

A NARRATIVE-SEMIOTIC ANALYSIS OF JAMES JOYCE SHORT STORY *ARABY*: INFERENCES FOR EFL CLASSROOM

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ABSTRACT

This study will look at the ways short story as genre is favourable for EFL literature classroom at the Algerian university, most importantly at the age of self-exile phenomenon. Through James Joyce's short story *Araby*, the study will embark on a literary analysis at the macro and micro levels. At the macro level, the researcher chooses Genette's narratological approach to analyse the self-exile/displacement experience. At the micro level, the researcher undertakes the figurative, thematic, and axiological oppositional structures suggested by Greimas in his semiotic approach to discuss the story's reality/illusion, home/self-exile, and sight/ blindness generative oppositions. Findings show that the narration scheme and the semiotic structure of the text contribute to set a mood for the story that makes it promotable in an EFL atmosphere.

Keywords: Short Story, Algerian EFL Literature classroom, Experience, Self-exile, Displacement

1. Introduction

Short stories are beneficial not only for their easiness and less time consuming facets but also for the limited yet deep experience they provide to readers especially those who are threatened by the foreign language they study. In the course, teachers are supposed to be primarily intelligent selectors in matter of the content and good performers to transmit it. In a literature classroom, teachers do not face problems of scariness of the choices, since literature has huge bank of texts, but other aspects interfere like the time allowed for text study and the suitability of the choice for a classroom gathering students from different backgrounds and of different ages. The process needs not only careful selection of the text but also the method(s) to analyse and interpret it. To succeed in that, however, the students' willingness to interfere with the process is compulsory. As the study suggests, experience is one aspect which may endorse their participation especially that gaining knowledge about life is an everlasting human quest. Taking these into consideration, this study gives an insight of how a short story like *Araby* combines the aspects discussed above for a better literary experience in an EFL classroom.

2. Short Story in EFL Literature Classroom

Creating a motivated classroom is not an easy task for EFL teachers, especially for literary texts considerations. Not only students of a foreign language are threatened by vocabulary and stylistic blockage, as they "have to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode: with irony, exposition, argument, narration, and so on (Collie and Slater, 1987, p.6), but also they have to deal with differences based on cultural background (religious and social codes most

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importantly) which in many cases demote their interests in a genuine indulgence with the target texts.

Studies, however, have revealed the effectiveness of some tactics which reintegrate EFL students in the literary milieu, especially taking into consideration the genre aspect. For that matter, short story genre has gained popularity throughout different EFL classrooms around the world for its flexibility, usefulness, and the easiness it provides for the EFL student's psyche. Ellis and Brewster (1991), from one hand, emphasize that "as stories are motivating and fun, they can help students develop positive attitudes towards the foreign language and enrich their learning experiences" (p.1-2). Thiyagarajan (2014), from the other hand, believes that in the process of reading a short story, students expand the reading skills as it works to improve their imagination and critical thinking skills correspondingly. Others advocate the short stories for their authenticity (Hwang, 2005; Sell, 2005), for their language enhancement support (Collie and Slater, 1987; Povey 1967), for the cultural enrichment they implement (King 2001), and for the personal growth and reflection they equip students with (Carter and Long, 1991; Tasneen 2010).

For classroom adaptability, Collie and Slater (1991) state four advantages for short story use in the classroom. First for their length, short stories are more practical than longer genres, when compared with novels and plays for example. Second, in matter of reading ease they are less complicated than other genres even to poetry which may consist of lesser pages but more complex structure. Third, short stories enjoy the luxury of choice for their heterogeneity in terms of themes and interests. Fourth, the genre is flexible for use for different levels and ages.

For this study, the most important aspect for short story as a genre is what and how it adds to the human experience. While Labov sees narratives in general as verbal sequence of clauses which lead to chronological flow of events; narratives in fact are part of our existence as they are the outcome of it. It is very logical, hence, to expect that reading stories has effect on the readers' understanding of their existence and how it adds to their experiences. Taking this aspect in mind when teaching an EFL classroom will cut the long road to select the suitable genre for time requirements (as reading a short story does not take more than two sessions regularly) and for its beneficial outcomes (adding to the human life experience).

