PARADIGMATIC, SYNTAGMATIC AND CONTEXTUAL RELATIONS IN ARABY

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ABSTRACT

This study aims to study a well-known short story *Araby* in scope of linguistic criticism according to the paradigmatic and syntagmatic relations of language. In addition, we suggest the context and the language relation as the depth axis in addition to the vertical and horizontal axes. We will look into the literary material in two principle perspectives in this study, one of which is the grammatical or structural point of view, that is, the analysis of the text in a morpheme, word, phrase or sentence level and the other is the analysis of the text as a whole in discourse and communication level. The findings obtained from the study are illustrated in tables and figures so that they can easily be interpreted. We try to criticize the material both on the author's favor and the addressee's favor, in which case the story is the message between them. The selection of the words preferred by the author and the way they are lined up and composed are discussed in detail and explained by serial and linear relations.

Key Words: linguistic criticism, paradigm, syntagmatic relations, Araby, analysis, context

ARABY KISA HİKÂYESİNDEKİ DİZİSEL, DİZİMSEL VE BAĞLAMSAL İLİŞKİLER

ÖZ

Bu çalışma *Araby* kısa hikâyesini dilbilimsel eleştiri kapsamında dilin dizisel ve dizimsel ilişkilerine göre çalışmayı amaçlamaktadır. Ayrıca, dil bağlam ilişkisini de dilin düşey ve yatay eksenine ek olarak üçüncü bir derinlik ekseni olarak öneriyoruz. Bu çalışmada yazınsal ürüne biri dilbilgisel veya yapısal, diğer bir ifadeyle metni ek, kelime, öbek veya cümle düzeyinde inceleyerek, diğeri ise metni bir bütün olarak söylem ve iletişim düzeyinde tahlil etmek üzere iki temel bakış açısıyla inceleyeceğiz. Uygulamadan elde edilen bulgular model ölçek üzerinde kolayca yorumlanabilsin diye tablolar halinde ve şekiller üzerinde gösterilmiştir. Çalışmada ele alınan kısa hikâyeyi hem yazar hem de okuyucu arasında bir ileti şeklinde ele alarak her ikisi açısından eleştirmeye çalışacağız. Yazar tarafından tercih edilen kelime seçimleri ve bunların diziliş ve düzeleniş şekilleri detaylı bir şekilde tartışılmış ve dizisel ve dizimsel ilişkiler ile açıklanmaya çalışılmıştır.

Anahtar Kelimeler: dilbilimsel eleştiri, dizisel ve dizimsel ilişkiler, Araby, inceleme

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1. INTRODUCTION

Literary criticism is the interpretation of any literary material. In this study, as Halliday (1985) and Toolan (1990) states, linguistic criticism is performed at two main stages, including structural and discourse analysis. Therefore, we will set our criticism on this approach to administrate the linguistic criticism of the textual material. This study aims to study *Araby*, a well-known short story in *Dubliners* by James Joyce (1914) as a linguistic product and discuss the lexical and structural features on Saussure (1983)'s theory of paradigmatic and syntagmatic relations of language, which claims that a language is composed of serial and linear relations, the former of which represents the lexical preferences and the latter of which embodies the syntactical use of the producer, or the author for this study. However, without considering the context in text analysis as did the American structuralists of 1920s and 1930s, seeing the text as autonomous, causes an imperfect understanding. To support this suggestion, we preferred Araby, as a well-known and highly symbolic story, particularly due to the religious imagery and the biographic scenes described in the story, for analysis. Literary and linguistic influences, symbolic expressions and autobiographical aspects of the story have also provided rich material for the purpose of the study. We look into the literary material in two principle perspectives in this study, one of which is the grammatical or structural point of view, that is, the analysis of the text in a morpheme, word, phrase or sentence level and the other is the lexical analysis of the expressions chosen by the author and the deviation of meaning caused overwhelmingly by the author's biographic context. The findings obtained from the study are listed in tables and illustrated on vertical and horizontal axis of language so that they can easily be interpreted.

2. METHODOLOGY

In order to understand any verbal or written message, we should be acquainted with the production process of it. How do we produce statements? What do we do before the final output? In this study, we will be interested in the linguistic factors rather than the physical and neurological aspects of the language. Saussure (1983) mentioned about the relations between paradigmatic and syntagmatic aspects of language, which was later represented with two axes by Jakobson (1980), one of which is selection and the combination as the other. The former is the selective axis, on which the producer of the language determines which word to choose from the lexicon or by which morphemes or auxiliaries they are inflected for person or tense in order to forward the message he/she intends to address. At this stage, the lexical and morphological preferences are discussed. The latter, on the other hand, is the linear axis, on which we organize the order of words or decide which one is followed by another in a syntactic order. This stage of production reveals the mechanization of the language and the relation between the constituents and the contexts in or out of the text. The following figure (Fig. 1) illustrates the two axis of a language as stated by Jakobson (1980):

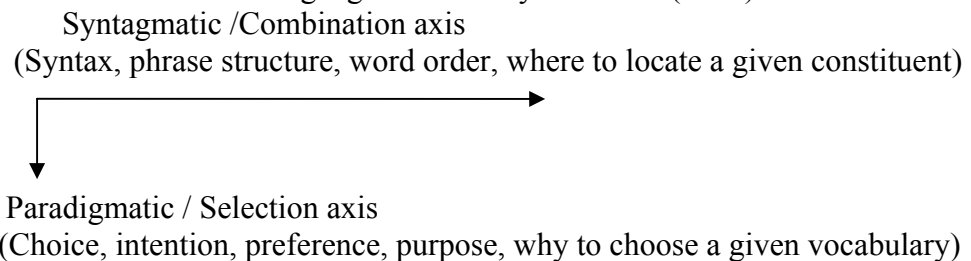Syntagmatic /Combination axis
(Syntax, phrase structure, word order, where to locate a given constituent)

