

«ARABY»

THE STARTING POINT OF JAMES JOYCE'S JOURNEY

Once Joyce said «he could make language do anything and set out to prove it» (*The New Caxton* 11: 3447-48). During the thirty-six years of his career as a writer, he developed a sort of «punning language extending significance downwards — rather than the plot, developing it lengthwise — that bears the main load of meaning». His genius in mastering style «help[ed him] to weave the texture of multiple significance so characteristic of his works» (*Norton Anthology of English Lit.* 4th, 2: 2056), and «secured him his position as a master of English prose» (*The New Caxton* 11: 3448), though «English was not his native language» (Levin 10).

This exceptional writer was also an ingenious organizer of his poetic design in simple, easy to discern structures. And each one of his works, brief or long, makes his process towards consciousness stand out mainly through change of all the literary elements that make up style, not only amongst chapters as in *Ulysses*, but also amongst paragraphs as in «Araby»¹, for instance.

Such few writers as Joyce, always demand from their critic or stylistician the discovery of two important points in the work under examination: the author's poetic design, and the strategy used for its organization. But the multiplicity of levels in puns, connotations, irony, and styles in Joyce's works has always required additional attention to the word. Thus, for Joyce more than for any other great writer of literature, a stylistic analysis is the most appropriate way of examining his text with special attention to all elements of fiction and more specifically to style including semantic, cultural, symbolic, psychological, mythic and religious — both pagan and Christian — components.

The structure of «Araby» arranged in seven stages of experience begins with ignorance at the conscious level and ends in knowledge through the unconscious. Besides, its compressed and dense poetic language is charged with figures of speech, and superb imagery. The ingenious play of false light and darkness, that covers real light and darkness gives a brilliant example of the appearance vs. reality theme. Last, foregrounded symbolic components, and well-chosen many-faceted key-words which sometimes allude to the Christian religion, and other times to a pagan past, make the reader wonder about what major

purpose they serve in the unimportant life of a boy. It is also evident that the story's rigidly causal plot, and austere ritualistic pace make the reader watch out for something grandiose underlying the boy's growing experience which springs from his being in love with an unnamed girl who sends him to a bazaar; the reader is challenged to make sense out of all these strange components.

As a first step, one would perhaps wonder why the sacred number «seven», which originated from the context of pagan religions and pre-historic calendar is here related to the stages of development of the boy's experience. The number seven acquired peculiar sanctity, because the «[sacred] king died at the seventh full moon after the shortest day» (Graves 1: 14-15). Indeed, the importance of the unusual structure strengthens the significance of the story's meaning, and contributes to the theme.

Additionally, its double point of view, evident in two different styles and two registers used, is disturbing. The one of the boy who, as the protagonist of the story undertook in his childhood a night-journey for the sake of his beloved, and the other of the boy in adulthood who still remembers and seriously comments on this unforgettable experience. For the continuing involvement of the adult person with the beloved girl of his boyhood reveals that the girl's request is still in the mind of the adult narrator. The double point of view, too, contributes to the theme, and by being a first - person singular narrative also suggests that the story might be referring to an autobiographical journey.

To confirm the implication of the motif of the journey, we must look for any impediments that usually try to block the hero's journey. Indeed, there are four inimical forces amongst the people of North Richmond Street: the boy's priest-teacher at school who passes «from amiability to sternness fearing that the boy might begin to idle»; the uncle who, first, stands the boy up and then with his wife insists that it is too late for his trip to Araby; his aunt's «[hope] it was not a Freemason affair», evident of her sharing her Church's distrust of «the Freemasons» — an old European secret society, reputedly anti - Catholic» (*Norton Anthology* 2:2058); and last, the extended visit of garrulous Mrs. Mercer. We cannot help realizing that North Richmond Street is contrary to the boy's mission, and that his journey, thus, turns out to be a night-journey (that means, a journey conducted not in the sunshine of the conscious, but in the darkness of the unconscious, though the journey is literally conducted at night). Besides, the boy's voluntary isolation from his friends and family after taking the «mission» from his beloved, and, subsequently, his loneliness in a bare compartment of a train offer actually the image of the journey's hero living in solitude. On the other hand, the porters' efforts to direct the other

passengers to other compartments of the train indicate that the boy is endowed with a special destiny that justifies his isolation. Specifically, his preserved isolation by the people of the railways and his passage of a bridge over the Liffey directly trigger our mind off a boy's pagan puberty initiation, though it is an actual passage to the bazaar. Precisely as the ritual prescribes that at the place of initiation the boy who is coming of age will have to face his initiators alone. In addition, the fact that he makes a slip at Araby in paying one shilling for admittance fee instead of sixpence—the fee for children—strengthens the implication that he has come of age during his journey. In brief, consideration of all these factors that describe the boy's night-journey, in connection with the negative stance of the inhabitants of the illusionary street towards the boy's mission, leads to a simulation of a hero's, or Joyce's journey mixed with a mission, assigned by his fair lady, Ireland, in the pattern of the Arthurian romances.

Background information focusing on making us aware of the boy's love for «Mangan's sister» — that is, the incentive for his night-journey — leads us to four more hints: first, that the unnamed girl comes from a Celtic family, because of her brother's Celtic name; second, the way the author refers to her implies lack of an identity of her own; third, the way of reference to the girl's present situation — she is confined in a convent² for the retreat³ before Christmas and cannot visit Araby — again implies both, her cry for help and the boy's immediate response to her cry, through his serious desire to act as her deputy. His promise to bring her «something» back in case he goes to the bazaar makes his assigned mission change into a quest for something; fourth, we should wonder why the author devises the exotic/oriental name, «Araby», for the bazaar which readily triggers our mind off Arabia for something taking place in Ireland.

«Araby» contains a rare model of poetic language by being contrived so ingeniously and densely as to puzzle the critic and stylistician by the multiplicity of levels, puns, themes, and styles it touches upon. Of course, they cannot be examined by only one strategy, not even in few pages.

Therefore, I have selected the use of the *generative model* introduced by Alexander Zholkovsky and Yuri Scheglov, two representatives of Russian structuralism for three reasons: first, the narrative of «Araby» presents a generative motion from beginning to end which very appropriately fits into the theme of the generative «journey». Second, the text simply describes the boy's seven separate stages of consciousness about «Mangan's sister» which help us to follow the development of the main character and his purpose; and third, it manifestly imposes on the reader a great number of opposite pairs, which facilitate his selection of tentative themes. For *theme* is «a scientific abstraction» for the two

Russian structuralists, that is, «a formulation in a more or less abstract metalanguage of the irreducible meaning of text» (qtd. in Lambadaridou, *Approaches to Stylistic Analysis* 47). The tentative theme we are required to suggest after the first readings must be a *semantic opposition* in the role of the *primary element* out of which the whole text is expanded via various devices of plot - building, properties etc. In the synthesis of the analyzed parts every element of fiction in the story will be separately tested against the originally suggested tentative theme, in order to discover whether or not it has proved valid.

In addition, however, Joyce's stories demand from the critic or stylistician the strategy of the *leitmotif*. The latter dates back to the poetry of Homer where it appeared in an elementary way as the epic epithet, «the wine-dark sea», or «the white-armed Hera», for instance (Campbell 4:326). It is a recurrent semantic component in the text, like the leitmotif in a musical composition which functions as a reminder of a certain affinity between past and present situations (Lambadaridou *Magna Mater* passim; *Approaches to Stylistic Analysis*, chs. 2 and 3; *The Critical Essay*, chs. 4 and 5; «Mythic Leitmotifs in Joyce's Vision»). The writer of the present treatise has discovered and established the mythic leitmotif as an approach to Stylistics functioning throughout the works of James Joyce and Patrick White, partly in one short story by Flannery O'Connor and two stories by Hemingway.

Indeed, there are several leitmotifs in «Araby»: first, the reference to «Mangan's sister», the nameless beloved girl of Celtic origin who confesses to be detained within her convent - school during a religious «retreat» of Roman Catholics; second, the title, «Araby», devised for a vulgar, oriental bazaar which frustrates and enrages the boy at the end of his journey. Third, Christian key-words and allusions to a neglected Paradise — «the wild garden behind the house [that] contained a central apple-tree and a few straggling bushes» — in combination with the «uninhabited house of two stories [which] stood at the blind end» of the street, and perhaps a most ambivalent heaven represented by «the upper part of the hall [that] was now completely dark» promote serious doubts about the ability of the inhabitants of that street to differentiate light from darkness. Such ironic language is placed at the beginning and last paragraphs of the boy's experience of North Richmond Street and Araby. Fortunately, however, they offer him an illumination of the identification of Christian middle - class Dubliners with the Roman Catholic Church's nonchalance, thirst for money, obvious lack of respect for their fallen religion, and lack of artistic taste and creativity. Their rigour has faded; hypocrisy, complacency, and emptiness of mind are functioning as leitmotifs in order to show the impact of Christianity on them. The Roman

Catholic ecclesiastical register in the story contains such words from the boy's religion as «retreat», «convent», «litanies», «chanting», «chalice», «prayers», and «adoration». The register of his heroic Celtic heritage contains different words, such as «romance», «a Come-all-you»⁴, «O' Donovan Rossa»⁵, «ballad», «chalice» — in the sense of the Holy Grail of Arthurian Romances — «on guard», and «harp» which may represent the opposing pagan force lurking in the unconscious darkness of the Irish soul. Very clearly, then, the reader is led by the author to pinpoint the Roman Catholic Church and the Celtic pagan culture as the main pair of semantic oppositions.

