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《阿拉比》：一場英雄的頓悟之旅

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摘 要

詹姆士・喬伊斯的《都柏林人》如一面鏡子，揭露 20 世紀初愛爾蘭人腐朽停滯的生活樣態。《阿拉比》是此書的第三篇作品，描寫一個不知名男孩對愛情的幻想，故事中有喬伊斯作品一貫的主題：僵化及頓悟。本研究從神話的追尋與發現這個母題，探討此作品，分析男孩是一位具現代主義思想的神話英雄。跨越過去的門檻，來到未知的國度並經歷各種挑戰，而後帶著全新的意識返家──此英雄冒險模式，在《阿拉比》中，以顛覆傳統的方式再現。

本研究內容分兩部份。第一部份探討《阿拉比》蘊含的英雄主義，男孩表現英雄原型的同時，給予內省的轉折。第二部份分析此男孩的頓悟，其直觀式體悟和禪宗的開悟相呼應。男孩呈現英雄的新風貌，以內在的探索取代肢體的矯健勇猛。在神話的框架中，《阿拉比》重新建構英雄主義在現代世界的意涵。

關鍵詞：英雄主義、原型、現代主義的、頓悟

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"Araby": A Hero's Journey into Epiphany

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Abstract

James Joyce's *Dubliners* serves as a looking glass to reveal the corruption and paralysis of Irish life in the early twentieth century. The third story in this book, "Araby" portrays an unnamed boy's imaginary romance, featuring the typical Joycean paralysis and epiphany. This study detects in it a mythological motif of "seek and find," identifying the boy as an archetypal hero with the modernist sensitivity. The heroic pattern of leaving the old threshold, experiencing trials in an unknown land, and returning with a new consciousness finds a parodic expression in "Araby."

The contents of this study are divided into two parts. The first part explores the implication of heroism in "Araby," the boy enacting the hero archetype and giving it an inward turn. The second part analyzes the boy's epiphany, his intuitive comprehension of reality echoing Zen awakening. The boy hero demonstrates a new facet of heroism that embraces interior scrutiny instead of physical valor. Placed in the mythic framework, "Araby" reconstitutes the meaning of heroism in the modern world.

Keywords: heroism, archetype, modernist, epiphany

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"Araby" is the third story in James Joyce's *Dubliners*. First published in 1914, this book is generally recognized as a confessional book about Joyce's life and his pathological society. Joyce once stated that *Dubliners* served as his polished looking glass to reveal the paralysis of his country: "My intention was to write a chapter in the moral history of my country and I choose Dublin for the scene because that city seemed to me the centre of paralysis" (qtd. in Parrinder 246). The theme and technique in Joyce's works have always been the focus of critical inquiry. Richard Ellmann views *Dubliners* as Joyce's rebellion against cultural constraints, especially the religious dogmatism that causes the spiritual immobility of the Irish people (66). Patrick Parrinder perceives Joyce's technique of obliquity in this book as inseparable from the slice-of- life style of the 19th century naturalists, who dissect social ills in a detached yet precise way: "Joyce is a naturalist to the extent that he allows the paralysis of Dublin society to 'betray' itself, rather than analyzing or denouncing it openly" (248). Besides the naturalist perception, Parrinder sees the impressionist tendency in Joyce's *Dubliner*s. The way Joyce records his contemporary Dubliners' specific moments of life reflects the impressionist urge to grasp momentary sensations. Both Joyce and impressionist artists strive to catch reality through the flitting moments. "Araby" exhibits the typical Joycean theme and technique. The boy hero lives in paralytic isolation with his uncle and aunt instead of biological parents. His imaginary romance is permeated with impressionist aestheticism, his anguish and epiphany displayed with naturalist precision.