Paradigmatic / Selection axis
(Choice, intention, preference, purpose, why to choose a given vocabulary)

Figure 1 Jakobson's two axis of language

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However, since the context and language relationship is not represented on this illustration and analyzing Araby without referring to the author's biography will be an imperfect criticism, we suggest the context as the third axis, which represents the depth of the language and makes up a three dimensional composition, including paradigmatic, syntagmatic and contextual axes as shown below (Fig. 2):
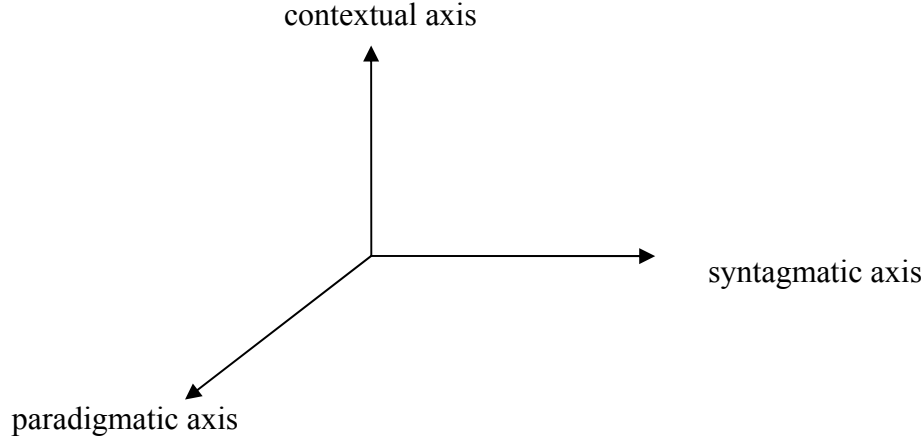
contextual axis

syntagmatic axis

paradigmatic axis

Figure 2 A three-axis language model

Language starts in the mind and is nourished by the personal experiences and intellectual level of the producer. Therefore, although it is impossible for any reader or any linguistics critic to see the exact initial image of the author, it is necessary to analyze the author's biography and the real time setting when the product was consigned to writing. We discussed the biography of the author and the real time setting on the contextual axis, representing the depth dimension of the language.

3. FINDINGS AND DISCUSSIONS

The textual material was analyzed according to the paradigmatic, syntagmatic and contextual relations of the language. Initially, we discussed the biography of James Joyce and its reflection on *Araby* on the context axis, referring to the factors beyond the text. We give priority to the context since language springs up in the author's brain and from his/her life experiences before coming out as a text. Next, we discuss the lexical and structural preferences made by the author on the vertical axis, which represents the reasons for selection among other alternatives in the possible lexicon of the producer. The producer is referred as the author in the study since we deal with a literary material rather than the other discourse materials. The possible lexicon with lexical alternatives is illustrated on a vertical axis and then discussed with other alternatives as to why not they were preferred by the author. Finally, the syntactic and linear features of the text are illustrated and discussed on the horizontal axis to see how the author composed the text. Certain remarkable syntagmatic usages in the story are analyzed on this axis. The sample sentences are severally illustrated by figures and tables and the lexical and structural preferences of the author are discussed by referring why-not-the others.

3.1. Contextual axis

Before looking into the representation of any textual material, the author of the literary work should be known with breakthroughs, educational background, economic conditions, breaking points, political views and general characteristics in his/her life. Without considering these paratextual contexts, it is almost impossible to understand an author-source text thoroughly. Therefore, context intervenes with the meaning as the third element as well as the paradigmatic and syntagmatic elements, composing the language.

Accordingly, the author of Araby, James Augustine Aloysius Joyce, an Irish writer, lived between the years 1882 and 1941. We highlighted the important events in his life until 1914, when he wrote Araby and matched the author's original experiences with the fictional events in the story in Table 1:

Table 1 The author's Biographic Data and the events in Araby

Dates	Original Experiences	Events in Araby
	A lifelong cynophobia (fear of dogs).	*Dark, darkness, light, street lamps, lanterns, shadow*
	He also suffered from keraunophobia (fear of lightning and thunder)	
1892	Joyce was enrolled in the Christian Brothers School on North Richmond Street in Dublin	*North Richmond Street, being blind* *Christian Brothers school set the boys free*
1896	he was chosen as head of the Sodality of the Blessed Virgin Mary Joyce was fourteen years old, when he had his first sexual experience with a prostitute.	*I had never spoken to her, except for a few casual words.* *Her image accompanied me, I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: "O love! O love!" many times.*
1898	Joyce entered University College in Dublin, a Catholic university	*Church, Christian Brothers School, the priest*
1898-1900	He was not a particularly friendly person, and tended to remain distant from others	*back drawing-room no sound in the house, I had never spoken to her detached from its neighbours.*

1901-1902	decision to go to medical school in Paris though no abilities in science and never succeeded in chemistry courses	*loved the girl though she did not went to the bazaar, though he knew it would be closed,*
		remembering with difficulty why I had come, closely watched her but did not speak to
1903	Joyce lost his mother,	*The priest had died in the dark drawing room*
1902-1904	his way of life: drinking, writing, and visiting the brothels	*I thought little of the future,*
		…chafed against the work of school.
		At the door of the stall a young lady was talking and laughing with two young gentlemen.
		She went back to the two young men. They began to talk of the same subject (flirting)
1904	tried singing career, an accomplished tenor and won the bronze medal,	*nasal chanting of street-singers who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land, shook music from the buckled harness*
	earned his living reviewing books, teaching and singing.	
1904-1914	Joyce began teaching English in Zurich, Trieste and Pola.	*The boy's worship on Mangan's Sister is emblematic of Eastern Icons.*
	During his time in Trieste, and became familiar with the rituals of the Eastern Orthodox Church (Lang, 1987).	*The building housing the bazaar architecturally resembles an Eastern Church." (Lang, 1987)*
1904-1905	fairly homeless,	*Flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, the lamps of the street lifted their feeble lanterns.*
	moved into a Martello tower,	

The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping garden

1906-1907	Worked in a bank in Rome the left	*chafed against the work of school, annihilate the tedious intervening days*
1905	Back to Dublin (several backs in his life)	Epiphany like 'Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.'

