

Character-Atmosphere Compatibility: A Study in Joyce's Araby

Dr.Majeed H. Jasim

Amin U. Ghailan

University of Basrah

College of Education

Introduction: The attempt of the analysis of the lexical structures as a part of the language system is not less problematic than the analysis of other linguistic components. There were several conflicting approaches to the method of interpreting the lexical units which make up the vocabulary of any linguistic text.

Linguistic signs are made of units that are made of units of lower rank. Therefore, not all linguistic levels are presented equally by meaning. The important question about looking .

for meaning comes down to which of these linguistic levels, starting with the morpheme upward, has the real relation with the outside world.

This paper is after the compatibility features of linguistic referring to the characters and those which have a relation with the atmosphere. Such compatibility is predicted by the researcher to be found in the text. It mostly takes place in the wording of the text of this story. Dividing the story into three parts according to its plot structure is the starting point.

What about meaning

There should be a provision in the mind for storing the linguistic units to make them ready for future use. There is also a connection between the linguistic unit and the segment of reality made. A very important fact to be remembered is that the meaning of a word should be exclusively determined by the context in which it is used. According to Fromkin and Rodman (1983:167), the truth is that "dogmatically, we know what a word means in advance of its utterance is nonsense". So, the "physical setting", where a sentence is made, is what supplies the means for the disambiguation of meaning. According to this fact, the context of situation and the linguistic structure can be considered in the differentiation between cognitive meaning and emotive meaning.

Any particular sentence, not a sentence type, does not mean the same way that a word means. The meaning of a sentence is something in the outside world at a given time and in relationship to given persons, qualities, and objects.

Bollinger (1981:109) raises an important question about "how the linguistic potential is brought in line with non-linguistic reality whenever a speaker creates an utterance". Several conditions are required for the fulfillment of the finite number of linguistic signs to describe the infinite reality. The first thing to be done is the segmentation of the reality outside language. Such segments are mostly frequent so that there will be provision of the linguistic units to be available for future use.

The existence of the semantic system explains how it is possible for new lexical items to be created and understood; namely,

by reference to and rearrangement of the structures of meaning already encoded in the language (Fowler, 1977:35).

There was no consensus among structuralists about meaning for it is considered according to the effect of structure upon some conceptual substance. Meaning in language is also viewed as being describable in terms of the categorization of reality or of the external world (Lyons, 1977:240). This view goes in line with the general hypothesis which supposes that languages set categories by which their speakers conceptualize and understand the world around.

Lyons (1977:251-2) differentiates between designation and meaning. Such distinction depends on whether a person uses the lexemes of a specific language as one's starting point, and their meanings are under consideration Or a person takes the objects, properties, and relations external to language, where designation is being investigated. Lyons refers to the probability of a designation to confirm the cultural principles which are to be linked to the study of meaning.

In such case, culture has a very important role so as to say that a word meaning is as cultural as linguistic. Bolinger (1981:117) confirms that "what culture packs in a word is perhaps what really counts -----all the language does is name the cultural totality".

Since the meaning of a sentence may be understood from the meaning of its words and its deep structure, Lyons (1970:179) believes that words in a sentence constitute crucial factors for the interpretation of that sentence. Syntagmatic relations can appear as the dynamic interpretations of the words of a sentence, whereas the

paradigmatic relations represent relationships of a field of words. He (1977:261) mentions that "although these two kinds of relationships were originally presented as "sharply opposing views", they come to be accepted as complementary, and must be incorporated in any satisfactory theory of lexical structure".

What Componential Analysis Approach is

It is believed that lexical items are distinguished from one another by some inherent features of meaning. Such features determine the type of object which may be used to refer to. Componential analysis is the approach used for describing such semantic features. With such analysis, each lexical item belongs to a set of components called "distinctive features" or "semantic features". Fowler (1977:34) states the semantic features of the words 'boy' and 'girl' as follows:

Boy	Girl
+ concrete	concrete
+ organic	+ organic
+Animate	+Animate
+Human	+Human
-Adult	-Adult
+ Male	- Male
- Female	+ Female

Conspicuous as it looks, both words have the same semantic features except the final ones viz. male and female. Therefore, they are considered to have very similar meanings, but are different in the point of sex. By comparing these lexical items with some others, it can be known how componential analysis works.