The first three stories of *Dubliners* have an unnamed boy as the protagonist to experience the disillusionment with life. In "Araby," the boy falls in love with his friend's sister living opposite his house. He harbors a grand illusion about himself as a chivalrous lover in pursuit of an elegant lady. Shy and timid, he observes her through the window in his house, which serves as a frame to shape a "reified version" of romantic love (Conrad and Osteen 70). On a chance occasion, he chatters with her and promises to bring her some gifts from a bazaar because she considers it a worthy place to visit. He arrives there late when nearly all the stalls are closed. His self-appointed quest ends in disaster. The boy's voyeuristic impulse is a form of spiritual paralysis, which confines him in dark places to fabricate the romanticized image of his ideal girl. Through the sense of self-aggrandizement, his love is lofty and sublime, which forms a striking contrast with the vulgar people in the marketplace, boring schoolwork and his uncaring uncle. His beloved girl lives nearby but he keeps her at a distance to gratify his erotic imagination. With his plans undermined and his passions thwarted, bitter disappointment arises and he comes to a sudden realization of his folly. All his fantasies and desires come to nothing; his ideal love evaporates in the dark and silent bazaar.

The boy's entrapment in voyeurism and his desire for a breakthrough by the journey to a bazaar elicit the mythological theme as discussed by Joseph Campbell. In *The Power of Myth*, Campbell points out that a mythic motif exists where one intends to break the old threshold to experience

something unknown. A heroic deed, as he claims, lies in the leaving of the safe realm into the mysterious land. There, he will meet the dragon force, overcome his fear and desire, and finally return with a whole new consciousness. During the journey, the typical hero experiences the dark moment which triggers his spiritual transcendence: "One thing that comes out in myths is that at the bottom of the abyss comes the voice of salvation. The black moment is the moment when the real message of transformation is going to come. At the darkest moment comes the light" (37). The boy's epiphany best connotes the light of transformation that comes out of the dark moment, much like Jonah's captivity and release from the belly of the whale. While he suffers in the dark bazaar where his vanity is exposed, it points to the possibility of a renewed self. This study puts "Araby" in the mythic framework, dissecting the boy as an archetypal hero equipped with an epiphanic vision. The first part analyzes his identity as the modern counterpart of the ancient hero. The second part explores his epiphanic insight; the intuitive grasp of reality parallels Zen awakening in Oriental religion. "Araby" evokes the traditional conception of heroism and gives it an inward turn, reconstituting its significance in the modern world.

Heroism

Embedded in the modernist cultural milieu, "Araby" presents another facet of heroism. Campbell discerns a common structure at the heart of all heroic adventures, labeling it as the "monomyth": "Essentially, there is but one archetypal mythic hero whose life has been replicated in many lands by many people" (*Power of Myth* 136). The conception of monomyth is rooted in Carl Jung's psychological study of archetypes, which refer to the existence of definite forms in human psyche (42). The collective unconscious of human mind, in Jung's view, is made up of archetypes: "There is a rich world of archetypal images in the unconscious mind, and the archetypes are conditions, laws, or categories of creative fantasy, and therefore might be called the psychological equivalent of the samskara [memory traces]" (qtd. in Coward 97). Campbell detects in myths "the world's archetypal dreams" that "deal with great human problems" (*Power of Myth* 15). Hero archetype involves the universal pattern of departure, initiation and return. The first stage of departure highlights heroes' commitment to leaving the familiar world of security and entering a new region or condition with novel rules and values. During the adventure, they confront death or face the greatest fear in the unknown land. The supreme initiation they gain lies in the wisdom about themselves and the world. Their return features two kinds of triumph, one of the "microcosmic" and the other the "macrocosmic" (Campbell, *Hero with a Thousand Faces* 38). The former refers to the triumph over the personal oppressors and the latter the bringing back of the means to regenerate the old society. Prometheus is the paradigmatic hero of "macrocosmic" triumph as he sacrifices himself for the benefit of mankind.

Buddha is another one that undergoes trials for the spiritual salvation of humanity.

A legendary hero, as Campbell notes, must be the "founder of something" in life, who leaves the old world to seek the "germinal idea that will have the potentiality of bringing forth the new thing" (*Hero with a Thousand Faces* 136). With the process of modernity, a new meaning has to be extracted from myth and religion. As David McMahan explains, "demythologization" is the modern attempt to "extract—or more accurately, to reconstruct—meanings that will be viable within the context of modern worldviews from teachings embedded in ancient worldviews" (46). Campbell's psychological reading of myth exhibits the modern trend of "demythologization." The hero's outward bound threatened by danger and death is transmuted to the inward trial of psychological turmoil. The dragon force becomes the bondage of the ego that clamps people down (*Power of Myth* 149). The confinement in the belly of the whale points to the descent into mental darkness and the potential of transformation (*Power of Myth* 146). The nirvana is not a real place but a new state of consciousness wherein people are no longer "driven to live by compelling desires, fears and social commitment" (*Power of Myth* 162). The significance of Campbell's mythic study, as Weizmann indicates, lies in the perception of myth as inseparable from our life with its search of meaning and purpose: "the greatest legacy of Campbell is about the experience of mythology as a reality that touches us in almost every aspect of human voyage." Each individual has the potential of becoming a hero in life, as long as they break the ego boundary, overcome fear and desire and reach a richer and mature condition of existence:

