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Title

Exploring the Lexico-Semantic Features in the Modern English Novel:
The Case of James Joyce's *Ulysses* and *A Portrait of the Artist as a Young Man*

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Dedication

In life, there are some debts that can never be paid. I feel indebted to my parents for their unconditional help and infinite patience, my mother and my father held the heaviest burden of this work. I feel also proud to realize my mother's dream she always kept on saying "I wish that someday I open my eyes, you tell me Mom I finished writing my thesis", I dedicate this work to my dear sisters and my brother for being helpful and supportive during this journey of research and for sharing the toughest moments with me.

For his unceasing faith in me, I bid thanks to my dear husband. Being comprehensive and helpful offered me strength to carry on keeping on reminding me "you are able to do it". I would never have made it this far without this encouragement, comprehensiveness and patience.

To the apple of my eyes my cute baby Mohammed Adam for the immense joy he spreads in my life and the love he allows me in return.

To all the members of my family in law for their help, support, and comprehensiveness thank you from the bottom of my heart.

Acknowledgments

Abstract

Abstract

Stylistics' primary interest is to examine literary texts from a linguistic angle. It highlights the formal characteristics in a text following certain models and procedures trying to generate meanings. The present study is stylistic since it throws light on the lexico-semantic features in James Joyce's novels *Ulysses* and *A Portrait of the Artist as a Young Man*. The overall aim behind this inquiry is to identify and highlight the main lexico-semantic features and to interpret their different connotations. The researcher makes use of Leech and Short's Model of analysis which is a checklist comprising a set of linguistic categories arranged according to the levels of language be them phonological, morphological, syntactic or lexico-semantic. The study is a manifold: it endeavours to examine two levels of analysis. The lexical level encompasses studying vocabulary, its complexity, its formality and its specificity, besides, the varying parts of speech which are nouns, adjectives, verbs and adverbs. In parallel, it investigates the semantic features represented in the various figures of speech, particularly tropes. On the other hand, it is a trial to unveil the motives that lead Joyce to use these lexico-semantic features referring to the textual and contextual interpretations. Meticulous and laborious analysis of selected passages from both novels following accurately the Leech and Short Model revealed Joyce's varied applications of general lexicon imbued with informality such as the use of colloquialism as embodied notably in slang and the deployment of the major parts of speech that construct unique meanings in the text and evoke novel's themes. Analyzing the semantic level showed Joyce's employment of tropes such as metaphor, allusion and irony along with neologism.

Key-words: stylistics, Modernism, lexico-semantic features, colloquialism, tropes, neologism.

List of Abbreviations

***A Portrait*:** *A Portrait of the Artist as a Young Man*

Joy.Cor: Joycean Corpus

LSC: Leech & Short's Checklist

LSFs: Lexico-Semantic Features

LSM: Leech & Short's Model

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1. Background of the Study

Modernism is a literary, artistic and cultural movement, historically spanning from the late 19th century; its exact point of departure is often arguable, yet most historians agreed on the 1860's it came to fruition around the Second World War (Abrams,2009). Modernism sprang out of the rapidly changing technology rampant by the end of the 19th century and the theories of some eminent scholars like Freud, Marx, Darwin and Nietzsche. One of the pioneering modernist writers is Virginia Woolf (1924), she encoded in an essay that at the beginning of the twentieth century, the human nature changed, and this change covered notably art and witnessed an expansion to include approximately every aspect of life. Woolf (1924) continued to argue that when human relations experience change, there is at the mean time a change in religion, conduct, politics, and literature.

The upsurge of this movement coincided with a sense of futility, destruction and senselessness rampant in the western society. The end of the 1800's was marked by the impairment of the society's certainties. Consequently, modernism strove to find ways to construct new societal foundations.

At its beginning, modernism had a major impact on art particularly paintings; Cubism and Impressionism are its products. Progressively, its representative figures such as Ezra Pound, Filippo Marinetti, and James Joyce interpreted developments of the visual arts into outstanding literary works (Milne, 2009). Modernist writers such as T.S Eliot, Ezra Pound, James Joyce, Wallace Stevens, William Faulkner, Virginia Woolf and Gertrude Stein treated different topics in relation with the general features of the era. Topics varied to include alienation, a sense of not belonging, as a quintessential theme because most of them were expatriates.

Almost every modernist writer couched alienation in his fiction in his proper way. To mention just few, James Joyce's protagonist Stephen Dedalus experiences alienation as a result of his constant pursuit of art. Woolf's heroines also witnessed alienation and rejection owing to their gender as being women; they were not allowed to have a voice in politics and to enjoy their civil and economic rights besides depriving them from education. The fear of technology is another vital issue; modernist writers did not engage to write about technology though it was among the prominent events that characterized their era (Milne, 2009).

Modernist writers thought that technology and machines would cloud their minds and lessen their ability to comprehend the reality of being human. The 'Unreal City' is a further theme portrayed by the modernist writers in their fiction. At first place, the Unreal City symbolizes London; in his poem the "Waste Land" Eliot used this label. The structure of the city, its gloomy streets, its processes of mechanization and its gigantic power, all these components inspired the modernists attracting and repelling them simultaneously (Levenson,2005).

Modernism was the first literary movement giving urban life significance and a specific sense since modernist writers (most of them were originally brought up in suburbs or small cities), according to Milne (2009), gravitated to London and Paris, St. Petersburg and New York, where they found each other, formed movements and leagues, struggled, faced hardships, drank and shared the bitter and better of life.

Modernist writers enriched the literary field with their creative works and heightened the level of innovation by means of introducing a bunch of new techniques such as stream of consciousness or interior monologue which walk hand in hand with the very principle of modernism that is depicting the world's realities as lived, perceived and

experienced by human beings. In this concern, it is argued that the early years of the twentieth century represented a treasure trove of artistic creation and literary innovation and a weighable rise of experimentation in the English literature. These years were later called Modern Movement or Modernism. Brilliant names belonging to this movement are James Joyce, T.S. Eliot, Ezra Pound, Wyndham Lewis, D.H. Lawrence and Yeats who compiled and published most of their well-refined works between 1910 and 1930.

During the modernist period, the novel was the most attributed literary genre. Trotter (1993) maintains that the period spanning from the late of the 19th century and the opening of the 20th century attested a preponderance of the novel; its popularity parallels the Victorian Era. Besides, it is characterized by its notable diversity. It is mentioned in Evans (1985) that the beginnings of the twentieth century were known by their intensity of ingenious innovation and experiment in English literature. These were the years of what has subsequently come to be called the 'modern movement' or more briefly, modernism.

According to James (1984) the novel gained a universal validity and a popular credibility during the late of the 19th century. Ford (2012) argues that the novel in 1930s was indispensable; it represents the only source which informs, with an extent of certainty, the next generations about how their fellows spent their lives. Ford carries on insisting that novels are a source of knowledge and where every minute detail should be at once explicable and explanatory.

Out of these views, it is deducible that the novel was a significant literary genre during the modernist period. Moreover, modernist writers modeled the novel in a new fashion and dimension by means of a remarkable recourse to the classical period. A vivid example is James Joyce's *Ulysses*; Eliot (1923) admired Joyce's use of Homeric myth and commented on Joyce's resort to the classical heritage and regarded it as a way of

appointing control, of ordering, of giving a shape and significance to the enormous scenery of futility and disorder which prevails the contemporary history.

The present enquiry tackles the twentieth century English literature; more particularly it falls under the handle of the Irish prose in the twentieth century. Among the most influential and leading figures that shaped the twentieth century's English literature is James Joyce. The latter is a modernist, actually, he is at the heart of modernism; Stewart (2006) avows that James Joyce (1882–1941) represented literally the international modernist of his day. Many critics questioned the fact of where his modernist spirit sprang from because at that time Ireland was still seized and repressed under the reign of social conventions, Catholicism and Nationalism, thus, seeds of modernism were not yet sowed.

Through his writings, Joyce sought to shape and define his own identity in that he opted for English as a substitute to the Irish language unlike many Irish writers of the period. He preferred to write using English, the language of the country from which he wishes to be independent and to build his own insular Irish identity, so as to enlarge his intellectual perspective.

Kershner (cited in Marre, 2015) avows that by consideration of Barthes and Derrida, Joyce is seen as the most tremendously inventive and talented arranger, paradoist, *pasticheur* of the texts of the world. Meanwhile, Joyce is perceived as the master and as being mastered by language.

Literature opens up scopes where writers depict their life and document the gist of their experiences. It is the vehicle of thought and the mirror of their daily moods and tendencies. It is also deemed to be a gate to explore other cultures. Writers often hold the voice of their nations; Joyce is never an exception. His works are like a portrayal to get into the Irish life and culture. Ireland represents the cradle of inspiration and the motive of

creation. Though Joyce left Ireland, he could never detach himself from his motherland. The Irish life and culture are constantly present in his thoughts and remain always the vital substance that nourishes his fiction, quenches the thirst of his constant imagination and supplies it with diverse themes and ideas. In this sense, Joyce commented "for myself, I always write about Dublin, because if I can get to the heart of Dublin, I can get to the heart of all cities of the world. In the particular is contained the universal" (Cited in Ellmann, 1982, p.63).

Ulysses, with which the present research is concerned, is a chief contribution to the development of the 20th century modernist literature; it is called "a demonstration and summation of the entire modernist movement" (Cited in Beebe, 1971, p.176). It is distinguishable by Joyce's use of classical mythology as a framework for the book. Declan Kiberd (1995) proclaims that Joyce's *Ulysses* is among the first most important literary utterances in the modern era realized by an artist who depicted a newly liberated period. In this magnificent literary piece, Joyce paralleled the Greek Homeric Epic Odyssey, projecting the modernist landscape on its episodes in an ironic way. Joyce was influenced by the greatness of Homer's epic; in 1917, he told his friend Georges Borach (1954) that when he was a pupil aging twelve years old, they dealt with the Greek Mythology they studied Trojan Wars and only the Odyssey was carved in his mind. He continued to say that he liked the fact that *Ulysses* has to do with theology. Joyce uttered that when he was writing *Dubliners*, he first wanted to select the title of *Ulysses* in Dublin, but then he rejected the idea. Then when the *Portrait* was about to come to an end, he realized that there must be a sequel of it thus, he launched writing *Ulysses*.

The novel, *Ulysses*, celebrates the adventures and records the events of one day June 16th, 1904 in the quotidian lives of three Dubliners who are the novel's main characters; Leopold Bloom, his wife, Molly Bloom, and Stephen Dedalus.

Throughout *Ulysses,* a number of themes arouse, but the major one is that of Stephen's perception of himself as a servant who is constantly looking for self-recognition. This theme persists in the form of fluctuations between the perceptive of recognition and prideful resistance to various authorities. This fact defines the progression of Stephen's day.

The book was officially published on Joyce's 40th birthday (February 2, 1922); it represents Joyce's most persistent and innovative work (Fargnoli & Patrick, 2006). The year 1922, according to some critics, is marked to be the zenith of the modernist art and literary innovation during which such major works as Joyce's *Ulysses* and T. S. Eliot's *The Waste Land* were published (Bulson, 2006).

