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# **Incoherence in *James Joyce's* 'Ulysses'**

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## Dedication

I dedicate this work to my parents, thank you for instilling in me the values of perseverance and curiosity. In loving memory of my father, whose wisdom and guidance inspire me daily. Though you are no longer here, your spirit lives on every step I take. This work is a testament to your enduring influence and the love you have given me.

Thank you all for believing in me.

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## Abstract

This dissertation explores the style of incoherence in James Joyce's seminal work, "Ulysses," examining how his distinctive narrative style challenges traditional notions of coherence and narrative structure. It delves into Joyce's use of unconventional language, syntax, and narrative techniques, such as stream-of-consciousness, fragmented dialogue, and poetic prose, which disrupt the conventional narrative flow and reflect the complexities of human consciousness and perception. The study provides a theoretical framework for understanding coherence and incoherence in literary works, discussing standard writing conventions and the concept of deviation in literature. It contextualizes Joyce's writing style within modernist literature, highlighting his innovative approach. Through detailed analysis of "Ulysses," the dissertation presents specific samples of incoherence, examining their effects on the reader's experience and offering critiques and alternatives. This exploration reveals how Joyce's deliberate use of incoherence immerses readers in the chaotic and fragmented nature of human thought and reality, contributing to the broader discourse on modernist literature and the evolution of narrative form.

**Keywords:** Style; Reader expectations; Characterization; Creative; Form.



# Contents

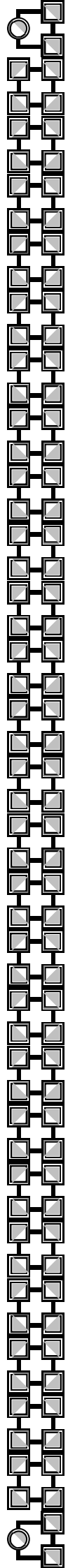
## Contents

<b>General Introduction .....</b>	<b>8</b>
<b>CHAPTER-I. Narrative Fiction: Conventions and Deviations.....</b>	<b>13</b>
<b>Introduction.....</b>	<b>14</b>
<b>1. Coherence .....</b>	<b>14</b>
<b>1.1. What is Coherence.....</b>	<b>15</b>
<b>1.2. What is Logical Consistency .....</b>	<b>15</b>
<b>1.3. What is Conceptual Consistency.....</b>	<b>15</b>
<b>1.4. What is Linguistic Consistency .....</b>	<b>15</b>
<b>1.5. How Do Writers Create Coherence in Writing.....</b>	<b>16</b>
<b>1.6. Why Does Coherence Matter.....</b>	<b>17</b>
<b>2. Normal Writing Conventions:.....</b>	<b>18</b>
<b>3. Incoherence:.....</b>	<b>20</b>
<b>4. Deviation Style:.....</b>	<b>21</b>
<b>5. Background of James Joyce: .....</b>	<b>24</b>
<b>CHAPTER-II. Incoherence as a Stylistic Creative Device: Extracts from Ulysses .....</b>	<b>28</b>
<b>Introduction.....</b>	<b>29</b>
<b>1. The Analysis of Ulysses.....</b>	<b>29</b>
<b>General Conclusion .....</b>	<b>46</b>
<b>References .....</b>	<b>50</b>

## ملخص

تستكشف هذه الأطروحة أسلوب عدم التماسك في العمل الرائد لجيمس جويس "يوليسيس"، حيث يبحث كيف يتحدى أسلوبه السردى المميز الأفكار التقليدية حول التماسك وبنية السرد. تتناول الأطروحة استخدام جويس للغة غير التقليدية والنحو والتقنيات السردية مثل تدفق الوعي، والحوار المتقطع، والنثر الشعري، التي تعطل التدفق السردى التقليدي وتعكس تعقيدات الوعي والإدراك البشري. تقدم الدراسة إطاراً نظرياً لفهم التماسك وعدم التماسك في الأعمال الأدبية، وتناقش معايير الكتابة القياسية ومفهوم الانحراف في الأدب. تضع دراسة جويس ضمن سياق الأدب الحدائى، مسلطة الضوء على نهجه المبتكر. من خلال تحليل مفصل لرواية "يوليسيس"، تقدم الأطروحة عينات محددة من عدم التماسك، وتدرس تأثيراتها على تجربة القارئ وتقدم نقداً وبدائل. يكشف هذا الاستكشاف كيف أن استخدام جويس المتعمد لعدم التماسك يغير القراء في طبيعة التفكير والواقع البشرى الفوضوي والمجزأ، مما يساهم في النقاش الأوسع حول الأدب الحدائى وتطور شكل السرد.

الكلمات المفتاحية: الأسلوب؛ توقعات القارئ؛ التوصيف؛ الإبداع؛ الشكل



# General Introduction



*"Shut your eyes and see." James Joyce*

This quote is from James Joyce's *Ulysses* and emphasizes the power of introspection and imagination. It suggests that true insight comes from looking within, not just observing the external world, aligning with the novel's focus on inner thoughts and perceptions.

Every literary work must have clear, logical, cohesive, and unified concepts to communicate the desired message. However, if the text lacks consistency, it will be confusing and ambiguous, but it's more of a choice and stylistic matter for the author. *Ulysses* by James Joyce is an example of incoherence since it deviates from traditional literary standards and norms.

James Joyce's *Ulysses*, first published in 1922, stands as a monumental work in modernist literature. Renowned for its intricate structure and stream-of-consciousness narrative style, the novel presents a profound challenge to traditional narrative conventions. *Ulysses* follows the protagonist, Leopold Bloom, through a single day, June 16, 1904, in Dublin, Ireland. Joyce's narrative weaves together the lives and thoughts of its characters in a manner that often appears fragmented and incoherent to readers.

The context of modernism and its experimental style is crucial to understanding the incoherence in *Ulysses*. Modernism, as a literary movement, sought to capture the complexities of human consciousness and experience, often through innovative and experimental techniques. Joyce's employment of stream-of-consciousness, interior monologue, and free indirect discourse disrupts the linearity and coherence typically expected in narrative fiction.

Incoherence in *Ulysses* can be understood as the deliberate fragmentation of narrative and syntax to reflect the chaotic and multifaceted nature of human thought and experience. This incoherence manifests in several ways. Firstly, Joyce's narrative technique often abandons traditional grammatical structures and linear progression to capture the flow of the character's thoughts, creating a sense of disorientation and fragmentation for readers. Secondly, the novel incorporates multiple perspectives and voices, often shifting abruptly between them without clear demarcation. This multiplicity adds to the narrative's complexity and perceived incoherence. Thirdly, Joyce's dense web of references to mythology, literature, and history can obscure meaning and contribute to the sense of incoherence. Readers may find the text challenging to navigate without familiarity with these allusions. Lastly, each chapter of *Ulysses* employs a different literary style, parodying various genres and forms. This stylistic pastiche disrupts narrative consistency and further contributes to the text's incoherence.

Joyce's use of incoherence is not merely for stylistic innovation but serves deeper thematic purposes. It mirrors the complexity of human consciousness and the fragmented nature of modern life. By doing so, Joyce invites readers to engage more actively with the text, piecing together meaning from the seemingly disjointed narrative. Scholars have long debated the function and impact of incoherence in *Ulysses*. Some argue that the novel's fragmented structure reflects the modernist aim of portraying the fluid and subjective nature of reality. Others suggest that the incoherence challenges readers to question the nature of narrative and meaning itself. This critical discourse underscores the novel's significance in pushing the boundaries of literary form and content.

James Joyce's *Ulysses* stands as a monumental work in the canon of modernist literature. Published in 1922, the novel has generated a vast array of critical responses, ranging from awe to bewilderment, primarily due to its complexity and perceived incoherence. *Ulysses* defies the traditional narrative structures that characterized much of the literary output of its time, instead presenting a fragmented, multi-layered text that challenges readers to reconsider the very nature of narrative coherence. This thesis delves into the concept of incoherence within *Ulysses*, seeking to unravel the myriad ways in which Joyce subverts conventional storytelling techniques to create a work that is as confounding as it is compelling.

This dissertation aims to explore the stylistic and thematic significance of incoherence in James Joyce's *Ulysses*. By examining Joyce's deliberate use of fragmented narrative structures, varied literary styles, and dense intertextual references, this study seeks to understand how incoherence functions to reflect the complexities of human consciousness and modern life. Through a detailed analysis of key passages and narrative techniques, this research will investigate the extent to which *Ulysses* challenges traditional notions of narrative coherence and pushes the boundaries of literary experimentation. Ultimately, this dissertation will contribute to a deeper appreciation of Joyce's innovative artistry and the enduring impact of *Ulysses* on modernist literature.