> The labyrinth is thoroughly known. We have only to follow the thread of the hero path, and where we had thought to find an abomination we shall find a god. And where we had thought to slay another, we shall slay ourselves. Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world. (Campbell, *Power of Myth* 123)

Campbell extracts psychic significance from the literal events in mythology. The ontological realities in mythological accounts are replaced with emotional responses. The gods or deities are transcended to be representations of individual psyche. The dragon or monster symbolizes obstructive forces that chain people to a paralytic life, which is a predominant theme in Joyce's *Dubliners*.

As a defiant gesture against Irish paralysis, heroism exerts a powerful pull in Joyce's works. *Ulysses* and *A Portrait of the Artist as a Young Man* exhibit the mythic theme as analyzed by Campbell. *Ulysses* is a parody of "Homeric heroism" with the cuckold Leopold Bloom functioning as the antithesis of Homer's Odysseus (Ames 142). Stephen in *A Portrait of the Artist as a Young Man* is another "heroic" figure in that "he intends to go into exile lest he should die of Irish truth" (Bloom 2).

Not only the two works but "Araby" implicates the heroic adventure. Two critical words, "call" and "journey" in this text place it in the mythic scenario: "The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me" (Joyce, *Dubliners* 27); "[t]he sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey" (Joyce, *Dubliners* 30). The name of the bazaar, Araby is a call that casts a mysterious "enchantment" over him, and the journey is sublimated into a knightly mission in the boy's sensitive mind. Although the high expectation of this journey is destroyed by the reality of life, he answers the call, confronts the threat from the external world and gains a reward from the adventure. "Araby" follows the cycle of a hero's leaving and returning with the transformation of consciousness. The boy hero has no lack of the fear and desire that afflict ancient heroes, the fear of failing his task and the desire of winning the lady's heart. While the call in mythology consists in conquering monsters to win glory and fame, his is the "romantic" call to take back a gift from a bazaar. As ancient maidens are beset and distressed by something evil and intimidating, the boy's lady is entrapped in her convent's weekend retreat. The life-threatening danger testing the hero's courage becomes the mental trial at the bazaar. The altruistic boon that accompanies the hero's triumphant return evolves into the drastic alteration of consciousness. "Araby" synthesizes the archetypal hero and modernist inward turn, creating the boy as a hybrid to set the old and new mindsets in dynamic interaction. The universal structure of monomyth is there, only that the content is given a radical twist.

Heroism as implicated in "Araby" does not involve physical valor but psychological upheaval. An aesthetic and diffident boy replaces the masculine and brave hero. As he confesses, "I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood" (Joyce, *Dubliners* 26). The word "summons" shows the boy's self-identification as a mythic hero answering a call. As the name of the girl "summons" his passion, her suggestion of visiting the bazaar becomes the call for his adventure. In a gallant manner, he undertakes the journey for her sake, promising to bring her something from the bazaar. Once answering the call for the adventure, he is engulfed in emotional turbulence. He spends countless hours ruminating over her delicate image: "I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination" (Joyce, *Dubliners* 29). Out of his mental theater is created a mysterious and lovely image drenched in nuances of lights: "The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over the side of her dress and caught the white border of a petticoat, just visible as she stood at ease" (Joyce, *Dubliners* 26). The impressionist observation of her neck, hair, hands, and dress models after the medieval romance in which God formed unsurpassed beauty in women's face and body to dazzle men's hearts and spur knights' adventures. In Chrétien's "The Story of the Grail," the new knight, Perceval encounters a beautiful damsel whose lustrous and blonde hair is like "strands of purest gold" while her