Rader (1978) has written that *Ulysses* is to be comprehended when drawing its significance from Joyce's own experience. Hence, readers need to be fully knowledgeable of the rapport between Joyce and Stephen and Bloom as quite definite and unambiguous.

The second seminal work of James Joyce is *A Portrait of the Artist as a Young Man*. It is a Kunstlerroman (it is a German term, meaning a novel about an artist) that chronicles the events of an emerging artist Stephen Dedalus. At the meantime, it is depicted as a Bildungsroman (it is a German term which stands for a novel of development or education) as it documents Stephen's growth towards maturity from his infancy to the eve of his departure from Ireland. Joyce's skillfulness is clearly seen in *A Portrait of the Artist as a Young Man* in which he progresses in his use of language according to the protagonist's growth. Attridge (1997) confirms this fact by claiming that by the end of each part of "*A Portrait*", Joyce highers the level of language in a trial to imply that his protagonist Stephen reaches a temporary insight through a transforming experience to escape Irish provincialism.

The main theme around which the unfolding of events moves along is the protagonist's growing alienation embodied in a feeling of being distanced from the world and his insistence to face the overlapped hostile factors contributing to it. These are notably society, culture and family in Ireland (Fargnoli & Patrick, 2006).

2. Statement of Problem

James Joyce is among the writers who excel in their use of the English language exploring it in all its dimensions in that he can do anything with language. Fritz (2009) contends that readers tend to be deviated from what is being said to how it is being said, that is, Joyce increasingly turns their attention to formal and stylistic matters and to technical narrative innovations.

There can be no dispute that James Joyce furnished the Irish and the English Literature with outstanding wealth of literary creations that reflect his talent. His ingenuity is clearly embodied in his intensive use of poignant language and infinite playfulness with words and meanings giving his works an accolade to rival the Shakespearian legacy.

Joyce's abundant use of informal lexicon, figurative language and incessant wordplay may sometimes represent an obstacle lying in the way of readers, giving thus Joyce's works a reputation of being challenging and inaccessible. Most readers find it quite hard to embark Joyce's novels' owing to the obstacles he puts in the readers' way, they need to resort to guide books and critical companions to decipher the codified language of Joyce's fiction. However, by the end of the reading experience readers can experience a sheer enjoyment in what language achieves throughout Joyce's works.

The vocabulary and the lexical choice in James Joyce's novels more particularly *Ulysses* are not at the readers' hands. Joyce himself avows when he states that *Ulysses* is the most inexplicable work he has ever written: "I have put in so many enigmas and

puzzles that it will keep the professors busy for centuries arguing over what I meant, and that is the only way of insuring one's immortality" (Cited in Ellmann, 1982, p.521). Joyce wants to ascertain his immortality and eternalize his echo in the fictional world. *Ulysses* is Epic in scope, encyclopedic in detail, and eclectic in narrative style; it is famous for overwhelming, offending, sidetracking, and disheartening its readers. More than any other novels, *Ulysses* recommends to be reread and requires guides, compendia, maps, and a great deal of patience (Bulson, 2006).

Joyce's language is rife with symbols, imagery, allegory and more importantly puns and irony; he is famous of his ironical tone. To come up with tenable interpretation, readers are recommended first to discover and translate the meanings of the above outlined devices.

Joyce's writings require the readers to read intensively and analytically; he asserts that the difficulties in reading his fiction are inseparable. However, effective readers can read and grasp them, in case they read the text several times. In such a way, readers are embarking an adventure with words (Potts, 1986).

3. Aims of the Study

The study throws light on the lexico-semantic features employed in James Joyce's novels *Ulysses* and *A Portrait of the Artist as a Young Man*. The research focuses primarily on the features constituting every level, the lexical features that are related to words and their nature in connection with their formality, specificity, registers and lexical fields, likewise, the semantic features embodied in studying the figurative language and its effects on meaning as a style index to convey the intended message in the texts under investigation. The researcher's aim behind this study is to identify and highlight the main lexico-semantic features and to interpret their different connotations.

The study also aims at showing the importance of these lexico-semantic features in building meaning and leading readers to interpret the underlying intentions of the author in accordance with the literary context of the novels. These lexico-semantic features are not opted for haphazardly; Joyce has an objective in mind behind using them. Hence, another issue rises here that is the motives that incite Joyce to use these lexico-semantic features.

Joyce's linguistic choice is unique in that it is considered as his thumbprint in Modern Literature, thus this research attempts to uncover the various characteristics of Joyce's choice and the leading stimuli that made him do these linguistic choices.

4. Research Questions

Investigating the various lexical and semantic elements of *Ulysses* and *A Portrait of the Artist as a Young Man* attempts to provide a survey of the way Joyce sketches meanings and presents themes manifesting his excellence of expression and his power of word choice.

In this vein, a number of questions are raised to fulfill the research work's aims:

1. What are the lexico-semantic features in James Joyce's *Ulysses* and *A Portrait of the Artist as a Young Man*?

2. What are the motives that led James Joyce to opt for the use of these lexico-semantic features mainly the use of figures of speech namely tropes?

3. What is distinctive about James Joyce's style? Stated differently, from which lens is James Joyce's style perceived; style as frequency of features or style as deviation from the linguistic norm?

4. What are the points of similarity and difference operating on the lexico-semantic level between *A Portrait of the Artist as a Young Man* and *Ulysses*?

5. Research Hypotheses

In order to convey their subliminal messages and transmit their inner thoughts in a fascinating and startling way, authors often have recourse to play with words; hence, they focus on their lexical choice that has a focal effect on semantics that stands for words' meaning. To that end, writers produce a language that deviates in a deliberate way from the norm of the language. Hence, they generate a sort of idiosyncrasy packed with figurative language in their fiction so as to be able to move smoothly from one idea to another in a way that creates suspense and attraction in the reader's imagination.

Figurative language is a language which departs from the straight-forward use of words. It is preferred since it creates a special effect and renders the writing more colourful alluring and forceful. Raising questions leads to setting a number of hypotheses as a point of departure in the route of finding the appropriate and sound answers.

1.   It is speculated that the lexico-semantic features employed in James Joyce's *Ulysses* and *A Portrait of the Artist as a Young Man* are embodied in two types; the lexical features as being the parts of speech, the use of informal language varieties as colloquialism and the use of foreignism. On the semantic level features are prominently neologisms and figures of speech, particularly tropes such as metaphor, simile and irony.

2. It is supposed that Joyce's aim behind the use of the figures of speech namely tropes such as metaphor, allusion, and irony is a threefold; to provide concrete illustrations and clarify abstract concepts, to depict literally the different circumstances where events of the novel take place, and to send underlying messages in a humorous and indirect way respectively.

3. It is hypothesized that the motives leading Joyce to using figurative language as embodied in tropes are to add an artistic effect to the text, besides committing readers

to get into a mental struggle to decode and decipher the hidden intentions and messages the author wants to convey.

4. It is proposed that *Ulysses* and *A Portrait* are more on the edge of difference rather than similarity since they treat entirely divergent themes, accordingly this affects his linguistic choice as it is taken for granted that Joyce's form is serviceable to his meanings.

5. It is anticipated that style in the context of the Joycean craft is perceived as deviation from the linguistic norm.

6. Methodology

Literature represents a prolific field that draws researchers' interest and constant investigation, additionally; it reflects their experiences in an attractive way. Literature has long monopolized the scene of research in that researchers have dedicated a big portion of enquiry to explore its secrets and to sink deep in its mysteries. In a trial to arrive at a meaningful interpretation of literary texts and a full access to the author's inner thoughts, linguists and literary critics have long strived to develop a bundle of approaches.

Traditionally literary products were studied and analyzed by means of literary criticism. Literary criticism was prevalent for a long time moving through several periods, such like classical and medieval criticism, Renaissance criticism, Enlightenment criticism, 19th-century Romantic criticism, and New Criticism. Literary criticism dominated the scene until it was profoundly unsettled due to the emergence of linguistics, and therefore stylistics came into being. Stylistics admonishes to provide a more inclusive picture by accounting for both formal features and the literary ones of a text.

Undoubtedly, stylistic analysis seems to be the most convenient, adequate and appropriate tool to analyze literary texts, yet it is never claimed to subrogate literary

criticism. It rather goes one step forward by making glue between the aesthetic function and the linguistic form. Short (2013) states that stylistics depends on the lens from which it is perceived, it can be seen as linguistics as it can be viewed as literary criticism. Thus, the nature of stylistics provides a link between linguistics and literary criticism and shows up its aesthetic value. Stylistic analysis gives an evaluative and objective account to a text, specifying its purpose and style, and arrives at the meaning through a set of techniques drawn from linguistics. The application of linguistic methods is favoured since it generally leads to a deeper and more far-reaching understanding of many aspects of literature.

Halliday (2002) affirms that the analysis of literature can be done properly by depending on objective linguistic scholarship. Halliday continues to claim that linguistic analysis relies on describing the language using categories, and the analysis should be holistic not based on personal and arbitrarily selective statements. Fulfilling the precedent conditions, the linguistic analysis can contribute to the analysis of literature and make the comparison of texts possible by the same and different authors, in the same and in different genres.

Halliday attributes analyzing texts to the linguistic description on the grounds of its accuracy and objectivity. According to Halliday (2002), a text is not defined in terms of size, but it is rather viewed as a semantic choice in social contexts. Endeavoring to analyze stylistically the lexical semantic level of the texts under investigation which belong to the Irish Novelist James Joyce is primarily a process of unveiling the various meanings of the two masterpieces *Ulysses* and *A Portrait of the Artist as a Young Man*.

Short (2013) expresses that it is not merely the linguistic forms of texts that are important, but also the meaning of the text in the sense of the plot and the overall message of any piece of work. Hence, the present study is an exploratory attempt shedding light on

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the lexical semantic level and its importance in interpreting literary texts. It is a descriptive corpus-based stylistic investigation.

Data analysis is made by means of Leech and Short's checklist (2007). The checklist classifies the linguistic features or markers into four main categories. These are lexical categories, grammatical categories, Figures of speech and context and cohesion. The present research casts light on the lexical and semantic levels, hence two categories of Leech and Short's checklist are employed; these are the lexical categories and figures of speech. These categories are not operating on a fixed or an unyielding manner, thus , it is up to the researcher to select the features that are best workable in his research.

The lexical semantic level includes the examination of words that are the pillars upon which meanings are built and generated. According to Birch (2005), language and style are allowed to move in a fix boundary on the greatness of words. He additionally claims that the distinctive feature between words is their meanings. In this line, Spitzer (as cited in Leech & Short, 2007) proclaims that in order to widen and deepen the artistic taste, words represent the main index. This stands in the inverse of claiming that examining words may cause the aesthetic to evaporate in vain intellectualities.

In this quote, Spitzer emphasizes the fact that the minute detail of language can unlock the 'soul' of a literary work is an extreme expression of focusing on the significance of explaining *how* a particular effect or meaning is achieved does not only allow readers to understand better how it is achieved (which in itself is essential to the critical task of explanation) but also gain a greaterappreciation of what the writer has created (Leech & Short, 2007).

The present research is descriptive; it adopts the qualitative approach since it is concerned with attributes and qualities rather than numerical data.