In his explanation of the power of thinking and its relation to the human experience, Bruner (1986) exposes two modes of thought and knowing which "differ radically in the procedures for verification," yet are interrelated. One, the paradigmatic mode, that which depends on logical reasoning, the establishment of causes, and which is expressed through a language regulated by uniformity and non-contradiction and which is referred to us as *scientific* (just like mathematics and physics). Although many of its beginnings start as stories at the first place but the process by which it transforms into truth makes it look to contradict what the concept of story stands for. The second mode, the narrative mode, is what makes good literature and stories exist, "It deals in human or human-like intention and action and the vicissitudes and consequences that mark their course. It strives to put its timeless miracles into the particulars of experience, and to locate the experience in time and place" (p.13).

For that particular reason, good stories not only entertain students, teach them about language and culture but also provide them with experience, the fact which may drag them to read them at the first place. It is the strife to relate how we do empower experience with meaning. A significant aspect may interfere in the process is that there is so much discernible similarities in stories from all

the world, the fact which leads students to find a space of belonging and association with other cultures, other experiences. As Breault (2010) puts it, “someone’s story can provide not only insight into that person but might also help that person more constructively reconcile various personal issues” (p. 181). One of the short stories EFL classroom students may find instructive in terms of style of narration and engaging in terms of themes is *Araby* by James Joyce. The purpose behind its production and the genre the short story belongs to are fundamental to its selection by teachers.

3. *Araby*: Short Story Genre and Purpose

Araby by James Joyce belongs to his famous short story collection known as *Dubliners* (1914). The book consists of different short stories rich in thematic, linguistic, and modern stylistic patterns. Joyce (1882-1941) is an Irish poet, novelist, and short story writer who is seen as one of the most influential modernist self-exiled authors of the 20th century. Known not only for his avant-garde style, most famously his use of stream of consciousness technique, Joyce’s short stories are useful materials for EFL classroom literary considerations. Written in the first-person point of view, *Araby* is an excellent choice of how a short story can produce an effect on the reader in an incomplete manner and which triggers the reader’s aim for an achievement towards a satisfactory end (which different experiences students may attach to its end lead to its completion).

The genre choice; however, is not the only reason why *Araby* contributes to the students’ experience since the purpose behind its creation may grant their involvement. All narratives share the same function, the one of telling a story, but each genre has its own purpose. While romance stories aim to give emotional thrills to its readers; detective stories raise the readers’ sense of suspense and ability to solve mysterious crime riddles. In its unique genre, *Araby* is a coming of age story that belongs to the bildungsroman type which focuses on the psychological and moral process of a youth protagonist. The narrative coincides to be the story of many coming of age students who struggle with their evolution from childhood into more complex phase of adulthood. Love, hope, courage; versus, fear, anxiety, and how to become responsible for own self are among the themes that students show interest and may entertain to discuss among peers and in various age atmospheres, especially that university is not limited to youth students. Sharing similar experiences and gaining some knowledge from older peers are some of the benefits they enjoy within the process.

In the case of *Araby* by Joyce, *self-exile* and *displacement* are important topics to discover. In the age of technology and social media, students are more open to relationships and would like to learn more on how to deal with them. Technology also opened the teenagers towards a vague world of different languages and cultures; hence, different experiences. But how can a classic short story teach students and add to their experience if neither the milieu nor the standards are the same?

In an article for *The Guardian* (2012) entitled *Classic Works of Literature Still have a Place in Today's Classrooms* Sally Law explains:

Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events, significant or otherwise, on ordinary people. Gaining a broad view of society, through the eyes of another, fosters understanding, tolerance and empathy...Understanding the past does...prevent us from repeating the mistakes of our predecessors...it helps us appreciate how attitudes have

changed over time. This, in turn, promotes a deeper understanding of why we are who we are today.

Taking this into consideration, this analysis will look at two complementary levels, a macro and micro levels of the story. The first one will discuss self-exile and displacement at the macro level of narration adopting Genette's approach to narratives through an engagement with questions like: how much distant or involved is the narrator? What function does he adopt in the process? And how time of narration is compatible with the first aspects in projecting the self-exile/displacement experience? At the micro level, the second part will undertake Greimas' semiotic approach to text analysis to discuss its oppositional angles, specifically the figurative, thematic, and axiological structures. The study argues how understanding the dichotomy Greimas provides will open the students' perception toward wider oppositional situations in the real existence.