The major aims of this study are to explore Joyce's stylistic techniques and examine the extent of incoherence in *Ulysses*. By investigating specific narrative and linguistic techniques and assessing the impact of incoherent elements, this study helps the reader to understand James Joyce's narrative techniques and the broader thematic purposes behind the fragmented and non-linear structure of his work. Additionally, this research aims to review scholarly interpretations, contribute to literary scholarship, and enhance the understanding of Joyce's innovative artistry within the modernist literary canon.

In order to conduct the study, the following questions have been asked :

- 1- To what extent does James Joyce's *Ulysses* violate the stylistic conventions in fiction writing?
- 2- What are the specific linguistic and stylistic techniques Joyce employs to create a sense of incoherence in the novel?
- 3- How does the narrative incoherence in *Ulysses* affect the reader's engagement and understanding of the novel?

The methodology followed to conduct the present study is analytical descriptive, which involves a detailed examination and interpretation of the structure and style of striking extracts from the corpus. This approach allows for a comprehensive understanding of how James Joyce's *Ulysses* employs deviant narrative techniques and how these techniques contribute to the perceived incoherence of the text. By focusing on the intricacies of Joyce's language, structure, and stylistic choices, the study aims to uncover the underlying principles and purposes behind these deviations.

The dissertation comprises two chapters, with the first chapter focusing on the theoretical aspects of the research. This chapter begins by exploring the concepts of coherence and incoherence in literary works, emphasizing the importance of coherence in writing. Coherence ensures that a text is logically consistent, unified, and interconnected, allowing readers to easily follow and understand the narrative. The chapter delves into the normal writing conventions that should be adhered to in a typical literary work, outlining how writers achieve coherence through various techniques such as logical progression of ideas, smooth transitions between sentences and paragraphs, and the consistent development of themes and characters.

The first chapter addresses the concept of deviation in writing style. Deviation refers to a deliberate departure from standard language use, often employed to create emphasis, highlight certain elements, or evoke specific effects. This part of the chapter examines how readers can identify when an author has deviated from conventional norms, whether through unconventional syntax, fragmented narrative structures, or unique stylistic choices. By understanding these deviations, readers can better appreciate the author's intent and the artistic value of such techniques.

The chapter also provides a background on James Joyce, a prominent figure in modernist literature known for his innovative and often unconventional narrative techniques. It discusses Joyce's literary style, highlighting his use of stream-of-consciousness, interior monologue, and free indirect discourse. These techniques often contribute to the perceived incoherence in his works, challenging traditional narrative forms and pushing the boundaries of literary expression.

The second chapter of the dissertation shifts focus on a detailed analysis of Joyce's novel 'Ulysses'. This chapter involves a close reading of selected passages from the novel, providing examples of Joyce's deviant style and the resulting incoherence. Each example is meticulously analyzed to illustrate how Joyce's narrative techniques disrupt conventional coherence. The chapter offers insights into the specific ways in which Joyce's use of language, structure, and perspective contributes to the complexity and richness of the text.

The second chapter addresses the errors and mistakes present in the text, offering corrections and alternative interpretations to enhance understanding. By doing so, it aims to clarify the narrative for readers and demonstrate how Joyce's deviations serve a purposeful function within the broader context of his work. This analysis not only highlights the intricacies of Joyce's writing but also underscores the significance of his contributions to modernist literature.

In summary, the dissertation provides a comprehensive exploration of coherence and incoherence in literary works, with a particular focus on James Joyce's Ulysses. The first chapter lays the theoretical groundwork, discussing key concepts and conventions, while the second chapter offers a practical analysis of Joyce's text, examining specific examples and offering corrections to enhance reader comprehension. Through this approach, the dissertation aims to shed light on the innovative and challenging nature of Joyce's writing and its impact on literary studies.

***"Life is too short to read a bad book." James Joyce***

Joyce's quote emphasizes the importance of high-quality literature, highlighting the value of engaging with works that challenge and enrich the reader, emphasizing the importance of time spent on intellectually stimulating books that offer significant insight.

This expanded introduction provides a comprehensive overview of the thesis topic, contextualizes Ulysses within modernist literature, and outlines the key points that will be explored in the subsequent chapters.



# **CHAPTER-I. Narrative Fiction: Conventions and Deviations**

## **CHAPTER-I. Narrative Fiction: Conventions and Deviations**

- 1. Coherence:**
- 2. The Normal Writing Conventions:**
- 3. Incoherence:**
- 4. Deviation Style:**
- 5. Background of James Joyce:**

The chapter delves into the concept of coherence and incoherence in literary works, highlighting the significance of logical consistency and unity. It discusses standard writing conventions and techniques for achieving coherence, as well as the concept of deviation, examining how authors use unconventional language and structure to create specific effects. The chapter also discusses James Joyce's innovative narrative techniques, using "Ulysses" as a prime example.

## 1. Coherence

A well-organized paper uses techniques to build cohesion and coherence between and within paragraphs to guide the reader through the paper by connecting ideas, building details, and strengthening the argument. Although, transitions are the most obvious way to display the relationship between ideas, consider some of the following techniques. (writingcenter.gmu.edu)

**1.1. Repetition of Key Terms/Concepts/Phrases:** Repeating key terms/concepts/phrases will help readers follow the main threads of the paper. The key terms/concepts/phrases strengthen the organization and make the paper easier to follow, no matter how complex the material is. (writingcenter.gmu.edu)

**1.2. Synonyms:** Using synonyms is similar to repeating key terms/concepts/phrases, except with more diversity in word choice. They don't only hold the paper together, but they also add variety to the paper. (writingcenter.gmu.edu)

**1.3. Sentence Patterns:** Repeating and/or using parallel sentence structures can help readers digest complicated ideas and follow the progression of ideas. (writingcenter.gmu.edu)

**1.4. Pronouns:** Using pronouns, he, she, it, they, those, this, and these, can be useful when referring back to something previously mentioned in the paper. However, take care to include a referent if necessary for clarity. This framing is based on the idea of reading and writing as conversation. (writingcenter.gmu.edu)

**1.5. Familiar Information First, New Information Last:** Presenting familiar terms or information first allows the ideas to build and makes it easier for the reader to follow. It helps lay the foundation for more complex or new ideas. (writingcenter.gmu.edu)

Coherence refers to a style of writing where ideas, themes, and language connect logically, consistently, and clearly to guide the reader's understanding. You'll be

well-equipped to craft professional or academic pieces that engage and inform effectively by mastering coherence, alongside flow, inclusiveness, simplicity, and unity. Acquire the skills to instill coherence in your work and discern it in the writings of others.

### 1.1. What is Coherence?

"Amid chaos of images, we value coherence. We believe in the printed word. And we believe in clarity. And we believe in immaculate syntax. And in the beauty of the English language." William Shawn

Coherence in writing refers to the logical connections and consistency that hold a text together, making it understandable and meaningful to the reader. Writers create coherence in three ways:

1. logical consistency
2. conceptual consistency
3. linguistic consistency.

### 1.2. What is Logical Consistency?

A writer adhering to *logical consistency* ensures their statements do not contradict each other within the frame of formal logic.

For instance, if they argue, "If it rains, the ground gets wet," and later state, "It's raining but the ground isn't wet," without additional explanation, this represents a logical inconsistency. ([writingcommons.org](http://writingcommons.org))

### 1.3. What is Conceptual Consistency?

Conceptual consistency in writing refers to maintaining a consistent line of thought or argument throughout a text. It means that all the points, ideas, arguments, and evidence presented in a work align with, and support, the central thesis or theme. For example, if you are writing an essay arguing that regular exercise has multiple benefits for mental health, each paragraph should introduce and discuss a different benefit of exercise, all contributing to your main argument. Including a paragraph discussing the nutritional value of various foods, while interesting, would break the conceptual consistency, as it doesn't directly relate to the benefits of exercise for mental health.