7. Structure of the Thesis

To this point, it is necessary to demonstrate the general organization of the present research. The present thesis is divided into two parts which include five chapters. The first part sheds light on the theoretical background, and the second part focuses on the practical side. The first part is sub-branched into threes chapters representing the literature review; each chapter discusses a key notion in relation to the theme of the thesis. Chapter One is an introductory survey of style and stylistics and the key concepts revolving around them as they represent the general area to which the study belongs. Chapter Two is dedicated to exploring the various features in relation with the lexical semantic level, detailing it into its constructive components; word and meaning. What is specific about Chapter Two is its particular focus on the lexical features as represented in the Leech Short Model of analysis in order to serve as a background to the upcoming chapters of analysis.

Chapter Three is devoted to explore theoretical matters deeply by studying the semantic features as being a result of deviating from the norm of the language. in this chapter studies theoretically the third category of Leech and Short Model in a specific way that is related to the present research corpora. This chapter focuses initially on the semantic expressive means as embodied in imagery and the use of figurative language as they represent a pivotal feature in the two novels; *Ulysses* and *A Portrait of the Artist as a Young Man.*

The practical part of the thesis is composed of two chapters; each of which is allocated to the description of analysis, collected data and the interpretation of findings in the light of the theories sketched in the theoretical background.

Chapter Four is concerned with a corpus-based stylistic investigation of the novel of *Ulysses*, following Leech and Short's Model as a theoretical framework of analysis. Analysis focuses principally on two categories; the lexical and figures of speech.

Chapter Five is allotted to exploring the lexico-semantic features in *A Portrait of the Artist as a Young Man*. In the meantime, it tries to highlight some points of difference and resemblance among the two novels. Finally, the conclusion closes the fold of the present research by providing a general summary of the most important findings and results exhibiting the importance of the research urging readers and particularly researchers to carry on studies in this area.

CHAPTER ONE

Style and Stylistics: Fundamental Notions

Introduction

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Introduction

One of the underlined objectives of the present study is to analyze the target novels *Ulysses* and *A Portrait of the Artist as a Young Man* using the stylistic approach. Stylistics represents an amalgamation of linguistics and literary criticism. Its ultimate aim is to highlight the linguistic features of a text showing how this can help in interpreting and deducing meaning. Stylistics and literary criticism form the corner stone of interpreting texts since they tend to complement each other offering an all-encapsulating image.

Hence, it may be worth the effort to have a general overview of stylistics and to know how to analyze literary texts by opting for the stylistic approach to set the scene to the forthcoming chapters. Primary to this, the concept of style should be elucidated in order to give the exact meaning of it in relation to the context of the present inquiry that is fiction.

This chapter has a scene-setting function, a common thread, connecting the next chapters, in a trial to encapsulate the most important files concerning the aforementioned discipline preparing the floor to investigate its various aspects. Yet, it is felt necessary to outline a cursory survey of the concept of style.

1.1 The Concept of Style

The term 'style' carries a multiplicity of definitions and connotations, which are mostly controversial, debatable, and having conflicting views ranging from considering it as the molding of the message, viewing it as a substantial ingredient of meaning or associating it to the author. The divergent conceptualizations of 'style' arouse from the different lenses from which it is perceived. Many linguists and stylisticians have suggested definitions and explanations in order to come up with a unifying and satisfactory view to the term 'style' as related to literature.

1.1.1 Exploring the Concept of Style

As a point of departure, the simplest definition offered by Wales (2011, p. 397) is that "Style refers to the distinctive perceived manner of expression in writing and speaking". This definition implies that style is the way in which people express themselves be it written or oral, and it is modified as "distinctive" because people do not perform language in the same way every one has his own particularity; hence, it varies from one person to another.

In this respect, Leech and Short (2007, p.9) point out that "style refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on". This definition provides an extra piece of information that is 'the context'. Context is a key component since it identifies the way of expression. For example, the doctor's language with his patient is quite different from the language used with his children.

Lucas (1995) suggests that style is the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity. This view treats style according to its effectiveness, for style to be effective it has to enjoy two characteristics, plainness and conciseness. Also, it illuminates that the effective use of language helps to make statements and trigger emotions.

De Vito (1967) defines style as a matter of selecting and arranging linguistic features that are open to choice. Other views regard style as a matter of frequency, Bloch (1953, as cited in Leech and Short, 2007) states that the style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features.

According to Crystal and Davy (1969), four commonly used senses of the term 'style' need to be distinguished. These views vary according to such factors as, for example, genre, context, historical period and author.

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The first sense is when viewing style as the set of language habits of an individual person. Style in this view is related to the person' way of expressing his thoughts; for instance, Shakespeare's style, Dickens' style or James Joyce's. In this use, style can be mistaken and made identical with a person's personality: it is misguidedly said to bea man, or his thought, this sense challenged this deeply entrenched view to be rather referable to the distinctive features of the writer's writing style.

In this connection, style is reflective to the individuality of a writer. In doing their analysis, linguists are required to discern those potentialities of language means to identify the writer. Yet, it is not an absolute criterion, sometimes writers tend to use those unique traits only occasionally. The writer's individuality is manifested through his lexical, syntactical and stylistic choice of means and in their treatment as well. The writer's talent is highly observed when he excels to make his readers feel exactly what he wants them to feel. What is termed as the writer's individuality or the individual style is the uniqueness of the writer's way of putting together language units, expressive means, and stylistic devices as specific to a given him; this fact enables readers to easily acknowledge the writer's work or even a simple utterance (Galperin, 1977).

Galperin's standpoint is also calcified by Crystal and Davy (1969) who assert that when it comes to style's individuality, it is indicative of the individual's choice of language habits which portray his distinctiveness and originality. Similarly, style may signify the common language habits used by a group of people over a certain period of time such like the style of Old English heroic poetry. Crystal and Davy (1969) go further in providing another sense to 'style' denoting that it is uttering the right words in the most efficient way. In this meaning, style indicates the efficacy of the way of expression. Hence, it is an evaluative sense, trying to judge and asses the use of language.

The fourth use of style, which intersects with the previously mentioned ones, is when the word style indicates 'style' in relation to literary language. Style has often been related to literature. When claiming that a given writer has 'style', it is as a characteristic of 'good', 'beautiful' and the like. The prominent area of controversy in defining style is what Leech and Short put it to what or whom style is attributable. Style is inclusive to both written and spoken language and their varieties (literary and non-literary). Conventionally, style is attributive to the written language and this would be serviceable to the objectives of the present inquiry.

When investigating style, it is imperative to consider some particular features. The term feature stands for the occurrence of a linguistic or stylistic category in a certain text (Leech & Short, 2007, p. 64). Every literary text is made up of linguistic and stylistic categories. Some examples of linguistic categories include nasal consonants, nouns, transitive verbs, questions, and color terms. Examples of stylistic categories are alliteration, personification and metaphor. Stylistic categories tend to be more complex than the linguistic ones and are considered to be difficult to single out and categorize. Yet, the demarcation between linguistic and stylistic categories is not a fixed one, sometimes they tend to overlap.

1.1.2 Style as Choice

Style is perceived as a distinguishable way of using language for some purposes and to make some effects. The linguistic choice of forms and structures is the determiner of the effect style performs. All the literary and stylistic devices which are used to draw the readers' attention and fascination are the results of choice of certain features over others that could have been chosen, but which were not. The words, the patchy grammar, the sound effect and puns on another text are all the matter of choice (Verdonk, 2002).

Reader's attention can play a significant role in interpreting texts and help in recognizing how a writer can employ the wide range of linguistic features to encode meanings. Rabinowitz (1987, p. 53) claims that "a text has: […] a hierarchical organization of details: we do not attend to everything equally […] the stressed features in a text serve as a basic structure on which to build an interpretation […] we read with the prior understanding that we are more expected to account for a detail that is stressed by a rule of notice than for a detail that is not".

When studying a text, it is ultimately interesting for stylisticians to figure out why certain types of expressions are selected and favored over other ones, and how writers employ language differently to account for the variability of events and daily happenings (Simpson, 2004). Put in other words, language performs an experiential function, i.e. the everyday experiences; what individuals say, think and do; are codified into the language system. The scholar furthers his idea by arguing that the experiential function is a key indicator of style, particularly of narratives, since it focuses on what is termed as style as choice. Turner (1973) puts it plainly that choice is a basic notion to all perceptions of style. This claim is further echoed by Hough (1969) who argues that talking about style necessitates talking about choice; whatever view we may take of the nature of style, choice between the diverse lexical and syntactic resources of a given language is quintessential.

Principally, linguistic choices are stylistic in that they convey a number of functions varying from one type of text to another. In this line, style is viewed in terms of linguistic choices made by the speaker or the writer of a given text. The linguistic choices are, in effect, stylistic choices privileged over others belonging to the language repertoire. Carter maintains that style is the result of a number of simultaneous intersections overlapping levels of language organization (as cited in D'haen, 1986). In this respect, style is

considered to be a blending of a range of functions of linguistic choices available in the language repertoire.

In short, it is deducible that different choices will produce different styles and different effects accordingly.

1.1.3 Style as Variation

Style has been delimited as the description and analysis of the variability forms of linguistic items in actual language use. Leech (1969, p.14) quotes Aristotle as claiming that "the most effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words."

Viewing style as variation focuses on considering it as offering the speaker/writer a wide range of options to express the same idea (Lyons, 1992). The concepts of style and stylistic variation in language are based on the general notion that within the language system, the content can be encoded in more than one linguistic form. Thus, it is possible for it to operate at all linguistic levels such as phonological, lexical and syntactic. Therefore, style may be regarded as a choice of linguistic means as deviation from the norms of language use and as recurrent features of linguistic forms (Ogunsiji, 2014).

Lyons goes on explaining that if it is a question of choosing between two synonymous lexemes, it is hard to find absolute synonyms. Even if two words are viewed as synonymous, they may differ in terms of social meaning. Such synonyms are termed as stylistic variants. Referring to the definition provided by Wales (2011), style is the way or the manner of expression in relation to a given situation; it can be, for instance, comic. Not all people say or do things in the same way, hence stylistic variations are yielded.

In a nutshell, style as variation is summarized and can further be explained as differences of usage and meaning; for example, a word, even a concrete one, may carry a

web of meanings or associations for different users in different locations. To illustrate, the English word 'head' has different lexical meanings: a part of the body of humans and animals, of a match or pin, of the bed and of an organization. Yet, the connotations of the word may also vary in different situations (Alo, 2004).

1.1.4 Style as Deviation

One of the stylisticians who considers style as deviation is Bloch (1953,p.40) who states that "The style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole". Bloch assumes that style is distinctive as it makes use of features that are set off in contrast to the normal use of language.

Enkvist (2016) is in accord with this statement and argues that, principally, style can be deemed as a departure from a set of patterns which have been named as a norm. Enkvist looks at style primarily as a violation of the norms of language.

Jeffries and McIntyre (2010) regard deviation as the occurrence of unexpected irregularity in language and results in foregrounding on the basis that the irregularity is surprising to the reader. A further concept of style that has been favored by the generative frame of reference is regarding style as deviance, which is the idea of departing from the linguistic patterns (Traugott & Pratt, 1980). To sum up, the previously mentioned views share a point of similarity that style as deviation means to deviate from the linguistic norm.

