focalizer, whereas Mangan’s sister and, then, the Araby market are the focalized, while the point of view is the focalization. This process brings

the narrator, the object and the location into focus. Focalization, as Niederhoff(2009:115) has put it, is “ the selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the character or other, more hypothetical entities in the story world.” Stylistically, we hardly witness semantic pitfalls or breaks in the procession of meaning. From a structural semiotic standpoint, the principle of syntagmaticity does exist where words follow inconspicuously due to the course of communicative narration. What is communicated, in reality, is the speaker’s cognitive content; it is the young narrator’s attitude towards the actuality of the Araby market at the close of the day. The occurrences of the Araby episode, which starts with the closing of the stalls and end with woman- prostitute dealing with the English men, construe the narrator’s intentionality and acceptability with its coherent and cohesive texture. As a message, the Araby episode is informative since it provides the reader with that knowledge to follow the process of narration. This narrative process involves some clues to some other contexts- the silence of the market at the end of the day is compared to the silence of the church after the service. But the big difference lies in the fact that while the world of the church is sacred and spiritual, the world of the bazaar is material and filthy. Still, the question is: What does Araby stand for?

Araby is a locative sign: if a sign is *something standing for something other than itself*, as the modern semiotic lesson believes in, then this sign represents that magic of the East which enchanted the European Imagination during the nineteenth century. In actuality, Araby is the place where the Oriental perfumes and fragrances were bought and sold. So, it is plausible to think that this bazaar becomes the new ideal world for the boy who experiences the feelings of loving for the first time and from the first sight. But this illusion or the allegorical vision comes to an end with the disillusionment of the dream-like world: the protagonist comes to the moment of truth by and through self –realization, i.e. his epiphany: “Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger”(p.33). This sudden dramatic insight brings not a moment of relief to the self-deceived character, but a drastic moment of anger and frustration. So, the theme of the story- the discrepancy between the real and the ideal- is made final in the bazaar, a place of tawdry make-believe. The moment in which the boy lives as arosydream is brought to its inevitable conclusion: the single sensation of life disintegrates. The boy senses the falsity of his dreams and his eyes burn with anguish and anger’ (Selected essays on James Joyce’s “ Araby”, 2017). Once more, there is a sort of situational irony: the factuality of the physical world that the boy realized is entirely different from his romantic infatuations and his ideal dreams. It is worth noting that there is sense of symmetry between Mangan’s sister and the woman seller: their words are worldly and trivial. In location, the withdrawal of light from the stalls at the closing day is like the dead lights of his church and neighbors. Both the church as the center of religion and spirituality, and Araby as the center of idealism and beauty become the real imprisonment where he sees nothing but darkness. In a sudden light of insight, the young boy realized the blindness of vanity of his ideal world. This brings to his psyche that flood of frustration and anger, but this self- awareness is a sign of psychological and cognitive growth of one’s experience. From triviality comes great wisdom.

### III. Concluding Remarks

Though the text linguistics of *Araby* encodes the authorial worldview, and the protagonist's epiphany is focused on in the final syntactic structures, Joyce's short story is a little world of cultural symbols. The stylistic-semiotic approach has operated in an asymmetrical way to highlight the young narrator's vision. So, *epiphany* is not merely a narrative technique developed by Joyce through his narrative creativity; it is the aesthetic revelation where man can discover one's self through a sudden experience. This theoretical concept which becomes applicable to literary texts is wittingly exemplified in *Araby*. From the exposition to the denouement, the hero undergoes an emotional-cognitive experience which leads to that self-awareness. The experience is a further step in the growth of the narrator's identity. In this culture code where the symbols explicitly and implicitly show the prevalence of the Christian institution in *Araby*, the short story responds to the seven standards of textuality. Moreover, it responds to the stylistic-semiotic analysis as a coherent universe of symbols forcefully operating in a specific cultural code. This may prove the validity of our approach to deal with literary discourses, fictional or non-fictional, so long as the work of art is the representation of reality and its semiosis stands for human life.

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