### 1.4. What is Linguistic Consistency?

Linguistic coherence refers to the clear and logical arrangement of words, phrases, and sentences in a piece of writing to ensure the message is understood as intended. It involves the use of grammatically correct sentences, appropriate use of conjunctions, pronouns, and transitional phrases, correct sequencing of ideas, and maintaining the same tense and point of view throughout the text. For example, if a writer jumps erratically between different tenses or switches points of

view without clear demarcation, the reader might find it hard to follow the narrative, leading to a lack of linguistic coherence. (writingcommons.org)

### **1.5. How Do Writers Create Coherence in Writing?**

**1. Establish a Clear Thesis:** Your thesis statement is the guiding light of your paper. It establishes the direction and emphasis, ensuring that all subsequent points are relevant to this fundamental idea. (writingcommons.org)

**2. Address Counterarguments:** Recognize and answer any counterarguments to help reinforce your viewpoint and add depth to your writing. (writingcommons.org)

**3. Choose Appropriate Organizational Patterns:** Use genres and organizational patterns that are suited for your rhetorical situation. A deductive framework (generic to specific) is frequently beneficial in leading the reader logically through your argument. However, certain subjects, like as law and philosophy, may favor more inductive techniques. (writingcommons.org)

**4. Follow the Given-to-New Contract:** When using a given-to-new sequence, authors progress from what the reader already knows to new information. In formal or persuasive situations, authors take care to validate new material for the reader, adhering to information literacy laws and practices. (writingcommons.org)

**5. Repeat Key Terms and Concepts:** Strategic repetition of key phrases and your thesis allows your viewers to follow your primary ideas and proof for assertions. (writingcommons.org)

**6. Use Synonyms Wisely:** While repetition is necessary, use synonyms to avoid duplication and keep the reader interested. (writingcommons.org)

**7. Employ Parallel Sentence Structures:** Parallelism in phrases may provide rhythm and clarity, making complicated ideas simpler to understand. (writingcommons.org)

**8. Prioritize Pronoun Consistency:** The consistent use of pronouns helps to minimize confusion and maintain a coherent path of thought. (writingcommons.org)

**9. Sequence Ideas Logically:** Arrange your thoughts in a logical progression from one point to the next, ensuring that each paragraph flows seamlessly into the next. (writingcommons.org)

**10. Integrate Signposts:** Signposting, or employing words to signal what's coming up or what recently happened, might assist the reader navigate your argument. (writingcommons.org)



**11. End with Strong Conclusions:** Do not bother reiterating your thesis in the end. Prioritize conciseness. However, conclude with a call to action or appeal to Kairos and ethos. (writingcommons.org)

Coherence in written text is a broad notion that encompasses a wide range of reader- and text-based characteristics. Perhaps as a result, our writing teachers and textbooks frequently address coherence in unclear or partial terms. This article covers current coherence literature, defines coherence broadly, and then introduces a three-lesson revision unit based on modern coherence concepts. (TESOL Quarterly, 1986, pp. 247-265)

### **1.6. Why Does Coherence Matter?**

Coherence is essential in writing because it guarantees that the content is comprehensible and that the ideas flow logically from one to another. When writing is cohesive, readers can readily follow the evolution of ideas, which makes the text more engaging and understandable. Coherence links the connections for the reader by presenting concepts, arguments, and facts clearly and logically.

Without coherence, even the most intriguing or original ideas can become confusing and lose their power. A cohesive piece of writing captures the reader's attention, exhibits the writer's command of the subject matter, and can successfully convince, enlighten, or entertain. Thus, coherence has a considerable impact on the efficacy of writing in attaining its intended aim. (writingcommons.org)

Assume you're reading a piece of academic literature, perhaps a textbook. As you read, you find yourself drifting off and needing to read the same line several times before you get it. Maybe after a time, you become frustrated and abandon the chapter. What happened? Nine times out of 10, this is a sign of incoherence. Your brain is unable to identify a coherent argument or narrative in the book. This might be irritating, especially if the book is beyond your present level of comprehension. Someone another could find the writing coherent since they understand the principles involved. However, from your perspective, the chapter appears incoherent. As a result, you don't get as much value out of it as you might. (literaryterms.net)

How can you prevent this in your writing? How do you ensure that readers do not misunderstand you (or give up entirely)? The solution is to focus on coherent writing. Coherence is probably the most crucial aspect of persuasive writing. Without it, everything comes apart. An illogical argument can never persuade or retain anyone's attention, regardless of how solid the evidence is or how beautiful the wording is. (literaryterms.net)

Ultimately, coherence is essential for effective communication in writing, allowing authors to convey their ideas, arguments, or narratives in a manner that is clear, cohesive, and engaging. By ensuring that the various elements of a text are logically interconnected and unified, writers can create works that are compelling, persuasive, and easily understood by their readers. So what are the Normal Conventions of writing?

## **2. Normal Writing Conventions:**

Writing conventions are socially accepted graphical patterns developed through usage and agreement and employed in the formation of standard written English. They also relate to conventional procedures and norms for written communication in a variety of situations, such as academic, professional, and casual writing. These norms promote clarity, uniformity, and professionalism in written communication. (Roselmina Indrisano, James R. Squire, 2000, p. 188-189).

Here are some common writing conventions:

**1. Grammar and Punctuation:** Grammar refers to the collection of structural principles that regulate the usage of a language. Grammar is not as spectacular as flair, but it is as vital. An author's grammar is sometimes regarded as symptomatic of his or her approach to science; poor grammar implies similarly poor science. Proper grammar indicates a commitment to ensuring that details are in order and inspires trust. (AV Zale, DA Hewitt, BR Murphy, 2012, *Style, Usage, Grammar, and Punctuation*. Chapter 4, p. 43).

Improper grammar demonstrates ignorance or sloppiness, neither of which instills trust. The author absolutely must be right. Mistakes tend to stick out and attract attention, and readers have plenty to accomplish without having to stumble over grammatical significance. (AV Zale, DA Hewitt, BR Murphy, 2012, *Style, Usage, Grammar, and Punctuation*. Chapter 4, p. 43)

Complex punctuation frequently leads to bad grammar. Use periods and commas as often as possible. Other punctuation should be used sparingly and with caution. Use punctuation as follows: colon, commas, semicolons, hyphens, dashes, and a forward slash or solidus. (AV Zale, DA Hewitt, BR Murphy, 2012, *Style, Usage, Grammar, and Punctuation*. chapter 4, p. 44).

**2. Spelling and Vocabulary:** It is impossible to ignore the notion that vocabulary plays a significant role in the development of reading comprehension—the capacity to grasp related information rationally. Furthermore, the link between vocabulary and reading comprehension appears to be reciprocal across development, since reading allows for the acquisition of new word meanings. (centaur.reading.ac.uk)

**3.Sentence Structure:** When you're asked to write a prose essay, you're expected to produce an essay in complete sentences that is ordered into paragraphs and explains your views and ideas. Keep your wording clean and simple while also incorporating a variety of sentence patterns and words to make your writing more interesting. (Collegevine.com)

**4.Paragraphing:** Paragraphing is essentially dividing your material into digestible and logical sections. The sort of paper you're creating and your target audience will influence how you approach it. As with any other component of writing, your target audience is the reader or reviewer, and your writing style must entice them to continue reading and not abandon your material. (A Reeves, P Leventhal, 2012, p. 298)

**5.Formatting:** Consistent formatting enhances the professional presentation of written work. This involves using a readable font (e.g., Times New Roman, Arial), an acceptable font size (e.g., 12-point), and consistent margins, line spacing, and alignment. Headings and subheadings should help to structure the text and direct the reader. (Article: Style, Formatting. Guidelines for Formatting Style and Writing Style, MaryBeth. Steinbach, April 3, 2007, p. 1)

**6.Citation and Referencing:** It is the only acceptable technique to prevent plagiarism, which is an academic infraction punishable by denial of grades, certifications, credentials, and other comparable penalties. It supports the dependability, trustworthiness, and/or credibility of the study findings and conclusions. (C.P. Uzuegbu, J.C. Onyenachi, 2015, p. 1)

**7.Tone and Style:** Whether you're writing fiction or nonfiction, your writing style determines how you convey your tale. Do you prefer lengthy, flowing sentences? Perhaps you like short phrases with basic, understandable language. Your writing style is defined by the vocabulary, sentence structure, and grammar you use. To some extent, tone is less technical than style. It refers to the writer's attitude towards the subject or the reader. It might be formal or scholarly, It may also be amicable or even hilarious, What is suitable depends on the sort of writing being done. (Tyler Omoth, October 22, 2020)

**8.Conventions for Specific Genres:** The preceding chapters' theme, "narrative form," frequently refers to something wholly distinct from the tools and approaches presented in the majority of this work. When asked 'What form is this narrative?', an interlocutor may demand a response that specifies a genre. Writing genres include essays, reports, emails, and creative writing. Keen, S. (2015). Genres and conventions. In: Narrative Form. Palgrave Macmillan. London. (doi.org)

### 3. Incoherence :

Incoherence in writing refers to expressing yourself in an unclear manner, particularly with concepts or phrases that are not properly related. Incoherence can appear in a variety of forms, including sudden shifts in topic or tone, fragmented transitions between ideas, errors in reasoning or narrative development, and confusing or ambiguous language. (Cambridge Dictionary)