forehead is “white, high, and as smooth as if it had been moulded by hand or as if it had been carved from stone, ivory, or wood” (404). Later in his adventure, Perceval becomes lost in contemplation over his lady’s red cheeks in the white face at the sight of blood mingling with the snow (432). Perceval’s silent musing on a woman’s beauty parallels the boy’s keen observation of his lover’s shape. Joyce has the boy display “snapshot aesthetics” that associates romantic love with a lofty, knightly deed: “[A]fter taking mental snapshots of Mangan’s sister, the boy turns these passing moments into static portraits of her as ideal woman and of himself as ideal lover” (Conrad and Osteen 71).

The boy’s aesthetic impulse, while echoing the tradition of medieval romance, reflects Joyce’s time when modernist artists protest against scientific rationality. The rapid progress of science in western modernity drains life of wonder and meaning. As Bertrand Russell wrote, “As physics has developed, it has deprived us step by step of what we thought we knew concerning the intimate nature of the physical world. Color and sound, light and shade, form and texture, belong no longer to the external nature that the Ionians saw as the bride of their devotion” (197). The boy’s aesthetic eyes pay special attention to the color, form, and light surrounding his lover, making her a symbol of sacredness. The visit to the bazaar therefore becomes a holy task. Those intervening days leading up to the adventure are spent in agitation and restlessness: “I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which now that it stood between me and my desire, seemed to me child’s play, ugly monotonous child’s play” (Joyce, *Dubliners* 27). Under the call of the adventure, the daily life becomes “ugly monotonous child’s play.” He longs for the coming of the adventure to get rid of the jejune life. As a typical hero crosses the old threshold because of a sense of lack, the boy is eager to shake off the boredom of life for something thrilling.

The supernatural aid to protect the mythological hero from harm may be something magic, while the boy hero has the aestheticized image of his lady to protect him from the onslaught of the vulgar world. As he confesses, the girl’s image accompanies him wherever he goes, even in places that are hostile to romance like the marketplace where “drunken men” and “bargaining women” gather around (Joyce, *Dubliners* 26). Like a talisman, the beautiful image empowers him so that he imagines himself as a knight that “bore his chalice safely through a throng of foes” (Joyce, *Dubliners* 26). The “chalice” and “foes” created by his dramatic mind elevate his role from a diffident boy to a brave knight in search of honor and glory. The foes in medieval romance may be the rival knights that threaten the safety of a kingdom or a perfect damsel. In the boy’s imagination, the foes are materialism itself that encroaches upon the sacredness of love. The name of his lady sprang to his lips “at moments in strange prayers and praises,” which infuses divinity and mystery into his passion:

> One evening, I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needs of

> water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O love! O love!* many times. (Joyce, *Dubliners* 26)

The location to release the boy's agony of love is the room where the priest had died. With darkness and silence reigning in this room, he presses his hands together to make confession to the dead priest. The trembling palms and frenzied outcry, "*O love! O Love!*" mirror the medieval tradition of "courtly love," which transcends love into an art through the lover's indulgence in exquisite sensations (Kibler 13). Consumed by passion and contemplation, the boy aestheticizes his monotonous life as a work of art. Like a medieval knight who never fails to come to a lady's aid, he eagerly embarks on the journey to serve his lady's need. The "foes" that obstruct this journey include not only the market people but his uncle and schoolteacher. They are the outsiders that unintentionally diminish the significance of his adventure. His uncle forgets the promise to him and keeps him waiting anxiously. The schoolteacher notices the boy's lapse into reverie and blames him for the negligence of schoolwork, which defiles the sanctity of his romantic mission.