Fourth, there is a distinct leitmotif of two opposing kinds in the adult narrator's tone at all levels, relating to *two opposite classes in contemporary Irish society*, the middle - class of passive Christians of North Richmond Street, naive in their hypocritical complacency: they are meaningfully looked down upon by a satirical tone. The second, a low class - category of people are vulgar drunkards, sly traders, rebel street-singers in market streets, who are, nevertheless, viewed sympathetically by the narrator's opposing tone, though they represent the rebellious, reckless spirit of pagan Celts rather than that of submissive Christians. Manifestly too, such people are more active in their labour for survival at the markets and more concerned than the indifferent Christians with «the troubles of our native land». This idea is inferred by the «street - singers» in the market who are not afraid of singing ballads referring to nationalistic figures of their lore at the beginning of celebration of the «Advent», as Christ's Nativity is called in Ireland. The boy's allegiance to this category of people is manifest in that he has the fantasy of bearing «[his] chalice [not the Christian Grail], safely» only amongst these people. On the other hand, the word «chalice» is another leitmotif, that refers to the pagan semantic component for the lost Grail, the central object for a Knight's journey in Christianized Arthurian romances. Of course, the latter unavoidably directs the reader also to the pagan Celtic legends of King Arthur's Table Round.

Additional pairs of opposing forces are *darkness-in-light* and *light-in-darkness*. Originally referred to the «fronts» and «backdoors» of the complacent houses, as well as to the boy, they may imply that the Christian element is falsely considered to be full of light, when the light of reality is the Irish pagan element which is flung into darkness: thus, the pagan religion of the Great Mother and the Christian religion seem to be struggling for reality and supremacy. At another level, the same opposing forces may hint at the *two oscillating psychic streaks* in the boy - protagonist during his initiation into the *two mythologies of his country, the pagan and the Christian*. Perhaps at the borderline of boyhood and youth,

this boy chooses to be initiated also in the forgotten and ousted Irish mythology of his country's past, so as to decide to which he will declare allegiance.

The opposing forces, light and darkness, may also imply *the boy's original way of acquiring experience only through the functions of his conscious mind vs. his learning to acquire experience also via his unconscious*. This kind of union of the conscious and the unconscious also leads to the adult narrator's individual wholeness, something that Jung, Patrick White, and clearly Joyce —before the Australian Nobel - prize winner wrote his works —prescribe as an unquestionable pre-requisite of the great artist. Alternatively, the opposing forces may represent *the boy's original nature of a good Christian vs. his turning into a pagan; or his original life of darkness considered to be a life of light vs. an acquired ability to discern the light of reality through the darkness of the Christian world*. The use of language by Joyce establishes or hints at anyone of the above pairs of opposites to be the tentative theme we are looking for.

If previously I coined the idea that Joyce's works demand from the critic or stylistician more than one approach for interpretation, I am afraid that, additionally, they also need extensive research before a critic or stylistician starts to interpret them.

Indeed, a research in the Irish mythology readily provides the information that in Ireland, as in Greece, there were two pagan mythologies before Christianity, with the difference that in «Ultima Thule», as Ireland is called by Campbell, «the magic of the goddess of the land of youth survives in fairy lore to this day (3:34). Unlike England, Ireland had never been part of the continent and offered no access to visitors from the north or the south during the paleolithic period. During the mesolithic period, visitors did come to the island, but disappeared without leaving traces of their culture. The particular force and character of the contributions of Ireland to the early development of the West, and also the high history of Ireland begins with the Bronze Age remains, c. 2500 B.C. For all the metals that were incalculably precious in that epoch were in the possession of the Irish: abundant gold existed in the island's river gravels, and the two ingredients of bronze were to be found in abundance. Stores of copper were to be found in every part of the island, and tin in neighbouring Cornwall presently discovered and mined by the Irish. Thus, the island became suddenly «one of the most productive fountainheads of the occidental scene» (Campbell *The Masks* 3:34), at a time when the vital centres of cultural life had shifted from northern Europe to the south and the southeast in the Bronze Age. The arts of cattle - breeding and agriculture were, on the other hand, developed in the nuclear Near East. Gradually, people of the nuclear Near East, amongst whom most

certainly Minoans — known from many and various traces they have left on the island — were able to reach Ireland and transplant their religion of the Great Goddess of the «Mediterranean» culture complex (Campbell 3:32).

[the cults] of the boar and the killed and resurrected god are of the later, planting and agricultural «Mediterranean» culture complex, which reached Ireland by the sea-way of Gibraltar c. 2500 B.C., and in England is represented in the great circle of Stonehenge (c. 1900-1400 B.C.), which in popular lore is attributed to the magic of the druid Merlin (Campbell 4:124).

Campbell also quotes Professor Atkinson's claim that Stonehenge and «the Stonehenge dagger too, may be seen, if one wishes, to point more directly to Mycenae itself» (qtd. in Campbell 3: 68).

Thus, Ireland became «a remote secondary hearth, from which flowed an export of lunate [crescent-shaped] ornaments of gold» in the parallel period of the flowering of Babylon, Middle Kingdom Egypt, Troy, and Minoan Crete (Campbell 3: 36). In contrast, the culture which was developed on this northern island was of a radically different order, because it coincided with the twilight of the great European paleolithic ages and dawn of the still greater patriarchal ages of the Aryan, Celts, Romans, and Germans. The order of mythology and morality in Ireland continued being of the Bronze age, of the mother-goddess, and of Mother Right. This culture endured from c. 2500 to as far as 500 to 200 B.C., when the first iron-bearing Celtic tribes arrived bringing with them the druids, that is, the masters of their religious lore.

This [the mother goddess's] culture's relationship to the later patriarchal was about the same as that of the early Creto-Aegean to the Classic Olympian of Greece (Campbell 3: 36).

It seems that Britain's fertile plains had stood as a bulwark for Ireland. The impact of the Aryan patriarchal warrior bands was reduced by the filter of Britain, thus, letting the elder goddess's cult survive in Ireland, and even combine in a wildly brilliant manner with the Celtic gods, heroes, and mad warrior's deeds of her sons. «In fact», Campbell surprises us again,

even in the late Celtic legends many startling traits are revealed of brazen dames who preserved the customs of that age up to early Christian times. They were in no sense

wives in the patriarchal style. For even at the height of the Celtic heroic age, c. 200 B.C. to c. 450 A.D. many of the most noted Irish women still were of pre-Celtic stock; and these bore themselves in the imperious manner of the matriarchs of yore» (3:36).

In pagan patriarchal Greece, a similar situation emerged when the Eleusinian and other pre-Hellenic Mysteries of the Great Mother survived, even distorted for as long as the reign of the Byzantine emperor Theodosius the Great (346-395 A.D.), along with the Olympian pantheon of six gods and six goddesses. It seems that the two opposite mythologies both in Greece and in Ireland, succeeded through the co-existence of the gods with the goddesses in reaching the «golden mean». Anyhow, more respect was shown by the Greek Orthodox Church to the pagan heritage of the Greeks. In Greece, the people were allowed to keep their culture to a certain extent, whereas the Irish were deprived from their literature, poetry, and their mythology:

Like the other legends of Arthurian romance, that of Tristan and Isolde has been distilled from a compound of themes derived from pagan Celtic myth, transformed and retold as of Christian knighthood (Campbell, *The Masks* 4: 43).

The mortal blow to Irish culture, that is, the appropriation of the heroic Celtic poetry by Christianity, must have been a terrible «epiphany» to James Joyce, all the more because it was given by a religion of revelation and renunciation, whose moral included passivity, mercy, love, and poverty. In its long history, the Church itself had ignored one of their God's ten commandments, «Thou shalt not steal». This appropriation was equally severe to the degradation of the female which was happening in a parallel way; and «...so it has been throughout all patriarchal mythologies. The function of the female has been systematically devalued, not only in a symbolical, cosmological sense, but also in a personal, psychological» (Campbell 3: 158).

Very nobly, Campbell — an American Jew — never mentions in his works Joyce's response to the crime committed by Christian priesthood, though he must have found out that the intermediate pagan period in Ireland (200 B.C. to 450 A.D.) provided a context of the same golden mean that existed in the two opposing epics by Homer after the union of the three - century co - existence of the goddess and the god during the Greek Dark Ages. For the poetry created by the heroic Celts and the pagan Irish during the long co-existence of the goddess with the god had sprung up

from a similar co-existence of the Dorians with the aboriginal populations of Greece. Even though Campbell does not mention such an important discovery about the Irish, he mentions the theory of Sigmund Freud, another Jew, about the difference of the Greeks from the Hebrews, or

of the peculiarly compulsive character of biblical belief, which is in striking contrast to the relaxed, poetic, and even playful approaches to mythology of the Greeks, of the same period. Biblical religion, according to Freud, has the character of a neurosis, where a screen of mythic figuration hides a repressed conviction of guilt, which, it is felt, must be atoned, and yet cannot be consciously faced. The screening myths are there to hide, not to reveal a truth (qtd. in Campbell 3: 126).

By often referring to Freud's claims, Campbell indeed takes pains in trying to explain that the actual cause of the western man's crisis has been due to his neglect of the feminine principle at all levels of life by our one-sidedly worshipping of the masculine principle:

I am taking pains in this work to place considerable stress upon the world age and symbolic order of the goddess: for the findings both of anthropology and of archaeology now attest not only to a contrast between the mythic and social systems of the goddess and the later gods, but also to the fact that in our own European culture that of the gods overlies and occludes that of the goddess — which is nevertheless effective as a counterplayer, so to say, in the unconscious of the civilization as a whole... Sentiments of identity are associated most immediately with the mother; those of dissociation, with the father (3: 70).

Yet the appropriation of the Irish roots has bred generations of rootless Irish who have stuck with great zeal to their Church. Lack of a racial identity —like the renunciation of their roots by the North Richmond Street people as «the odours of their backdoors», — has brought death - in - life upon the vigorous Irish people. Besides, Christian preaching that brainwashes the minds of devotees about the sinful nature of everything pagan does not demand only the renunciation of all pagans' racial roots but also that of their body. Thus, the flawed human nature of all Christians and their deep - rooted instincts, which cannot follow the moral of the Bible, have to resort to hypocrisy, if only to offer their masters a life of

illusion. Temptress nature has her way of trapping men into providing life, instead of letting them extinguish their species (Frazer 476).