4. Gerard Genette Narrative Discourse

The work of Gerard Genette (1972 and 1983) in narratology revolutionised the macro and micro mechanisms of narrative poetics and criticism. The main aim of his narratological creations are concerned more with narratives as independent linguistic items free from any interaction with contextual limitations. Distant from any interpretational apprehensions, Genette suggests a close reading to how the author of a text constitutes his/her narratives and how this construction affects the readers. An overall indulgence to Genette's approach is impossible, however. For that reason and for compatible purposes, this study will be limited to how degree of distance, the function of narrator, and the time of narration interrelate with self-exile/displacement dichotomy found in the text.

To install the mood, writers have to make some choices in terms of distancing. First, and contradicting the classical view that perceives narratives as mimesis (an imitation to real life events by showing), Genette believes that narratives are all digesis (telling). Taking the consideration that a story is told, in other terms narrated, subsequently we assume that a narrator exists whether in an explicit or implicit manner. The narrator's distance from the narration process establishes "the degree of precision and accuracy of the information conveyed" (Guillemette and Lévesque 2016 par. 5).

According to Genette, there are four types of narrative discourse whether the text narrates the action, thoughts, or emotions of the characters. Each type conveys a degree to which the narrator is either distant (+) or distant (-). This will be based on the transmitted discourse and whether it is (1) a *narrated speech* (the narrator incorporates the character's words and action in the process of narration, a ++ distant); (2) a *transposed speech* (the character's words and actions are reported by the narrator in an *indirect style*, a (+) distant); (3) a *transposed speech* (the character's words are reported in a *free indirect style*, a - distant); finally a *reported speech* (the character's words and actions are verbally cited, a - - distant).

Moreover, the distance aspect is related to the role or the function a narrator holds in a text. According to Genette, there are five functions for a narrator: (1) the narration function, a fundamental role in which the narrator is *detached* from the text (present or absent in it); (2) the directing function where the narrator guides the narratee through his/her interrupting comments and hence is considered *involved*; (3) the communication function in which the narrator builds a

connection with the narrate which assures his/her involvement; (4) the testimonial function where the narrator is involved through his interference with judgments, thoughts, and emotions; and (5) an ideological function where he/she provides the narrate with an amount of wisdom. As it appears, the last four functions imply the narrator's involvement in the text when the only detached is the one holding a fundamental role.

In *Araby* by James Joyce the narrator's distance towards the narration process is a confusing one. It reveals a sense of displacement and identity fragmentation. While the narrator at the beginning of the story may appear having a narrative function; in which he is detached from the text assuming a fundamental role, that of a *distant narrator*:

North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' 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 within them, gazed at one another with brown imperturbable faces (sentence 1-3).

The rest of the story discloses a *testimonial function* of narration by which the character's actions, thoughts, emotions are expressed. This latter position reveals the narrator's full involvement. This gives the narratee the opportunity to evaluate and question the ability of the narrator to belong to his surrounding in North Richmond, Dublin, which coincidentally appears to be the child neighbourhood of Joyce himself. The awareness of sense of displacement achieves its peak when the narrator character suddenly witnesses and epiphany at the end, "Gazing up into the darkness *I saw myself* as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (sentence 114, emphasis added).

The testimonial position affects the distance function the narrator follows since while the narrative starts with a usual narrated speech voice (a ++ distant one); it switches to a transposed style (a – distant one) in which the narrator's interpretation of the happenings influence the narratee's perception of story itself and the naive narrator telling it at the first place. The narrative, hence, changes the voice from a heterodiegetic (a narrator absent from the text) to an autodiegetic mode (in which the narrator is not only present but also a protagonist as well). This development in distance and function denounces a spatial development between the home of origin and the self-exiled home.

As for time of narration, Genette proposes four temporal positions in narration. The first one, subsequent narration is the most common form where the narrator tells of past happenings. The second, prior narration, takes a form of prophecy or dream where the narrator prophesies the future of the story. The third, the simultaneous narration, tells of what happens at the time of narration. The last one, the interpolated narration, and most complicated one, combines both simultaneous and subsequent narration together.

The time of narration in *Araby* approves the evolution suggested in accordance to distance and function. The specific temporal position the narrator is assigned with shifts from a *subsequent narration* in which the narrator fails not to describe the atmosphere, the houses, the neighbourhood, and the weather in a mixed realistic-metaphoric manner, "North Richmond Street, being blind, was a quiet street... The former tenant of our house, a priest, had died in the back drawing-room... When the short days of winter came, dusk fell before we had well eaten our dinners," into an *interpolated*

narration in which narrator mixes his life happenings with what happened during the day and how it affects the way he feels:

Every morning I lay on the floor in the front parlour watching her door... Her image accompanied me even in places the most hostile to romance... At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer... What innumerable follies laid waste my waking and sleeping thoughts after that evening!