In contrast with the typical hero's adventure that involves social obligation to the external world, the boy's is personalized and pervaded by inner scrutiny. While ancient heroes like Prometheus or the Buddha undertake their adventures out of altruistic motives, the boy's journey is activated by the gratification of his erotic desire. The destination of his quest is not a dangerous realm full of monsters but a commercialized bazaar. The vehicle to reach there is not a galloping steed maneuvered by a mighty knight but a train that "moved out of the station slowly" after "an intolerable delay" (Joyce, *Dubliners* 26). Fully armed, a typical hero mounts upon his horse and wields weapons in battles. The shield and sword, however, dwindle into the "florin" held tightly in the boy's hand. Once crossing the old threshold, the old hero confronts danger and manages to overcome difficulties through courage and wisdom. The boy, once leaving his house, faces a disillusioned situation piercing the inflated sense of selfhood. He embodies the hero's path of departure, initiation and return, yet his initiation is a far cry from theirs. The bygone hero is invariably strong and courageous; this modern counterpart has an intuitive grasp of reality. The recognition of his true self replaces the restoration of land or treasure. To slay the monster is to eradicate illusion so that he gains inner peace and freedom. Instead of saving the world, he saves himself first. Heroism as shown in "Araby" takes on a special look that highlights the shift of focus from external to internal exploration.

Epiphany

"Araby" culminates in the boy's epiphany, which is fostered by the inward and subjective turn in the modernist era. According to Frederic Jameson, modernism features "the strategies of inwardness, which set out to reappropriate an alienated universe by transforming it into personal styles and private languages" (2). What Jameson formulates as "personal styles" and "private languages" find expression in the boy's aesthetic and ephiphanic insight, which reflects the emancipatory aspiration of modernist artists. McMahan elaborates on Jameson's "alienated universe" as "the stultifying perceptions foisted on the mind by the modern world" (224). The sensitive intelligentsia in Joyce's time are afflicted with a sense of decay and agony over institutional mandates. Science leads them to reject authority and shift their beliefs to man's experiences alone (Altick 237). Aestheticism becomes their tool to fight against ideological constraints in the materialistic age. The release of imagination in Joyce's works, as McMahan indicates, is to challenge the "constraints of Victorian morality" (140). Joycean epiphany, similarly, is meant to "recover the immediacy, freshness and vividness of things obscured by habit and fixed conceptions" (McMahan 224).

The modernist orientation of spiritual freedom can be traced back to Romantic ideals of "inner depth," "spontaneity" and "creativity" that infuse mystery and sanctity into the mundane reality (McMahan 223). As McMahan observes, Joyce's writings feature the interplay of trivial realities and subtle operations of psyche (224). While the ordinary details of life would have been ignored in most literary traditions, modernist writers treasure them as the dense fabric of human life. They recreate the familiar things, transforming their banality into something remarkable. For modernist artists, "the external event is significant primarily for the way it triggers and releases the inner life" (Showalter xx). The details of the mundane life, therefore, are reexamined and invested with an unprecedented importance, rising from obscurity to claim the attention of the reader and demand recognition (McMahan 222). Virginia Woolf is the exemplary modernist that expounds the deep observation of numerous sensations in daily life:

> The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there. . . . Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible. (150)

The mental "aberration" or "complexity" as Woolf emphasizes is the modernist sensibility, which she rephrases elsewhere as a tolerance for "the spasmodic, the obscure, the fragmentary, the failure" (qtd. in Jones 2). As Gavin Jones illustrates, failure is a serious mindset developed by the social elites in the early twentieth century to challenge the tyranny of Victorian conventions:

> Failure is a historical condition of living in a schismatic moment of epistemic shift. It is foundational and inescapable. But failure is also a personal condition of white masculinity in crisis, caused by institutional and social pressures that warp expectations for the self and become particularly dramatic for members of a privileged class who flounder before the tyranny of the ought. (11)

Synonymous with the sense of failure are the feelings of suffering, loss, humiliation, disappointment, anger, anxiety, loneliness, and despair (Payne 6). *Dubliners* is the text that rolls together all these psychic upheavals.

Like the other stories in *Dubliners*, "Araby" is imbued with the mood of failure and disappointment. It opens with an overwhelmingly dismal setting, where an "uninhabited" and "detached" house stands at the "blind" end of a "blind" street (Joyce, *Dubliners* 26). The word "blind" foretells the boy's ignorance about his true self, and the isolated house suggests his loneliness. The atmosphere of drabness persists in the surroundings of the priest's room: "Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. . . . .The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump" (Joyce, *Dubliners* 26). The list of the adjectives like "musty," "littered," "old," "useless," and "rusty" conveys the aura of lifelessness and decadence. Of the three books the boy found in the priest's room, *The Memoirs of Vidocq* was his favorite because "its leaves were yellow" (Joyce, *Dubliners* 26). As the book deals with a policeman who takes advantage of his position to hide his crimes, it implies corruption and deception in Catholic theology, which Joyce regards as the binding force to immobilize his society (Gray). Long confinement in spiritual death and decay spurs his longing for a romantic mission, which ends up thrusting him into immense suffering. He is engulfed in the emotional cesspool of disappointment, despair and anger. However, his exquisite sensations involve not only the sense of failure but the potential of liberation from suffering. It is only where there is mud that lotus flowers can grow. The aesthetic perception, while creating the illusion that entraps him in psychological turmoil, reveals his fictional mind and points the way to living a genuine life.