We are able to realize the impact of that discovery on great Joyce: «Araby» must be expressing the starting point of an adventure in which the adult Joyce — whose voice is heard in the story — renounced his Christian identity and a prospective career as a Roman Catholic priest (Levin 8), in favour of his pagan Celtic/ Minoan heritage and a career as a Celtic bard or a mythical hero for the sake of his country. The double role of his choice is totally pagan: the role of a Celtic *bard* makes him a sacred figure, who knew perfectly the mythology of his race and initiated the boys of the race into this knowledge. The second aspect of the role is an Odyssean figure; Odysseus was not only the first hero/quester of the mythical journey for the acquisition of knowledge in the Greek mythology that is the mythology also of the western world. If we abide by Campbell's interpretation of the *Odyssey*, we shall find an ingeniously presented series of his adventures for the knowledge of the ancestors and the female. The inference that emerges is that the wholeness of great Homer — whose wisdom Joyce tries to emulate — presents the patriarchal gods and heroes in his *Iliad*, but also sends the «wisest of men» to acquire the knowledge of the submerged matriarchal goddesses. Before returning to Ithaca, guided by the «nymph» (goddess), Circe, he even visits the pagan Underworld, the world of the dead ancestors, in order to profit from their wisdom and past knowledge.

The pattern of the mythical journey undertaken by the hero of a special destiny for the acquisition of knowledge, or the mythical journey for the quest of the lost female ancestor is quite simple in all mythologies which reflect the historical advent of the patriarchs. First, the hero receives the call of destiny to undertake the journey. After transcending the boundaries of his community, the mythic hero struggles for years against the enmity of monsters, dragons, and angry gods, or the love of «witches» who try to obstruct his journey. One must notice that at least in *The Odyssey*, the female monsters, the Sirens, Scylla and Charybdis, and the three «nymphs», are disguises of the mythically defamed and ousted «witch», the Triple Great Mother. Only Nausicaä has escaped the defamation of a witch, possibly because the virgin-princess fits into a patriarchal context. To continue, the hero directed and helped by helping forces, finds his way to descend into the realm of the dead or of the past, to discuss with his ancestors how to return to his starting point: in this way the race's past — otherwise the race's roots — are kept alive. Joyce's hero actually proves his valour by learning how to deal with all difficult situations, how to acquire wisdom, and a full knowledge of the past in spite of the oblivion reigning in the unconscious (Campbell, *The Hero*, chap. II).

In concluding, we gather that the journey of Joyce back to the Irish racial roots has dug up Minoan origins, a fact which justifies Joyce's connecting his first three novels about Ireland with Greece and Crete through the use of three outstanding Greek myths. First in chronological order comes the matriarchal myth of the Great Goddess and Her Son-Lover who are sought by the hero, Stephen Dedalus, while he is struggling to discover his and Ireland's identity in *The Portrait*; being the oldest level of reality, however, it is not discovered before the full knowledge of his racial roots in the unconscious which is consummated at the end of that novel. In the same novel he uses an obviously re-interpreted Greek myth of father and son. Daedalus the artificer who had built the Labyrinth, and his son, Icarus, were confined within it by the order of King Minos. But they succeeded in fleeing Crete by the use of Daedalus's unparalleled art in constructing two pairs of wings. By using his cunning, and conformity to his ancestral wisdom, Daedalus arrived safely at Athens, whereas inexperienced Icarus, who did not conform with his father's advice not to fly too high, fell into the sea and drowned. The survival of Father Daedalus adequately explains the pompous address of Daedalus/Joyce to the «father» and great «artificer» at the end of *The Portrait*: it is the moment he buries his old self of the inexperienced artist and becomes the wisest great artist. When he announces that he is going to

forge in the smithy of [his] soul the uncreated conscience of
[his] race» (Levin 526),

he also announces that he is ready to flee Ireland in self-exile, now that he can rely on his great talent in writing about Ireland's plight. Thence, immediately after the announcement of commencing his mission, he piously welcomes the combination of his new and old self with a wish: «Old father, old artificer, stand me now and ever in good stead». Manifestly, Joyce's use of the Daedalus / Icarus myth offers his own belief in the making of the great artist through a thorough acquisition of his racial consciousness, something he must have done for himself, too.

Subsequently, Dedalus keeps seeking the mother goddess, and discovers her in *Ulysses* which reflects an illustration of the collective unconscious, or the pagan Underworld. For the artist re-creates all the adventures of *The Odyssey* in contemporary Dublin with Stephen Dedalus again as his protagonist during a span of twenty-four hours. Thus, on the one hand the leitmotif «Dedalus», that stands for Joyce, illustrates this artist's belief that

mythological themes echo and appear, re-echo and re-



appear, is such a way as to suggest that in our lives today, largely unrecognized yet present, the archetypes of mythic revelation are manifest and operative still (Campbell, *The Masks* 4: 324).

On the other hand, Dedalus becomes the embodiment of the mythical Greek hero, Odysseus, in *Ulysses*, who «is a key-figure in Greek mythology», Graves claims (2: 287). Many details in his myth show that it has been a reinterpreted myth, the more so since it belongs to the borderline of matriarchy 's substitution by patriarchy. Graves claims that Odysseus must have been a sacred king, or an embodiment of the son-lover of Penelope, whose name means «duck» — perhaps the local name of the Great Goddess in Ithaca who was probably worshipped in the disguise of a duck (2 : 279). In the figure of Odysseus, Dedalus rids himself of the last patriarchal veil when he becomes the son-lover who, like many Greek son-lovers descends to the pagan Underworld to find the ousted mother. Until that time only Dionysus had succeeded in saving his mother, Semele, and bringing her onto the Olympus. King Arthur and Tristan, too, «harrowed Hell» (Graves 1: 346), while seeking the lost Holy Grail. My interpretation that Dedalus searches for the mother in *Ulysses* quotes neither Campbell, nor Jung, though it is fully supported by Jung who offers a detail of imperative value to me when, he claims that «the Grail King guards the chalice, symbol of the mother (Jung, *Symbols of Transformation* 295). At this point, we should remember and perhaps explain the parentless boy in «Araby». Additionally, the third myth must be explaining Joyce 's theory on the duty of the great artist to acquire Jungian wholeness by uniting the conscious with the unconscious, or the god with the goddess, as Odysseus does. The motto of this modern hero is, as Dedalus / Joyce cries out and Campbell quotes:

I will not serve that in which I no longer believe whether it call itself my home, my fatherland, or my church; and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use — silence, exile, and cunning (qtd. in Campbell 4: 314).

No matter how helpful Campbell has been, he does not make the association of Joyce with the modern hero figure that I have been suspecting since the first readings of «Araby».

The past in the Greek mythology was called the *Golden Age of Cronus*, because the older generation of gods, the Titans, continued living in the

Elysian Fields as happily as they had lived on earth before Cronus' s dethronement. It seems that the Greeks had no reason to hold rancour against the patriarchal invaders, when by mutual concession the two opposite populations accommodated the older generation of Greek divinities living in style. In the context of the western world, the Elysian Fields were a representation of the Bronze Age situation. The latter's main characteristic was a matriarchal order at all levels of existence which had totally eclipsed with its substitution by patriarchy in Palestine. Thus, the successful hero acquires in all fables the experience of the lost female in the form of the incarcerated queen, or the sleeping beauty. Moreover, this hero usually brings back something, the Golden Fleece, for instance, or «some elixir for the restoration of society», or even a kind of knowledge when he returns wiser, more experienced, and able to teach his fellow - citizens this acquired consciousness (Campbell, *The Hero* 197).

Furthermore, the pagan theme of the odyssean hero's descent into the Underworld is not without a parallel in the earliest history of western literature. In *Creative Mythology*, (the 4th volume of *The Masks of God*), Campbell interprets the mythical journey of the thirteenth-century German poet of *Tristan*, Gottfried von Strassburg, as «challenging hell». But even more curiously, he retraces the same journey of «challenging hell» in «two contemporaries proceeding each along his own path, ignoring the other's work»: they are Thomas Mann in the *Buddenbrooks* (1902) and *Tonio Kröger* (1903), and James Joyce in *Stephen Hero* (1903) which finally became the basis of *A Portrait of the Artist as a Young Man* (1916). And though Campbell claims to find «the same bold theme» of descending to hell in the «Irish Catholic hero, Stephen Dedalus», when the latter states,

I do not fear to be alone. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake, and perhaps as long as eternity too (4: 38),

I hold that we can find the hero's journey in the seven stages of «Araby» including the boy's descent to the realm of the unconscious and death. The very word, «hell», coming from the biblical register betrays the Christian appropriation of the pagan realm of the dead, that is, a country's racial roots. A pagan hero who descends into the Underworld, however, is usually in search of the ousted mother - goddess.

In addition, I claim that the same «daring nature» is manifest in the boy-protagonist of «Araby» who grows into Dedalus. To Campbell's observation of a common purpose pursued by von Strassburg, Mann, and Joyce in creating *Tristan*, *Tonio Kröger*, and *Dedalus* respectively, I

would add that either only Joyce, or all three were looking for the mother - goddess. And I am supporting my opinion that behind the character of Dedalus is the unnamed boy because he answers all accounts of the prototype: he is parentless⁶ — he lives with an uncle and an aunt — and receives «a moment of inspired insight» from a maiden when he agrees to visit Araby (see the scene on page 16). All three characters, the one of Dedalus in the *Portrait* and the other in *Ulysses* merge with the adult narrator in «Araby» who hints there his infinite love for the unnamed «Mangan 's sister» to be the reason that made Joyce / Dedalus flee Ireland in order «to forge a conscience» for his race (Levin, *The Portrait* 526). Behind the boy in «Araby» there are, as in Tristan 's background:

... accounts of the separation of a youth from the nexus of his birth to strive to realize a personal destiny the one moving from the Protestant side [Tonio Kröger], the other from the Roman Catholic [Stephen Dedalus], yet each resolving his issue through a moment of inspired insight (the inspiring object, in each case, being the figure of a girl), and the definition, then, of an aesthetic theory and decision (*The Masks* 4: 38-39).