1.1.5 Multilevel Approach to Style

In this sub-section, a more comprehensive perspective is given, multilevel and multifunctional view to style which will be applicable to the practical study of texts by establishing a link between the previously mentioned insights (Leech & Short, 2007).

Style can be seen as a way to express ideas; it has to do with performance; thus, when projecting Saussure's dichotomies, it pertains to parole. Hence, style is a matter of choice, in that it puts forward the availability of a wide range of alternatives from the language system enabling users to select according to a given situation. Another key definition to style is a blotch to character. De Buffon's (1894,p.46) famous saying, "Le style est l'homme meme" ("Style is the man himself"), in his *Discours sur le style* confirms that the writing style of a writer bears a characteristic of his personality; a crafted writer might rely on the distinctiveness of his choice of sounds, words and structures to leave his imprint.

In a word, style can be approached in a number of ways. There is a basic cut between simple linguistic description and a full description that accounts for narrative, semantic and aesthetic aspects of a given text.

1.1.6 Linguistics, Stylistics and Literary Study

Looking at the language from the lens of linguistics is one of the several available ways of analysis. When scholars launch a study depending on different linguistic axioms and premises, this fact yields significant delineations; for instance, the features that one scholar may regard as stylistic may be seen as historical, regional, or social variants.

Literary traditions and linguistic stylistic description are interrelated because they are part of the context that helps to define the norm with which text comparisons are set. It is therefore relevant to discuss the question of the nexus between linguistics, stylistics, and that literary study (Enkvist, 2016).

Linguistics, stylistics and literary study are bound in different ways. On the one hand, stylistics is regarded as a sub-branch of linguistics. It resorts to linguistics to deal with the peculiarities of literary texts (Benzoukh, 2017). On the other hand, stylistics may

be thought of as Enkvist (2016) states an autonomous discipline which draws independently, and eclectically, on methods both from linguistics and from literary study.

1.1.7 Style, Genre, and Function

It is generally agreed on the fact that stylistics pays a tribute to linguistics in that it derives its substance from the well-developed areas of linguistics such like dialectology. The recent trend of stylistics calls for investing linguistics description in literature. Thus, in literary study, certain concepts are highly useful in stylistic description. There is a very close relationship between style and genre. Genre can be defined as a culturally definable, traditional type of communication (Enkvist, 2016).

A genre could then be regarded as a culturally definable stable context category which usually correlates to some extent with a certain style. The relation between genre and function is also a firm one in that when associating genre with linguistic function, genre styles of scientific communication, journalism and poetry become functional styles.

1.1.8 Style, Norm and Function in Language

In any society, there exists the notion of "correct language" which hints to the conformity to the grammatical, phonetic and lexical standards accepted as conventions in a society. The standard written language is generally the preferred variety; it is represented in literature or the formal spoken language that x-rays compactly the literary style. Those who speak or write conforming to the conventions ruling the language in a society are said to be using it correctly. Correct usage is interlinked with the notion of linguistic norm (Znamenskaya, 2008).

The system of language is the one that determines the norm for the system is responsible for the provision of the general rules of usage. The authentic use of these

provisions by individual speakers under particular conditions of communication denotes the norm. In this regard, Arnold (2016) claims that norm is what is used, admitted and understood in a language community in accordance with the general circumstances of communication. Norm is a set of rules and restraints, and it is a psychological and social phenomenon (not only a system of signs). Darbyshire (1971, p.98) states that "The norm is a linguistic abstraction, an idea thought up by linguists and existing only in their minds". The norm is regarded by some linguists as "a regulator which controls a set of variants, the border of variations and also admissible and inadmissible variants (Makayev, as cited in Galperin, 1977). This means that the norm of language is postulated as the basis measuring variants. In this scene, Akhmanova (1976) makes a related point that conceiving stylistic variation should be fulfilled depending on the notion of linguistic norm as offering a solid ground for analogy. De Vito (1967) writes that stylistic descriptions must be made in compliance with the norm; otherwise, they prove to be senseless.

However, the literary norm is not a homogeneous and solidified entity. A wide array of factors affects the literary norm's variation; these are regional, social, situational, personal and the like. Norm can become less rigid. There is no universally accepted norm of the standard literary language. Breaking the norm is seen appropriate when rhetorical considerations of audience and purpose call for it. The social roles of participants, their age, and their relations are the ones which determine the norm. The selection of this or that variety of the norm belongs to the purpose of the utterance, or its function. For instance, opting for informal language in a formal occasion is perceived as inappropriate. Claiming that a usage is appropriate rests principally on performing its function adequately (Znamenskaya, 2008).

Language functions are indissolubly connected with the usage of any of its elements. Functional styles are the varieties of language norm; they reflect peculiar functions of language in a certain type of communicative interaction. Their evolution and development has been determined by the specific factors of communication in various fields of human activity. Each of them is featured by its own parameters in vocabulary usage, syntactical expression, and phraseology and so on. Starting with the generally recognized language functions, Arnold (2016) proposes a description to functional styles.

Table 1.1: Functional Styles (Arnold, 2016, cited in Znamenskaya, 2008, p. 9).

Function/ Style	intellectual	pragmati	emotive	phatic	aestheti
Oratorical	+	+	+	+	+
Colloquial	+	+	+	+	—
Poetic	+	—	+	—	+
publicist and	+	+	+	—	—
Official	+	+	—	—	—
Scientific	+	—	—	—	—

The table shows the hierarchy of functional styles in accordance with the rate of functions fulfilled by each style. However, the borderline between these functions is not an intractable one; some styles overlap in that they have some features in the common.

Skrebnev (1994) spotlights that the point of departure of differentiating functional styles is the neutral style. The neutral style stands for stylistically non-marked and reflecting the norm of language. It serves as a universal background for the expression of stylistically marked elements in texts of any functional type. It can be rarely observed in the individual use of the language and as Skrebnev remarks, perhaps, only handbooks for foreigners and primers could be qualified as stylistically neutral. The concept of the norm of language is

worth mentioning in this context so as to prepare the ground for the next sections embodied in linguistic deviation.

1.2 Introducing Stylistics

Etymologically, Stylistics holds a strong sense, representing a detailed interest in style as inheriting it from its French stylistique and German Stilistik predecessors in the 1950s and 1960s. In the English language, stylistics came to light as a British−American field in the late 1960s, and then developed with a northern European and Australian trend throughout the following decades. There has been a relentless broadening of the domain covered by the notion of 'style' throughout this period.

After the Chomskyan revolution of the 1960's, linguistics witnessed a noticeable growth, and stylisticians kept abreast with the very developments in the domain. The multivalent advancement of text linguistics and functional grammar during the 1970's and 1980's provided a set of analytical tools for analyzing larger and longer and more sophisticated literary texts (Stockwell & Whiteley, 2014).

At the mean time, two disciplines pragmatics and sociolinguistics expanded offering analogous similar models for a systematic account of meaningfulness and interpretation. Generative grammar – being more interested in deep structure and relative disinterested in surface structures and features of language – showed a shortage and incapability of advanced stylistic analysis and disappeared from the stylistician's concern during the 1970s; systemic functional linguistics came to the forth in lieu of generative grammar. According to Fowler (1981), there were three direct influences which gave birth to stylistics: Anglo-American literary criticism; the emerging field of linguistics; and European structuralism.

From the above, it is deducible that stylistics plays a key role in interpreting literary works and it is considered a product of the 20th century (Bradford, 2005). It concerns itself with studying aspects of language variation (Crystal & Davy, 1969).

1.2.1 Stylistics: Nature and Goals

In analyzing literary works, linguistic analysis cannot be neglected; it is the basic proviso in understanding literature, and the first step is to know how language is used as being the medium of a literary work. In interpreting literature, one should consider how language is used; that is, "literature cannot be analyzed in any depth apart from language" (Simpson, 2004, p. 22), which is the core concept of stylistics—the combination of linguistic and literary analyses in exploring language use in literary works. Stylistics comes from the assumption that those two analyses are strongly linked and complement one another.

When paging literature, researchers can find a plethora of definitions of the term 'stylistics'varying according to the gamut of study. Stylistics is the study of style. According to Widdowson (1975), stylistics is the study of literary discourse from a linguistic angle. Hence, it couples both disciplines together in that literary texts are approached from a linguistic perspective. Clearly articulated, Widdowson (1975, p.3) claims that:

> By 'stylistics' I mean the study of literary discourse from a linguistics orientation, and I shall take the view that what distinguishes stylistics from literary criticism on the one hand, and linguistics, on the other, is that it is essentially a means of linking the two.

Therefore, Widdowson stresses the ability of stylistics to provide coalescence between linguistics and literary criticism. Halliday (1961, p. 37) points out that "stylistics is the linguistic study of literature".

Language alone leads to a mechanical (or soulless) interpretation of a literary text; simultaneously, literary criticism solely built on the critic's intuition does not hold much water (Cañares, 2002). Hence, stylistics, the branch of linguistics which studies the style of texts, mainly literature, came into view as a framework that intersperses the fields of linguistics and literary criticism, serving as a crucial link between these two complementary disciplines (Tarrayo, 2014).

A considerable number of scholars attempted to come up with all-encompassing definitions to stylistics. According to Verdonk (2002), stylistics is defined as the analysis of distinctive expression in language and the description of its purpose and effect. This implies that stylistics preoccupies itself with investigating the wide range of expressions, for what they are used; in other words, what is it assignable to an expression to fulfill and the effect that results from this use. Leech (2008) affirms that in the broadest sense, stylistics is the study of style; of how language use varies according to differing circumstances.

Cuddon (2013, p. 688) explains that stylistics is similar to linguistics and semantics, and it is an analytical science which includes all the expressive aspects of the language: phonology, prosody, morphology, syntax, and lexicology. From this definition, it is deduced that stylistics rests on linguistics and when carrying out a stylistic analysis, the different aspects of language are to be mined and analyzed since they represent the pillars upon which stylistic analysis stands.

Jeffries (2010, p.40) identifies stylistics as "the branch of general linguistics that focuses on style, particularly in the works of literature". It studies how a writer installs the phenomenon of language to communicate to its readers.

In many ways, stylistics is deemed to be an interdisciplinary study of textual interpretations for it borrows from the two main disciplines, namely linguistics and literary criticism besides other disciplines such like psychology and sociology, using language comprehension in reference to social factors accompanying the linguistic events (Benzoukh, 2017). Burke (2017, p.2) is in the belief that stylistics is an experimental field wherein the stylistician is:

> a person who with his/her detailed knowledge of the workings of morphology, phonology, lexis, syntax, semantics, and various discourse and pragmatic models, goes in search of language-based evidence in order to support or indeed challenge the subjective interpretations and evaluations of various critics and cultural commentators.

Burke views stylisticians as going one step further to analyze language in a more systemic and objective way, as opposed to subjective interpretations based solely on the critic's intuitions.

Simpson (2004) enriches this idea suggesting that stylisticians are just as artisans who can 'un-lock' the meaning or function of texts as verbal artefacts by making use of specific modes or models of analysis; or by focusing on particular (linguistic) features, their observed patterns and their potential effects. Like craftsmen in the broadest sense they can, in Leech's expressions (2010, p. 20), "enjoy the mastery behind [their] composition".

