

Araby Structure Paragraphs and Work

Freytag's Pyramid	Campbell's Monomyth (Hero's Journey)
Exposition Childhood; Playing in the street Inciting Incident Seeing Mangan's sister Complications Going to places "hostile to romance" Going "marketing" with his aunt where the narrator bore his love like a "chalice" Praying in the back drawing room Thinking about her in "waking and sleeping thoughts" Avoiding old friends Went to the upper part of his house (solitude) to dream of her body) Attempts to go to Bazar (Araby) Finally gets there, but refuses to buy anything after he is dismissed as being poor Crisis The lights go out on the bazar just as he is rejected; the narrator is in complete darkness Climax Ultimately shames himself, using his Catholic beliefs as a basis of this shame The Resolution There is none - No lasting answers are given to the narrator	Status Quo/Known World Childhood; Playing in the street Call to Adventure and Threshold Mangan's Sister The Journey (Initiation) Going to places "hostile to romance" Going "marketing" with his aunt where the narrator bore his love like a "chalice" Praying in the back drawing room Thinking about her in "waking and sleeping thoughts" Avoiding old friends Went to the upper part of his house (solitude) to dream of her body) Attempts to go to Bazar (Araby) Finally gets there, but refuses to buy anything after he is dismissed as being poor The "Dragon" ← <i>*Tretyak made this up*</i> Ultimately shames himself, using his Catholic beliefs as a basis of this shame (He loses to the dragon; he was feeding it, and not fighting it) The Return There is none - the boy is never able to return to his innocent childhood; even then, he has returned with SHAME from his defeat

Significant Quotes

Exposition - Known World/Status Quo

"The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play..." (246).

Inciting Incident - Call to Adventure/Action

"She was waiting for us... I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side" (246).

Complications - The Journey

"Her image accompanied me even in places the most hostile to romance... I imagined that I bore my chalice safely through a throng of foes..." (246-247).

"...my body was like a harp and her words and gestures were like finders running upon the wires" (247).

"I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds... I pressed the palms of my hands together until they trembled, murmuring: O love! O love! Many times." (247).

"I chafed against the work of school... her image came between me and the page I strove to read" (247).

"I hardly had 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" (247).

"The high cold empty gloomy rooms liberated me... I looked over at the dark house where she lived... the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railing and at the border below the dress" (248).

Crisis

"I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark" (249).

Climax - The 'Dragon' - Ultimate Challenge

"Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (249).

Sample Essays

In *Araby*, Joyces uses Mangan's sister to **incite the conflict** of the short story, forcing the narrator to strive (in futility) for some **resolution** regarding his lustful feelings.

Joyce opens *Araby* with an image of childhood, having children play in the street until their "bodies glowed" in the cold air. Their childhood audibly filled the street with their shouts, signifying an innocent, hedonistic existence where the practicality and sexuality of reality do not oppress and subjugate them; they act on joyful impulse. Joyce **incites the conflict** with the introduction of Mangan's sister whose "body" and "curved neck" lead to a moment of sexual discovery. Consequently, Joyce **introduces a conflict** between the boy's sexuality and his ability to act on this sexual impulse.

However, Joyce complicates this conflict with the boy's Irish Catholic beliefs. The boy displaces his affection and love for the girl with his love of God. In the market, the boy imagines that he "bore [his] chalice" of religion through a throng of foes, suggesting the boy wishes to uphold his religious beliefs in the face of the blatant materialism present in a market. However, it's immediately evident that his 'chalice' is his lust for Mangan's sister, who plays his body "like a harp and her words and gestures... like fingers running upon the wires." The sexual connotation and imagery of the line suggests that the boy's lustful feelings have overwhelmed his pious beliefs and have led him to create an idol of the girl, thus committing a mortal sin.

Joyce compounds this confusion until it culminates in the boy's epiphany of this sin. Standing in a dark bazaar, the boy asserts that he is a "creature driven and derided by vanity," suggesting that he has dehumanized himself and asserted Irish Catholic beliefs of anti-materialism above his own quest to achieve a gift for his supposed love. His eyes "burned with anguish and anger," provoking imagery associated with hell and indicating to the reader that his ultimate epiphany is associated with his own demise and rejection from his hopeful paradise. In the pursuit and action for his supposed love of Mangan's sister, his Catholic beliefs have ultimately broached feelings of shame.

Holistically, Joyce builds on the lustful feelings of the

In *Araby*, Joyce structures the narrative to portray a boyish **hero** unprepared and poorly **equipped for the challenge of** lust, consequently depicting the inevitable shame that stems from the failure of such a **journey**.