This also manages the displacement of narrative focalisation; in other words the narrative perception from which the narratee receives the information. While the narrative starts with an *omniscient point of view* and a *zero focalisation*, where the houses and the neighbourhood corners are described knowingly; the narrative moves to an *internal focalisation* giving the narrator the chance to report the information provided still unable to recognise what the others think or feel, “When she addressed the first words to me I was so confused that I did not know what to answer...I forgot whether I answered yes or no” (sentence 46-49). The displacement instant exposed in the end projects a narrator-character confused and detached from his land. Moving from a neighbourhood where the street is ‘blind’, a house “stood at the blind end detached from its neighbours [and] the other houses of the street conscious of decent lives within them” (sentence 3) to a fairy land Oriental like bazaar “which displayed the magical name, (sentence 113)” he discovers that grass is not always greener in the other side. He consequently reveals his disappointment “gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger” (sentence 142).

It is beneficial to know that this a logical result narration since the story is written by a self-exiled writer who favoured to live a Lost Generation life rather than accept the atrocities of colonisation and the limitations practiced by the Catholic church which suffocated his authorial soul. In one of his letters to his wife, Joyce thanks her, “to stand beside me in this way in my hazardous life,” and professes he could not “enter the social order except as a vagabond” (Nora 43 & 39 qtd. in Agata, 2014, p.1-2).

The physical and spiritual displacement the self-exiled Joyce felt is exposed again and again in his writings and Dublin’s past street are more alive in his writings. It is not an exaggeration to state that Joyce’s exile experience was responsible for his narrative genuinely innovation. For a modern EFL classroom this may give a hint to the readers of what a self-exile experience is, as Agata puts it, “It is through leaving the comfort of home and encountering alien worlds, people, and ideas that the humanities classroom thrives. We expect our students to enter the world of the unknown with courage, but we are hesitant to do it ourselves. We should have the courage to face the new collectively as a discipline, despite the potential dangers” (p. 6).

Although the autodiegetic narrator of *Araby* does not seem satisfied with what the bazaar stands for and how ideas, their references, and their reality may become deceiving, still adulthood requires experience and knowing stamps from the disappointment of ignorance most of the time.

5. Geimas’ Figurative, Thematic, and Axiological Structures

Greimas (1917-1992), a Russian linguist and semiotician, added to the semiotic literary criticism his scientific and systematic views on the oppositions that a text may hold. According to him the important element of any narrative discourse content, the micro-universe in which discourses are paradigmatically and syntagmatically¹ displayed, is seme (a part of signified) which “commonly designates the "minimal unit" of signification”. A seme is not an independent element; it depends for its existence on other opposing semes:

The nature of semes is purely relational and never substantial, and the seme cannot be defined as the endterm of the relation that one sets up and/or grasps with at least one other term of the same relational network...It is by giving a precise logical status to constituent relations of such a structure (contradiction, contrariety, implication) that the concept of seme can be determined and made operational. (Greimas and Courtés, 1982, p.278)

The repetition of the seme in a given text creates what he calls isotopy. Isotopies in a text are classified as figurative, thematic, and axiological. The figurative level is concerned with anything that is received by the five senses and which is related to the perception of the outside world. The thematic level is more related to conceptual understanding. Love for example maybe the main theme in a story and its figurative existence maybe transferred through roses or hugs. Axiology² from the other hand is known as the thymic level (a term designating "a condition of mind and will", in which values are created under the oppositional worlds of euphoria (positivity) and dysphoria³ (negativity). Other oppositions may appear such as phoria (non-positivity) and aphoria (indifference) within the process of analysis, “Axiology is generally taken to mean the theory and/or the description of value systems—moral, logical, or aesthetic...the paradigmatic mode of existence of values, in contrast to ideology” (p. 21).

The central figurative, thematic, and axiological opposition in the short story of *Araby* can be summarised in the following table:

THEMATIC, FIGURATIVE, AND AXIOLOGICAL STRUCTURES IN ARABY

Axiology	Euphoria	Dysphoria
Theme	Reality	Illusion
Figures	Home	Self-Exile
	Sight	Blindness

The figures of home and self-exile are recurrent in the writings of James Joyce in general and most importantly in *Dubliners*, “the main narrative traits of *Dubliners* such as the self-effacement of the narrator, open endings, epiphany, absence and ellipsis in narration, etc. are a result of Joyce’s ambivalent feelings of affection and aloofness towards his subject-matter” (Hurley, 1972). The central figurative opposition found in the text, hence, is a spatial one.