'Portrait and "Araby" both illustrates a character's conversion from orthodox religion. Both stories use similar religious language and dark imagery, and each episode contains an epiphany inspired by a woman. However, "Araby"'s narrator lacks Stephen's intellectual awareness, the narrator cannot yet realize Stephen's refusal to serve organized religion.'
(Turaj ,1970)

I *saw myself*

knew my stay was useless

1905	Joyce completed *Dubliners* (Araby)	-
1914	Joyce published *Dubliners*	-
1914	At the outset of the First World War, Joyce moved with his family to Zürich.	-

As Stone (1965) states, it is understood from the table above that "Araby" is mostly the reflection of James Joyce's own life. Many original experiences he had during different periods in his life match with the lines and words or events in Araby.

As to his political views, in his letter to his brother Stanislaus in 1905, Joyce writes:

> *"You have often shown opposition to my socialistic tendencies.*
> *But can you not see plainly from facts like these that a deferment*
> *of the emancipation of the proletariat, a reaction to clericalism or*
> *aristocracy or bourgeoisism would mean revulsion to tyrannies of*
> *all kinds?" (Ellmann, 1953: 197).*

We can also catch some hints from Joyce's another work '*A Portrait of the Artist as a Young Man.* In his work, *Stephen*, as the protagonist, wrote *Stephen Dedalus*, which is also Joyce's own brother's name, that politics and religion were nets flung out to keep him from fleeing Ireland and that he wished to avoid being captured by either of them. As to art, Barry (2002) states that Joyce describes art as the human disposition of sensible or intelligible matter for an aesthetic end. In an interview with James Joyce, Richard Ellmann (1959) also cited some important hints about the art perception of James Joyce. Joyce says:

> *" I've put in so many enigmas and puzzles that it will keep the*
> *professors busy for centuries arguing over what I meant, and*
> *that's the only way of insuring one's immortality."*

and adds:

> *" The demand that I make of my reader is that he should devote his*
> *whole life to reading my works".*

These citations show that Joyce has an aesthetic view of art and he likes puzzling his reader as seen in the Araby. He (Ellmann, 1966) describes writing in English as the most ingenious torture ever devised for sins committed in previous lives, for which he puts the blame on the English reading public. Another important fact about his understanding of morality can be illustrated by his own word (Ellmann, 1966), which says:

> *"The pity is the public will demand and find a moral in my book, or*
> *worse they may take it in some more serious way, and on the honor*
> *of a gentleman, there is not one single serious line in it".*

Considering the biographical and personal features of the author in linguistic criticism will provide us an additional context to analyze some symbolic preferences and embedding meanings.

Joyce completed *Dubliners* in1905. Thus, especially the years 1904 and 1905, apart from his all life experiences until that time, should be considered while criticizing this work. In those years James Joyce was homeless, living in the streets and Martello Tower. He was heavily drinking. He met with his lifelong friend Nora Bamacle, to whom he did not get married until 1931. He was travelling from a city, even a country to another for employment.

He did not live a regular life. Joyce had also said that he intended to write a chapter in the moral history of his country and he chose Dublin for the scene because that city seemed to him the centre of paralysis (Ellmann, 1966: 134).

3.2. Paradigmatic Relations

In this part, we look into the rigorously hand-picked vocabulary in *Araby*. While doing it, the possible reasons for any chosen vocabulary are discussed as to why not the others are preferred to the selected one represented on paradigmatic axis. In Araby, we not only highlight some grammatical and semantic preferences of the author severally (1)-(17), but also illustrate the vocabulary sharing common features on vertical axes in figures as described by Jakobson (1980). The following figures illustrate the selection process on the vertical axis. The number of the each sample sentence is given above the illustrations. We look into the material sentence by sentence for the target vocabulary with their possible selective alternatives eliminated by the author:

3. 2. 1. (sent. 47)

She asked me was I going to *Araby*

      Franca
          Turky
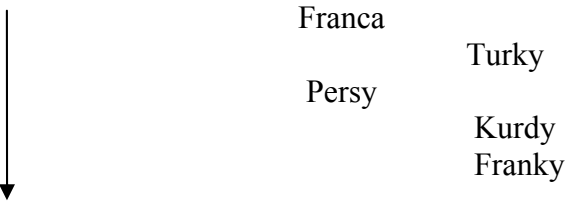   Persy
        Kurdy
        Franky

Figure 3

The reason for the writer to prefer word *Araby* as the title and focus of the story can be explained by considering the author's own changeable, drinking, homeless and travelling way of life and the dull, boring and silent atmosphere of the setting in the story. The bazaar called Araby in the story represents a place where the protagonist and his platonic love get rid of the surrounding world as suggested by Magalaner (1959). He states that Araby is Arabia, which is associated with the Phoenix, symbol of the renewal of life. Gray (1997) also says that Araby is a romantic term for the Middle East, but there is no such country. The word was popular throughout the nineteenth century, used to express the romantic view of the east that had been popular since Napoleon's triumph over Egypt. Likewise, in the Eastern countries, similar forms of address such as Franca and Frenks were used for the western countries and people in order to attach an exotic and alien meaning. According to these different suggestions, we can say that to describe such a romantic and ideal place, the author tried to choose a romantic and fantastic word of his time (19th century). *Araby not* only describes that fantastic place in the plot, but also gives the reader hints about symbolism and mysticism in the story. Indeed, considering the paradoxes between the religious educational background of the author and his way of life, and the internal conflicts of a boy brought up in a conservative and Christian environment with his buried sexual desires and wonders for an anti-Christian name, we can conclude that there may be a kind of politic and religious anaphor in the selection of the word *Araby.*

