

Bibliography ...

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- 3- Holman, C. Hugh. *A Handbook to Literature* Indianapolis: Bobbs-Merrill Educational Publishing, 1980.
- 4- Joyce, James. *Dubliners*. Harmondsworth, Middlesex: Penguin Books, 1914-76.
- 5- Peake, C. H. *James Joyce -- the Citizen and the Artist* London: Edward Arnold, 1977.

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- 1- C. Hugh Holman, *A Handbook to Literature, Fourth Edition* (Indianapolis: Bobbs-Merrill Educational Publishing, 1980), p. 40.
- 2- James Joyce, *Dubliners* (Harmondsworth, Middlesex: Penguin Books, 1914-76), p. 27. Further references to this edition will be cited parenthetically in the text.
- 3- Clive Hart, ed., *Dubliners, Critical Essays* (London: Faber and Faber, 1969), p. 46.
- 4- *Ibid.*, p. 41.
- 5- *Ibid.*, pp. 43-44.
- 6- C.H. Peake, *James Joyce-The Citizen & the Artist* (London: Edward Arnold, 1977), p. 20.
- 7- Zack Bowen, "Joyce and the Epiphany Concept," *Journal of Modern Literature* Vol. 1X, No. 1, 1981-82, pp. 103-107.

bargaining women, "and the only goods mentioned for sale were "Barrels of pig's cheeks". Even the music of the Dublin streets is used in "Araby" to heighten the mockery through" the nasal chanting of "O'Donovan Rossa" ballad, which describes the traitors of Ireland :

My curse upon those traitors
Who did our cause betray;
I'd throw a rope about their neck
And drawn them in the bay 5 .

Since "Araby" belongs to the first part of *Dubliners*, the part which deals with the experiences of childhood it is advisable to talk about the physical and psychological background of the boy's emotional experience --- his love experience.

Because it is a boy's love, the emphasis is laid, of course, on the sensuous, and Joyce, through the descriptions, insists on the sensuous, physical origin of the boy's emotions. It is "her figure defined by the light" which at first captivates the boy's attention as he watches her, and "her dress swung as she moved her body, and the soft rope of her hair tossed from side to side". Every morning, he begins to stand watching her door. He keeps "her brown figure" in his mind to a degree that her image accompanies him "even in places the most hostile to romance". Her name comes to his lips in "strange prayers and praises". And finally, we find his love born in a very dark room where the priest has died. He is pressing there the palms of his hands "murmuring : 'O'love ! many times." And when she speaks to him about the bazaar, his attention is fixed on "the white curve of her neck, " and then it goes further than that --- now by means of the light from the lamp, he can get "the white border of a petticoat, just visible as she stood at ease".

She becomes a part of him, her image goes with him wherever he goes, and his vision of her becomes "chalice" which he carries "safely through a throng of foes". He plans to visit the bazaar, and he promises her to buy her a gift, but after he has with difficulty arrived at the bazaar, he is bitterly disappointed by the trivial conversation of the attendants, and the darkness, whereby "the upper part of the hall was now completely dark".

All the small details in "Araby" seem to cohere: the dead-end street, the dead priest, stillness and silence, the rusty bicycle pump, the yellow books, the darkness and finally the image of the uncle --- all are perfect preludes and perfect symbols of decay and gloom.

All together take part in shaping an image of a frustrated boy, a boy who is driven and derided by vanity. His sudden violent reaction which shows the boy's recognition is considered as the epiphany of the story 7.

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)

about Dublin --- the center of paralysis. Joyce saw Dublin as dominated by unpleasant, self - satisfied, self-indulgent and self-important fathers --- figures whom women and children feared and served 4.

The first mention of the uncle comes after a description of the children playing in the street :

If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. (p.28)

The second mention of the uncle is about his entry, which is described in a way that provides a brilliant example of creating an atmosphere through details portrayed:

At nine o'clock I had my uncle's latchkey in the hall door. I heard him talking to himself and the hall-stand rocking when it had received the weight of his overcoat. I could interpret these sighs. (p. 31)

From these lines stated above, one can see and feel the boy's physical, mental and spiritual condition. It is that of a boy waiting, listening, but not daring to come out and be seen. Though there is no mention of the uncle's intemperance, it is obvious that he has been drinking and the boy knows that well.

The boy's rebellion against his uncle is carried to the point of non-acceptance of his uncle's joke when he told him that "the people are in bed and after their first sleep now," but the boy's reaction was "I did not smile". This brief sentence evokes the picture of a sensitive boy, trying to appear dignified, aware of what is expected of him and refusing to comply.

From time to time, Joyce, through the vivid description, conveys to us various images of decay and lack of energy; The prevailing mood, for example, in the third paragraph of the story gives an atmosphere of silence and feeble light. The description directs our attention to the "sombre houses, and the feeble lanterns" of the street lamps:

When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street.