Simpson also (2004) argues that stylistics is a method to interpret and figure out the meaning of different texts in which the main focus is on language. By emphasizing the formal features and patterns of language, the latter represents the focal point to stylisticians on the grounds that it offers an index to the various functions a text fulfills. The text's functional significance as discourse brings access to its interpretation. Though the distinguishing structural features of a certain text do not comprise meaning, they rather lay a solid basis to the stylistic analysis.

Carter (1995, p. 4) describes stylistics as "a process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures." In the process of reading, readers often encounter an unusual subject matter or idea, grammar, and syntax; they then engage actively in the meaning-making process of a text. Readers are asked to activate their schema or "knowledge of the world" and "construct/devise" a new schema that will help in the comprehension of the text (Ruddel et al., 1994, p. 493). Consequently, in lieu of remaining just as passive consumers of literary text, they become active producers, or creators of meaning.

Some advocates also argue that stylistics provides a principled method by which reading and interpretative skills can be developed by relating the linguist's concern (with linguistic description) with the critic's interest in aesthetic appreciation (Widdowson, 1975; Leech and Short, 2007).

Short (1996) states that stylistics constructs the connection between language and aesthetic function. Therefore, the analysis of style is an attempt to explore or extract the artistic elements based on writer's choice of language so awareness for each text of the artistic effect of the whole and the way how fitting details into the whole should be considered.

Stylistics is viewed as a means binding linguistics and literary criticism, a yoking of linguistics and literary criticism. In this vein, Widdowson (1975) claims that stylistics is not only a subject in its own right, but also a link between two disciplines: linguistics and literary criticism. Stylistics is a wedding of linguistic and literary methods, a wedding which will set linguistic evidence in correspondence with intuitive judgment:

Figure 1.1: Widdowson's Notion of Stylistics (Widdowson, 1975, p.34)
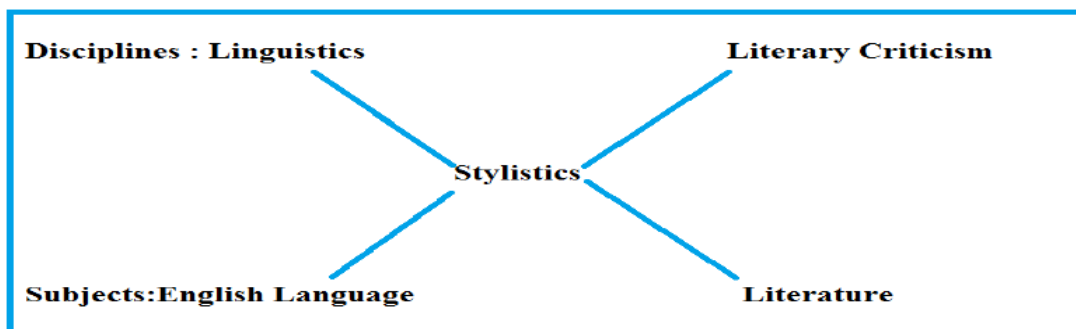
This figure displays the mediatory role stylistics plays between two disciplines linguistics and literary criticism. Widdowson (1975) comments on this diagram by claiming that it depicts stylistics as neither a discipline, nor a subject, but it acts as glue between subjects and disciplines. Widdowson (1975) also states that stylistics takes the middle ground between linguistics and literary criticism and its function is mediatory between the two.

Short (1996) claims that stylistics spans its territory to entail the two disciplines, literature and linguistics under its label. As a result, stylistics can sometimes switch its position between linguistics and literary criticism, depending upon from which angle it is perceived.

Figure 1.2: The Relationship between Linguistic Description and Literary Appreciation (Spitzer, 1962)
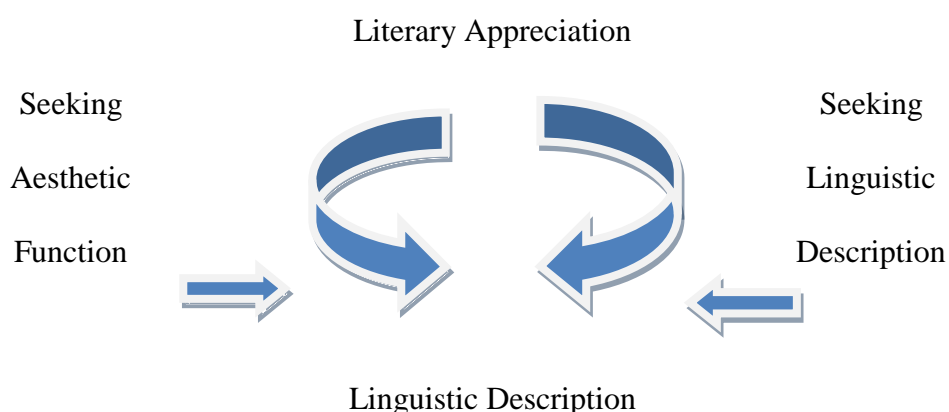
The figure above gives rise to a recurrent question: at which end linguists launch their investigation, the aesthetic or the linguistic? Spitzer's philological circle, the circle of understanding, shows that no logical start exists. Spitzer opines that the linguistic literary interpretation is characterized by the motion to and from linguistic features to the literary focus of a work or a writer's art. There is a cyclic shift or a circuitous route by which linguistic observation stimulates or modifies literary insight; literary effects are achieved linguistically, and whereby literary insight in its turn affects further linguistic observation (Shen Dan, 1998). Crystal and Davy (1969) stipulate the following:

> […] the aim of stylistics is to analyze language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context. (p.10)

According to Crystal and Davy, stylistics aims at investigating the various language features by identifying those related to a given social context, studying the reason of their use and categorize them depending on the function they perform.

In this line, Simpson also acknowledges that stylistics aims at exploring the language, and more importantly, investigating creativity in language use. Leech and Short (2007) may relatively agree with this by proposing that stylistics aims at studying the language with reference to literary texts associating it with its artistic functions.

Galperin (1977) states that stylistics is in the aim of fulfilling two intertwined tasks; on the one hand, stylistics seeks to probe the stock of language media which by their ontological features guarantee the required effect of the utterance. On the other, stylistics serves to investigate certain types of texts (reckoned as discourse) which due to the choice

and arrangement of language means are distinguished by the pragmatic aspect of the communication. The above mentioned objectives are in Galperin's view to be treated separately as they fit in two detached fields of investigation. The repertoire of special language media can be examined and their ontological features are clearly shown in case they are presented in a system in which the relationship between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language; the special media of language which secure the desirable effect of the utterance are called stylistic devices and expressive means.

Jeffries and McIntyre (2010) assume that the fundamental objective of stylistics is to demonstrate how language is used to express what it expresses in a given text. Put in other words, stylistics aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do.

Eagleton (2003) in his own view states that as an application in studying how language works in literary texts, stylistics has two principal objectives: to explain the relationship between language and artistry, and to determine the author's works of doubtful attribution.

From the above, it becomes obvious that the study of style is chiefly the preoccupation of stylistics. Stylistics offers the possibility to be studied from a bunch of divergent perspectives. The main aim of stylistics is to enable readers understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as

well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfils.

In order to achieve the goals stated above and some others that have not been mentioned here, stylistics looks at many features of a text such as the following:

a. Graphological Features: These are primarily concerned with the descriptions of the physical appearance of a literary text (Ogunsiji, 2014). A stylistician can reasonably explore and give descriptions of the use of punctuation marks to see whether such use contribute in the creation of significant stylistic effects. However, a major feature should be inevitably referred to is foregrounding. In this connection, authors attribute certain words prominence through the use of italics, capital letters, underlining, and so on. These words are forgrounded or brought to the fore rather than others, this is due to the writer's linguistic choice's preferences.

b. Syntactic Features: The major focus of syntactic analysis here is to identify the effects resulting from using sentence types in a text (Ogunsiji, 2014). Such aspects as ellipses, parataxis, hypotaxis, right and left- branching sentences, etc are considered significant. For instance, dislocation in syntax is occasionally used to divulge the dislocation in human thoughts (stream of consciousness) and this is highly manifested in James Joyce's novels.

c. Lexico-Semantic Features: The stylistic use of words here may produce denotative, connotative, collocative, affective, thematic, or stylistic meanings based on the speaker's or writer's intents. Certain characteristic use of words may help to identify the context of a text, its genre, its communicative purposes, its author, and so on (Ogunsiji, 2014).

1.2.2 The Scope of Stylistics

The scope of stylistics is defined by means of some criteria delineating its boundaries referring to the type of texts it treats, the theories it draws upon and the varying methodologies used by those investigating this field of research.

1.2.2.1 Texts

Halliday (2002, p. 3) argues that a text is "a semantic choice in social contexts" it is described as 'a semantic concept', 'a sociological event and a semiotic encounter'. Text according to the scholar is the means of exchanging thoughts and the fundamental channel of conveying and passing down culture. It is also deemed as an exemplary piece of writing of social meaning in a particular context of situation. Text is the means of exchange of meanings among societal members in the context of situation. Halliday's notion of text entails the traditional and the spontaneous, both literary and conversational types of texts.

The foundations of stylistics are literary; this implies that stylistics focuses on literary texts. Yet, the rapid growth and development of techniques employed in the field of stylistics indicate that they are extended to be applied even to non-literary texts enlarging the scope of stylistics. Therefore, stylistics is not restricted to one kind of texts. However, there are some historical and practical justifications to the fact that stylistics centers its concern on literary texts (Jeffries & McIntyre, 2010).

1.2.2.2 Theories

Though its origins trace back to Russian Formalism and it draws its framework of description from the Structuralist Theory developed by Saussure (1916) in the early twentieth century, stylistics is eclectic in its use of this theory. These theories supplied stylistics with a descriptive apparatus (such like grammatical and lexical terminology and categories) which would sustain analysts to identify the various techniques of constructing texts used by authors in order to demonstrate the linguistic rationale to justify literary effects, especially those which are the result of foregrounding (Jeffries & McIntyre, 2010).

Stylistics is responsive to the constant development of new theories of language, directing its attention more to contextual aspects in the case of pragmatics and discourse

analysis and to cognitive factors in the case of generative grammar and cognitive linguistics. Stylistics, aiming at explaining textual meaning and effects, is able to make use of the insights provided by all of these theories to introduce new analytical processes and provide new insights into the style of texts (Benzoukh, 2017). It is chiefly an interdisciplinary field; stylisticians are working alongside psychologists and in critical analysis also with theories of social exploitation and manipulation to found processes and that assist readers to react to linguistic style. Computational and statistical theories are also at the heart of stylistics enabling analysts to draw literary and linguistic conclusions from the computer analysis of large quantities of data (Jeffries & McIntyre, 2010).

Cognitive stylistics is also in constant development drawing on theories that provided useful insights and models for analysing how readers process the various range of texts. These theories include schema theory, possible worlds' theory.