Joyce establishes the narrator's **known world** as childhood, where the narrator played in the street with other children until his body "glowed" and his "career of play" is fulfilled with the shouts of childhood filling the "silent street." Here, the narrator exists in a community, joyfully acting on impulse without the burden of lust or the practicality of daily life consuming his attention. However, Joyce introduces Manga's sister with her "curved neck," dress swinging, and "soft rope of her hair" tossing side to side. She **acts as a catalyst and incites the boy to journey on his 'adventure,'** provoking him to **challenge** his emotions of lust and attempt to **conquer** them.

Joyce portrays the boy as confused through his journey where he misplaces his belief in God with his belief in his passionate feelings of lust toward the girl; he turns Mangan's sister into an idol of worship. He is overcome with feelings of lust that feel like "fine incessant needles of water playing on sodden beds," a description attributed to rain but really exposes the "chaff[ing]" tension that has diverted his attention from the "serious work of life" and turned it into "ulgy, monotonous child's play." He further holds these feelings as a "chalice" which he bares through "throng[s] of foes," ironically associating religious imagery to his lust. Thus, the boy's confused adoration for the girl has caused him to distort his perception where he believes his new, isolated, tension-filled existence is his growth and continuation of his journey into adulthood.

However, Joyce completes the narrative with the boy failing to complete his journey. Only in the final sentence is he able to deduce that his lust had dehumanized him into a "creature," and that his pursuit for the girl is "derided by vanity." His eyes, representative of perception, "burned with anguish and anger," suggesting immense shame is the consequence of his pursuit of lust. In the attempt to complete his internal journey, he has come to the realization that he has been feeding his lust, rather than battling it. Joyce, therefore, has depicted a

narrator through constant misplaced 'love' and devotion. His confusion is evident when the resolution is omitted, suggesting a strong, lasting resolution for the narrator has been omitted in his own life. Consequently, the Catholic church's beliefs have only furthered the boy's self-hatred and have not provided the resolution or paradise that the boy longed for. Joyce seems to suggest an inevitable folly built-in and innate to Irish Catholic boys, where the lustful revelations of adulthood ultimately trump the attempted piousness of childhood, and the "anguish and anger" of hell are more of an inevitability, than a conflict to be overcome.	journey of failure where the boy remains isolated in the "[complete] dark," unable to return to his childhood, and destined to be condemned by his own beliefs for committing mortal sins of avarice and lust. However, Joyce seems to be criticizing the moral grounding for the journey rather than elevating it. The boy, while foolish in his attempt to purchase Mangan's sister's love, was not armed with the proper tools to complete his journey. His Irish Catholic beliefs, it seems, provided no proper defense for the demons and creatures of lust. Consequently, the only course of action the boy had was to commit a symbolic harakiri, where his identity, sense of community, and self-worth were destroyed and he was forced to burn in the "anguish and anger" of his own shame.
This essay emphasizes...	
❖ The conflict ❖ The source of the conflict ❖ The resolution (if any) of the conflict ❖ How the character reacts to the conflict	❖ The journey of the protagonist ❖ The 'dragon' they must 'slay' ❖ The character's challenges that they must overcome ❖ The character's disillusionment, growth, OR change ❖ The setting/movement of the character ❖ Figurative language and exploration of the characters and text
Which one should you choose?	
Use Freytag's pyramid if you want to emphasize the conflict, the results of the conflict, and the reactions to the conflict.	Use Campbell's monomyth if you want to focus on the journey and change of the protagonist, especially if there is a great mental or physical journey with some 'dragon.'
The Process	
HOW 1. Identify the conflict (internal or external?) 2. Identify the introduction of the conflict (inciting incident) 3. Identify the ending of the conflict, regardless of the outcome (win or lose; climax) 4. Identify any possible resolution, exposition, and complications (no 'rising action' necessary) WHY 5. Consider why the author would use that conflict 6. Consider any possible misdirections and why the author would possibly misdirect the reader 7. Consider the longevity of the conflict 8. Consider why the author has a character	HOW 1. Identify whether the journey is internal or external 2. Identify the 'known world'/status quo 3. Identify the 'call to adventure' (incites the opening of the journey) 4. Identify the 'dragon' and how that battle occurs 5. Identify the 'return' to the 'known world' 6. Identify the characters change, growth, disillusionment, etc. WHY 7. Consider whether the hero is misguided or if his journey is justified (how does the author approach the POV of the 'hero'?) 8. Consider 'the dragon' and whether or not that ultimate challenge deserves to be fought,

win/lose at the climax of the piece SO 9. Deduce or infer the overall message of the piece 10. Deduce or infer any other consequences of the ideas ("if-then" reasoning) a. E.g. If it's a good thing to be strong, then it's a bad thing to be weak.	defeated, etc. 9. Consider why the author wants to portray that growth, whether it's earnest or not 10. Consider why the author would pick this character as a hero (anti-hero?) SO 11. Deduce or infer the overall message of the piece 12. Deduce or infer any other consequences of the ideas ("if-then" reasoning) a. E.g. If it's a good thing to be strong, then it's a bad thing to be weak.
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