"Incoherence" in James Joyce's "Ulysses" is a multifaceted concept, as Joyce deliberately employs various narrative techniques and stylistic devices to disrupt traditional storytelling norms and challenge readers' expectations of coherence. Here are several ways in which incoherence is manifested in "Ulysses":

**1.Stream of Consciousness:** The main strength of Ulysses lies in its depth of character portrayal and its breadth of humor. Yet the book is most famous for its use of a variant of the interior monologue known as the stream-of-consciousness technique. Joyce claimed to have taken this technique from a largely forgotten French writer, Edouard Dujardin, who had used interior monologues in his novel *Les Lauriers sont coupés* (1888; *We'll to the Woods No More*), but many critics have pointed out that it is at least as old as the novel, though no one before Joyce had used it so continuously. (Britannica)

**2.Nonlinear Structure:** This passage highlights "Ulysses" by James Joyce as a pioneering work that challenges traditional narrative structures and embraces a new approach to storytelling. The novel integrates diverse texts, narratives, and elements from other semiotic systems, making it a subject of interdisciplinary study. Unlike traditional novels with a clear center, beginning, and end, "Ulysses" presents a fragmented narrative where one story is depicted from 18 different perspectives. This unconventional approach not only defies conventional literary norms but also invites readers to engage with the text in a multifaceted way, reflecting the complexities of human experience and perception.

(Mariia Bondarenko, 2019, p. 196)

**3.Language Play and Experimentation:** The language of the novel seems to wave across the mental backgrounds of the treated characters, ranging from logical to illogical, enhancing the technical identity of narration, and revealing the character's location within the preverbal level of consciousness (Humphry, 1954: 17). Sometimes the language seems to dissolve into drowsy incoherence as the character's mind relaxes "under the influence of sleep and weariness" (Reeves, 1974: 47). While these techniques add depth and richness to the text, they can also contribute to its overall incoherence, as readers may struggle to decipher the intended meaning of certain passages. (Khalid Shakir Hussein, 2003, p. 25)

**4.Parody and Pastiche:** This statement provides an insightful analysis of James Joyce's use of parody in his works, particularly in "Ulysses." By employing parody, Joyce effectively satirizes different literary styles, genres, and societal norms, adding depth and humor to his writing. This technique allows Joyce to critique various aspects of society and culture in a nuanced and often humorous manner, while also demonstrating his self-awareness as an author. Parody serves as a powerful tool for Joyce to engage with and comment on the world around him, contributing to the complexity and richness of his novels. (Litdevices.com)

**5.Allusiveness and Intertextuality:** Joyce makes extensive use of literary and historical allusions, as well as references to popular culture and mythology, throughout "Ulysses". While these references add layers of meaning and complexity to the text, they can also contribute to its overall incoherence for readers who are not familiar with the source material. He draws on a wide range of sources, from classical mythology (particularly Homer's *Odyssey*) to Irish folklore, history, and culture. (Litdevices.com)

The incoherence in "Ulysses" is not a flaw but rather a deliberate stylistic choice by Joyce to challenge traditional notions of narrative coherence and explore the complexities of human consciousness and experience. By disrupting conventional storytelling norms and embracing experimentation, Joyce creates a rich and immersive literary work that continues to fascinate and perplex readers to this day.

#### **4. Deviation Style:**

This statement provides a concise explanation of deviation in style, emphasizing its deliberate departure from linguistic norms to achieve specific effects in writing. By deviating from standard language usage, writers can create emphasis, highlight particular elements, or evoke certain effects, ultimately making the text more engaging and memorable. This technique allows writers to draw attention to language features and enhance the overall impact of their writing. (saniya\_reads, 2024)

Authors who employ deviation style often seek to disrupt traditional storytelling conventions, experiment with narrative form and structure, and explore unconventional themes and ideas. This style of writing can be found across various genres of fiction, from literary fiction to experimental fiction to postmodernist literature.

While deviation style may not be to every reader's taste, it offers a creative and innovative approach to storytelling that can produce unique and thought-provoking works of fiction. By pushing the boundaries of narrative convention and exploring new possibilities for expression, writers who employ deviation style contribute to the ongoing evolution of literary artistry.

Identifying when a fiction or story deviates from the norms requires an understanding of the typical conventions and expectations of storytelling within a particular genre or literary tradition. Here are several ways to recognize when a fiction or story deviates from these norms:

### **1.Narrative Structure:**

Narrative structure is a literary element, It is generally described as the structural framework that underlies the order and manner in which a narrative is presented to a reader, listener, or viewer. The narrative text structures are the plot and the setting. Generally, the narrative structure of any work can be divided into three sections, which is referred to as the three-act structure: setup, conflict, and resolution. Deviation from the narrative structure can be evident in the organization and progression of the story. For example, a story may deviate from the traditional linear structure by employing non-linear storytelling techniques, such as flashbacks, multiple points of view, or fragmented narrative threads. (Definitions.net)

### **2.Characterization:**

In "Style in Fiction," Geoffrey Leech and Mick Short discuss characterization as a crucial aspect of narrative technique. They emphasize that characterization involves how authors convey information about characters to readers. This can be achieved through various methods, such as direct description, dialogue, action, and the characters' thoughts. Leech and Short highlight how stylistic choices, including lexical choices, syntax, and discourse structures, contribute to the portrayal of characters, adding depth and complexity to their depiction in fiction. By analyzing these stylistic elements, readers can better understand characters and their development within a narrative. (Style in Fiction, Chapter 10)

### **3.Plot Conventions:**

The authors discuss the role of narrative structure and plot conventions in a novel's stylistic framework. They argue that these conventions form the foundation for the reader's expectations and understanding and that deviations from these can create unique narrative effects and thematic depth. They also highlight that innovative writers often challenge conventional plots to develop more complex narratives. (Style in Fiction, Chapter 8)

### **4.Language and Style:**

When authors deviate from standard conventions, they utilize unorthodox vocabulary, grammar, or narrative voice. This involves trying out approaches like stream-of-consciousness storytelling, which depicts a character's inner thoughts in

a continuous flow, or using poetic writing, which combines poetry aspects with narrative. Unusual conversation patterns, such as fragmented speech or non-standard language, can contribute to this variation. These style decisions have the potential to produce a one-of-a-kind reading experience by testing readers' assumptions and providing new insights into the narrative.

### **5. Themes and Motifs:**

A theme is the story's overarching message or meaning. It is what drives the story, causes people to behave in specific ways, and gives the text a deeper meaning. Themes are generally broad and intellectual. Literary themes include mortality, good against evil, corruption, redemption, and love.

Motifs, on the other hand, are aspects that allude to that topic. For example, if a book's underlying topic is mortality, an author may use the motif of decay in their language (like Shakespeare did in Hamlet). When the reader finds worms, maggots, or skulls, they are encouraged to consider the larger issues of death and mortality.

In a nutshell, a theme is an abstract notion that underpins the whole narrative. A motif is a recurring aspect in the tale that alludes to a certain topic. (Grammarly.com)

### **6. Genre Expectations:**

Genres come with specific expectations about how, where, and why information is presented, shaping storytelling and reader expectations. These conventions develop over time and are influenced by cultural, historical, and social factors. For instance, mystery novels typically feature a central puzzle or crime with strategically placed clues, while romance novels focus on relationships and emotional conflicts. (Pressbooks.pub)

### **7. Reader Expectations:**

Readers assume that whatever appears first in a sentence is the major idea. It establishes their viewpoint on the text as a unified entity. As a result, authors should envision the reader opening each line with "Whose story is this?" By providing that information early on, they enable the reader to create a cognitive folder to arrange all of the material that will follow. This is best accomplished by using the primary character (person or object) as the subject of the main sentence. Because the subject position is one of the most potent meaning positions in a sentence, utilizing it in this way effectively directs the reader's viewpoint. (pmejournal.org)

When a fiction or story deviates from the norms requires a nuanced understanding of literary conventions, genre expectations, and reader perceptions. It involves

recognizing when a work of fiction challenges established norms and conventions in a deliberate and meaningful way, ultimately enriching the literary landscape through innovation and experimentation.