1.2.2.3 Methods of Analysis

Stylistics is also eclectic in its use of methodologies. Theories, such as those mentioned above, create possible models for analysis, and these models tend to dictate the methods to be used to analyze them. However, there is some choice of method to be made, even when a theory and a model have already been chosen. It is the task of stylisticians to select the appropriate methods to be applied. Methodologies should be in accordance with the nature of research. For example, a stylistician carries out a research to compare whether the vocabulary of Shakespeare is really much wider than the vocabulary of Ben Jonson. To fulfill the aim of this kind of investigation, a model of a vocabulary range as the number of different lexemes used by each of the authors will dictate a corpus-based (probably computerised) methodology in which statistical analysis will be adopted. There are other alternative models such like to choose a model for measuring vocabulary, accounting for

instance for senses of common words that are used, but it is still likely that the major focus of results requires a statistical model .

In research methodology, two fundamental methods are in use; qualitative and quantitative. Employing the quantitative method in stylistics is a recent fashion because traditionally, most stylistic research was qualitative. It is probably an easy task to define what is meant by quantitative study since it has to do with numerical data. A lucid example to illustrate this is when examining for example the use of functional words such as pronouns and determiners by different characters in Jane Austen's novels, one can find out that Austen's characters have their own unique stylistic 'fingerprint'. Once statistically results are set, the literary and stylistic questions of what these statistics mean can be discussed. Qualitative study on the reverse consists in verbal descriptions of a given phenomenon. It is advantageous in that there is the possibility of taking many more of the contextual factors into account, and this means that one is likely to use a wide range of tools (Jeffries & McIntyre, 2010).

1.2.4 Stylistics between Literary and Linguistic Categorization

The question of categorizing stylistics as literary or linguistic needs a brief clarification in relation to the objectives of the present research. On the one hand, the distinction is based on the kinds of texts under investigation whether they are literary or non-literary. Consequently, literary stylistics occupies itself with analyzing literature while non-literary stylistics is concerned with studying non-literary texts.

On the other hand, when it comes to contrasting the two kinds of stylistics, the difference is made not according to the text types but on the basis of the objectives behind the analysis. Literary stylistics in this sense is the use of the linguistic techniques and methodologies to interpret literary texts, but linguistic stylistics is embodied in the pursuit

of testing and refining a linguistic model enriching a certain linguistic theory (Jeffries & McIntyre, 2010).

Halliday (2004) assumes that linguistic stylistics describes literary texts by drawing methods from general linguistic theory, using the categories of the description of the language as a whole, and the comparison of each text with others, be them written by the same or by different authors, in the same and in different genres. While persisting that stylistic studies employ the same range of methods and categories as nonliterary descriptions, it must be a prerequisite that such studies may find new alignments or groupings of descriptive categories, through which the special properties of a text may be recognized. This may include the bringing together of categories and items described at different levels as well as those scattered throughout the description of any one level (Halliday, 2004).

1.2.5 The Interdisciplinary Nature of Stylistics

Interdisciplinarity is at the heart of stylistics, of course, as it tries to link the fields of language and literature, linguistics and literary criticism; and also increasingly take on board the social and cultural contexts of both texts and their readers in interaction with them (Wales, 2014).

According to Simpson, stylistics is "essentially a bridge discipline between linguistics and literature – the design of the bridge, its purpose, the nature of the materials and about the side it should be built from" (as cited in Short, 1989, p. 161). The conceptualization of stylistics is of the kind that presumes greater unison of the discipline and a denser blend of the component parts because it is the meeting ground of linguistics and literature; those two disciplines can be metaphorised as the convergence of two disciplines and the headwaters of one. However, some scholars contend that superficially

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the relationship between linguistics and literature seems to be in a harmony, yet, it is often presented as a mutual mistrust, sometimes of contempt (Van Peer, 2021) or, perhaps more tactfully put, 'a misunderstanding' (Jakobson, 1987, p.55).

Linguistics offers an interesting point of departure to stylistics. Halliday (2002) upholds this view by stating that it is part of the task of linguistics to describe texts. Stockwell and Whiteley (2014) affirm that literary texts are best studied using the resources developed in the field of linguistics. Jakobson (1960 p. 377) underlines the relationship between linguistics and literary studies claiming that:

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that … linguists have been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

The above quote is confirmatory to the fact that linguistics provides a significant framework to studying literary creations. Linguistics and literary studies need to work n cooperative environment.

Stylistics has progressed from being minimally a "fledgling offshoot of linguistics and literary studies" to being a recognized discipline or more painstakingly an interdiscipline in its own right (Leech, 2008, p. 1). Stylistics as its current form started as a cautious application of linguistic techniques and procedures to literary texts in the second half of the twentieth century. In the present day, its operation on a gigantic interdisciplinary scale is noticeable. It is labeled as interdisciplinary since nowadays no science is in absolute isolation from other domains of human knowledge, in that many disciplines lay stylistics a claim and it cannot elude references to the various disciplines because it is confronted with certain overlapping issues (Galperin, 1977).

The practice of examining literature with resort to linguistic techniques seems to be deeply rooted. This is partly because linguistics has concerned itself with catching up with

stylistics; it is even claimed that linguistics overtakes stylistics by elaborating new techniques of studying and interpreting language in use: intersecting fields such like pragmatics, discourse analysis and text linguistics have proliferated since the 1960s and on (Leech, 2008). As if to accentuate this process, the scholar presumes that stylistics may seem to have become simply a sub-branch of other sub-fields in linguistics. On the other hand, recently, literary studies have witnessed deep changes and upheavals that it has been difficult to attach labels on definable areas of expertise relating to the study of literature which appears to be problematic and affects the stability of literature, let apart the rising sub-branches such as stylistics.

Despite this emerging indecisiveness concerning literature, stylistics in this context still holds its position as bridging the gap between the two disciplines; linguistics and literature. There have been profound developments in linguistics and literary theory since the 1960's, yet the typical role stylistics plays is still keeping its validity. The interplay between linguistic description and literary interpretation defines the very tenable sphere of stylistics (Leech, 2008).

1.2.6 The Notion of Stylistic Deviation

Creativity is singled out as a distinctive characteristic of a literary worker. Using language creatively qualifies a writer to be described as creative. Leech (1969) states that a writer may be said to use language creatively if he makes genuine use of established possibilities of the language and he in reality transcends those possibilities; thatis, if he brings about new communicative possibilities which did not exist within the language repertoire before, he may go beyond the linguistic boundaries to explore and found new areas of experience. Using the language in an innovative and creative way means that it

should be different from the conventional use of everyday communicative situations (Hameed & AL-SA'doon, 2015).

In the literary context, writers, who intend to make their language creative or inventive, use a language different from the so called ordinary, unusual or everyday language. Using untraditional or unusual language enables the writer to surprise the readers and make a powerful impression on their mind. Using language creatively is technically termed as linguistic deviation, by which writers create an original language deviated from the norms of the literary convention or everyday speech (Leech,1969).

Deviation is a term used to describe the odd characteristics of a word or a sentence structure which does not con form to a norm (Richards and Platt, 1985,p.79).Therefore, it is opted for to describe the spelling and pronunciation of a word (phonology) or a sentence structure (grammatical) which do not fit in the linguistic norm (Douthwaite, 2000). Deviation is a linguistic phenomenon, which has a noticeable psychological effect on the receivers be them readers or hearers. For that reason, if for instance a written passage contains unusual structures or lexical items, it becomes particularly observable or perceptually prominent. This is called 'foregrounding.' Leech (1969), in *A Linguistic Guide to English Poetry*, also explains linguistic deviation through the concept of foregrounding, this is to be elaborated in the next section.

Deviation is one of the fundamental concepts in stylistics. It should be examined since it has a key role in understanding the meaning of literary texts. Deviation stems from the Russian Formalism; Russian formalists provided different terms to define deviation such as 'estranging of language', 'defamiliarisation' and 'de-automatisation' (Ghazala,1987). Deviation is mostly prominent in poetry where it can plainly be noticed (Jeffries & McIntyre, 2010).

Leech   (1969) accentuates the significance of linguistic deviation by stating that it is quintessential to any linguistic description of literary language. It is a commonplace that poets and other creative writers use language in unorthodox ways: they are by convention allowed poetic license. However, we also need to recognize degrees of unorthodoxy, and it is that the scales of descriptive and institutional delicacy become relevant (Hameed & AlSa'doon, 2015).

Leech (1969) mentions that what distinguishes literature from the other varieties of linguistic activity in particular is the prominence and frequency the deviant features it contains. The most deviant symbol of these characteristics is to be measured not only by the important degree of descriptive delicacy in which they impress but with an extreme lack of institutional generality. In literary language, the typical deviation can be considered unique to the text in which it appears .

Leech (1969, p.144) claims that "the patterns of normal language   are relevant   to   literary   art   only   in   providing   background   for   the   structured deployment of deviations from the norm".

One of the major limitations of the formalists' view to the notion of deviation was that they associated it with poetry to the neglect of other genres such like prose and drama (Ghazala, 1987). Deviation supports the idea that literature has a specific language; it thus can be seen as an element determining the literariness of the language of literature. Deviation is principally defined as the occurrence of unexpected regularity giving thus rise to foregrounding on the grounds that its distinctiveness shocks the reader. Deviation may occur at any of the linguistic levels (Jeffries & McIntyre, 2010).

Leech and Short (2007, p.48) define it as "The difference between the normal frequency of a feature, and its frequency in the text or corpus". They define deviation depending on a statistical basis; if features occur repeatedly throughout a text, here the

author has an underlying message behind this frequency, i.e., it is purposeful. The writer urges his readers to pay attention to these features because they carry a certain key significance to their understanding of the passage and their interpretation accordingly.

1.2.5.1 Kinds of Deviation

Deviation is commonly used in poems, yet it can also occur in other genres. Poetry is widely featured with rules breaking; however, stylistics systemizes this fact by enabling analysts to categorize strictly the kinds of rule-breaking (Jeffries & McIntyre, 2010). Deviation has a number of types; discoursal, semantic, grammatical, graphological, morphological and so on. Short (2013) provides a detailed survey of the various kinds of deviation in literature, brief account of these sorts is worth noting.

1.2.5.1.1 Discoursal Deviation

As linguistics concerns itself with sentences as the higher unit of analysis, discourse seeks to account for what is above the sentence; groups of sentences form paragraphs, paragraphs form sections and so on. Though it is difficult to follow a clear and systematic way of description, linguistic forms at the discoursal level have norms to follow just as the grammatical level for instance. Deviation at the discoursal level comes in many forms. To illustrate this, an example is James Joyce's novel *Finnegan's Wake* where it opens in mid-sentence and ends in mid-sentence. Yet, a discoursal norm is that when a sentence occurs at the opening of a text it should be written in its full not in mid-sentence. Texts should therefore begin with the beginning of a sentence. Right the beginning, remarking this deviance, and hence a foregrounded feature, analysts can start deducing Joyce's intentions that he is presenting a work without a starting point and without an end. This remark is a key clue to the processing and understanding of a novel where the hero Finnegan witnesses his own funeral wake and attempts to participate in it.

Any type of discourse should signal its beginning and openings, and sentences employed should indicate that. For instance, a political speech which begins with 'And, in conclusion' would seem abnormal, because 'in conclusion' denotes the end. Similarly, a speech ends with the sentence 'First, let me deal with Anglo-Soviet relations' would also seem strange (Short, 2013).