The reason of the simplicity of the theory of meaning belongs to this approach. At first, such approach deals with the problems of cognitive content or denotive meaning regardless of all problems of stylistic variation. Second, the semantic interpretation of a given sentence might depend in part on the particular linguistic or extra linguistic context in which it occurs (Bierwisch, 1970:183). It is very possible to use an approach of features to teach a lot about a large part of the lexicon. This is very important in foreign language study. The advantage of componential analysis is that it permits a generally straightforward account of the relation between words and structures of meaning (Leech, 1981:109).

The notion of componential analysis is that the semantic components work in analogies among words. If the analogy is valid, the argument continues. Words like "man" and "boy" differ as the same as "woman" and "girl" on the criterion of adulthood. Thus, "man" and "woman" would be [+adult], and "boy" and "girl" [-adult].The comparison is as follows:-

Man	Woman	Boy	Girl
+Male	-Male	+Male	-Male
+adult	+adult	-adult	-adult
+ Human	+ Human	+ Human	+ Human

It is worth mentioning that the features that come out of such analysis depend heavily on the domain of words selected for analysis. The application of componential analysis shows the reason why some sentences are necessarily true, some necessarily false, and some semantically anomalous (see Katz, 1972 and Leech, 1974). Componential analysis defines the meaning of a lexical element in terms of semantic features. Such features are not to be taken as part of the vocabulary of the language itself. But they are hypothetical features describing the semantic relations between the lexemes of a given language. The above relations can be represented in the following example:-

A: Man: Animate, Human, Male, adult.

B: Woman: Animate, Human, Female, Adult.

Of course, this simple mode of connection is not applicable to some crucial phenomena in the semantic structure of natural language.

This can be shown by using several verbs as the following:-

-John has many books.

It can be represented by this sentence by a single component:

-X has Y.

Whereas the meaning of "give" in:-

-Peter gives John many books.

It may be represented as:

-Z cause(X have Y).

Semantic features, in other languages, include a wide domain of words like kinship terms, pronouns, disease names, plant names, odour terms, and names for meals. The advantage of the use of componential analysis will be for the comparison of semantic systems in such different languages.

It should be noted that there are many verbs in English whose transitive and intransitive use differs in meaning in the same way as 'kill' and 'die', viz. by the presence or absence of the component cause (Bierwisch, 1970:176). It is not necessary for the linguistic units to be lexically complex so as to be semantically complex. Some of the simplest linguistic units compose an explicit set of features. Digging them out, clarifying them, and showing their relationships is termed componential analysis or feature analysis, and the features themselves are semantic features (Bolinger, 1981:114).

The componential analysis aims to decompose the sense of lexemes into minimum semantic features which are contrastive and significant. It is very similar to the approach of distinctive features theory in phonology (see Mansouri, 1985: 99). It is probably true to say that the majority of structural semanticists subscribe nowadays to some version or another of componential analysis (Lyons, 1977:317).

Leech (1981:113) mentions the criticisms directed to componential analysis for it can account for some, and not the entire lexicon. This had been refuted by some linguists who supposed that componential analysis is unexplanatory since it does not provide for the real-world properties, actions,

objects,etc, for the interpretation of semantic features. Lexical entries such as: (X lends Z to y), (X lengthens Y) explain an important point in the internal organization of lexical entries. The arguments X, Y, Z of such entries stand for syntactic constituents combined with the verbs in a definite way. Thus, the meaning of 'give' is represented as:-

X causes (Y have Z)

The argument X refers to the subject 'Peter', Y to the indirect object "John" and Z to the direct object "many books" in the sentence: 1970:177). Peter gives John many books (Bierwisch,

The problem with such approach is that although it shows the meaning of single words or simple phrases, it cannot deal with sentences. It is unable to tell how meanings of words fit together to form sentence meanings which may be the main objective in studying meaning. So, it does not tell how "boys" is a compressed version of (human, male, adult) and how (boy, bite, and dog) combine together to form (Dog bites boy).