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3. 2. 2. (sent. 1)

North Richmond Street, being *blind*, was a quiet street

Abbey street	dead
High street	dead end
Castle Street	pent road
Church Street	

Figure 4

when the *Christian Brothers' School*   *set* the boys *free*

Patrician School	allow ... to go
Alexandra College	discharge from school
St Columba's College	leave school
Newtown School	let ... go
Marian College	go from school to home
Castleknock College	
St. Paul's College	
St. Mary's College	

Figure 5

Joyce was enrolled in the Christian Brothers School on North Richmond Street in Dublin in 1892. So, the reason to choose these names stems from his own life. Joyce (1918) says 'I want to give a picture of Dublin so complete that if the city suddenly disappeared from the earth it could be reconstructed out of my book'. In 3.2.2, we see that he preferred to describe this street as blind since blindness (dark, darkness, light etc.) is the focus of the whole story until epiphany occurs when the boy says *'I saw myself as a creature driven and derided by vanity'*. In Fig. 3, even though the school also overlaps with the author's original life (as listed in Table 1), the preference of the expression *set free* to the other possible alternatives forces the reader to think the religious school something anti-freedom and the boys as prisoners. Indeed, Christianity can stand for any religion while *set free* is reminiscent of imprisonment, and thus resulting in conclusion that religion has imprisoned the boys as supported by Gray (1997).

3. 2. 3. (sent. 6)

Among these I found a few paper-covered books, the pages of which were curled and damp:*The Abbot by Walter Scott, The Devout Communnicant and The Memoirs of Vidocq.*

| Utopia by Thomas More |
| Hamlet by William Sheakspear |
| The Cherrie and the Slae by Alexander Montgomerie |
| She walks in Beauty by Lord Byron |
| Oliver Twist by Charles Dickens |
| Ivanhoe by Walter Scott |
| Rob Roy by Walter Scott |

Figure 6

Why did the author name these books? Is it a random or intentional selection? *The Abbot,* written in 1820, was about Mary Queen of Scots (1542-1587). *The Devout Communicant* could refer to the English Franciscan Friar Pacificus Baker (1695-1774) is noted for its lush, pious language. *The Memoirs of Vidocq,* written by Francois-Jules Vidocq and published in 1829, was a popular 19th century novel about a Parisian Police Commissioner who was also a thief, and was thus able to hide his crimes. Therefore, Gray (1997) suggests that Joyce's use of the book here matches with the theme of deception and dishonesty in the story. And the boy's confession in the following line, which causes the question why he liked the last best to arise, establishes a meaningful context for this suggestion.

3. 2. 4.   (sent.7)

I liked the last best because its leaves were *yellow*

> red
> black
> green
> blue
> white
> pink

Figure 7

In this sentence, the preference of color can be seen as a symbolic onset when looking into its cultural, literary or historical meanings. Yellow represents different meanings such as happiness, love, hope, brightness and overcoming challenges in different cultures. However, they all share a positive meaning, which supports the contrast of brightness and darkness in the story. We should not forget that the last book was The *Memoirs of Vidocq.* The title of the book, moreover, matches with narrating style of the Araby. Memoirs and old things are also represented by the color yellow. Old things get yellow in time. The story, in addition, depicts a dark scene in which a yellow object shines and causes the protagonist to like it best. The entire atmosphere is black and white, including the other books. This preference reflects the boy's desire for colorful life. Considering the author's own life while writing out this story and the entire plot of the story which posits the hunger for a different place represented in the story by a non-Christian and non-European name *Araby*, we can unearth the embedded symbols given in contextual harmony. However, not considering the above mentioned contexts, we can only infer that the boy in the story liked the last book only because it was yellow, which was the favorite color of his.

3. 2. 5.   (sent.8)

The *wild*   *garden* behind the house contained a *central*   *apple-tree*

domestic   quad   cardinal   grape
well-cared   yard   main   fig tree
poor looking place   chief   olive tree

10

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neglected	court		eminent	plum tree
cultivated	courtyard		marked	pear tree
woody	backyard	distinct		
non human	fore court	conspicuous		
	patio	prominent		

Figure 8

The apple tree in the garden is a well-known religious symbol for the order, rules and authority of the God in celestial religions (as wheat in Judaism, an apple in Christianity and a tree in Islam), while attempting to eat it is a symbol for a sin, or anarchism, uprising against the God, his order and rules. The selection of that kind of description cannot be understood as an ordinary tree in an ordinary garden when considering the religious background of the author and the entirety of the Araby.

3. 2. 6. (sent.65)

My aunt was surprised and hoped it was not some *Freemason* affair

joke
evil
    secret
organization
charity
illegal

Figure 9

Freemasonry, primarily a fraternal organization, is objected by the Roman Catholic Church, based on the allegation that masonry teaches a naturalistic deistic religion which is in conflict with Church doctrine (Bernard, 1985). The 1917 Code of Canon Law explicitly declared that joining Freemasonry entailed automatic excommunication. Although freemasons claim that Freemasonry is not a religion, nor a substitute for religion, from a Catholic perspective, there was a ban on Catholics joining Masonic Lodges. In brief, freemasonry is regarded as a secret and an evil organization by Roman Catholics of the time. The author prefers this expression to be used by the boy's aunt, representing a conservative Catholic, to an ordinary adjective like *secret* or *evil*. This preference seems to be a criticism of the attitudes to any non-Christian organization when the author's world view and the lexical preferences of the author are taken into consideration.