1.2.5.1.2 Semantic Deviation

It is not sometimes quite an easy task to categorize deviations that are at the borderline between semantics and syntax. However, semantic deviation can be termed as relations whose meanings represent a kind of paradox, incompatibility and inconsistency. For example, metaphors fall into this sort of deviation. Consider the following example:

Light breaks where no sun shines;

Where no sea runs, the waters of the heart

Push in their tides;

And, broken ghosts with glow-worms in their heads,

The things of light

File through the flesh where no flesh decks the bones.

Dylan Thomas, 'Light Breaks Where No Sun Shines' (as cited in Short, 2013, p. 43).

In this example, there is an obvious paradox for instance in the first line "light breaks where no sun shines"; sun is normally the logical source of light.

1.2.5.1.3 Lexical Deviation

Lexical deviation is epitomized in the ingenuity of poets and writers who invent new words which have never existed before. This is usually known as neologism. Also, lexical deviation can be generated when it comes to using words that are related to for example one variety of English and employ them with another variety which they do not

affiance to (Short, 2013). There are certain procedures of coining new words; these are as follows:

The first procedure to be treated here is neologism. It is represented in coining new words or expressions or attributing an existing word a new sense; for instance the following examples are new words that have been coined: sputnik, a stronaut, disco and punk rock.

Authors in poetry and fiction often form new words in their writing process which did not exist formerly (Short, 2013). Leech (1969) claims that neologism is not a monopoly for poets and fiction writers, even ordinary people can use them to express their ideas and reveal their thoughts in their different everyday purposes and uses of language.

Enabling writers and speakers to coin new words from those that are already in vocabulary necessitates a number of linguistic processes to be in the interplay. Words carved out from nothing are hardly found; usually, there is a background as a linguistic process though this is not always the case with product names. There is no obvious motivation for Daz or Persil apart from the way they sound; other products are for instance attributed names after their inventors (Biro; Hoover), or are motivated in some ways by sound-plus-meaning, e.g. sellotape (seal + tape), xerox (from xerography) (Jackson, 2013, p.30).

Functional conversion is a highly productive way of yielding new words, Short (2013) states that functional conversion is a key process of coining words which is embodied in the process of converting an item from one word-class to another without experiencing any formal change, i.e. without affixation. Short mentions Hopkins's example "the achieve of, the mastery of thing". In this example, the writer did not bother himself to invent a completely new word; he rather made an innovative use of an existing word. That

is the verb to achieve, he uses it as a noun "the achieve". Similarly, the following examples provide a sound illustration:

The police released him,

The police ordered his release.

In the example above, there is a conversion of the word "release" from verb to noun.

The other process of lexical deviation is compounding. It is seen as among the most productive ways in which new words have been coined, especially in modern times. Compounding represents joining two or more existing words in order to form a third, new, word. For example, the noun double-glazing is a compound formed from the adjective double and the present participle (verbal noun) glazing (Jackson, 2013, p. 31).

Continuing in the processes of forming words, nonce formation is also significant to mention; a nonce word is a word coined and used by a speaker accidentally or consciously for a particular occasion. Crystal (2003) states that a once-formation may be units larger than the word. The reasons behind using these forms are that the speaker cannot remember a particular word, so coins an alternative one, or a speaker is restricted by conditions to produce a new form as in newspapers headlines.

Short (2013, p. 46) believes that archaism is "a way in which writers can produce foregrounding through lexical deviation". In other words, an archaism is an old word or expression that is not used anymore; 'thou art' (you are) and 'in sooth' (in truth) are archaism.

1.2.5.1.4 Grammatical Deviation

English is characterized by the abundance of grammatical rules; hence, the cases of foregrounding resulting fromgrammatical deviation are also abundant correspondingly.

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There are a number of ways in which texts can deviate from grammatical norms. English literature is rife with examples of violating grammatical norms. However, when considering the purposes of the present inquiry, it is preferable to cast the light on only some of them.

Some deviations that are related for instance to word-order have occurred a lot in English poetry, this recurrent occurrence become a part of the general assumptions about poetry. For example, when it concerns the word order in noun phrases, in modern English adjectives precede nouns, and in poetry adjectives can come after the noun. To illustrate this type of deviation, the following are examples where adjectives are put after the nouns they modify:

1) O goddess! hear these tuneless numbers, wrung

   By sweet enforcement and remembrance dear...

   John Keats, 'Ode to Psyche' (Short, 2013, p. 48)

2) Little enough I sought:

   But a word compassionate...

   Ernest Dowson, 'Exchanges' (Short, 2013, p.48)

Presumably, the position of the adjectives in 'remembrance dear' in (1) and the word 'compassionate' in (2) is due to the rhyme scheme that the poet follows. Placing adjectives after nouns is generally considered to be a matter of poetry's preferences and it is associated with traditional poetry. Poets of the twentieth century resort to use these forms; they like to make use of the prestigious poetic styles of previous eras.

Besides the use of re-ordering and inversions, constructing lists in English represents another way of grammatical deviation. The widely- known rule is that lists of

coordinated nouns have the conjunction 'and' omitted between each pair of nouns with the exception of the last noun. Thus, 'semantics, phonology and syntax' is a normal English phrase but 'semantics and phonology and syntax' is not, and if for instance a student learning English wrote it, it would be corrected and considered to be an error. However, poets are deliberately deviant when committing this kind of errors because they are knowledgeable of the rules that govern their language. This in turn gives a hint that readers must examine the passages to find an interpretative reason for this breaking of the rule (Short, 2013).

1.2.5.1.5 Morphological Deviation

Morphology is the study of morphemes. The word is the smallest unit of syntactic description. Assembling words together yields phrases. Breaking words into smaller units results in morphemes. Thus, morphemes are the building blocks for words. 'Crossroad', for example, consists of two morphemes, 'cross' and 'road'. These morphemes can stand on their own as individual words; they are called free morphemes. On the counterpart, there are bound morphemes; the word 'unethical' is composed of two parts, 'ethical' and the prefix or the negation marker 'un'.'Un' is an example of a bound morpheme.

Deviation occurs at the morphological level as a result of adding an ending to a word where it does not normally bear it:

perhapsless mystery of paradise

(E. E. Cummings, as cited in Short, 2013, p. 51)

In this example, Cummings is over generalizing the rule that the suffix 'less' is added to nouns by adding it to an adverb (Short, 2013).

1.2.5.1.6 Phonological and Graphological Deviations

The focus of literary studies is on written language rather than spoken one; there is not a noticeable scope for phonological deviation except of that is covered under the umbrella of parallelism (such asalliteration, assonance and rhyme) (Short, 2013). Apart from this, phonological deviation can be embodied for example in words that are pronounced or stressed uncommonly breaching the standard rules of stress patterns: 'wind'can be pronounced as /waind/ conforming to a poetic necessity to serve a certain effect like the rhyme scheme.

Phonological deviations know a bundle of sorts. These include alliteration, assonance, consonance, rhyme, rhythm and meter.

To start with, alliteration is the repetition of the same sounds with in words whether consonants or vowels at the beginning or at the end usually to show emphasis or to create a rhythmical and musical effect: 'The **s**nake **s**lithers acro**ss** the **s**and**s**' (Arp & Johnson, 2009).

The second sort is assonance, Short (2013) states that assonance is the term which stands for patterns of repetition between vowel sounds in two words or more in a line of a poem: 'c**oo**l bl**ue** sh**oe**s'. A sound example can be cited here when Wordsworth writes 'A host of golden daffodils'; there is a repeated 'o' sound: /həust/, /gəuld/ (Peck & Coyle, 2002, p.23).

The next type of phonological deviation concerns rhyme. Short (2013) indicates that rhyme is generally viewed as referring to the final syllables of different lines of poetry when the vowel and syllable- final consonants (if any) of the words in question are identical, e.g. five rhymes with live (adjective). In other words rhyme is the repetition of

the phonemic sound of a single syllable at the end of a line. Other examples include c**ool,** sch**ool**/ st**ill**, h**ill**/ b**ore**, m**ore** (Hameed & Al Sa'doon, 2015).

Another kind of phonological deviation is rhythm Peck and Coyle (2002, p.67 as cited in Hameed & Al Sa'doon, 2015) show that rhythm refers to "the flow or movement of a line whether it goes fast or slow, is calm or troubled". Arp and Johnson (2006, p.838-839) state that rhythm concerns any wavelike repeating of motion or sound. In poetry, the rhythmic influence is based on what a sentence means, and the rhythmic forms succeed each other so regularly that the rhythm can be measured, and the poetry can be divided into metrical feet.

The last type to be mentioned here is meter, Short (2013, p. 127) defines meter as "an extra layer of rhythmic structuring". In other words, what is special and not found in other written texts or somewhere else than in poetry is meter. Leech (1969, p. 111) argues that the structure of meter in poetry depends on the regular change of a stressed and an unstressed syllable.

On the other hand, the written equivalent of the phonological level is the graphological one. Graphology is concerned with orthography or the physical characters of writing. Graphological variation is considered a minor part of style. It is basically concerned with matters of spelling, punctuation, capitalization and italicization which are defined conventionally by syntax (Short, 2013); these features become prominent and visible when authors' choice is to some extent marked and unconventional. Examples of graphological deviation are found chiefly in works of Dickens, Joyce and Sterne.

Graphology tends to afford clues to the reader; as with deviation at other linguistic levels, readers are required to make inferences about the meaning and interpretation of the deviation. The following example illustrates this sort of deviation:

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... now sing each and all fortissimo Amer

ca, I

love,

You ...

E. E. Cummings, 'Poem, or Beauty Hurts Mr Vinal' (Short, 2013, p.55).

Dividing the expression 'America I love you' leads into a phonetic interpretation where the pronunciation should be done separately. This can be realized either by having small pauses at the end of each line, or alternatively by lengthening the vowels in the relevant syllables (Short, 2013).

1.2.5.1.7 Dialectal Deviation

Dialectism, also termed as the borrowing of properties of socially or regionally defined dialects, is a minor form of license not generally available to the average writer of functional prose, who expected to write in the generally accepted and understood dialect known as 'Standard English' (Leech, 1969, p.49). However it is quite commonly used by story-tellers and humorist. For the poet, dialectism may serve a number of purposes.

Leech (1969,p.49) also explains in Kipling's army ballads and Hardy's Wessex Ballads, dialectism is almost inseparable from the writer's plan of depicting life as seen through the experience and ethos of one particular section of English-speaking society.

1.2.5.1.8 Deviation of Register

Modern poets have asserted their freedom from constraints of 'poetical' language. It is therefore to the present age that people turn for the most striking examples of poetic license in the domain of register. It is not that borrowing language from other, non-poetic registers is a new invention, but that poets of the present century have exploited this device with an unprecedented audacity. A chief feature of deviation of register is Register Mixing

or the use in the same text of features characteristic of different registers. A subtle example is given by Leech (1968,p. 50) in the following two lines from Auden: And many a bandit, not so gently born Kills vermin every winter with the Quorn Leech (1969,p.50) quotes Winifred Nowottny, in The Language Poets Use, that makes the penetrating observation that 'Kills vermin' here is a singular expression because it mixes two usages: in the euphemistic parlance in which one refers to animals as vermin, one speaks of killing as 'keeping down', 'destroying', 'dealing with', etc. This incongruity, which contributes considerably to the satirical brunt of the couplet, can very easily be overlooked.