The boy 's background, indeed, confirms the existence of all the above characteristics (*Norton Anthology* 2: 2051).

Originally being one of the inhabitants of North Richmond Street⁷, the boy sees light in the Christian Church and darkness, dirt, and odours of the Irish past at the «backdoors» of the «decent» street. However, while his consciousness is growing, he becomes able to see the light of reality in the pagan past of his race and the darkness of the Christian Church. This begins happening specifically in the night-scene he is alone in the neglected room, in which the Catholic priest had died, as well as during his lonely night-journey to Araby. Manifestly, then, the seven stages of his journey allude to both, the seven stages of the boy 's puberty initiation and the adult 's initiation into a second birth (Lawrence 58, 66). Rebirth always springs from a death, and the boy during his night-journey symbolically undergoes a death, the death of his old self and his rebirth into a new, wiser individual. By his initiation journey, Joyce becomes Ireland 's redeemer - son a third and additional role ascribed to be played by the son - lover in the religions of the Great Mother in the eastern Mediterranean, first, and in Ireland and Europe later.

The narrative structure of «Araby» is readily offered for a thematic analysis of the journey for puberty initiation, or for initiation to a second birth, because the text is divided into seven distinct stages, a number

common in the rites for rebirth in «the mysteries of the Great Mother Isis». D.H. Lawrence discovers in his *Apocalypse*:

The pagan mysteries of the sacrifice of the god for the sake of a greater resurrection are older than Christianity, and on one of these mysteries the *Apocalypse* [St. John's *Revelation*] is based (Lawrence 58)... the seventh stage is a death and birth at once (66)... This vivid scene in front of the temple, of the glorification of a new initiate and his identification or association to the god... was, we know, the end of the ritual of the mysteries of Isis (68).

However, such kinds of initiation are altogether missing from our Christian societies, because our religion does not care about racial roots save those of the Chosen people to whom our Christ belongs. But in «Araby», the action begins with the boy's love for the virgin, «Mangan's sister», and his desire to follow her and learn something about her. Of course, this is the beginning of the boy's puberty initiation about his country's past. Thus, in the opening paragraphs, the semantic opposition of *light* vs. *darkness* at the conscious level first refers to the boy and all inhabitants of North Richmond Street who take the false light of «the kitchen windows» of the «sombre» and «complacent fronts» of their houses as real. In contrast, the presence in the same paragraphs of key-words from the heroic and artistic Celtic past, such as «the career of our play», and «we ran the gantlet», or the «coachman who shook music from his horse's buckled harness», may have tricked others, but not the boy who gradually is, with us, led to an opposite evaluation of situations. The boy certainly realizes that the device of *mythical defamation*, applied by Christian priesthood to the Irish past, has degraded it. Mingled with «odours» and «dirt» of the Irish «backdoors», the Irish past is found in «dark dripping gardens... and dark odorous stables», hidden in the darkness of «dark muddy lanes behind the houses» of «decent» North Richmond Street. The unusual and foregrounded number of angry, harsh sounds of «d's», «b's», and «g's» implies both, the hatred of those who have brainwashed the Irish — we must remember that the boy attends the Christian Brothers' School⁸.

The boy's «regression to the roots» finally leads him to the «incarcerated queen» or the «sleeping beauty» of fables, during the middle, that is, the fourth stage, of his journey; but not without his own search for her in the unconscious. This stage is characterized by the boy's visiting the neglected, uninhabited - dark room of his house, in which the previous tenant, a Catholic priest, had died⁹. The hero's «sacred

marriage» with the incarcerated female that corresponds to this stage of the mythical journey (Campbell, *The Hero* 245) is brilliantly presented in the boy's visiting the «room of death», in which he hears the sexual undertones of the rain needles that penetrate the body of the Great Goddess Earth. There is also a distinct hint of preparation of new life in the intercourse between soil and «the rain [which] impinge [s] upon the earth, the fine incessant needles of water playing in the sodden beds». In the meantime, the boy expresses his complete shift to an opposite situation of light vs. darkness by admitting the impact of the play of water and soil to direct him through darkness, «I was thankful that I could see so little».

The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage (ιερός γάμος) of the triumphant hero - soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart (Campbell, *The Hero* 109).

«Mangan's sister» speaks to him for the first and last time the day following the night scene in the unconscious and the realm of the dead. In a very brief scene, her confinement and dependence on «the convent» are quite clear, the more so because «while she spoke she turned a silver bracelet round and round her wrist», a symbol of her captivity, I think, since the bracelet resembles a pair of handcuffs. «She straight forwardly

asked me was I going to Araby... It would be a splendid bazaar, she said; she would love to go.

— And why can't you? I asked.

She could not go, she said, because there would be a retreat that week in her convent.

— It 's well for you, she said.

— If I go, I said, I will bring you something.

(Joyce, *Dubliners* 27).

Thus, she is the one who sends the boy to Araby, like the maiden who sends Tristan to Hell. And he promises to bring her «something» which in this case is «the elixir», or the symbolic presence of the Great Goddess behind Mangan's sister, free to restore the gap of her absence in our society. She is described as distant, authoritative and aloof, maidenly innocent, but also with distinct traces of sensuality. She appears only very

briefly and immediately disappears in her confinement. Though she expresses a suggestion to the boy, it can be safely taken as a curt order of a princess to her devoted knight — the roles played in Christianized romances. Symbolically, too, she is described as a maiden, in order to follow the Christian moral code: this demands the Mother of God to be a virgin, on the one hand, and on the other reveals at this point the boy's restricted consciousness about her. The grand and sensual figure of the Great Goddess will retrospectively replace this poor image of her in the figure of gorgeous Marion Tweedy Bloom who will be expecting the hero / son - lover Dedalus to her home after the end of the last chapter of *Ulysses*. The centuries of her oblivion and defamation are in «Penelope», the last chapter presented as a reverie of fifty pages written by the stream - of - consciousness technique without any signs of punctuation. In the context, this sleeping / waking female remembers her glorious past in order to vote for life again. Her answer to Dedalus is four times «Yes» for her coming to life, and his being her lover, with a final full stop at the end of the last «Yes». (Joyce, *Ulysses* 643). Her last words are a clear announcement that in the chaotic unconscious the pagan heroes awake.

Unfortunately, the early death of Joyce did not let him round off the full «salvation» of Ireland from the unconscious, save for writing *Finnegans Wake*. Yet his last work appears too difficult to understand by an audience who cannot connect pagan Irish heroes with the sequence of the myths existing in the previous novels; his last novel simply illustrates the impact of Joyce's journey on the wakening Irish heroes.

Back to «Araby», we find out that after the boy's brief meeting with «Mangan's sister», he is chiefly pre - occupied with the way he might carry out his mission until the night he manages to visit Araby; he travels by train. At the final stage played at Araby on the other side of the river Liffey, there is a reverse play of light and darkness in the semantic components which rounds off the boy's successful journey: at the beginning of the story, the boy identified light with Christianity, but at the story's end, he can see the light in the hidden pagan Irish past through the darkness of Christianity. The end of «Araby», is a revelation, or «an epiphany» he receives at the bazaar about «dark» Araby. His illumination occurs in the briefest paragraph of the story, the final paragraph of one and a half line,

Gazing up into the darkness I saw myself as a creature driven
and derided by vanity; and my eyes burned with anguish and
anger.

This knowledge seems to be the «elixir», that is, the boy's gained intuition

in the darkness of the unconscious about the harm done to the Irish by Christianity. The acquired knowledge at the end of «Araby» is that what has been hinted at as «dark» Ireland was the actual victim of the «enlightened» Catholic Church.

Nevertheless, the boy's initiation has been effected, and his plans now are the future dedication of his life to the cause of awakening the forgotten Irish heroes from their centuries - long stupor. Thus, the leitmotif in the title, *Finnegans Wake*, the novel following *Ulysses*, indicates the discovery of Ireland's pagan identity, by the waking of her Celtic heroes in the collective unconscious. Had Joyce lived longer, he might have been able to explain his successful odyssey which has not quite ended, the more so because he did not return to Ireland. He would, too, I believe. The tremendous changes on all facets of life including a revised shift within the Roman Catholic Church's tolerance after the end of World War II, might permit even him to return to his beloved Ireland.

Consequently, the thematic formula which seems to offer «Araby» an axis that maintains the unity and consistency of meaning, I hope to have shown, is the syntactic expression of a semantic opposition: *the defeat of the Christian religion by the pagan Irish past*. The deep reason of this opposition is that the pagan religion follows the patterns of nature in all respects and has developed spiritually healthy individuals by serving the arts, whereas Christianity, a religion of renunciation, has driven all its devotees to dead people in life.