In some cases, lexemes such as "child" which is unmarked for (sex) and "man" can be represented by the combined mark ($\pm$) to refer to the fact that some features may or may not be part of the sense of that lexeme according to the context. The selection of a feature to recognize a lexeme from another does not appear to have a big difference because it is arbitrary in most cases.

All semanticists argue that, whatever else might be included within a study of meaning, it should certainly deal, on

be the one hand, with the way words and sentences are related to objects and processes in the world and, on the other, with the way in which those objects and processes are related to one another in terms of such notions as 'synonymy', 'entailment', and 'contradiction' (Bierwisch, 1970:166).

Componential analysis was first used by anthropologists to analyze the kinship terms such as father, mother, sister, son, etc. of many languages, and later on, it was rextended to other fields of study.

It is perhaps, better for some linguists to deal with vowed meaning not with features but with relationships of 'oppositions' in a field, a segment of reality is symbolized by a number of words. Then, a given word would have meanings due to its whole semantic field and how its functions are shared with all other words in the same field.no 101

It is not necessary for the linguistic unit to be morphologically complex so as to be semantically complex. Classifying the traits of words and showing their relationships poom are known as Componential analyses or feature analyses and the traits themselves are semantic features. The definition and delimitation of a semantic field is not a neat and tidy process either. This should be taken into consideration in any definition and analysis of semantic fields (Mansouri, 1985:122).

The problem is that most of the domains of semantic components can be considered a mutual of paradigms and taxonomies, whereas other categories such as "plant" and

of botels "animal" names are considered, by Leech 1974 and many others "taxonomic".

It should be obvious that semantic components are abstract theoretical entities representing complex psychological structures and mechanisms. Their names must not lead to the impression that they are themselves lexical entities of the natural language.

It seems usual to think that such semantic components represent categories according to which people can structure and classify real, fictitious, perceived, and imagined situations and objects. The semantic features do not represent, however, external physical properties, but rather the psychological conditions according to which human beings process their Saranoite physical and social environment. Thus, they are not symbols for physical properties and relations outside the human organism, but rather for the internal mechanisms by means of which such phenomena are perceived and conceptualized (Lyons, 1970:181).

Sezione Leech (1981:114) mentions that the phenomenon of markedness is due to a positive-negative bias inherent to the semantic opposition itself. The marked term is, in most cases, indicated by a negative prefix or suffix (honest/ dishonest).

Mansouri (1985:123) writes that "one of the goals of an adequate semantic theory is to characterize and explicate the semantic relations holding between semantically-related lexemes and how these relations are being made use of in the barse communicative process". He also (1985:108) states that "sense

relations, in terms of which semantic fields are structured, can grotni be described in terms of semantic features. The lexical items will be synonymous in a particular context of the relevant sense as both have the same componential definition.

The task of semantics is to consider analyticity, Irigpoh semantic anomaly, synonymy, antonymy, converseness, hyponymy, and certain other judgements about meaning. Of 092260 course, semantic components are very useful to deal with such meaning relations.

Character- Atmosphere Compatibility in Araby

The Beginning:

Seemingly, Joyce is unique to be special in his dealing with characters. This is not exactly due to his social vision, but the fact that very huge and alien worlds may be shown through them-not only alien worlds, but mostly contradictory descriptions implied within the surface of a character. Unlike any English novelist, Joyce

worked himself into the texture of specific words by listing them on separate sheets of paper as they suggested one another in long association strings, then built them one at a time into his fiction (Adams, 1977:61).

Stone (stone et al, 1976: 285) explains that "after half a century of controversy, during which he was thought by turns to be obscene and obscure, James Joyce has achieved his place as one of the giants of the modern age. He is unsurpassed in achievement, perhaps unmatched in influence upon the development of present-day fiction." (Bolt, 1981: 49).

As for the story of Araby, the boy lives in a very gloomy, routinary, and old atmosphere .This is obvious in "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 stories stood at the blind end, detached from its neighbors in a square ground". So, the surrounding seems to be [+blind, quiet, -cheerful, -social].

The street is quiet and calm except when the boys are set free from the eyes of the church and the eyes of the parents. The street is "blind at one end", except when the kids are free, that's why it is quiet.