3. 2. 7. (sent.103)

he asked me did I know *The Arab's Farewell to his Steed*

Astrophel (by Sir Philip Sydney)
Evelina (by Frances Burney)
Oroonoko(by Aphra Behn)
She (by Henry Ridder Haggard)
Salome (by Oscar Wilde)

Figure 10

The Arab's Farewell to His Steed is a poem by Caroline Norton (1808-1877). Gray (1997) states that it was such a popular poem that Joyce did not regret to think that the reader of Araby would make out the poem within the story. The poem heavily expresses regret. The Arab boy sells his horse, the thing that he loves the most, for gold coins. However, the boy changes his mind and runs after the man to give the money back and reclaim his love. A further irony suggested by Gray for this poem concerns the author of the poem. Caroline Norton had an affair with the British Home Secretary to Ireland, Lord Melbourne, and her husband in a sense 'sold her' to that diplomat for his own professional gain. This background information about the author of the poem contributes the theme of dishonesty and deception to the story. In the Araby, after remembering where the boy is going, the uncle asks the boy whether he knows that poem. In this context, Going (1960) suggests that the poem illustrates the middlebrow, tacky reading tastes of the uncle, which, in turn, reveals his intellectual paralysis and puts it down to Joyce's literary allusion. This may partly be true regarding that the uncle gives an irrelevant example to the situation which the author is in. However, the word *Arab* prevents us from regarding it so. Friedman (1966) also claims that the allusion to *The Arab's Farewell to his Steed* matches contrasts the poem's sentimentality with the disillusionment of the *Araby*. The Arab's willingness to accept seeing his departed horse only in his dreams matches with the boy's farewell to his romantic disillusions, but when we consider the addresser of the utterance (the uncle), this suggestion fails since there is no any reference in the story to make him know the boy's mood. This can only be regarded as a literary critic rather than a linguistic one. Considering the phrasal and the lexical contexts, we can say that this poem is preferred particularly because of its title *The Arab's Farewell to His Steed*. The word *Arab* is matching with the *Araby*, f*arewell* with the boy's disillusionment and *his steed* with his platonic love. When looking into the content of the poem, we can see the Arab's regret selling his steed and longing to it. The focus of the poem is on regret and longing. Regret is matching with the epiphany in the story, which is clearly stated by the last line of the story while longing is unmatched.

3. 2. 8.   (sent.139)

I *knew*   my stay was *useless*

understood	vain
recognized	unnecessary
realized	bootless
found out	necessary
	useful

Figure 11

(sent.144)

I saw myself as a *creature*   *driven and derided* by *vanity*

man	governed	pride
person	ruled	guise
human	directed	uselessness
animal	conducted	necessity
alien	commanded	seriousness

Figure 12

In Fig.11 and Fig.12, the lexical preferences refer to almost the same meaning, which can be restated by regret. This regret occurs as revival from a romantic illusion and awareness of reality, which is described as epiphany by Joyce. By that, Gary (1997) explains, he meant a showing forth of mystical meaning or revelation in a seemingly ordinary event or scrap of conversation. No matter how seemingly insignificant are the actual details, the Joycean epiphany results in an a logical, intuitive grasp of reality. Ingersoll (1996) also describes Joycean epiphany as a triumph via creating metaphor. He states that when the reality of the darkened bazaar destroys the imaginary ideal of Mangan's sister, the boy enters into the symbolic realm of creating his own story. This triumph is illustrated by the narrator's use of metaphor throughout *Araby*. The term Epiphany originally comes from the Biblical scene, on which the Christ Child is revealed to the Magi, traditionally celebrated on January 6th (Gray, 1997).

3. 2. 9. The Selection of Pronouns

I found, *I* liked, when *we* met, sky above *us*, *we* played, *our* bodies, *our* shouts echoed, the career of *our* play, where *we* ran, If *my* uncle, waiting for *us*, and *I* stood, *I* lay on, so that *I* could not be, *my* heart leaped, *I* ran, *my* books, *I* kept

I, my, we, us (1st Per. Sin.and Pl.)

You
Your
He
him
they
them
their
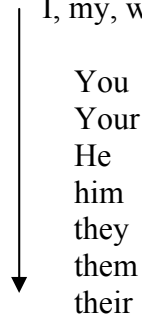
Figure 13

The pronouns *I, we, us, my, and our* refer to 1st person singular and plural persons, by which the protagonist of the story narrates the story. By this way, the author empathizes with the boy, referring to his own childhood. Epifaino (1972) also explains that the Araby begins with external detail and description, slowly moving into the interiority of the boy, leading to two levels of narrating, one of which tells the events happening to the boy, the other to the narrator. The boy fails to immediately understand the events that happen to him, but the narrator explains them to the reader. According to Morrisey (1982), the Araby's strength lies in the narrator, who combines first and third person narratives and illustrates the boy's maturity, via which the author gradually steps forward to tell his own tale or autobiography.

3. 2. 10. The Selection of Tenses

A priest *had died*, we *had well eaten*, when we *met*, If my uncle *was seen*, sky above us *was* the colour, the blind *was* pulled down, until we *had seen* him, windows *had filled* the areas, I *had never spoken*, on Saturday evenings when my aunt *went* marketing, I *had to go*, a young lady *was talking* and *laughing*.

Simple Past, Past Cont., Past perf.
Simple Present/Future
Present/Fututre Continuous
Present/Future Perfect

Figure 14

Past tense is preferred by the author since the plot is of memoir kind. The narrator tells his memoirs to the reader. Therefore, past tense is unavoidable.

When the short days of winter came, 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. (sent.10)

Every morning I *lay* on the floor in the front parlour. (sent.23)

On Saturday evenings when my aunt *went* marketing, I *had to go* to carry some of the parcels. We *walked* through the flaring streets. (sent.31)

Habitual Past / Simple Past (v2 / Ved)
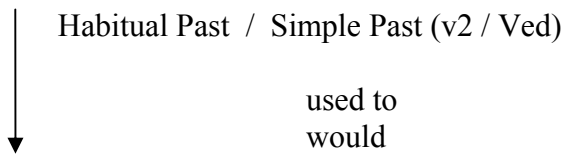
used to
would

Figure 15

Simple Past Tense is also preferred to express habitual past events instead of *used to* or *would* by the author. This preference makes the narration more fluent and simple. This usage can also be suggested in casual language.