As a result, we might consider all the works by Joyce to be autobiographical because his own life journey is an exact mirror of the «odyssey» hinted at in his works. Amongst thousands of specific details which would support this belief of mine, I would like to offer the following details which give a new dimension to the whole scene. Close to the end of «Penelope», Marion is called Molly — the earliest facet of the Great Mother, representative of her androgynous nature, as the word «molly» means «effeminate man or boy» (*Concise Dictionary of Current English* 732). In her reverie, she repeats that Stephen Dedalus is a motherless young man, like the boy in «Araby», «his poor mother wouldn't like that if she was alive», (Joyce, *Ulysses* 640). It would take a much more detailed research to find out the reason that «in all the stories in «Araby» dealing with childhood the child lives not with his parents but with an uncle and aunt» (*The Norton Anthology* 2: 2056). Perhaps there was a pagan custom prescribing that the community should provide the priestess of the Great Mother with a parentless child / *interrex* who would be the sacred king for one day, while the adult king was hiding in a grave. This boy / surrogate used to be sacrificed at the end of that day (Graves 1: 18). Furthermore, on the same page Molly mentions that Stephen Dedalus is

only twenty years old, the precise age Joyce was when he fled Ireland, a fact that strengthens the notion that he had acquired psychological wholeness by discovering the Great Mother before leaving Ireland. Her anticipated relationship with Stephen Dedalus is quite clearly one of mother / son-lover. This is manifest when she plans to trap him as a lover by buying «a new pair of red slippers and a semitransparent morning gown» (*Ulysses* 641).

On the other hand, *Ulysses* is an account of one day in the lives of citizens of Dublin, the 16th June, 1904. Two very important remarks give a tremendous quality to the symbology of this novel by Joyce: first, the day was, as Joyce's biographer Richard Ellmann informs, the day on which Joyce, «an introvert young man of twenty years of age», took Nora Barnacle, his later partner for life, out for their first date.

To have set *Ulysses* on June 16, the date of their first date, was Joyce's most eloquent if indirect tribute to a recognition of the determining effect upon his life - attachment to her. He might like to express that on June 16 he entered into relation with the world around him (Gilbert 162-63).

I believe that in the face of Nora Barnacle he discovered the importance of the female in a male's life — a theme which is the gist of *Ulysses* — though Ellmann continues in the wrong direction when he says, «...leaving behind the loneliness he had felt since his mother's death». Ellman's syllogism is a very Christian probability. But I would rather say, that Joyce first met the Great Mother / Ireland in the face of Nora Barnacle at once with his own individuation. Second, June 16 may be a symbolic date that refers to the commitment of his life to Ireland and Nora Barnacle. For coinciding with the time in which the sacred king or the boy / *interrex* was presented to the priestess of the Great Mother, this date tempts us to connect it symbolically with the sacrifice of either a sacred king or an *interrex* effected at the close of the «intercalated day lying outside the sacred sidereal year» (Graves 1: 18), on the summer solstice (June 21). We could safely claim that the great artist completely committed himself to Nora Barnacle, though their relationship did not start with a wedding but with cohabitation in the pagan manner of couples in matriarchy.

Besides, we could safely calculate that Joyce acquired psychological wholeness when he was twenty, because it was the time signalled by the end of *The Portrait*, and the beginning of writing his works after fleeing Ireland. June 16 might also be the day on which the «god» united with the «goddess» and Joyce acquired individuated wholeness by this union. Alternatively, the day might symbolize his growth into adulthood and the

beginning of his entering into relation with the young anima who replaces the mother image in a healthy male 's psyche. The anima is also the Mother Goddess and «the archetype of life itself» (Jung, *The Archetypes* 32). Ireland and Nora Barnacle seem to have been the whole life for Joyce, exactly as *Ulysses*, that seems to be dedicated to her, is said to embrace the whole of life.

«Araby» is the third of the fifteen stories in *Dubliners* that were written during Joyce 's first year in Trieste in 1905; but the book was not brought out until 1914, «because of objections raised by his printers» (Levin 17). Joyce is very tight in explaining the reasons he set out to depict the Irish society, but discloses some truth by saying that «it comprises a series of chapters in the moral history of his community». More important is the fact that the «episodes», that is the stories, are arranged in careful progression from childhood to maturity and death, broadening from private to public scope (Levin 17). The autobiographical element has been recognized only in the last story, «The Dead» (Levin 18), but not yet in «Araby», at least to the best of my knowledge. «Araby» is interpreted for the first time as autobiographical in the present study. And though Levin finds that *Dubliners* reflects the «paralyzed uneventfulness to which the modern city reduces the lives of its citizens» (Levin 18), I prefer to look upon the stories of the people in Joyce 's community as a reflection of spiritual and creative paralysis in all societies ruled by Christian «decency» and hypocrisy.

The fact that the stories' arrangement follows the Periods of Man 's life and the corresponding Seasons in natural life leads to the remark that as early as *Dubliners* Joyce strongly dissented from the Christian concept of a linear progression of Time in eternity, and was in favour of the Bronze Age cyclical concept of Time in everything in Nature. Besides, the Italian philosopher Gianbattista Vico, one of the sources of Joyce 's Roman Catholic education put forward in 1725 the cyclical theory of history (*Norton Anthology of Eng. Lit.* 2: 2024). Joyce, therefore, was very early in his life a confirmed believer in the unity of nature and man.

In contrast, the theme of death and resurrection is central in *Finnegans Wake*. Specifically, it derives one of its main principles of organization from the cyclical theory of time, a fact that indicates precisely the final defeat of Christianity, and the return of Joyce to pagan notions. Again he makes this announcement by means of choosing the leitmotif «wake» which speaks of rebirth; and the name of his protagonist, who harrowed the pagan underworld ceases to be Christianized King Arthur, Tristan, or even «Daedalus» and becomes «Finnegan, the builder of cities» (Levin 3) in the manner of «Daedalus, the builder of cities». I have been tempted to believe that, after the action in *The Portrait*, Joyce would start calling his

protagonist «Daedalus», in order to prove how much could be said by the addition of an «a». It would unpredictably imply his own identification with that artist, in the same way the Celt Finnegan in this novel might be an extension of Minoan Daedalus, spelled with an «ae». And I truly believe that the only reason that has kept him from doing so was the fact that he had exhausted the meaning of that myth, and proudly rejected foreign names. After the completion of his feat, he deserved the choice of purely Celtic names for *Finnegans Wake*. I have also been tempted to believe that at a certain point of his career he intended to return to Ireland gloriously, not so much as to imply the success of his journey, but as to fight more actively what he did not believe in. For the return of the hero to his starting point is the most important concern of all mythic heroes.

Perhaps the most ingenious leitmotif is the word «Araby» which functions as the best explanation of Joyce's rancour against Christianity. This leitmotif refers to various circumstances, but always negatively: thus, Joyce once more proves his virtuosity in the use of English. First, the leitmotif spontaneously triggers our memory of Arabia, and arouses his angry realization, because Arabia is altogether foreign to Ireland and should have nothing to do with it. Second, the exotic name may imply also the Moslem religion which is alien to the Irish and European mentality and culture. Third and on another level, the name may signify the actual origins of Christianity from Judaism, or from the religion of «Yahweh, an Arab volcano god», as Freud, quoted by Campbell, claims in *Moses and Monotheism* (3: 125). Fourth, the ingenious name may allude to the Arabian deserts which were the racial origins of the patriarchal tribes that changed so much the blissful Age of Cronus in Greece and in Palestine. They imposed a patriarchal social context also on the two religions that were created in Palestine, Judaism and Christianity:

intrusive patriarchal Aryan tribesmen, the Hebrews, who conquered Palestine around 1250-1150 B.C.; their traditions have come to us in the Old and New Testaments and have become the basis of both the religion of Yahweh and the Christian religion (3: 7, 28-29, 146).

A fifth negative allusion contained in the word «Araby» might be the historical conquest of Spain by Arab / Saracens and the gloomy threat cast on all Christian European countries to be conquered by Moslems during the seventh and eighth centuries A. D.; it is precisely the epoch that forms the setting of Christianized Arthurian romances. At a time there was neither any kind of unity nor alliance amongst European leaders save their faith in Christianity, the Roman Catholic Church very cleverly

appropriated the pagan Celtic poetry of King Arthur 's Table Round, to raise the morale of soldiers. The alliance of all Christian rulers saved their religion in the end, while nobody suspected, then, the darkness that would, eventually, be cast mostly on the people of «the goddess of the land of youth», that is, Ireland (Campbell, *The Masks* 3: 31).

In the Middle Ages the mystic spell of her people of the fairy hills poured over Europe in the legends of the Table Round of King Arthur, where Gawain, Tristan, and Merlin brought the old Celtic Fianna and Knights of the Red Branch to life again in the armor of the Crusades. And a bit further back in time, in a period little studied, c. 375-950 A.D., the epic narratives themselves from which those heroes came were fashioned from mythic tales already old (Campbell, *The Masks* 31).

All these references to the ingenious leitmotif brilliantly illustrate the evil carried in the devised semantic component, «Araby», and emphasize the destructive influence of Christianity on all the people of the western world. We might for a moment take Joyce 's place, in order to understand how he felt. Juxtaposed to his own definition of western man as a responsible intelligence who does not serve gods, are the absurd mysticism of this religion, the rigid moral code imposed on its followers, the imposed demand on them to renounce their body — contrary to Nature 's temptations and tricks — and such intimidating notions as «sin» and the «resolution of sin» giving unlimited power to the priesthood area. The forever - imminent threat of «Hell, the place of eternal torture», the shameful trade of remission of temporal punishment in papers issued and sold by the Roman Catholic Church, the crimes committed by the Inquisition in the name of the Christian God are known to everybody. And the very ambivalent «Heaven» of eternal bliss, have passified, and stagnated Christian activity, while creativity has been replaced by inertia. Illusions have penetrated so much the skin of ignorant and destitute Christians that they are blind to their religion 's dark reality. The western world needed a rebel Irish artist who sacrificed his welfare, certainly that of his family, and even his life for the ambitious purpose of opening the eyes of Christians to their real situation.