## **5. Background of James Joyce:**

"A man of genius makes no mistakes. His errors are volitional and are the portals of discovery." James Joyce

James Joyce was an Irish novelist, short story writer, and poet, widely regarded as one of the most influential and innovative writers of the 20th century. Born on February 2, 1882, in Dublin, Ireland, Joyce was the eldest of ten children in a middle-class Catholic family. His father, John Stanislaus Joyce, was a well-educated man with a strong interest in literature and music, while his mother, Mary Jane Murray, was a devout Catholic. (Britannica.com)

Joyce attended Clongowes Wood College, a prestigious Jesuit boarding school, where he excelled academically and demonstrated an early talent for writing. He later enrolled at University College Dublin, where he studied modern languages and literature, developing a deep appreciation for the works of European writers such as Henrik Ibsen, Gustave Flaubert, and Fyodor Dostoevsky. (Britannica.com)

After completing his education, Joyce left Ireland in 1904 to live abroad, first in Paris and then in Trieste, Italy, where he taught English and worked as a language tutor to support himself. During this time, he began writing the stories that would later be included in his groundbreaking collection "Dubliners" (1914).

In 1914, Joyce published his first novel, "A Portrait of the Artist as a Young Man," which drew heavily on his own experiences growing up in Dublin and marked the beginning of his experimental and highly influential writing style. This was followed by his masterpiece, "Ulysses", published in 1922, which revolutionized the modern novel with its innovative narrative techniques, stream-of-consciousness narration, and complex literary allusions. (Britannica.com)

Despite critical acclaim, "Ulysses" faced censorship and legal challenges due to its explicit content and controversial themes. However, it ultimately became recognized as one of the greatest works of modern literature and solidified Joyce's reputation as a literary innovator.

Joyce spent the latter part of his life in Zurich, Switzerland, and Paris, France, where he continued to work on his final novel, "Finnegans Wake," a dense and highly experimental work that defies traditional narrative conventions and challenges readers with its linguistic complexity. (Britannica.com)



He passed away on January 13, 1941, in Zurich, Switzerland, leaving behind a rich legacy of literary innovation and artistic achievement that continues to inspire writers and readers around the world. His work remains a cornerstone of modernist literature and continues to be studied, celebrated, and debated by scholars and enthusiasts alike. (Britannica.com)

James Joyce's writing style is characterized by several distinctive features and has several aims, reflecting his innovative approach to literature and his desire to push the boundaries of conventional storytelling. Some key aspects of Joyce's style and his artistic aims include:

### **1.Stream of Consciousness:**

Joyce is renowned for his use of stream-of-consciousness narration, a literary technique that seeks to replicate the flow of thoughts, feelings, and sensations in the human mind without the traditional constraints of linear storytelling. By immersing readers in the inner lives of his characters, Joyce aimed to capture the complexity and richness of human consciousness. (Britannica.com)

### **2.Experimentation with Language and Form:**

Joyce's writing is marked by its experimental use of language, form, and structure. He frequently employed linguistic innovations, such as puns, wordplay, neologisms, and dialects, to create layers of meaning and to challenge readers' expectations of traditional prose. Additionally, Joyce experimented with narrative form and structure, often incorporating non-linear storytelling techniques and unconventional narrative devices. (nytimes.com)

"Dramatic experience is not logical; it may be subdued to the kind of coherence that we indicate when we speak, in criticism, of form." Allen Tate

### **3.Allusiveness and Intertextuality:**

Joyce was highly allusive in his writing, drawing on a wide range of literary, historical, and cultural references to enrich the texture of his works. He incorporated elements of mythology, history, religion, literature, and popular culture into his texts, creating a dense network of intertextual connections that invite readers to engage with multiple layers of meaning. (Britannica.com)

### **4.Exploration of Identity and Consciousness:**

A central theme in Joyce's work is the exploration of individual identity and consciousness. Through his complex and psychologically rich characters, Joyce delved

into the complexities of human experience, probing the depths of consciousness and the inner workings of the human mind.

### **5. Critique of Society and Tradition:**

Joyce's writing often serves as a critique of societal norms, conventions, and traditions. He challenged the prevailing social, political, and cultural norms of his time, interrogating issues such as religion, nationalism, sexuality, and gender roles through his characters and narratives. (Michael Patrick Gillespie, 2001, p. 71)

James Joyce's style and artistic aims are characterized by a commitment to innovation, experimentation, and intellectual exploration. Through his groundbreaking works of fiction, Joyce sought to capture the essence of human experience in all its complexity, while pushing the boundaries of literary expression and challenging readers to engage with the world in new and profound ways.

Joyce's distinct writing style varies in each work due to the remarkable use of diction, innovative symbolism, interior soliloquies, and monologues and epiphanies. His work is also marked by the amount of complexity exercised in writing. Critics and readers have noticed a multilayered but careful meaning fabrication in his prose works. He has also touched on modern psychology in his fiction works. As far as the language is concerned, he followed the traditional and formal diction of Dublin. He often employs Irish slang, especially in *Finnegans Wake*, he noticeably uses foreign words to create puns and allegories. (litpriest.com)

He has also been involved in literary waves of his time; realism and symbolism (which are further followed by sub-waves like futurism, impressionism, and surrealism). But he negated his involvement in any such movement. Instead, he experimented with a combination of these currents as both approaches can be found simultaneously in his works. This way he created a new dream language; a mixture of existing and nonexistent or inventive words to give a dense and allegorical effect among his immense stock of words. The most salient features of his writing style include the following trends. (litpriest.com)

"Every human being is a raindrop. And when enough of the raindrops become clear and coherent they then become the power of the storm." John Trudell

The quote highlights the transformative power of unity and collective action, comparing each raindrop to a single person. It emphasizes the potential of human collaboration and the strength that emerges when people align their efforts towards a common goal.





## **CHAPTER-II. Incoherence as a Stylistic Creative Device: Extracts from Ulysses**

*Analysis of extracts from 'Ulysses'*

The second chapter analyzes Joyce's novel 'Ulysses', highlighting his deviant style and incoherence. It provides examples of Joyce's narrative techniques, highlighting how they disrupt conventional coherence. It aims to clarify the narrative and demonstrate how Joyce's deviations serve a purposeful function within his work. This analysis underscores Joyce's contributions to modernist literature.

## 1. The Analysis of Ulysses

Deviation in literature, when used thoughtfully, can significantly enrich storytelling by introducing creativity, complexity, and depth. This technique allows writers to break free from traditional constraints, fostering innovation and opening up new possibilities for narrative expression. By deviating from established norms, authors can explore unique ways of conveying meaning, ultimately engaging readers in new and compelling ways. This engagement often comes from the challenge of interpreting non-traditional forms, which can make the reading experience more immersive and rewarding.

One of the primary benefits of deviation is its ability to reflect the multifaceted nature of human experience. Life is rarely linear or straightforward, and traditional narrative structures may not always capture its complexity. By employing non-linear timelines, fragmented narratives, or unconventional points of view, writers can more accurately mirror the chaotic and multifaceted nature of reality. This approach allows for a deeper and more nuanced portrayal of characters and events, enabling readers to gain a richer understanding of the story. In general, deviation refers to the act of deviating from what is usual or acceptable, i.e., a departure from what is anticipated or accepted. In this context, any departure from the conventional and accepted linguistic rules is regarded as a deviation. (Mohammad S. Mansoor1 and Yusra M. Salman, 2021, p. 7)

Moreover, deviation can highlight specific themes or messages in a way that traditional methods might not. For example, an unreliable narrator can emphasize the subjectivity of truth, making readers question the nature of reality within the story. Similarly, fragmented narratives can symbolize the fragmented nature of memory or identity, reinforcing the thematic concerns of the work. By aligning the form of the narrative with its content, authors can create a more cohesive and impactful literary experience.

Engaging readers through deviation often involves challenging their expectations and encouraging active participation in constructing meaning. Rather than

being passive recipients of a straightforward narrative, readers must engage with the text on a deeper level, interpreting and piecing together the story. This active engagement can lead to a more profound connection with the work, as readers become co-creators of the narrative's meaning. Stylistic analysis is primarily concerned with identifying and examining the key stylistic traits and functions that distinguish a given language text. It is a sort of analysis that focuses on studying marked elements of language rather than unmarked ones. (Richards et al., 1993; Ghazala, 1994)

However, the use of deviation requires a delicate balance. While it can make a narrative more intriguing and complex, excessive deviation can lead to confusion and ambiguity, making it difficult for readers to follow the story or grasp the author's intended meaning. For deviation to be effective, it must be thoughtfully integrated into the narrative, ensuring that it enhances rather than detracts from the overall coherence and accessibility of the text.

Authors who successfully employ deviation often achieve a harmonious blend of innovation and clarity. They manage to push the boundaries of literary form while still maintaining a connection with their audience. This balance allows their works to be both thought-provoking and enjoyable, offering fresh perspectives without alienating readers. Such authors contribute to the ongoing evolution of literary artistry, demonstrating the potential for literature to continually reinvent itself and explore new horizons.