In "Araby," the boy obtains the epiphanic insight through the acute observation of the ordinary facts, which gives the heroic path an inward turn. As Parrinder indicates, each story in *Dubliners* points to "an intuitive and unparaphraseable insight into reality" (255). The "unparaphraseable insight"

corresponds to the Zen enlightenment that can only be attained through intuition without the mediation of language.[1] McMahan defines Joyce's epiphany as the "literary revelations of the extraordinary in the ordinary," which meant for him "the sudden revelation of the whatness of a thing" (224). The "whatness" of a thing chimes with the Zen notion of the suchness of things, and the sudden revelation parallels Zen awakening (235). William Barrett discerns in Joyce's writings the traces of Oriental religion. *Ulysses* reflects the "Oriental mind" that combines "the opposites together: light and dark, beautiful and ugly, sublime and banal" (xiii). The very text exhibits the Buddhists' "penetrating insight into the essence of everyday, mundane awareness" (Leighton 129). Barrett perceives the spiritual alliance between Zen and Joyce in the "possibilities for overcoming failed western abstraction and dualism and a redirection of attention to the concrete" (McMahan 226). The Oriental mind exists not only in *Ulysses* but in *Dubliners*. According to Pankaj Mishra, modernist epiphany resonates with the Buddhist doctrine of "anātman"[2] (259-61). The unified protagonist is dismantled through the immersion of the self in the continuity of impressions and sensations. The dynamic interaction of external reality and internal dialogue makes for the "protean subjectivity that unfurls in a continuously transforming array of voices, positions and perceptions" (McMahan 224). The unnamed boy demonstrates such a variegated subjectivity with the sensations of an impressionist aesthete, voyeuristic lover, invincible knight, morose child and student, devout pilgrim, and disappointed explorer. Conditioned by external stimuli, his impressions and perceptions arise and fade incessantly like waves of the ocean.

The modernist observation of the mundane details correlates with Buddhist mindfulness[3], which refers to a state of mind wherein the individual is "wholly and selflessly aware of every nuance in the activity and immersed in it" (Johnson 34-35). Herein lies the significance of literary modernism and its successors. The attempt to transfigure the profane into the profound and to unearth human inner

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1 The intuitive grasp of truth without the medium of language is Zen tradition, which can be traced back to the time when the Buddha instructed by lifting a flower in his hand silently and smilingly. One of the disciples understood this message by giving a sign through his eyes silently. The silence, smile and flower activate the leap of heart, releasing wisdom from the bondage of rational discourses. As Master Xuyun indicated, "Dharma transmission from master to disciple was merely a convergence of Mind to Mind; there was no actual Dharma" (qtd. in Sheng Yen 91). What is meant by the Master's "no actual Dharma" is that seeing into one's nature needs no verbal explanations or rational speculation.

2 As the central teaching in Buddhism, Anātman (non-self) means that "individual and object are devoid of any unchanging, eternal, or autonomous substratum" (Keown13). There is no inherent subjectivity but everything in this phenomenal world is conditioned by interlocking factors. As Master Tsong-kha-pa illustrated, "All compounded phenomena are dependent-arising. Anything that is a dependent-arising is not autonomous because it is produced in dependence upon causes and conditions. These things all lack autonomy. Therefore, there is no thing which has self, that is, intrinsic nature" (The Lamrim Chenmo Translation Committee 317).