Rebel Joyce must have been certain about the imminent danger of «Christian persecution» on himself. That was to be experienced by anyone who dared to bring up to surface the dark reality of fraud, torture, and crime he had discovered in the depths of his religion 's past. After all, he did not want to challenge the Roman Catholic Church 's response. He must remember that one of the two Italian philosophers who had

influenced him most, Giordano Bruno (1548-1600), was the indiscrete philosopher [who] was burned in the Campo dei Fiori...[and he] was incinerated [because] he held that the Old Testament tales teach neither science, history, nor metaphysics, but morality of a kind; and he placed them on a level with the Greek mythology which teaches morality of another.

And Campbell summarizes by implying the Christian deviation from Christ's preaching and the criminal role of the Roman Catholic Church:

The actual point of question, throughout the centuries of Christian persecution, has never been faith in God, but faith in the Bible as the word of God and in the Church (this Church or that) as the interpreter of that word (4: 29).

I hope it is quite evident that Joyce's implications referring to myths and their meaning in his literature should be taken seriously. For he revives the mythology of his ancestors, Minoans, Celts, and Irish, by a brilliant use of myths; and he also studies the Christian mythology in an attempt to reveal the roots of his race which had been swathed with Christian veils for centuries. His inference is that the Christian religion never had a mythology of its own, and the Biblical mythology fits into a Jewish framework rather than a European context.

Nietzsche was in *The Birth of Tragedy* the first to realize the reason of the great difference between the oriental and occidental mentality. The individual of Classical Greece, as we know it from the Attic tragedy and the arts was the result of a convergence of two opposite mythologies in the Greek heritage (qtd. Campbell *The Masks of God* 3: 141). The existence of the two opposite mythologies seems to have satisfied the two opposing impulses in the human psyche, the Apollonian of reason and measure, and the Dionysian of feelings and mysticism. After Nietzsche, the work of enlightened Jane Ellen Harrison, Martin Nilsson, and Karl Kerényi, amongst others, has variously extolled the «Greek measure», or the balance of such an individual, the well-known «golden mean». On the other hand, Freud's theories must have been known to Joyce; and Carl Jung in the days Joyce lived in or near Zurich and Vienna expressed a similar balance in the individual — the object of the new science, Psychology — emerging from the complete knowledge of conscious and unconscious; he called this state «wholeness» or the «Self».

The explanation of the above fact lies in the convergence of the two opposite psychic forces in Man, that is, their active presence and

fulfilment. For Jung, the ideal situation, the wholeness of an individual, can occur when what we call the «cerebrospinal function» (the reason or intellect) is equally active with the «sympathetic system» (feelings and imagination) in the individual (*The Archetypes* 20). In contrast, Jung and others such as Bergson, Tolstoi, Lawrence, Dostoyevsky, the Romantics et al. find the «supremacy of the intellect» in our Christian societies to be the main source of evil in our epoch. In contrast, Nature, the Female, the Imagination, the Body and Feelings are missing from our western culture. Specifically, Jung continues that «our intellect has achieved the most tremendous things, but in the meantime our spiritual dwelling has fallen into disrepair». He adds further with sadness that «in the end we dig up the wisdom of all ages and peoples, only to find that everything most dear and precious to us has already been said in the most superb language» (*The Archetypes* 16). Jung's insistence on the value, the distilled wisdom, and reality of all myths is one of his major contributions to man and the arts, but it has, unfortunately, not been fully appreciated yet. And so is it with Joyce who becomes an artificer Daedalus figure by recreating *The Odyssey* in Dublin, in order to discover and awaken the submerged Great Goddess and the sleeping Irish heroes. Joyce has given back his country its lost mythology, and everything that has an affinity with the lost Goddess.

In the history of man, however, the great culprit and responsible for the contemporary man's crisis has not been Christianity, but patriarchy. Patriarchy gave the first smooth blow to the populations of the nuclear Near East in the second millenium B.C. But the blow of patriarchal invasions was much stronger a millenium later to all aspects of the feminine principle and at all levels. Patricularly in Palestine, the new socio-religious order extinguished all goddesses, a fact that has excluded the female from the two religions born there, Judaism and Christianity. The broad expansion of the latter religion throughout the fallen Roman Empire changed altogether pagan lives by imposing a new moral code. Like any other religion, it promoted the work of priesthood, called *mythical defamation* which damned everything pagan.

The negative elements contained in this religion's doctrine are very well known: renunciation of the body in favour of a promise for life after death, celibacy of the priests, an imposed abstinence from sexuality on the laymen, and degradation of all descendants of Eve; fanatic worship of the word of the Bible, appropriation of pagan sacred symbols, and complete ousting of Great Mother figures. Christianity's blows were much more cruel than those the uncouth «barbarian» Dorians delivered to the populations of Greece to make them forget the cult of the Great Goddess.

Paradoxically, the three dark centuries between the invasion of the

Dorians in Greece and Hebrews in Palestine moulded a different epoch for each country: all, the Greek pantheon of six gods and six goddesses, the poetry of Homer, and Classical Greece itself sprang from the wholeness of the Greek individual, while in Palestine two religions, Judaism and Christianity, both womanless and «limping», were born. Want for the female to act as a counterpart for the balance or wholeness resulted in a sad fact: Christianity did more evil to man's history precisely because of its large expansion. Even within its Churches, the evil is inherent: Protestantism gave the last strong blow to what had remained from the fallen idols, claims Campbell.

By some coincidence, therefore, Greece and Palestine underwent similar circumstances of being conquered by patriarchal tribes, though in parallel periods produced different kinds of literature:

The two heroic ages were simultaneous. In both domains there had been a long period of interplay and adjustment between settled agricultural and intrusive pastoral - warrior peoples, after which, very suddenly, overwhelming onslaughts of fresh pastoral - warrior folk, the Hebrews in Palestine the Dorians in Greece, precipitated a veritable *Götterdämmerung* and the end of the world age of the people of bronze. The exploits of Homer's «divine race of heroes» fall in the period c. 1250-1150, and following a lapse of about three centuries their epics took form, their dates coinciding approximately with the biblical as follows:

c. 850 B.C.: Iliad - Yahist (J) Text
c. 750 B. C.: Odyssey - Elohim (E) Text

At this point Campbell quotes Freud's syllogism of the above events:

It is all too neat for mere coincidence; and as Freud remarked, there is the further problem of why in the case of Greece what appeared was poetry, and of the Jews, religion (qtd. in Campbell 3: 146).

The answer to Freud's question might be simply the difference existing between oriental and western mentality. The problem lies in the difference of each one individual's mental attitude towards the cosmos that differentiates also their respective cultures: oriental mysticism is prone to the unexplicable, unconscious element in religion, whereas western empiricism functions as the intellect does, and in the way Kerenyi

describes the Greek individual, «the Greek world is chiefly one of sunlight, though not the sun, but man stands in its center» (qtd. in Campbell 3: 174). Joyce has been such a man.

Finally, after exposing my interpretation of «Araby», we should find out how other critics view it. Quite a lot has been written about «Araby» which looms large in practically all contemporary anthologies of English literature. However, it was only few years ago «we had to smuggle into this country [the United States]...Joyce 's books [which] are today required reading in college courses», Levin writes(1).

Sylvan Barnet and his collaborators, Morton Berman and William Burto, interpret «Araby» as «a story of disillusionment of [the boy 's] imagination...and his coming of age» (Barnet et al. *Manual* 29-33). X. J. Kennedy and his collaborator, Dorothy M. Kennedy, find that «the boy has projected a dazzling veil of romance over the commonplace» (Kennedy 22). It is rather Kennedy who presents a commonplace description of the story 's theme in the entry of its title in the «Contents» of his *Literature* 5th edition, when he says:

If only he can find her a token she may love him in return. As night falls, a Dublin boy hurries to make his dream come true (xiii).

Though the above critics acknowledge that «Araby» is paramount, and support this vague idea by referring to all religious connotations in relevant passages, they cannot offer an overall interpretation of their existence. Instead, Kennedy provides an untimely piece of contemporary information: Elizabeth A. Flynn (probably an American literary critic and teacher of English literature in the States) recorded the reaction of fifty - two students, who either «felt uncomfortable with the boy 's solopsistic infatuation», or got angry with «Mangan 's sister» for «using» the boy. Furthermore, we learn that Flynn 's students consummated their experience of the story as one in which the boy 's journey to the bazaar ends up in «delusion», after which the boy «can now return to reality», but not before passing «a painful judgement on himself: he has been a vain fool» (Kennedy *Manual* 22-23). Such statistics and remarks are an insult to Joyce 's greatness.

Yet Kennedy luckily records an idea expressed by William York Tindall, writer of *The Literary Symbol*, which had intuitively registered in my mind without my offering any means of support, that is, the representation of Ireland as «Mangan 's sister». My identical interpretation had been inferred from the only scene in which the two youths converse. The scene contains three elements symbolic of the girl 's incarceration: the religious

«retreat» which confines the girl within the convent-school; the «silver bracelet» she played with, while she was talking to the boy curiously reminded me of a pair of handcuffs that had to be foregrounded. Last, the image of the higher level of ground she is standing on, which makes her bend toward the boy reminds me of the fair lady in romances assigning a mission to her devoted knight. Tindall's syllogism, however, ends up in a different, unsupported idea: he remarks, «since [James Clarence] Mangan, one of Joyce's favourite poets, dedicated «Dark Rosaleen», his most famous poem, to his country, it seems likely that Mangan's sister is Ireland herself, beckoning and inviting» (Kennedy *Manual* 22-23). Tindall, however, stops short at this point, unaware, probably, of the paramount meaning I have discovered in that scene of «Araby». Yet Kennedy interprets even this identity of «Mangan's sister» in a rather superficial way by saying, «rather than pursue Dark Rosaleen, the mature Joyce [and his protagonist Dedalus] chose exile» (Kennedy 22). I disagree once more with Kennedy when he thinks that «the image of Mangan's sister fades before the physical presence of the banal flirtatious English salesgirl»⁹. I believe that the image of the silly salesgirl directly attacks the British enemy; and indirectly promotes the idea of such unimportant contemporary females, as D. H. Lawrence refers to in a comparison of them to grand, but ousted Great Mother:

...the religions of renunciation are womanless... (Lawrence 88)...Since she fled, we have had nothing but virgins and harlots, half women: the half women of the Christian era. For the great woman of the pagan cosmos was driven into the wilderness at the end of the old epoch, and she has never been called back (Lawrence 88)¹⁰.