If my uncle *was* seen turning the corner, we *hid* in the shadow.   (sent.17)
If Mangan's sister *came* out on the doorstep, we *watche*d her.   (sent.18)
If she *remained*, we *left* our shadow and *walked* up.   (sent.19)

	When v2	, v2
If	were	, would
	v2	, could
	v2	, would
	Past Perf (had v3)	, would have v3
	Past Perf (had v3)	, could have v3
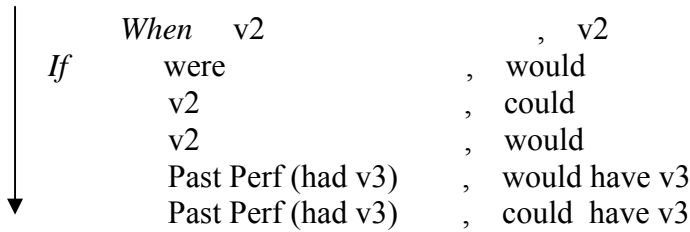
Figure 16

For these samples, the author preferred to use real conditional. In this type of *if clauses*, there is no conditional meaning. *If* substitutes for *when*. Instead of saying:

*If my uncle was seen turning the corner, we hid in the shadow.   (*sent.17*)*

you can use:

When my uncle was seen turning the corner, we hid in the shadow.
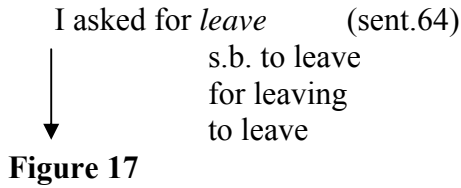
This is also valid for the zero type conditionals:
If you heat water at 100°C, it boils.

14

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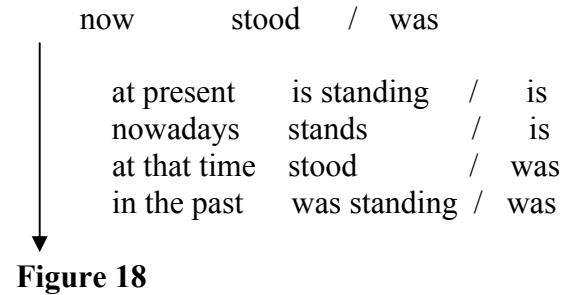http://www.akademikbakis.org

or you can say:

When you heat water at 100 °C, it boils.

As seen in the examples above, the substitution of *if* for *when* does not lead to any change in the meaning. Therefore, we can say that the author preferred *if* to *when* to express adverbial clause of time rather than conditional clause.

I asked for *leave*   (sent.64)
                    s.b. to leave
                    for leaving
                    to leave

Figure 17

The author preferred to use the noun form of *leave* here to the verb form which should be gerund *leaving*. If it were *ask for leaving*, then it would be understood by the reader that *I wanted to leave* since *for + V ing* is a way of expressing purpose. The phrase *ask for sth (n. leave)* expresses demand for permission. The boy in the story was addressing to his aunt, by whom he was brought up or looked after. Thus, we can say that the reason for the author to prefer the phrase *ask for leave* results from the intention to give the addressee demand of permission from the boy to the aunt.

Now that it *stood* between me and my desire, it *seemed* to me.   (sent.69)
The upper part of the hall *was now* completely dark.   (sent.143)

now   stood   /   was

    at present   is standing   /   is
    nowadays   stands   /   is
    at that time   stood   /   was
    in the past   was standing /   was

Figure 18

Another unusual use found out in this study is the use of *now that* with past tense. This results from the narrative context of the story. The story is narrated in past tense. Hence, the adverb *now* and adverbial clause *now that* identifies the time of narration, that is, *at that time*. If the narrative context were neglected, then the use of these adverbs with past tense would be ungrammatical. This sample shows us the influence of context on grammatical preferences.

I   may have stood there for an hour   (sent.82)

He   stood
She   would have stood
It   could have stood
They   should have stood

Figure 19
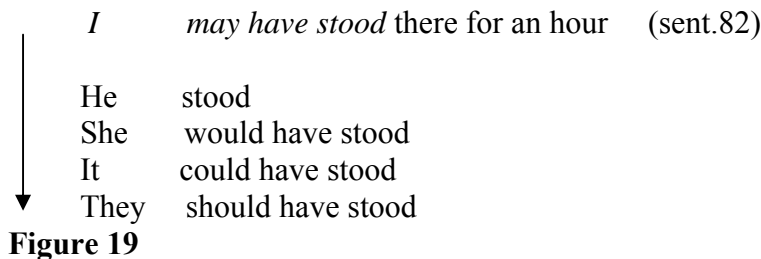
The grammatical preference *may have stood* gives its addressee the sense of possibility, obscurity, and uncertainty. However, what is interesting here is the preference of the pronoun *I* with the past form of the modal auxiliary used to express possibility. First person singular and plural pronouns are rarely used with perfect modal auxiliaries such as *may have v3, must have v3, or can't have V3* since they express past possibility. First person singular and plural persons should know what they did in the past except for a few unconscious cases such as drunkenness, faintness, forgetfulness or sleepiness. Otherwise, everybody knows what they did. To understand the intention of the author, we will look into the text in the context of preceding and proceeding sentences:

> *I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived.*
> ***I may have stood*** *there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.*

We can easily see that there is a state of unconsciousness described by the vocabulary chosen by the author. Particularly, the proceeding expression "*seeing nothing but the brown-clad figure cast by my imagination*" proves that the author intentionally wants to give the reader an image of a boy forgetting about the outside world while daydreaming of his beloved. As a result, we understand from the findings in Fig.12-17 that the context not only determines the meaning of the vocabulary, but also the functions of the grammatical choices.