Accordingly, the house of the boy is similar to the surroundings. Hence, it is [+old, +damp, +enclosed, useless, +musty]. Thus, there is a similarity between the inside and outside in his environment. Furthermore, the boy could be portrayed as a character who has no experience or who is still immature because of

his bad education in such enclosed atmosphere. Thereby, he talks about his house as "The former tenant of our house, a priest, had died in the back drawing room. Air musty from having been long enclosed, hung in all rooms, and the waste room behind the kitchen was littered with old useless papers". He also refers to his undaring behaviour towards the girl in: " We watched her from our shadow", " We walked up to Mangan's steps resignedly", " So that I could not be seen".

As it seems, Joyce's concern is to provide his readers with a clear overview of the place where the boy lives and the reflections of such atmosphere on the life experience of that character. Joyce writes down all the slight details of the character's house, which the former tenant is and what happened to him, what its furniture consists of, how the lightening in the house and the street is, and so on. Coughlin (2002) mentions that " Araby opens with the main characters, the boy, describing his street and home, with special detail paid to the priest who died there, and his possessions..... This explicit mention of darkness allows for a greater impression to be made when Mangan's sister (the object of the boy's affection) first makes an appearance. When we first meet her, she is standing in the doorway and outlined by the light from the house behind her."

This part really represents an introductory part for the love experience of this boy. Despite the melancholy of the place, hope comes to this boy with love. His love to the girl brings hope and

feelings to him in contrast with the cold emotionless life he is living.

Table(1) shows the character- atmosphere compatibility in this part:

Table 1. Compatibility in the Beginning (phase 1)

The Boy and the Surrounding.

The Boy	Surrounding
- daring	+blind
- experienced	+quiet
- armature	- inhabited
+confused	+enclosed
- determined	+ musty
	+useless

Meeting with Love:

With this part of the story, the boy has a meeting with his love, Mangan's sister. In this part, which represents the middle of the story, there is a mention of the different ngi characteristics of the surrounding at one side, and the boy and his girl at the other one. This part starts with the description of the surrounding. So, it was [+dark] and [+silent] in the following: "It was a dark rainy evening and there was no bacon sound in the house". Even with the presence of light, it would be far from the boy such as in the sentence: "Some distant

lamp or lighted window gleamed below me. I was thankful because that I could see so little".

On the contrary with the surrounding, the girl was described in a very shiny way. She represents hope and 1900 happiness for the boy. Coughlin (2002) writes that "the appearance of the girl marks the end of the boy's description of Bertha's living circumstances, and the beginning of the exposition of his love for her". Tibbetts (2008) thinks "the activating incident is the boy's desire to impress the neighbourhood girl he is falling for. He promises to get her something from (Araby), the exotic fair come to town. This burning need to bring his desires to some shape and win some affection from the girl by his actions, by making and keeping a promise, is what fuels the story structure". The writer's description of this Agnès is mostly accompanied with the mention of the adjective *off* *bas* (white). Even her bracelet and petticoat were (white). So, she is [+beautiful] and [+white]. This can be seen from the following:

- While she spoke she turned a silver bracelet round and round her wrist.
- The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there, and, falling, lit up the hand upon the railing.
- It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

The boy's feelings seem to be contradictory and this is a very expected thing since he experiences love for the first

time in his life. Therefore, he seems absent-minded and between happiness and luxury at one side and sadness and 284g melancholy at the other one. Brown (1985:127) explains that bas sged "these secret sexual longings of adolescence constitute the Jedi hinges on which the story actions turn". When the boy met her, he was so confused and his hands trembled. So, he was [+confused] and [-settled]. It is significant to confirm that the meeting with the girl does not bring happiness to the boy and, furthermore, after the meeting, the boy suffers from mon suurboredom and monotony even towards his everyday home hoong works. Thereby, he is [+tedious] and [-patient]. Bernardo (2008) asserts that "the boy suddenly realizes that this quest is sator hopeless because he is poor, and in a large sense, his life will aru to no be hopeless for the same reason". This part of the story shows svtoops the prevailing melancholy which is clear through the 2.0 (compatibility between the boy on the one hand and the sont surrounding on the other one. This is very clear from Table 2:

Table 2. Compatibility in the Middle (phase 2)

The Boy, the Giri, and the Surrounding.