The image of the Great Mother as a maiden fades together with the image of the Virgin *Mary* from the personality of «*Marion Tweedy Bloom*» (my italics; note the identical names that betray the identification of the two figures;), that is, only when Joyce's consciousness grows enough to perceive her in her other two aspects: the one of nymph («bride» in Greek) and the other of crone («wise old woman»).

I agree with Joanne Cockelreas and Dorothy Logan's partial interpretation of the only scene in which the two youths converse. The two critics write: «he becomes the knight and Mangan's sister the beautiful princess» (Cockelreas and Logan 98). Unfortunately, the two critics make no further connection of the scene with any theme. Their observation that «the boy looks on the girl as a temptress and a saint» is quite in line with my interpretation of her character. Precisely because

these qualities implied to the maiden, indirectly refer to the same mythic female figure of the Triple Great Goddess who embraces all folds of a woman's psyche. The girl is, like Nausikaa, the first innocent aspect of the Triple Great Goddess, whereas Jung's Anima which is identical with the Triple Goddess is all three aspects and the union of all opposites. She is good and evil at once, temptress Eve and saint, like Joan of Arc, life and death, orgiastic Aphrodite and pure Virgin Mary.

The sensitivity of Cockelreas and Logan betrays them once more when they interpret the boy's adoration as a «silly superficiality and physical attraction», whereas it is a pure unadulterated love of a knight for the princess, or the love of a son - redeemer for his mother (Cockelreas and Logan 13). Further, the most usual interpretation of «Araby» — also the one by intuitive Laurence Perrine — is that of «a story of unrequited love of a boy for a girl». Slightly different but equally vague is the evaluation of «Araby» in *The Norton Anthology of English Literature* (2: 2051) which states:

Araby is meticulously accurate in every physical detail, yet it is also a symbolic story about the relation between dreams and reality (4th ed. 2: 2051).

Nonetheless, Joyce was able to survive poverty, defamation, and exhaustion by working overtime in order to secure the money for his family's living for thirty - six years, while writing his short stories and the three novels. He was able to do so, because this heroic man had the ambition not only to describe the western man's wasteland like T.S. Eliot, Beckett, Hemingway, or Fitzgerald. He seems to have dreamed of *being* the knight who brings the Grail back to Ireland; or the long - awaited Godot who appears like the fertilizing rain on the scorched wasteland. What he had hoped to find in Christianity, when he was seriously considering entering the priesthood, he found in the religion of the Great Mother during his search for Ireland's roots. Accordingly, he formulated his vision, and wrote his novels to describe that search by an inner need to divulge, on the one hand, the fraud of the religion he had renounced and the eternal reality of the religion whose acolyte he became, on the other. Through his rare mastery of language, he tried to express his deep resentment against the responsibility of Christian Churches for the blindness of the western man, in order to save him. When the boy says in «Araby», «I imagined that I bore *my chalice* safely through a throng of foes», (my italics), he sounded as if he were speaking about a strictly personal matter. At least, he gave us the impression that he was prepared to spare no pain, provided he carried out the mission entrusted to him by «Mangan's

sister». Since then, Joyce has become renown for his rare position in the literature he revolutionized, but there is the further problem: has he been able to bring the Great Goddess, Ireland, back the valuable «something» he has promised her? Indeed he has, though she is flung back to her stupor, and is certainly not yet aware of it .

NOTES

1. The bazaar, described by its official catalogue as a «Grand Oriental Fête», was actually held in Dublin on May 14-19, 1894. This study has been written in celebration of a centenary passed, since «the Grand Oriental Fête» has been ingeniously called «Araby» by Joyce.
2. «Her convent» is, of course, her convent-school with the intended connotation of her as a nun.
3. Period of seclusion from ordinary activities devoted to religious exercises.
4. «Come-all-you» is a street ballad, so called from its opening words.
5. «O' Donovan Rossa», the 19th century Irish nationalist Jeremiah Donovan, popularly known by that name.
6. In all the stories of *Dubliners* dealing with childhood, the child lives not with his parents but with an uncle and aunt.
7. The Joyce family moved to 17 North Richmond Street, Dublin, in 1894, the year of the bazaar, a fact that strengthens the autobiographical element in «Araby».
8. Christian Brothers' is a Catholic religious community which sponsored a school, attended briefly by Joice before moving to 17 North Richmond Street.
9. The details of the house described here correspond exactly to those of No. 17.
10. Note that Lawrence is not aware of the actual substitution of social order and cult which resulted in the ousting of the Great Goddess.

WORKS CITED

- Barnet, Sylvan, Morton Berman, and William Burto. *An Introduction to Literature*. 9th ed.. Glenview: Scott, Foresman, 1989.
- Barnet, Sylvan et al.. *Manual*. 9th ed. Glenview: Scott., Foresman, 1989.
- Campbell, Joseph. *The Masks of God*. 3rd and 4th vols. Middlesex: Penguin, 1982. 4 vols.
- *The Hero with a Thousand Faces*. Princeton: Princeton UP, 1973.
- Cockelreass, Joanne and Dorothy Logan. *Writing Essays about Literature. A Literary Rhetoric*. New York: Holt, Rinehart, Winston, 1971.
- Concise Dictionary of Current English (The)*. Rev. by H.W. Fowler et. al. 3rd ed. Oxford: Clarendon Press, 1949.
- Edel Leon. *The Modern Psychological Novel*. Gloucester: Smith, 1972.
- Frazer, James G.. *The Golden Bough*. One-volume abridged edition. London: Macmillan Press, 1983.
- Freud, Sigmund. *Moses and Monotheism*. Trans. Katherine Jones. New York: Vintage, 1967.
- Gilbert, Stuart. *James Joyce*. New York: Vintage, 1988.
- Graves, Robert. *The Greek Myths*. Middlesex: Pelican, 1982. 2 vols.
- Joyce, James. «Araby». *Dubliners*. London: Triad, Grafton, 1986.
- *Stephen Hero*. Ed. by Theodore Spencer. New York: New Directions, 1963.
- *A Portrait of the Artist as a Young Man*. London: Triad Grafton, 1986.
- *Ulysses*. London: Penguin, 1986.
- *Finnegans Wake*. New York: Viking Press, 1939.
- Jung, Carl G.. *Symbols of Transformation*. Trans. R.C.F. Hull. Princeton: Princeton UP 1976.
- *The Archetypes and the Collective Unconscious*. Trans. R.C.F. Hull. Princeton: Princeton UP, 1980.
- Kennedy, X.J.. *Literature: An Introduction to Fiction. Poetry and Drama*. 4th ed. Boston: Little Brown, 1987.
- Kennedy, X.J. and Dorothy M. Kennedy. *Manual*. Boston: Little Brown, 1987.
- Lambadaridou, Effie A. *Patrick White: Magna Mater and Her Son Lover*. Athens: Saripolio Library, 1991.
- *Approaches to Stylistic Analysis in Short Fiction*. Athens: Paroussia Press, 1990.
- «The Strategy of Mythic Leimotifs in James Joyce 's Vision». *Paroussia*. 8: 441-473, 1992.
- *Academic Writing: The Critical Essay*. Athens: Symmetria, 1994.
- Levin, Harry. Ed. *The Portable Joyce*. Introduction. New York: Pelican, 1981.
- New Caxton Encyclopedia (The)*. London: The Caxton Publishing Co.. 1966. 18 vols.
- Norton Anthology of English Literature (The)*. 2nd vol. 4th ed. London: Norton, 1979. 2 vols.
- Perrine, Laurence and Margaret Morton Blum. *Literature: Structure, Sound, and Sense. Manual*. 3rd ed. New York: Harcourt, Brace Jovanovitch, 1978.
- Tindall, William York. *The Literary Symbol*. Bloomington: Indiana UP, 1974.
- Yeats, W.B. *Irish Fairy and Folk Tales*. New York: The New Library. No date.