3 Vietnamese Zen master, Thich Nhat Hanh expounds the cultivation of mindfulness to banish the worries and anxieties derived from the hustle and bustle of modern life. He emphasizes the alert attentiveness to the mundane reality of life like walking and eating (26). With the nonevaluative attention to the present moments, mindfulness restores the miracle of life and discards discriminatory thoughts: "Mindfulness has become a way of negotiating the fast-paced complexities of modern life with its seemingly endless stream of tasks and obligations; of transmuting its frenetically banal activity into a spiritual exercise" (McMahan 217).

depths anticipates the practice of contemporary spiritualism with which Buddhist philosophy complies. As McMahan puts it, Joyce's epiphany "articulated a particular language into which Buddhist mindfulness has been translated" (225). The serene contemplation of Buddhist mindfulness points to the realization of things as they are, which resembles the epiphanic insight begotten through the intense inner eyes. "Religion is a central presence in most of Joyce's work," as Geert Lernout argues, "but that fact in itself does not make his work religious" (211). Due to the objection to the reified forms of religious faith, Joyce expresses the alienation and apathy towards Christianity in his writings. In his time, the introduction of "Esoteric Buddhism"[4] to the West provides him with another spiritual alternative. His interest in Buddhism can be traced in the allusions about the Buddha in *Stephen Hero*, *Ulysses* and *Finnegans Wake* (Ito). In a review on H. Fielding Hall's book about the Burmese people, Joyce identifies Buddhism as a "suave philosophy which does not know that there is anything to justify tears and lamentation" ("A Suave Philosophy" 67). Buddhism, as Joyce affirms, is the "wise passive philosophy" that contributes to the "serene" and "order-loving" temper of the Burmese people (68). Granted that his understanding of Buddhism may be too partial, the attentiveness to details and sudden grasp of reality in "Araby" are much in tune with Zen Buddhism.

Joycean epiphany, as Ellmann notes, is the "sudden spiritual manifestations" found "in casual, unostentatious, even unpleasant moments" (87). The boy's awareness of his vanity is generated by the "unpleasant moments" in the journey. On his way to the bazaar, he rides the "third-class carriage of a deserted train," which crept among "ruinous houses" and "drew up beside an improvised wooden platform" (Joyce, *Dubliners* 30). The words like "deserted," "ruinous" and "improvised" connote doom and decay that disrupt the sanctity of his journey. He identifies the silence in the dark hall of the bazaar as the silence that "pervades a church after a service" (30). His belated entry into the bazaar serves as the critical moment of epiphany: "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. Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (Joyce, *Dubliners* 31). The awareness of his self as "a creature driven and derided by vanity" thrusts him from the habitual world into a new realm of consciousness. Once the self-inflated image of a knight is pierced, his genuine self is revealed together with the feelings of "anguish" and "anger."

Unlike the typical hero, the modernist one is both a participant and observer in his adventure. When the boy arrives at the bazaar with eager expectations, "[n]early all the stalls were closed and the greater part of the hall was in darkness" (Joyce, *Dubliners* 30). The silence and darkness, much like

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[4] "Esoteric Buddhism" resembles Theravada Buddhism and is practiced in South-East Asian countries like Burma and Ceylon. It gains popularity in Joyce's time along with the establishment of the Theosophical Society in Dublin, which aims to develop brotherhood of humanity, encourage the comparative study of religion, philosophy, and science, and investigate the laws of nature. Strongly influenced by the religious doctrines of "Esoteric Buddhism," the conceptions of theosophy are affirmed by Joyce as "intellectually interesting" and "a refuge for renegade Protestants" (Ito).

those in the dead priest's room, stimulate the exquisite and mysterious sensations. Instead of the rapture experienced through his romantic fantasy, the surge of disillusionment engulfs him at the moment of epiphany. The process of self-reflexivity is activated by the discrepancy between the commercialized world and his holy quest. As he saw two men counting money on a salver and "listened to the fall of the coins," (Joyce, *Dubliners* 30), he began to interrogate the purpose of this journey. The "fall" of the coins is not merely the dropping of coins but a sign of corruption. Afterwards, he "allowed the two pennies to fall against the sixpence" in his pocket" (Joyce, *Dubliners* 30). The recurrence of the word "fall" hints at the penetration of vulgarism into the divinity of love. The sight and sound of money exhibit the materialistic trend in society, which opposes the spiritual values in his mind. His disappointment reaches the peak when he overhears a flirtatious conversation between a saleswoman and two young men. Like a flash of light, their cheap and meaningless talk shocks him into soberness, shattering the illusion of love and opening his eyes to his folly. Seeing vanity as the driving force of his life, he realizes the futility and foolishness of his high opinion of himself as a lover in romance. The ideal lady and brave knight are, after all, a false image created by his ignorance.