The Boy	The Girl	Surrounding
- senied	+ white	+ dark
+ confused	+ beautiful	+ silent
+tedious		+ rainy
-patient		

Going to Araby:

This part extends to the end of the story which starts with the preparation to the travel, the details of the late journey, and the frustration happened to the boy after finding the bazaar dark and empty. In this part, the reader witnesses the melancholic end of such journey. Bolt(1981:46) states that "the bulk of the writing, however, is not dialogue but narrative, describing the setting and relating the events, and it might seem that when he is writing narrative an author, even if he adopts the point of view of his characters, is obliged to put things in his own way, not in theirs".

The surrounding in this part seems to be compatible with the nature of the journey. The air in such night was "pitilessly raw" and the rooms of the boy's house are "cold empty gloomy rooms". Even the house where the girl lives was (dark). The train on which the boy travels to the bazaar was a "deserted" one, it moved "slowly" and passed among (ruinous) houses and over the "twinkling" river.

As with the bazaar, all the stalls were nearly "close" and the bazaar was "in darkness". An important thing to mention is that the boy, along the trip to the bazaar, has no one to talk to. Even he noticed that the tone of the voice of the buyer-woman was "not encouraging". Her speech with other two men was "misunderstandable" for the boy and means

nothing to the reader. At last, unknown voice called for the light to be out and; therefore, the upper part of the bazaar was completely "dark".

Concerning the boy, he was in a bad humour when he was going to school. So, he is "nervous". He was also "late" in his going to the bazaar. In the train, he remained "alone" in the place which is something unexpected for such place. In his pace, he seems not to be brave to go into the bazaar. He dugols mentioned this in: "I walked into the centre of the bazaar Ji basalne timidly". So, he is "undaring". It is worth mentioning that the boy suffers from the inconsideration since he mentions his forgetting of the purpose of his journey or perhaps he is unable to understand what is happening to him which makes him gia generally assume adolescence to be a time of innocence, as yet bloodete untainted by the cynicism of society. And yet James Joyce's zovil his "Araby", which deals with the passion of a teenage boy for his friend's sister, shows how poverty and despair tarnish even the purest of childhood dreams". So, he has no mental order (see the table forward). At the end of the journey, he discovered that slowly leaving the dark middle part of the bazaar behind him.

eldusomos unable to control himself. Bernardo (2008) explains that" we " solo" vir his stay in the bazaar was "useless". Therefore, he turned away

Most of the adjectives and adverbs in this part show 90 that the boy is unsettled in his thinking and he is undaring diiw door in this journey. The adverbs of manner such as (timidly, vaguely, humbly, and slowly) show this meaning. As a result,

the reader may expect the boy to fail at the end and would not find anything in the bazaar. His journey ends with nothing important to be presented to his girl. However, his reaction towards this shock is expressed finally by the boy's anguish and anger. So, he is (-settled) which is clear in "and my eyes burned with anguish and anger". Of course, such struggling feelings of the boy were compatible with the quietness and emptiness of the market. He felt himself to be deceived and led by his own vanity, the case which is quite obvious in: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity". Such mixing of the darkness of the market and his struggling inner feelings show a very compatible relationship between the boy's feelings and surrounding at the very end of the story which is very influential and impressive for the reader(see table 3 below):

Table 3. Compatibility at the End (phase3)

The Boy and the Surrounding.

The Boy	Surrounding
+ nervous	+ raw
+ late	+empty
+alone	+gloomy
- daring	+dark
- mentally ordered	+deserted
+ useless	+slow
-settled	+ ruinous
+sad	+silent
+angry	+close
	+ dark
	- encouraging
	+ dark
	+ dark

The boy realizes that he has placed all his love and do hope in a world that does not exist except in his imagination. He feels angry and betrayed and realizes his self-deception. He feels as "a creature driven and derided by vanity" and the vanity is his own. What is special about Joyce's dealing with characters is not exactly his social vision, but the fact that huge and alien systems can be seen through them. Not only alien, but contradictory identifications implied within the surface of a "character" (Adams, 1977:55).