ΠΕΡΙΛΗΨΗ

Εφη Λαμπαδαρίδου, «Araby». *The Starting Point
of James Joyce's Journey*

Το διήγημα «Araby» από το πρώτο έργο που δημοσίευσε ο Ιρλανδός James Joyce με τίτλο *Οι Δουβλίνοι* για πρώτη φορά ερμηνεύεται ως αυτοβιογραφικό έργο που υποδηλώνει την αφετηρία του ποιητικού οράματος του άφραστου καλλιτέχνη να γίνει ο Λυτρωτής - Γιός της Μητέρας του Ιρλανδίας. Αναφέρεται στην εφηβική ηλικία ενός αγοριού χωρίς όνομα — πράγμα που σημαίνει την έλλειψη ταυτότητας — και φαίνεται να είναι ο νεαρός Joyce. Είναι ερωτευμένος με την απόμακρη «αδελφή του Mangon», όπως η κοπέλα αναφέρεται σ' ολόκληρο το διήγημα, για να υποδηλώσει πως είναι η σημερινή Ιρλανδία, μια χώρα που έμεινε χωρίς ρίζες και επομένως είναι χωρίς ταυτότητα. Η κοπέλα δεν ενδιαφέρεται κι ούτε φαίνεται να γνωρίζει τα αισθήματα του αγοριού. Αυτός, όμως, προσπαθεί μέρα με τη μέρα να τη γνωρίσει όλο και πιο πολύ στα επτά φανερά στάδια που υπάρχουν στη δομή του διηγήματος και γι' αυτό συμπεραίνουμε πως αποτελούν «τα επτά στάδια μύησης των εφήβων «στη μυθολογία της φυλής των» κι ακόμα «της μύησης στα μυστήρια της Μεγάλης Θεάς» στην αρχαιότητα. Σαν επακόλουθο ερμηνεύουμε και στην αλληγορία του διηγήματος την «αδελφή του Mangon» σαν τη ξεχασμένη και παραμορφωμένη από την πατριαρχία και τον Χριστιανισμό Μητέρα-Θεά, που λατρευόταν στην Ιρλανδία από τη τρίτη χιλιετηρίδα π.Χ.. Είναι ιστορικά τεκμηριωμένο ότι η θρησκεία αυτή είχε μεταφερθεί από τους Μίνωες της εποχής του Ορείχαλκου, όταν ταξίδευαν τακτικά στην Ιρλανδία για τη προμήθεια κασσίτερου. Στη μοναδική λιγότεπτη συνομιλία των δύο εφήβων η κοπέλα προτείνει στο αγόρι να πάει στο παζάρι Araby. Εκείνη αδυνατεί να το επισκεφτεί γιατί έχουνε «retreat» (απόσυρση στο ησυχαστήριο του μοναστηριού - σχολείου όπου φοιτά). Του λέει όμως πως για εκείνον θα είναι ενδιαφέρουσα η επίσκεψη. Με πείσμα και ενθουσιασμό το αγόρι υπερνικά όλα τα εμπόδια και μόλις που το προφταίνει ανοιχτό αργά τη νύχτα. Τα εμπόδια πάντα εμφανίζονται στο μυθικό ταξίδι του ήρωα, αλλά εδώ καθυστερούν τον ήρωα με τρόπο που το ταξίδι με τραίνο να γίνει στη νύχτα, για να υποδηλώσει— μάλιστα με το πέρασμά του στην άλλη όχθη του ποταμού Liffey — την κάθοδο στο βασίλειο των νεκρών. Ό,τι βλέπει το αγόρι στο παζάρι τον κάνει να νιώθει έξω φρενών με τη κενότητα που αντιμετωπίζει. Εδώ τελειώνει το διήγημα «Araby».

Αλλά η αρθρογράφος παρουσιάζει, πάντα τεκμηριωμένα, την αλληγορία του διηγήματος σαν τη μύηση του αγοριού στις δύο ειδωλολατρικές μυθολογίες της Ιρλανδίας, την ειδωλολατρική θρησκεία των Μινών της

Μεγάλης θεάς που αργότερα ασπάσθηκαν και οι πατριαρχικοί ειδωλολάτρες Κέλτες της Ιρλανδίας. Μετά τη μύησή του το αγόρι μαθαίνοντας το μεγάλο κακό που έκανε ο Χριστιανισμός στην Ιρλανδία με το σφετερισμό των πολιτισμικών ριζών της, και διαπερνώντας το σκοταδισμό και τη στεριότητα όπου βύθισε τους Ιρλανδούς η ανατολική θρησκεία, την απαρνεύεται. Τώρα γνωρίζει ότι ο Χριστιανισμός, με τη πνευματικότητα του απομάκρυνε τους πιστούς του από την αλήθεια της Φύσης και εξαφάνισε — γεγονός ιστορικά τεκμηριωμένο — την ειδωλολατρική θρησκεία της Μεγάλης θεάς, που αντανακλά την αιώνια πραγματικότητα της Φύσης. Στην Ιρλανδία, η θρησκεία της Μεγάλης θεάς είχε αναμιχθεί με την πατριαρχική ειδωλολατρική θρησκεία των Κελτών μέχρι την έλευση του Χριστιανισμού, η Εκκλησία του οποίου εξεδίωξε την «ειδωλολατρεία» για χάρη του μοναδικού θεού και ιδιοποιήθηκε την υψηλή ποίηση των Κελτών, την οποία παρουσίασε σαν Χριστιανική δημιουργία. Αυτή η ποίηση, «της Στρογγυλής Τράπεζας του βασιλιά Αρθούρου» είναι γνωστή μέχρι σήμερα με το όνομα, «Περιπέτειες για την ανεύρεση του Ιερού Δισκοπότηρου».

Τα επόμενα δύο μυθιστορήματα του Joyce πλέκονται στον καμβά δύο ακόμα Ελληνικών μύθων, του Δαίδαλου και του Οδυσσέα. Ο πρωταγωνιστής και των δύο, ο Stephen Dedalus, στο πρώτο, δηλ. το *A Portrait of the Artist as a Young Man*, μυείται πρώτα στην επίγνωση της φυλής του, δηλ. αποκτά για τη μόρφωσή του όλη τη γνώση του λαού του για να γίνει ο μεγάλος καλλιτέχνης. Αυτό που επιδιώκει είναι να φύγει από την Ιρλανδία, για να μπορεί να γράφει ελεύθερα από τη λογοκρισία της Καθολικής Εκκλησίας, ακριβώς σαν τον Δαίδαλο που κατασκεύασε φτερά για να γλιτώσει από το Λαβύρινθο. Αλλά και στο άλλο του έργο, που έχει τίτλο *Οδυσσέας* — και πραγματικά περιέχει όλες τις ανάλογες περιπέτειες του Οδυσσέα στο Δουβλίνο της πρώτης δεκαετίας του 20ου αιώνα πάνω στη δομή της Ομηρικής *Οδύσσειας* — ο ίδιος Stephen Dedalus πρωταγωνιστεί και σε τούτο το ταξίδι. Με τη διαφορά πως όλες οι περιπέτειες αυτού του Οδυσσέα στριμώχνονται σε μια μόνο μέρα. Στο τέλος αυτής της μέρας οι άλλοι δύο πρωταγωνιστές, το ζευγάρι Leopold Bloom, Εβραίος, και η σύζυγος Marion Tweedy Bloom, μισή Εβραία — που περιγράφονται έτσι ώστε να εκπροσωπούν τη Μεγάλη θεά, στο σημείο όπου αφήνει τον εποχιακό γιό / σύζυγό της, Leopold, για να τον αντικαταστήσει με ένα νεώτερο και πιο ρωμαλέο για το καλό της σοδειάς και του τόπου. Αυτός θα είναι ο Dedalus στον οποίο όπως γνωρίζουμε έκανε πρόταση ο Leopold να έρθει και να μείνει μαζί με το ζευγάρι. Ο άντρας περιμένει τον Dedalus σαν γιό, αλλά η Μάριον τον περιμένει σαν εραστή και γιό μαζί καθώς τον σκέπτεται μισοκοιμισμένη. Σιγά - σιγά σ' ένα ασυνήθιστα μακρύ μονόλογο αποδοσμένο με τη τεχνική διήγησης που ονομάστηκε «ρεύμα συνειδησης» η Μάριον / Μόλλυ αφήνει πίσω της τη

Χριστιανική πλευρά της, η οποία υποδηλώνεται με το όνομα «Μάριον» και δείχνει τον αισθησιασμό της Μεγάλης Μητέρας. Όλες οι σκέψεις της Marion Tweedy Bloom γύρω από τη σεξουαλική πράξη, όπου όλα λέγονται χωρίς ντροπή με το όνομά τους, ήταν ένας από τους πολλούς λόγους που έκαναν τη Ρωμαιοκαθολική Εκκλησία να απαγορεύσει όλα τα βιβλία του Joyce. Όμως, ονομάζοντάς την προς το τέλος του *Οδυσσέα* αποκλειστικά «Μόλλυ» (η λέξη είναι γυναικείο όνομα, αλλά έχει και την έννοια ερμαφροδιτικού όντος) της αποδίδει δύο από τις αρχαιότερες ιδιότητες της φύσης της θεάς, δηλ. σαν τη πρωταρχική δύναμη που μπορεί να δημιουργεί, να μπορεί να συλλαμβάνει ακόμα και χωρίς αντρική συμμετοχή. Και επί πλέον, το κοινότατο όνομα που θυμίζει πόρνη, μας θυμίζει ότι η Μεγάλη θεά λατρευόταν και ως πόρνη στη Βαβυλώνα και γενικά κατά την οργιαστική λατρεία της που δείχνει την αξία του ανθρωπίνου αισθησιασμού σ' αυτή τη θρησκεία. Ξεθάβοντας τη θεά ο Joyce ξαναφέρει στο προσκήνιο όλες τις φυσικές χαρές τις οποίες στερήσει ο Χριστιανισμός από τους πιστούς του, για να τους καταντήσει υποκριτές και τυφλούς στην αιώνια και αμετάβλητη πραγματικότητα της Φύσης. Ο μεγάλος Ιρλανδός προσπάθησε να διορθώσει αυτό το κακό παίζοντας κορώνα - γράμματα τη ζωή του, αλλά πέθανε πρόωρα. Πάντως όχι τόσο πρόωρα ώστε να αφήσει ανεκπλήρωτο το όραμά του. Το τελευταίο έργο του, *Finnegans Wake*, διαδραματίζεται στην ονειρική κατάσταση του ασυνείδητου, όπου οι Κελτο/Ιρλανδοί ήρωες της ειδωλολατρικής μυθολογίας ξαναγεννιούνται με τη πραγματική ειδωλολατρική τους ταυτότητα. Αυτή είναι και η πιο πειστική ένδειξη της θέσης που υποστηρίζεται πειραματικά στο άρθρο αυτό σε σχέση με το διήγημα «*Araby*» που θεωρείται από την αρθρογράφο το ξεκίνημα του ποιητικού οράματος του Joyce, να βρει τις ρίζες της φυλής του και τη ταυτότητά της.