The main concern in the text of *Araby* is the boy’s journey towards an enchanted unknown place where his dream can come true, which is bringing a present to the Mangan’s sister and be worthy of her love. The spatial opposition between North Richmond and the bazaar are figurative references to home and a utopian land. Axiologically speaking, one has a euphoric and the other a dysphoric value since the only real and perceivable space is North Richmond Street. The bazaar stays an

illusion to be discovered at the end of the story where the epiphany reveals itself and the boy discovers the truth about the enchanted place.

The description Joyce furnishes with both places demonstrates the difference. While North Richmond Street is introduced by the narrator as a “quiet street” crowded by boys in time they are set of school, houses “conscious of the decent lives within them,” and “short days of winter” bringing joy to children playing in the freezing outside where “the space of sky...was a the colour of ever changing violet” and they are hiding whenever Mangan’s sister comes out. The room where the priest died, the books there, the wild garden, the apple tree, and bicycle-pump are alive in words in the text. From sentence 1 to 18, 32 to 33, and from 40 to 44, North Richmond Street and the life in it are literally exposed and figuratively promoted.

The bazaar, however, is introduced to the reader by the name Araby as “a splendid bazaar” (sentence 47 and 49). No reference to it is given until sentence 64 where the narrator exposes his illusion vision of the place: “the syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me”. The words ‘cast’ and ‘enchantment’ reinforce the illusion the boy experiences. The narrator offers no material description of the place until the boy reaches the entrance and narrates, “I found myself in a big hall girded at half its height by a gallery. Nearly all the stalls closed and the greater part of the hall was in darkness” (sentence 114-15). Ironically comparing it to a church after service, he meets a few people and “before a curtain the words Café Chantant were written in coloured lamps”. Even the Café in the bazaar is an illusion of the café-concert, a type of musical establishment known in the Belle époque in France, where musician gathered to perform music. This directly leads to the narrator’s enchantment with the utopian place. It also reveals the writer’s fascination with the Lost Generation dream and self-exilic experience. The narrator has no other comments of the place until “the upper part of the hall was now completely dark” (sentence 140) and he recognises his recklessness and impulsivity towards the unknown.

The second figurative opposition in the text is sight/blindness. The journey of the boy to the enchanted bazaar is described as a merely sensational journey of seeing and not seeing/blindness. The text starts with a set of personification where the North Richmond street “being blind”, the uninhabited house stands at a “blind end”, and only “the other houses of the street...gazed at one another” because of their consciousness of the “the decent lives within them” (sentence 1-3). Sight; hence, is related to the existence of awareness which the narrator claims possessing. His sight guides him towards the light to be found in the corners of his life: in the yellow leaves of the book he preferred (thanks to his perception of the colours), to the “light from the kitchen windows” which filled the street after skipping the “dark” gardens and stables.

Mangan’s sister is another source of light, “her figure defined by the light” inspires his consciousness of her being. As he declares, “I stood by the railings looking at her...watching her door”. The narrator worries the act of seeing will expose his insidious desires “Every morning I lay on the floor in the front parlour *watching her* door. The blind was pulled down to within an inch of the sash so *that I could not be seen*” (sentence 21-26, emphasis added). The act of looking is a physical and spiritual one. Just like Saint Mary is a symbol of light for the Christians, so is Mangan’s sister to the boy. Her name is precious not to be pronounced and his appreciation is better to be kept secret to the self: “all my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: ‘O love! O love!’” (sentence 45).

The boy achieves consciousness of the situation only by the act of true seeing. His journey in the bazaar starts with a “*sight* of the streets thronged by buyers”, an act which makes him recall his purpose for coming to it. The narrator attaches lightness (a light he expected to find in the bazaar) to its corners, “I...*saw* by the *lighted* dial of a clock that it was ten. In front of me was a large building which displayed the *magical name*” (sentence 111-112 Emphasis added). Astonished with reality, the boy finds “Nearly all the stalls were closed and the greater part of the hall was in *darkness*,” which prevents him of seeing anything he came looking for. “Remembering with difficulty [why he came]...gazing up into the darkness I *saw* myself as a creature driven and derided by vanity; and *my eyes* burned with anguish and anger” he achieves a mere perception not a material one, implying him meeting his faith after a delusional journey.