By challenging traditional norms, these writers expand the possibilities of what literature can achieve and how it can be experienced. They show that deviation is not just a tool for novelty but a means of deepening the reader's engagement and understanding. Through thoughtful and purposeful deviation, literature can transcend conventional boundaries, offering richer, more complex, and more impactful storytelling.

Deviation in literature, when used with intention and skill, can transform storytelling. It brings creativity, complexity, and depth to narratives, engages readers in new and meaningful ways, and allows for the exploration of themes in a more profound manner. However, it requires a careful balance to ensure that the text remains accessible and coherent. Authors who master this balance contribute significantly to the literary landscape, pushing the boundaries of what is possible in storytelling and enriching the reader's experience. By embracing deviation, they not only challenge traditional norms but also pave the way for the continued evolution and innovation of literature. (Britannica.com)

In the first chapter of "Ulysses," titled "Telemachus," James Joyce employs various narrative techniques that deviate from traditional storytelling norms. Here are some examples:

### **Example 1:**

**Speakers:** Stephen and Mulligan

—Tell me, Mulligan, Stephen said quietly.

—Yes, my love?

—How long is Haines going to stay in this tower?

Buck Mulligan showed a shaven cheek over his right shoulder.

—God, isn't he dreadful? he said frankly. A ponderous Saxon. He thinks you're not a gentleman. God, these bloody English! Bursting with money and indigestion. Because he comes from Oxford. You know, Dedalus, you hate the real Oxford manner. He can't make you out. O, my name for you is the best: Kinch, the knife-blade.

He shaved warily over his chin. (Joyce, 1922, p. 8).

### ***The analysis and significance:***

Dialogue and the character's thoughts are not distinguished and separated by spaces.

Proper punctuation isn't used to indicate dialogue.

The narrative flow isn't as smooth as it should be, making it harder for the reader to follow the conversation and internal reflections of the characters.

“—God, isn't he dreadful? he said frankly. A ponderous Saxon.”

The informal tone and use of colloquial language (“God, isn't he dreadful?”) contribute to the conversational realism. Joyce captures the natural flow of spoken language, adding authenticity to the dialogue.

“God, these bloody English! Bursting with money and indigestion.” Mulligan's sarcastic tone and ironic remarks underscore his contempt for Haines and, by extension, the English. This irony is a critical element in Joyce's style, often used to reveal deeper societal and cultural critiques.

“O, my name for you is the best: Kinch, the knife-blade.” The nickname “Kinch, the knife-blade” symbolizes Stephen’s sharp intellect and possibly his cutting, critical nature. Mulligan’s use of this nickname reflects his recognition of Stephen’s mental acuity but also carries a hint of mockery.

***Correction:***

"Tell me, Mulligan," Stephen said quietly.

"Yes, my love?"

"How long is Haines going to stay in this tower?"

Buck Mulligan showed a shaven cheek over his right shoulder.

"God, isn't he dreadful?" He said frankly.

"A ponderous Saxon, He thinks you're not a gentleman. God, these bloody English! Bursting with money and indigestion. Because he comes from Oxford, you know, Dedalus, you hate the real Oxford manner. He can't make you out. Oh, my name is the best, Kinch, the knife blade."

He shaved warily over his chin.

**Example 2:**

**Speakers:** Mulligan

—My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it? Tripping and sunny like the buck himself. We must go to Athens. Will you come if I can get the aunt to fork out twenty quid? He laid the brush aside and, laughing with delight, cried: —Will he come? The jejune jesuit! (Joyce, 1922, p. 8).

***The analysis and significance:***

The punctuation isn't used consistently or correctly.

The idea of the dialogue isn't clear or organized.

The phrase “jejune jesuit” is rich in irony and mockery. “Jejune” means naïve, simplistic, or superficial, and “jesuit” refers to a member of the Society of Jesus, known for their rigorous education and intellectualism. By calling Stephen a “jejune jesuit,” Mulligan ironically mocks Stephen’s intellectualism as shallow or immature.



“—My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it? Tripping and sunny like the buck himself.” Mulligan's reflection on his own name reveals his playful and self-aware nature. By noting the dactylic meter of his name, he displays his erudition and interest in classical poetry. His comparison of his name's "Hellenic ring" to something "tripping and sunny" underscores his flamboyant and carefree personality.

***Correction:***

"My name is also absurd: Malachi Mulligan, two dactyls. But it has a Hellenic ring, tripping and sunny, like the buck himself. We must travel to Athens. Will you come if I can persuade the aunt to pay twenty quid?"

He laughed and said, as he set aside the brush.

"Will he come? The Jeune Jesuits!"

**Example 3:**

**Speakers:** Mulligan and Stephen

He had spoken himself into boldness. Stephen, shielding the gaping wounds which the words had left in his heart, said very coldly:

—I am not thinking of the offence to my mother.

—Of what then? Buck Mulligan asked.

—Of the offence to me, Stephen answered.

Buck Mulligan swung round on his heel.

—O, an impossible person! he exclaimed.

He walked off quickly round the parapet. Stephen stood at his post, gazing over the calm sea towards the headland. Sea and headland now grew dim. Pulses were beating in his eyes, veiling their sight, and he felt the fever of his cheeks.

A voice within the tower called loudly:

—Are you up there, Mulligan?

—I'm coming, Buck Mulligan answered. (Joyce, 1922, p. 13, 14 ).

***The analysis and significance:***

The author's choice of words is not diverse or sophisticated, potentially resulting in a lack of depth or nuance in the writing.

Grammatical and punctuation errors.

In this example, the ideas lack organization and coherence.

***Correction:***

He'd talked himself into daring. Stephen, sheltering his emotions from the hurtful remarks, responded,

"I am not thinking of the offense to my mother."

"So, what then?" Buck Mulligan asked.

"Of the offense to me" Stephen responded.

Buck Mulligan turned around on his heel.

"Oh, an impossible person!" he cried.

He moved quickly around the parapet. Stephen stood at his position, looking across the calm water to the headland. The sea and headland became very gloomy. Pulses were hammering in his eyes, obscuring their vision, and he felt a heat on his cheeks.

A voice in the tower said loudly

"Are you up there? Mulligan?"

"I'm coming!" Buck Mulligan said.

**Example 4:**

**Speakers:** Stephen

Her secrets: old featherfans, tasselled dancecards, powdered with musk, a gaud of amber beads in her locked drawer. A birdcage hung in the sunny window of her house when she was a girl. She heard old Royce sing in the pantomime of Turko the Terrible and laughed with others when he sang:

I am the boy

That can enjoy

Invisibility.

Phantasmal mirth, folded away: muskperfumed.

And no more turn aside and brood. (Joyce, 1922, p. 14, 15 ).

***The analysis and significance:***

Grammatical and punctuation errors.

When writing, it's best to keep formatting consistent throughout a paragraph for clarity. Suddenly changing to a smaller font size in the middle can confuse readers and disrupt the flow of the text. Also, explicitly mentioning that a character is singing in this unusual format may not be necessary for the story. It's better to integrate actions like singing naturally into the narrative without drawing attention to the formatting. This approach keeps the writing clear and easy to follow.

***Correction:***

Her hidden compartment included old feather fans, tasseled dance cards perfumed with musk, and a gaudy collection of amber beads. A birdcage sat in the light-filled window of her childhood home. Royce sung,

"I am the boy."

"That can enjoy invisibility."

She laughed along with the crowd during Turko the Terrible's pantomime performance.

The ghostly joy had dissolved into musk-scented sand.

**Example 5:**

**Speakers:** Stephen and Mulligan

Buck Mulligan's voice sang from within the tower. It came nearer up the staircase, calling again. Stephen, still trembling at his soul's cry, heard warm running sunlight and in the air behind him friendly words.

—Dedalus, come down, like a good mosey. Breakfast is ready. Haines is apologising for waking us last night. It's all right.

—I'm coming, Stephen said, turning.

—Do, for Jesus' sake, Buck Mulligan said. For my sake and for all our sakes.

His head disappeared and reappeared.

—I told him your symbol of Irish art. He says it's very clever. Touch him for a quid, will you? A guinea, I mean. (Joyce, 1922, p. 15, 16 ).

***The analysis and significance:***

The punctuation isn't used consistently or correctly.

The author may have wanted to convey a slightly different tone or nuance by using "very clever" instead of "brilliant". "Very clever" could suggest admiration or acknowledgment of intelligence, whereas "brilliant" might convey a stronger sense of praise or enthusiasm.

The writing may come out as choppy or disconnected due to the author's lack of smoothness or fluency in their language. Due to the feeling that the terminology is "forced" or "contrived," the language does not seem to flow smoothly or spontaneously.