Conclusion

Choosing the semantic components has a very influential role in the writing of any literary work. Joyce's "Araby" represents a good example of such conclusion.

Character-Atmosphere Compatibility....Dr.Majeed H.Jasim et al Depending on the analysis of the semantic components available in such text and realizing their importance for the whole literary work, the researcher can ascertain that the writer pays a lot of attention to the relationship of the main character (the boy) and the surrounding which results in making a situation of compatibility between the two.

Each part of Araby shows a certain type of relationship between the characters at one side and the surrounding at the other one. It is noticeable that the character of the boy is mostly compatible with the surrounding throughout the story. While the character of the girl, which appeared once in the story, seems incompatible with the surrounding.

As a conclusion, the stylistic analysis of this story results in finding out an interesting compatible relationship between the character of the boy (the main character in the story) and the surrounding. Such sort of compatibility of the semantic options plays important role in making the text of "Araby" a whole texture. With such case, the writer could manipulate the language of the story to clearly present the characters to the reader.

An important fact to mention is that the analysis of semantic options is very useful for the study of a story by noticing the compatibility of the surrounding with the characters in the text. Also, the setting in this story becomes the true subject for it embodies an atmosphere of spiritual deception against which the boy's dreams are no match. Realizing this, the boy makes his first step into adulthood. The

meaning of the story is shown in the young boy's psychological journey from his first love to despair and disappointment, and the theme of the story lies in the boy's discovery of the discrepancy between (the real and the ideal) in life which is made final in the bazaar."Araby" is a story about a boy's first love and the world in which he lives a world against his ideals and dreams. This meaning is introduced and developed in several scenes: The description of the boy's street and his house, his relation to his aunt and uncle, the description of the priest, former tenant and his belongings, and the boy's trip to Araby.

Appendices

The analysis and results of this study are based on the following clauses from "Araby": **Phasel (The Beginning) :-**

The Boy	Surrounding
1. We watched her from our shadow peer up and down the street.	1. North Richmond Street, being blind, was a quiet street.
2. If she remained, we left our shadow and walked up to Mangan's steps resignedly.	2. An uninhabited house of two stories stood at the blind end, detached from its neighbors in a square ground.
3. And I stood by the railings looking at her.	3. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers.
4. I had never spoken to her, except for a few casual words.	
5. Her name was like a summons to all my foolish blood.	
6. Her image accompanied me	
7. I did not know whether I would ever	

Speak to her or not	
8.If I spoke to her, how I could tell her of my confused adoration.	

Phase 2 (Meetings with Love) :-

The Boy	The Girl	Surrounding
1. When she addressed the first words to me I was so confused that I did not know answer. what to	1. While she spoke she turned a silver bracelet round and round her wrist.	1.It was a dark rainy Evening and there was no sound in the house.
2. 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!" many times.	2. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and falling, lit up the hand upon the railing.	2. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little.
3. I wished to annihilate the tedious days. Intervening	3.It fell over one side of her dress and caught the white border of a petticoat just visible as she stood at ease.	
4. I had hardly any patience with the serious work of life which, now that it stood between me And my desire, seemed to me child's play, ugly monotonous child's play.		

Phase 3 (ine to Araby) :-

The Boy	Surrounding
1.I left the house in bad humour	1. The air was pitilessly raw
2. You've kept him late enough as it is	2. The high cold empty gloomy rooms
3. I remained alone in the bare carriage	3. I looked over at the dark house where she lived
4. I walked into the center of the bazaar timidly	4. I took my seat in a third-class carriage of a deserted train
5. Remembering with difficulty why I had come	5. After an intolerable delay the train moved out of the station slowly
6. I remarked their English accents and listened vaguely to their conversation	6. I crept onward among ruinous houses and over the twinkling river
7. My stay was useless	7. I recognized a silence like that which pervades a church after a service
8. Then I turned away slowly and walked down the middle of the bazaar	8. Nearly all the stalls were closed and the greater part of the hall was in darkness
9. Gazing up into the darkness I saw myself as a creature driven and derided by vanity and my eyes burned with anguish and anger	9. The tone of her voice was not encouraging

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