Axiologically speaking, the thematic opposition reality/illusion and the figurative oppositions home/ self-exile and sight/blindness are euphoric/dysphoric oppositions. The boy exiled himself to a enchanted land in pursuit of his dream, just like Joyce self-exiled himself to Europe and Paris to find his. As the analysis shows; however, both the writer and the narrator-protagonist find it impossible to be detached from reality of home. Joyce’s writing, although reflecting a lost generation style of life, never could escape life in Dublin and his concerns about home.

6. Classroom Activities

Next to the already proposed reading to *Araby* as a short story, here are two suggested activities for classroom use. These require time as a reflection of the posed questions is supposed to lead first to oral communication (actual participation) and finally to writing analytical essays answering selected questions.

6.1. Macrostructure Analysis

Students are provided within different literary activities with various techniques of narrative analysis, among them Genette’s. In comparison to it, another method maybe applied to the text for deeper understanding and application of Genette’s narrative method and for the acquirement of newer analysis tools. For example, Susan Lanser’s narrative model identifying status, contact, and stance; in other words, the narrator’s social background: gender, ethnicity, and social class which will reinforce the involvement of the students into the text narrative structure (More to be found in her books *The Narrative Act : Point of View in Prose Fiction* (1981) and *Fictions of Authority : Women Writers and Narrative Voice* (1992). Students can go further with Lanser’s narrative model to feminist perception of narration where the main concern is: how do readers assign gender to a narrator without even having a proof of his/her/its existence? Students will show contradictory views which will enhance competitiveness within the classroom atmosphere. When challenged, students show more interest and involvement in text study despite of its analytical difficulties.

TASK 1

Read the story and discuss the following questions:

1. Does the title ‘*Araby*’ suggest any gender/ethnic/social narrative implication?
2. How is the narrator of *Araby* introduced to the reader?
3. Is the narrator’s flow of telling the story smooth or interruptive? Why?
4. To what extent can we believe his narrative claims? Is he a reliable/unreliable? Why?
5. What strategies Joyce uses to make the narrator-protagonist achieve his fate?
- 6- To what extent does the narrative voice add to the writer’s purpose of writing *Araby*?
7. Does the narrator’s gender/ethnic/social background influence his narrative tone?

6.2. Microstructure Analysis

For the figurative, thematic, and axiological opposition theory developed by Greimas, the EFL classroom will have students aware and more concerned of how oppositions guide our everyday life like day/night, love/hate, life/death, poverty/wealth etc. While studying the story through oppositional lenses, students will be able to attach it to their life experiences to achieve a perception of the oppositional complementary, interdependent, and interconnected relation of the world. As students living in time of globalisation and the emergence and strive for experiences beyond homeland arise, *Araby* is a lively example which students can relate their real/imaginary experience about self-exile and displacement.

TASK 2

1. How is the word Araby in the title and the place Araby in the text interrelated?
2. How does the real/illusion depiction of home reflect the writer's perception of home/self-exile?
3. What thematic oppositions can you detect in the text rather than reality/illusion?
4. To what extent is the boy's journey for love/hate and childhood/adulthood similar to yours?
5. To what extent is the boy's experience similar to one/many young self-exiled (Haraga) people you know? How does it add to your understanding of the situation?
6. Are the axiological oppositions discussed above euphoric/dysphoric/phoric/ aphoric? Why?

7. Conclusion

Creating an encouraging atmosphere in language learning classroom is a shared operation which requires both teachers and students' involvement in the process. While teachers start as active managers of this process, for they are responsible to select the content and the way it will be presented, students start rather as passive agents. The journey; however, cannot be successful unless their participation is secured. For that reason, the content and the methods applied to its study must incorporate items which attract their intention and satisfy their curiosity.

¹ A Paradigmatic relationship involves substitution between given signs in language; while a syntagmatic relationship refers to how signs complete each other to provide meaningful utterance.

² The term Axiology consists of "axios" which means appropriateness and "logos" which means knowledge. In theory, it is the study of the nature of knowledge. In semiotics, axiology refers to the modes of existence of values which draws lines between abstract values (such as life/death) and figurative values (for example water/fire).

³ Euphoria and dysphoria are two oppositional faces of axiology referring to what is positive versus what is negative as value (for example reality versus illusion).

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