### ***Correction:***

Buck Mulligan's voice sang from within the tower. It came nearer up the staircase, calling again. Stephen, still trembling at his soul's cry, heard warm, running sunlight and, in the air behind him, friendly words.

"Dedalus, come down like a good mosey~ Breakfast is ready."

"Haines is apologizing for waking us last night, It's all right."

"I'm coming, Stephen said, turning."

"Do it for Jesus and us." Buck Mulligan said.

His head disappeared and reappeared.

"I informed him about your Irish art emblem. It's pretty brilliant, he says. Will you touch him for a pound? I mean, a guinea."

### **Example 6:**

**Speakers:** Narrator

Warm sunshine merrying over the sea. The nickel shavingbowl shone, forgotten, on the parapet. Why should I bring it down? Or leave it there all day, forgotten friendship? He went over to it, held it in his hands awhile, feeling its coolness, smelling the clammy slaver of the lather in which the brush was stuck. So I carried the boat of incense then at Clongowes. I am another now and yet the same. A servant too. A server of a servant.

In the gloomy domed livingroom of the tower Buck Mulligan's gowned form moved briskly to and fro about the hearth, hiding and revealing its yellow glow. Two shafts of soft daylight fell across the flagged floor from the high barbicans: and at

the meeting of their rays a cloud of coalsmoke and fumes of fried grease floated, turning. (Joyce, 1922, p. 16 ).

***The analysis and significance:***

Grammatical and punctuation errors.

The description feels "jumbled" or "confused," indicating that the ideas are not presented clearly or organized.

The words are "spelled incorrectly" to convey the same idea, for example, the word "Barbacans" instead of "Barbicans".

The paragraphs do not properly transmit concepts logically or cohesively, implying that there is no obvious structure or sequence in which to arrange paragraphs.

***Correction:***

Warm sunshine gleams across the water. The nickel shaving dish sparkled, neglected, on the parapet. Why would I bring it down? Or let it sit there all day, forgotten friendship? He approached it and held it in his hands for a moment, feeling its coldness and inhaling the clammy perfume of the suds in which the brush was trapped. So I brought the boat of incense to Clongowes. I am different now, yet still the same. A servant, too. A server is a servant.

Buck Mulligan's gowned shape strode rapidly to and from the hearth in the tower's dismal domed living room, hiding and displaying its yellow glow. Two shafts of gentle daylight dropped over the flagged floor from the high barbicans, and as their rays met, a mist of coalsmoke and odors of fried fat drifted and turned.

**Example 7:**

**Speakers:** Stephen and Mulligan

Stephen laid the shavingbowl on the locker. A tall figure rose from the hammock where it had been sitting, went to the doorway and pulled open the inner doors.

—Have you the key? a voice asked.

—Dedalus has it, Buck Mulligan said. Janey Mack, I'm choked!

He howled, without looking up from the fire:

—Kinch!

—It's in the lock, Stephen said, coming forward. (Joyce, 1922, p. 16, 17 ).

***The analysis and significance:***

The paragraph contains mistakes such as incorrect word usage, faulty sentence structure, or improper punctuation placement.

The question does not follow standard grammatical rules or lacks clarity and coherence in its structure. Like in "Have you the key?" instead of saying "Have you got the key?" or "Do you have the key?".

***Correction:***

Stephen set the shaving dish on the locker. A tall figure rose from the hammock, approached the entryway, and pushed open the inner doors.

"Have you got the key?" a voice asked.

"Dedalus has it." Buck Mulligan said. "Janey Mack, I'm choked!"

He howled without looking up from the fire.

"Kinch!"

Stephen commented, "It's in the lock."

**Example 8:**

**Speakers:** Stephen and Mulligan

—I doubt it, said Stephen gravely.

—Do you now? Buck Mulligan said in the same tone. Your reasons, pray?

—I fancy, Stephen said as he ate, it did not exist in or out of the Mabinogion. Mother Grogan was, one imagines, a kinswoman of Mary Ann.

Buck Mulligan's face smiled with delight. (Joyce, 1922, p. 18 ).

***The analysis and significance:***

The paragraph contains mistakes such as incorrect word usage, faulty sentence structure, or improper punctuation placement.

"Now" is a misspelling in the question "Do you now?" and should be replaced with "know" to form the correct question: "Do you know?"

"I fancy" is a colloquial expression that means "I like" or "I have a preference for.", "Fancy" implies a mild desire or inclination towards the action or object mentioned.

***Correction:***

"I doubt that," Stephen stated solemnly.

"Did you know?" Buck Mulligan spoke in the same tone. "What are your motives, pray?"

"I imagine" Stephen added as he ate, "That it did not exist in or outside of the Mabinogion. Mother Grogan was one imagined relative of Mary Ann."

Buck Mulligan's face lit up with excitement.

**Example 9:**

**Speakers:** Mulligan

Then, suddenly overclouding all his features, he growled in a hoarsened rasping voice as he hewed again vigorously at the loaf:

*—For old Mary Ann*

*She doesn't care a damn.*

*But, hising up her petticoats...*

He crammed his mouth with fry and munched and droned.

The doorway was darkened by an entering form. (Joyce, 1922, p. 18, 19 ).

***The analysis and significance:***

The paragraph contains mistakes such as incorrect word usage, faulty sentence structure, or improper punctuation placement.

Using a different font for dialogue can help distinguish it from the rest of the text, making it easier for readers to identify when characters are speaking. This can be particularly useful in scripts, graphic novels, or other forms of visual storytelling where dialogue plays a central role.

In written prose, such as novels or short stories, using font variations for dialogue is less common and may not be necessary. Instead, writers typically use quotation

marks or other punctuation to indicate speech, with paragraph breaks or other formatting to separate dialogue from narration. Using a different font in this part is not necessary at all:

—*For old Mary Ann*

*She doesn't care a damn.*

*But, hissing up her petticoats...*

In formal writing or standard prose, it is not acceptable to add a space at the beginning of a sentence, as this practice can disrupt the text's flow and readability, and the last two sentences should not have this space.

The sentences:

He crammed his mouth with fry and munched and droned.

The doorway was darkened by an entering form.

### ***Correction:***

Then, his features blurred, and he hissed in a hoarsened, rasping voice as he hacked aggressively at the bread once again.

—*For old Mary Ann*

*She doesn't care a damn.*

*But, hissing up her petticoats...*

He stuffed his mouth with fries, munched, and droned. An approaching form darkened the entrance.

### **Example 10:**

**Speakers:** Mulligan

He held up a forefinger of warning.

—*If anyone thinks that I amn't divine*

*He'll get no free drinks when I'm making the wine*

*But have to drink water and wish it were plain*

*That I make when the wine becomes water again.* (Joyce, 1922, p. 25 ).



***The analysis and significance:***

The novel includes "dialogue in poetic form" to convey the specific style of communication being used. These descriptors highlight the unique literary technique of incorporating poetry into the dialogue of the novel. As an example this part:

*—If anyone thinks that I amn't divine*

*He'll get no free drinks when I'm making the wine*

*But have to drink water and wish it were plain*

*That I make when the wine becomes water again.*

The phrase "I amn't divine" is technically grammatically correct, as it is a contraction of "I am not divine." However, it is not commonly used in English. Instead, the more common way to express the negative form of "I am" is "I'm not divine" or "I am not divine." The contraction "amn't" is rarely used in contemporary English, with "aren't" being more commonly used in negative statements with "I."

The explanation of the poetic lines in this example is: "If anybody doubts my divine nature when I'm producing the wine, he won't be getting any free sips. However, I must drink water and wish it were without flavor. something I create once the wine turns back into water."

***Correction:***

He held up a finger of warning.

*"If anyone thinks that I am not divine,*

*He'll get no free drinks when I'm making the wine.*

*But I have to drink water and wish it were plain.*

*That I make when the wine becomes water again."*

**Example 11:**

**Speakers:** Mulligan

*—Goodbye, now, goodbye! Write down all I said*

*And tell Tom, Dick and Harry I rose from the dead.*

*What's bred in the bone cannot fail me to fly*

*And Olivet's breezy... Goodbye, now, goodbye!* (Joyce, 1922, p. 25 ).

***The analysis and significance:***

There is a certain tone and style in this example as a poem.

That the text lacks proper punctuation or has punctuation errors. There's no full stop at the end of each sentence.

When numbering people's names in a list, a "comma" should separate each name.

***Correction:***

Goodbye, now, goodbye! Write down all I said.

And tell Tom, Dick, and Harry that I rose from the dead.

What's bred in the bone cannot fail me to fly.