3.2.11. Lexical Cohesion

Focus is deliberately repeated meaning of the text. It is the most wanted message of the author to be conveyed. Thus, the lexical cohesion determines the message and focus of that work. The following table illustrates the certain collocations in Araby. Araby is composed of total 2332 words, 1052 of which are functional components such as articles, auxiliaries and pronouns. When we subtract these functional elements, having no direct effect upon focus meaning, from the total, there remain 1280 words.

Table 2 The frequency table of focal words

| DATA VALUE	FREQUENCY	RELATIVE FREQUENCY		
Religion/ Christianity	24	24 / 1280	or	0.018
Negative Meaning	218	218 / 1280	or	0.170
Positive Meaning	48	48 / 1280	or	0.037
Dark/Light/ Blind	43	43 / 1280	or	0.033

24 vocabularies concerning with religion or Christianity over 1280 total non-functional lexical entries in the story make up a focus with a frequency of 0.018. This finding is explained by Stein (1962)'s comment claiming that no matter the work is, Joyce always views the order and disorder of the world in terms of the Catholic faith in which he was reared. This claim is also backed up by the biographic analysis of the author. The author had religious studies in his childhood. Thus, the background experiences act an intervening role in his works. The biographic context including own life experiences, education, view of world is one of the most influential factors shaping the meaning. Another finding illustrated in Table 2 is the frequency of the vocabulary in negative meaning. The story is painted in black. 218 vocabularies having pessimistic meaning over total 1280 words make up a frequency of 0.170, that is, nearly one of every six words is loaded negative meaning. However, if the positive content is counted, the result will be 48 over 1280, which means 0.037 or nearly four of every hundred words. The biographic effect is of course important factor here since this is a kind of memorial story. When referred, it is clearly understood that the author was suffering economic and social problems and some kinds of phobias when he was writing this story. The frequency of the vocabulary having light and darkness content is 0.033, which identifies another focus in the story. Considering the entire plot, this focus ranks the highest among other focal subjects. This is also shared by Robinson (1987), who states that blindness is a core concept in the Araby.

3. 3 Syntagmatic Relations

This horizontal dimension of the language determines where each selected component of the language goes. At this stage the selected items are lined up in a syntactic order to make a meaningful set of words or a sentence by means of a phrase structure, composed of two words, one of which is the complement of the other. In this part, we introduce such examples of movement as inversion (3.3.1) and scrambling (3.3.2) in Araby, being illustrated by brackets and tree diagrams (Fig.20 and Fig.21):

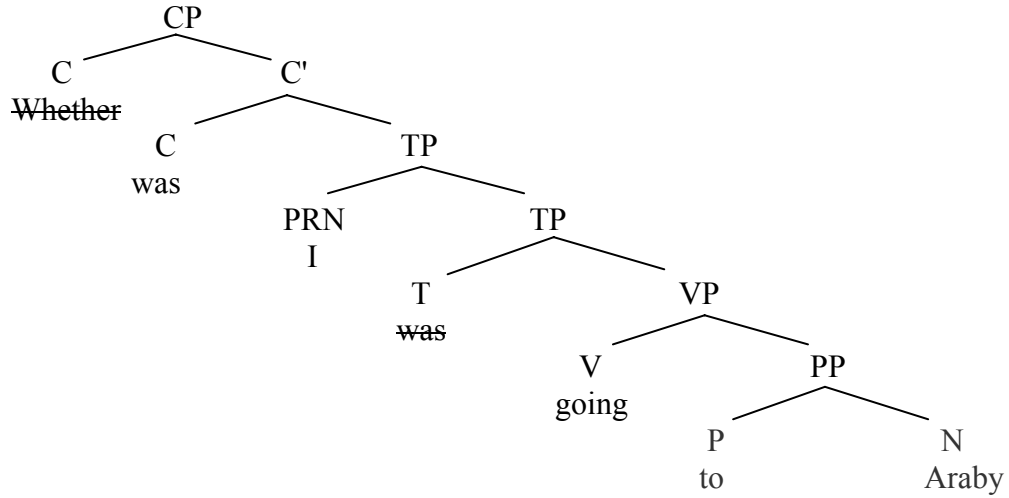### 3. 3. 1.   Horizontal / Sytagmatic Axis
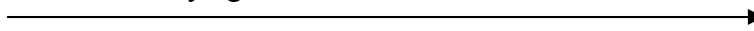
a. "She asked me *was I* going to Araby."   (sent.47)
b. "he asked me *did I* know The Arab's Farewell to his Steed" (sent.103)
c. "and asked me *did I* wish to buy anything"   (sent.132)

"asked me was I" is an informal form of the complement phrase "asked me whether I was". The auxiliary *was* is inverted as is in simple question word order instead of using *whether* or *if* with standard word order in embedded structures.

[CP ~~whether~~ [TP was [TP I [TP ~~was~~ [VP going [PP to [N Araby]]]]]]].

Movement

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CP: Complement Phrase, N : Noun,   PP: Prepositional Phrase, PRN: Pronoun, TP: Tense Phrase, VP: Verb Phrase

Figure 20 A tree diagram for sample inversion in Araby

This movement is called inverted indirect speech. Jespersen (1974) points out that inversion of indirect speech is common enough even in Modern English colloquial speech. Curme (1931) not only associates it with colloquial and popular speech like Jespersen, but also mentions its common use in popular Irish English, which is the most sensible reason here.

3. 3. 2.   Horizontal / Sytagmatic Axis
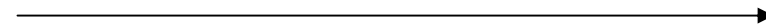
> a. "*in his will* he *had* left all his money to institutions" (sent.9)
> b. "and *towards it* the lamps of the street *lifted* their feeble lanterns"(sent.12)
> c. "*through one of the broken panes* I *heard* the rain" (sent.41)
> d. "*at night in my bedroom and by day in the classroom* her image *came*
>   between me and the page" (sent.62)
> e. "*from the front window* I *saw* my companions" (sent.80)

[[PP from the window][VP I [VP saw [ADJP my [N companions [PP from the window]]]].