(p. 27)

In these lines above, we have the impression that we are in a graveyard rather than in a living square. It is quiet, sombre and dim, similar almost to the atmosphere of the graveyard. The only thing that happens is the shouts of the boys echoed in..... the silent street. In fact, it is the word 'silent' that carries the whole weight in these lines.

It seems that every detail in "Araby" is intended to carry a certain meaning, and needs a close study which gives, of course, more interest and more appreciation to the story. The city of Dublin, for example, is described in one paragraph as the boy and his aunt "walked through the flaring streets". 'Flaring' may seem a strange word today, but it precisely recalls to the mind the kerosene lamps that lit the streets and markets, whereby one could see "drunken-men and

narrator lived in belonged to a priest who died in the back drawing room, leaving behind him a, musty air, yellow books and a rusty bicycle pump. The death of the priest is symbolic of the death of the institution he represents, because in a story like "Araby", nothing is set without a purpose. The death of the priest stands for the spiritual death of Dublin. Second, it goes with the general mood of the story - the gloomy atmosphere. Third, it sheds light on the boy's love, being born in the room the priest has died. This shows very clearly how even the feelings of these innocent boys have no outlet; their feelings are doomed from the beginning. They are not only born in dark places but in places where people have died.

Another element that makes the setting important in "Araby" is the books. The books Joyce includes in this story (*The Abbot* By Walter Scott, *The Devout Communicant* and *The Memoirs of Vidog*) contribute also to the general atmosphere of the story. First, the color of their leaves is yellow, and second and most important, the themes of the books are relevant to the story of "Araby". It seems that the type of living, the shape of the houses, the death of the priest and the waste he has left behind as well as the names mentioned in the story contribute all together to the atmosphere of sordidness and decay.

The second major point which adds to the story more gloom is darkness. Darkness plays a role in creating the setting that helps to shape the characters. The narrator played in "dark muddy lanes," "dark, dripping gardens," and "dark odorous stables". Furthermore, he admires the girl from the inside of his room, where he has pushed the shade "down to within an inch of the sash so that I could not be seen". More than that, the boy finds out that he is in love in the room the priest has died, and now the room is very dark. There in the dark room, we find the boy "murmuring: 'O love! O love!' many times. "This obviously shows a morbid feeling of a boy, a boy who had enough torture. And what makes his torture more intense is that on the day he is to go to the fair to buy a trophy for his beloved, his uncle does not get home until nine o'clock, which means that the boy will get to the fair late --- ten to ten, where the hall was completely dark:

I had a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark. 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)

The narrator's sense of disillusionment is perfectly represented by the statement that "the light was out. This statement indicates a simple fact about the light in the hall, but we as readers can understand its relation to the narrator's state of mind, who has come long way, filled with great hopes and great desires, and now he is there surrounded by darkness. In the last sentence of the story, the narrator looks into the dark and sees nothing; his rich illusions and dreams have vanished, for now he has nothing within him.

The image of his uncle is another major element in forming the setting of "Araby". The uncle in the story plays an important part in conveying Joyce's idea

SETTING AS SYMBOL IN JOYCE'S "ARABY"

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Setting As Symbol in Joyce's "Araby"

Strictly speaking, the term "setting" refers to the physical surroundings of a literary work --- the furniture, the architecture, the landscape, the climate. All these items are associated with the characters; they shed light on the characters as well as on the events in a fiction, simply because characters cannot be separated from setting --- their effect is mutual.

Broadly speaking, setting goes further than that ---- it does not only include the physical surroundings but also the time of action. The background against which we see the characters or the happenings may be specified as morning or evening, spring or fall! The element of time is important in "Araby". In fact, time is important in almost all the stories of Dubliners.

The setting of the first two paragraphs of Joyce's "Araby" is neither a mere geography, nor a mere locale, it provides an atmosphere which is symbolic of the paralysis Joyce talks about in Dubliners. The following paper discusses the setting of "Araby", concentrating mainly on the physical as well as the psychological background of the characters in order to show how Joyce talks about in Dubliners. The following paper discusses the setting of "Araby", concentrating mainly on the physical as well as the psychological background of the characters in order to show how Joyce has employed effectively the setting for the sake of presenting a gloomy image of the world portrayed in this short story "Araby".

In "Araby", we have a gloomy world created by several different elements : a dead - end street, a dead priest, darkness in the streets and darkness in the houses too, silence, the musty air , the yellowing books, the rusty bicycle, the background of the boy's frustrated emotional experience, and the image of the uncle.

The first major hint about the setting of the story is found in the beginning paragraphs which contain vivid descriptions and important information which present to us a dark atmosphere.

The story begins with the following :

North Richmond Street, being blind, was a quiet Street except at the hour when the Christian Brother's School set the boys free. An 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 with them, gazed at one another with brown imperturbable faces 2.

A dead-end (blind) street contains "imperturbable" houses, and the house the