And Olivet's breezy... Goodbye, now, goodbye!

**Example 12:**

**Speakers:** Haines

—Of course I'm a Britisher, Haines's voice said, and I feel as one. I don't want to see my country fall into the hands of German jews either. That's our national problem, I'm afraid, just now. (Joyce, 1922, p. 27 ).

***The analysis and significance:***

The text lacks proper punctuation and has errors.

There should be a capitalization for the word "Jews" because it's a proper noun.

"I'm a Britisher" is not commonly used in contemporary English. The more appropriate and widely accepted term is "I'm British" or "I'm a Briton."

"Britisher" is an archaic term rarely used in modern English.

Also, the paragraphing is not smooth for the reader.

***Correction:***

"I'm British, of course," Haines's voice remarked.

"Also, I don't want German Jews to have control over my nation. I'm afraid that's currently our country's biggest problem."

**Example 13:****Speakers:** Narrator

Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods' roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine.

Kidneys were in his mind as he moved about the kitchen softly, righting her breakfast things on the humpy tray. Gelid light and air were in the kitchen but out of doors gentle summer morning everywhere. Made him feel a bit peckish. (Joyce, 1922, p. 65 ).

***The analysis and significance:***

The text lacks proper punctuation and has errors.

The text contains **word usage errors** or **vocabulary errors**. like "hencods'" instead "encode", "cruster crumbs" instead of "crust crumbs".

Grammatical errors, **subject-verb agreement error** the verb "like" is incorrectly used with the pronoun "he" because it should be "likes".

The contrast between the "**gelid light and air**" in the kitchen and the "**gentle summer morning everywhere**" outside creates a sense of duality. The kitchen is cold and lifeless, whereas the outdoors is warm and inviting. This contrast may reflect Bloom's internal state or the tension between his inner life and the external world.

The "**fine tang of faintly scented urine**" is a striking description. While it may evoke a sense of revulsion in some readers, it also highlights Joyce's commitment to realism and his willingness to explore the full range of human experience, including the less savory aspects of taste and smell.

***Correction:***

Mr. Leopold Bloom relished eating the internal organs of animals and birds. He likes rich giblet soup, nutty gizzards, filled roast heart, liver slices fried with crust crumbs, and fried fish roe. He likes grilled mutton kidneys, which gave his tongue a subtle tang of faintly perfumed urine.

Kidneys were on his mind as he went around the kitchen lightly, placing her breakfast items on the humpy tray. The kitchen was filled with cool light and air, while outside, pleasant summer mornings greeted everyone. Made him hungry.

**Example 14:**

**Speakers:** Mr. Leopold Bloom and Mrs. Bloom

On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. Thin bread and butter she likes in the morning. Still perhaps: once in a way.

He said softly in the bare hall:

—I'm going round the corner. Be back in a minute.

And when he had heard his voice say it he added:

—You don't want anything for breakfast?

A sleepy soft grunt answered:

—Mn. (Joyce, 1922, p. 66 ).

***The analysis and significance:***

Grammatical and punctuation errors.

The use of fragmented sentences such as “Still perhaps: once in a way.” mirrors natural thought processes, making the character's reflections appear more authentic.

The phrase “On quietly creaky boots” evokes a vivid auditory image, immersing the reader in the scene. Joyce's choice of adjectives like “quietly creaky” highlights his skill in creating a sensory-rich narrative.

Joyce uses stream-of-consciousness to depict the protagonist's thoughts seamlessly blending with the narrative. Phrases like “Thin bread and butter she likes in the morning” reflect the character's internal musings.

In the example seems like “Thin bread and butter she likes in the morning,” which serves to mimic the natural, non-linear flow of thoughts.

***Correction:***

He walked up the staircase to the hall in gently squeaky boots, pausing by the bedroom door. She could like something yummy. She likes thin bread with butter in the morning. Still, perhaps once in a while. He said gently in the barren hall:

"I am heading around the corner. I'll be back in a minute."

When he heard his own voice say it, he added:

"You do not want anything for breakfast."

A drowsy, quiet grunt replied:

"Mn."

### **Example 15:**

**Speakers:** Narrator

On the doorstep he felt in his hip pocket for the latchkey. Not there. In the trousers I left off. Must get it. Potato I have. Creaky wardrobe. No use disturbing her. She turned over sleepily that time. He pulled the halldoor to after him very quietly, more, till the footleaf dropped gently over the threshold, a limp lid. Looked shut. All right till I come back anyhow. (Joyce, 1922, p. 67 ).

### ***The analysis and significance:***

Grammatical and punctuation errors.

"Not there. In the trousers I left off. Must get it. Potato I have." Joyce employs stream-of-consciousness to narrate Bloom's thoughts directly. This technique deviates from traditional third-person narration by presenting the protagonist's thoughts in a raw, unfiltered manner, blurring the line between thought and narrative.

The paraphrasing isn't good and the ideas are not clear.

### ***Correction:***

On the threshold, he reached into his hip pocket for the latchkey. Not present. I didn't finish the trousers. I should have it. I have a potato. Creepy wardrobe. There's no need to bother her. She slept soundly that night. He drew the hall door to him silently, more so, till the foot leaf slid lightly over the threshold, a limp lid. Looked closed. Okay, till I get back.



## **General Conclusion**

## General Conclusion

### *"Thought is the thought of thought." James Joyce*

James Joyce's quote highlights the complexity of human cognition, highlighting the reflection and awareness of ideas. This concept is reflected in Joyce's narrative style in "Ulysses," where characters' thoughts are layered and recursive, often leading to meta-thoughts and introspections. The phrase emphasizes the infinite regress of consciousness, highlighting the depth and intricacy of human mental processes.

The exploration of James Joyce's *Ulysses* in this research has illuminated the complex and often perplexing nature of its narrative style and the extent of its incoherence. By delving into Joyce's stylistic choices and their implications, we have gained a deeper understanding of how *Ulysses* challenges traditional literary conventions and offers a new way of engaging with text.

This research has provided a comprehensive analysis of the incoherence in Joyce's *Ulysses*, offering new insights into its stylistic and thematic dimensions. However, there remains ample scope for further research. Future studies might explore the impact of Joyce's stylistic innovations on subsequent literary movements, examining how his experimental techniques have influenced contemporary narrative practices.

Additionally, investigating the reception of *Ulysses* across different cultural contexts could provide valuable insights into the universal and particular aspects of its incoherence. Comparative studies could examine how readers from diverse backgrounds interpret and engage with the novel's complex narrative structure.

In conclusion, Joyce's *Ulysses* stands as a testament to the transformative power of literature, challenging conventional notions of coherence and inviting readers to navigate its intricacies. By embracing incoherence, Joyce creates a work that reflects the fragmented nature of modern life and the multiplicity of human experience. This thesis has demonstrated how Joyce's stylistic choices and narrative techniques contribute to the novel's enduring significance, offering a rich and multifaceted reading experience that continues to captivate and challenge readers.

James Joyce's *Ulysses* stands as a monumental work in the landscape of modernist literature, largely due to its deviant style which immerses readers in the intricate inner worlds of its characters. This technique, primarily achieved through stream-of-consciousness narration, offers an unfiltered glimpse into the minds of characters like Leopold Bloom and Stephen Dedalus. Instead of presenting a

straightforward, linear narrative, Joyce opts for a fragmented structure that mirrors the disjointed and multifaceted nature of human thought. This method not only enriches the characters' psychological depth but also creates a vivid and immersive reading experience.

Moreover, Joyce's narrative style challenges conventional storytelling by subverting expectations of coherence and unity. Each chapter of *Ulysses* employs a different stylistic mode, ranging from the mimetic realism of "Telemachus" to the hallucinatory sequences in "Circe." This stylistic diversity not only showcases Joyce's literary virtuosity but also serves to disorient and surprise readers, preventing them from settling into a predictable reading pattern.

Joyce's deviant style in *Ulysses* is a deliberate and powerful tool that enhances the novel's thematic richness and depth. By immersing readers in the fragmented and multifaceted inner worlds of his characters, Joyce challenges traditional notions of narrative coherence and invites readers to actively participate in the construction of meaning. This approach not only enriches the reading experience but also underscores the novel's enduring significance as a pioneering work of modernist literature.

***"Mistakes are the portals of discovery." James Joyce***

James Joyce's statement "Mistakes are the portals of discovery" emphasizes the positive and transformative potential of errors and missteps. Rather than viewing mistakes as purely negative, He suggests that they can lead to new insights, innovations, and personal growth. This perspective aligns with the creative process, where experimentation and risk-taking often result in breakthroughs and deeper understanding. In the context of Joyce.







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