The bazaar is the epitome of mundane reality, the attentiveness to which kindles the boy's epiphanic insight. The sight of the dark hall, the voice of the cheap conversation, and the sound of coins are the trivial aspects of life. While ordinary people see nothing in these banal facts, the modernist hero perceives something extraordinary from them. They serve as the medium to awaken him from ignorance and vanity. All these restless hours spent in amorous reverie are illusions fabricated out of his mind. As Zen awakening sees the suchness of things, the boy sees his dramatized life and theatrical mind, which can be attributed to his self-attachment. The eradication of the threat from formidable rivals is transformed into the revelation of a meaningless life. The most threatening foe in the journey turns out his selfhood instead of the vulgar people he formerly despised. While a typical hero slays a dragon or monster through prowess, the modernist one conquers his self-consciousness through intuition. Similar to Zen enlightenment, his awakening is not through intellect or reason but through the intuitive grasp of things. The epiphany liberates him from the bondage of self-inflation and dramatization. As McMahan asserts, "Even when the epiphany is a revelation of meaninglessness, there is a liberative move" (140). The boy's "liberative move" comes from the demolition of his false identity. Having seen through his craving and attachment, he may live in a state of authenticity and inner freedom in the future life. As Robert Linssen indicates, "When the illusion of the 'I-process' is unmasked, all our desires, mental routines and memory-automatisms disappear. We are re-newed from instant to instant. . . . We begin again at zero, and we leave behind all danger of mental fossilization" (185). Ancient heroes bring back the boon to benefit mankind; the boy returns with the new consciousness of his own ignorance, which ushers in a new life for himself. The

attentiveness to the quotidian life once aestheticized his lover and mission, falsely endowing his life with a sacred meaning. However, it is the same exquisite perception that delivers him from the whirlpool of self-attachment and points the way to spiritual freedom. The modernist interplay of light and darkness, ugly and beautiful, despair and hope finds a vivid illustration in "Araby."

The analysis of the boy in "Araby" as a hero archetype reconstitutes the traditional definition of heroism, arousing a critical reassessment of its meaning. The motif of quest in heroic adventure has an implicit presence throughout the story. Romantic love is the call that motivates the boy hero to cross his familiar realm for something exciting in an unknown zone. Equipped with a theatrical mind, he plays the role of a knight lover consumed in agonizing passion to come to the lady's rescue. The journey to the bazaar is a sacred mission that helps him weather through the mundane life. The foes that interfere in this holy task include the business men in the marketplace, his unsympathetic uncle and schoolteacher. The dragon force that chains him turns out the grand illusion about his selfhood. Only when this invisible rival is overcome can he gain inner peace and freedom. The greatest reward for his adventure is not material but spiritual. While the typical hero saves his lady and even the whole kingdom, he saves himself through the sudden realization of his true self. The universal pattern of a hero's adventure is there, only that the content is given a radical twist. The boy revives and renews the archetypal hero that answers the call, conquers the dragon force and returns in triumph.

Joycean epiphany is inseparable from the subjective and inward turn of modernism. The boy's aesthetic impulse and acute observation exhibit modernist sensibility, which is rooted in the Romantic ideals of spiritual freedom and interior depth. The modernist attentiveness to mundane reality resonates with Buddhist mindfulness in transfiguring the trivial into the extraordinary. The silence of the dark bazaar is the medium through which the boy grasps the realty of life just as Zen awakening accesses the suchness of things without the tool of language. From the unpleasant moment of agony and anguish springs the possibility of mental transformation. Like a shaft of light piercing the darkness of his heart, the epiphany reveals the fictionality and vanity of his life. Interweaving the heroic path and interior scrutiny, a modernist hero is born with the potential of spiritual liberation. "Araby" demonstrates the viability of ancient heroism in modern context in the way that the physical valor to destroy foes is replaced by the inner eye to detect a true self.

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