Movement
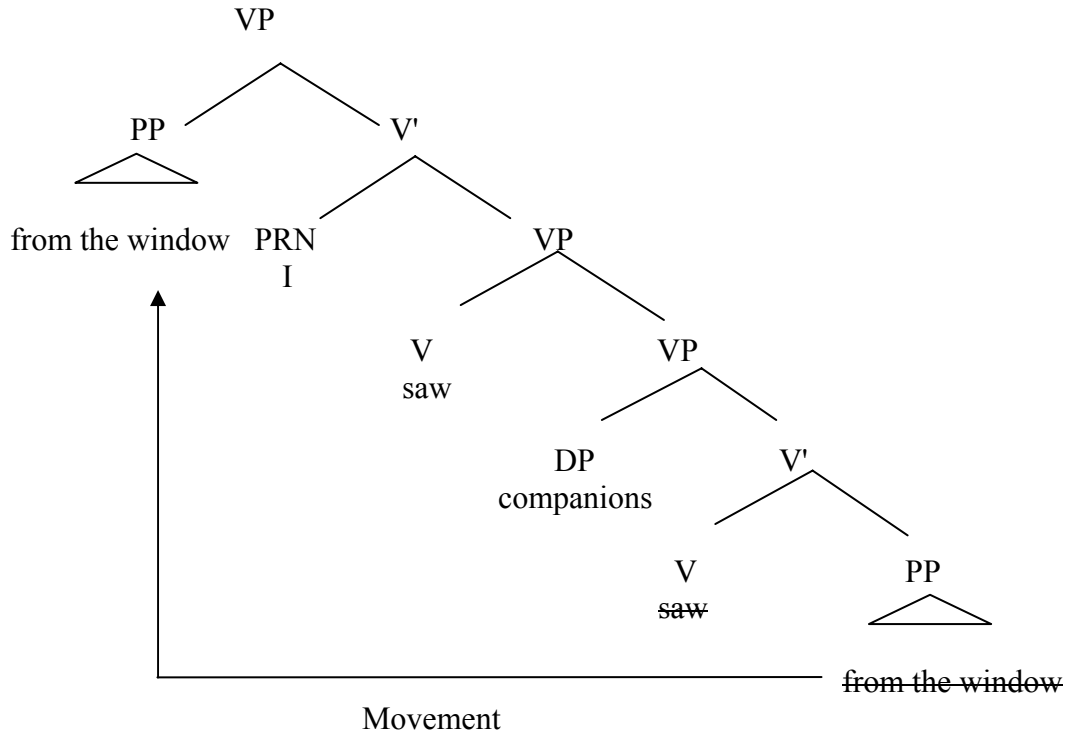
PRN: Pronoun, DP: Determiner Phrase, PP: Prepositional Phrase, VP = Verb Phrase

Figure 21 A tree diagram for sample scrambling in Araby

In contrast to 3.3.1, the examples above (3.3.2) are the ones for which formal English suggests inversion since the prepositional phrase indicating place moved from the end of the sentence to the fore, whereas they are not inverted in the text under study. This movement of any sentence component from one part of the sentence to another without ruining the meaning is called scrambling, which is a common ability among languages. However, compared to the languages such as Turkish, Russian, or Baltic Languages, English is relatively strict on scrambling. Therefore, these examples from the Araby are worth being highlighted. Considering heavy descriptive language and lexical cohesion, we can conclude that the author emphasis on the descriptive expressions such as places and wants the reader to focus on the inverted expressions.

4. CONCLUSION

In this study, we analyzed a well-known short story *Araby* (Joyce, 1914). We set the methodology upon Saussure (1983)'s theory of paradigmatic and syntagmatic relations of language, which was successively described as horizontal and vertical axes of language by Jakobson (1980). The findings obtained from the study were severally illustrated and analyzed on these axes in order to discuss them according to the paradigmatic and syntagmatic relations, the former of which is represented on vertical axis and the latter of which is on the horizontal one. We identified remarkable sentences having grammatical or symbolic features from the story as samples to be examined. The paradigmatic and syntagmatic samples were represented on vertical and horizontal axes as of on Jakobson's suggestion. However, we

needed a third dimension axis since the meaning did not come into the scene only with the paradigmatic and syntagmatic composition. It also depends on when, why and how it was produced and to whom it was addressed. Without considering these paratextual contexts, it is almost impossible to understand an author-source text thoroughly. Therefore, context intervenes with the meaning as the third element as well as the paradigmatic and syntagmatic elements, composing the language. Consequently, we added a third relation in addition to Saussure's paradigmatic and syntagmatic relations of language, which suggests that any word means many things or nothing in different contexts and thus adding a third axis, called contextual axis, to the Jakobson's vertical and horizontal axes. While the paradigmatic axis represents the intellectual function or width of language, the syntagmatic axis represents the mechanic one or the length. The third dimension, however, is supposed to represent the contextual function or depth of language, in which meaning contracts and relaxes. This axis takes the language from the surface meaning into the deeper, thus making the language voluminous with three dimensions: width (paradigmatic axis), length (syntagmatic axis) and depth (contextual axis). According to the results obtained in this study, the story was found highly symbolic. The message intended by the author cannot be truly received without having background information about the author's philosophy of literature and biography as well as the symbolic words having cultural, religious, literary and historical roots. Thanks to the paradigmatic, syntagmatic and contextual view, the lexical and structural preferences of the author are discussed by referring why-not-the others and the underlying or symbolic meanings could be seen easier and more reliable when considering the underlying autobiographic and intertextual findings in the story. With the results and conclusions mentioned above, this study introduces not only a model for further linguistic criticisms, but also for discourse analysis. Then, the textual form of the language will be substituted by the other means of language.

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