1.2.5.1.9 Internal and External Deviation

It would be fruitful if a clarification of the demarcation between internal and external deviation is given. Levin (1965) explains the distinction between internal and external deviation.

Externaldeviation is deviation from the norms which are external to the text. It is exclusively related to one particular system of norms, namely the rule-system which makes up the English language. Short (2013,p.59) provides an instance of the poet E.E Cummings; he states:

> When E. E. Cummings begins his poems with lower case letters at the beginning of each line, he is not breaking a rule of English. Rather, he is deviating from a genre norm, that for poetry. If, after years of writing poems with lines beginning in lower case letters, he suddenly wrote a poem which conformed to the genre norm, in this respect he would still surprise knowledgeable readers of his poetry, as he would now have deviated from his personal authorial norm which he had established over a long period of writing.

Archaism can also be used to deviate from period norms: for example words that are no longer in use in modern English can be introduced for particular effects. Internal deviation is deviation against a norm within the text itself. This is because a predictable pattern has to be established before it can be deviated from.

The following diagram classifies linguistic deviations according to three criteria; realization, form and semantics. These are sub-branched into graphological, phonological, lexical, grammatical denotative and cognitive meaning respectively. The first sub branch concerns realization and it is related with performance be it written or oral phonological.

Figure 1.3 Linguistic Levels of Deviation (Leech, 2008, p. 58).
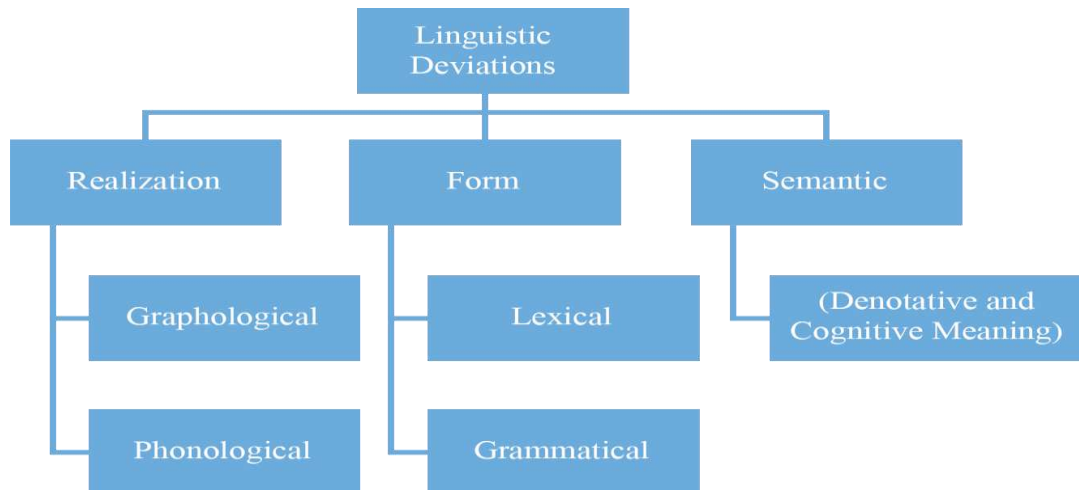
The second type of linguistic deviation is connected with form; it can be a string of words embodied in structure that is grammatical or single words graphological

lexical. The last division is semantic; it touches denotative and cognitive meaning.

1.2.5.2 Foregrounding

Cognitive psychology has demonstrated that habituation in perception and comprehension is a normal phenomenon in human life. However, repetitive habituation routinizes life; it dulls the senses and the critical faculties. One way of combating habituation is to experience an entity in a novel fashion so that readers' attention is arrested, and their automatic mode of processing along with the familiar response produced toward the accustomed stimulus is obstructed. This novelty urges readers to be attentive and to examine the entity more closely and from a different perspective.

Revolutionalizing the normal processing by showing the world in an unusual, unexpected or abnormal manner is termed defamiliarization. Thus, defamiliarization may be achieved by subverting the rules governing perception and behaviour. The linguistic techniqueemployed in subverting the world in this manner is termed foregrounding. (Douthwaite, 2000, p. 178).

In 1932, Foregrounding is first suggested by Jan Mukařovský standing for the effect of the stylistic variations on the readers. Mukařovský (1977) treats the demarcation between poetic language and the standard one. He argues that poetic language and standard language are entirely different as standard language is the norm of language and it is for the purpose of communication. In poetic language, on the other hand, the purpose of communication remains in the background and the aesthetic purpose comes to the forth.

This purpose is achieved by foregrounding which lays in opposition with automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously performed; the more it is foregrounded, the more fully conscious does it become. According to Mukařovský (1977), using the same formulaic language patterns constantly engenders automatization which creates a scheme; hence, forgrounding happens when breaching this scheme.

Foregrounding suspends the act of communication by breaking the norm. This foregrounding effect can be obtained by stylistic variations in literary works and these variations can be at phonetic level (e.g., alliteration; rhyme), the grammatical level (e.g., inversion; ellipsis), or the semantic level (e.g., metaphor, irony) (Miall & Kuiken, 1994).

When treating style, identifying what is significant and remarkable in a passage has been a common practice. This practice underscores those features of the text that are found to be perceived as 'deviant' or 'exceptional' since a text which seems quite normal and

meets the readers' anticipations would not be attention-grabbing from the literary point of view (Leech, 2008).

In this respect, Shklovsky (1965) assumes that the reality of art is to make objects seem unusual different and difficult since there is a direct relationship between difference and difficulty; the more different and the more difficult the object is, the more time you will spend perceiving it. Short (2013) in his turn supposes that the term 'foregrounding' is originally borrowed from art criticism. Short (2013) illustrates its nature by means of the following diagram: **Figure 1.4: The Notion of Foregrounding (Short, 2013, p.11)**
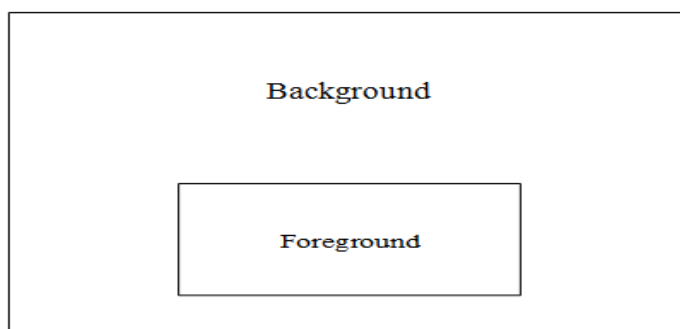
Short (2013) provides a comparison between foregrounding in art criticism and foregrounding in texts. He claims that in a painting the most prominent part is the one that is in the foreground which presents the subject matter. In texts also the foregrounded elements are outstanding and remarkable. The background is what is linguistically normal, i.e., the set of rules, norms associated with a particular kind of speaking or writing. The foreground is the parts of text or speech which do not conform to the expected norms.

Leech & Short (2007) consider foregrounding to be an artistically motivated deviation. They go on dividing it into qualitative and quantitative. The former is embodied in breaching a rule or a convention of English, whereas the latter is the deviance from an expected frequency.

Halliday (2002, p.98) defines foregrounding as referring to those patterns which are prominent in a literary text be it a poem or prose .This encapsulates regularities in the sounds or words or structures that are obviously standing out , or maybe discovered by careful reading. These patterns serve to lead readers into the discovery of new insights. Such prominence is conductive to unveiling the writer's total meaning. Halliday urges readers to examine those prominent features in a careful way since they are the incubators of meaning and authors' underlying intentions.

Readers need to be fully attentive and sensitive to single out those linguistic features, the matter here is linked with statistics in that those deviant features are significantly more frequent than normal in a text. Apart from considering texts as a linguistic entity, Leech (2008) argues that the psychological influence of texts on readers due to prominence (as embodied for instance in spelling or typographical error) can be observed and detected on the part of the reader. Yet, prominence does not always guarantee the literary relevance, or the foregrounding of a certain textual phenomenon since it happens at the level of the reader , hence it is subjective, it is limited to the reader's evaluation of the impact of prominence in terms of his or her appreciation of its contribution to the text as a literary work.

This relation between deviation, prominence and foregrounding is represented in the following diagram, taken from the discussion of style in Leech and Short's *Style in Fiction* (2007, p. 41):

Figure 1.5: Model of the Dependency of Foregrounding on Deviation (Leech, 2008, p.163)

| Literary Relevance | → | Psychological Prominence | → | Statistical Deviation |
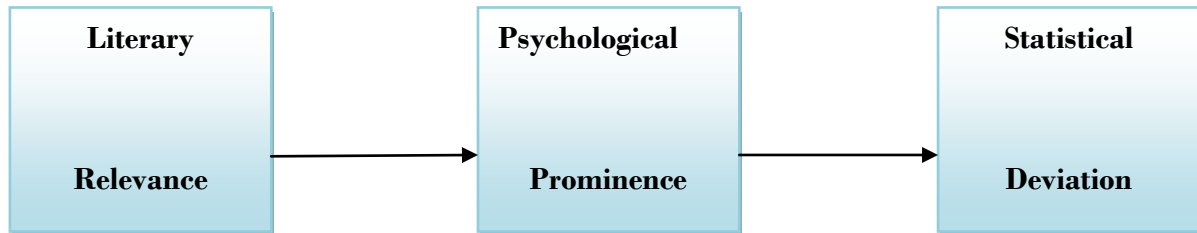
As a conclusion, foregrounding is the psychological effect on readers that results from deviation. If an element in a poem is deviant, it becomes noticeable or perceptually marked to the reader (Short, 2013).

1.3 Stylistic Analysis

The writers' linguistic style interests scholars and represents an intense subject of investigation for a long time. To illustrate this fact, The Russian formalists and Prague school of the 1920s, offer a variety of views in this concern. They view style in literature as linguistic foregrounding i.e. they allotted high importance to the language of literary texts (Hawkes, 1977; Lemon and Reis, 1965). The structuralists of the 1960s also emphasized the various linguistic devices used by writers to foreground aspects of meaning. Most scholars and linguists concurred on the significance of the stylistic analysis to the study of literary products.

Stylistic analysis is notably effective since it combines grammatical rules with aesthetic effects to help in meaning building. According to Leech and Short (2007, p. 60), every stylistic analysis is a trial to discover the artistic principles triggering a writer's choice of language.For that reason, all writers and all texts accordingly have distinctive qualities. Hence, the features that turn analysts' attention in a given text do not forcefully exert the same effect in another even if it is compiled by the same author. The two scholars

continue to claim that there is no impermeable technique that enables analysts to make selections of what is significant than others; vigilance is an urgent need in each text's analysis.

Hence, stylistic analysis is meant to reveal the author's intentions behind his varied choices. Widdowson (1975) asserts that the value of stylistic analysis lies in its provision of means whereby the analyzer can make links with his own experience of language and the text that is subject to analysis.

It is important to note here, that stylistic analysis should by no means be as formalistic as possible. Carter and Stockwell (2008,p. 295) aver that , the array of stylistic activities has enlarged since the emergence of stylistics as a discipline in its own right in the 1960s, with a proliferation of substantial models from its adjacent disciplines, 'more and more dimensions' have been added to the strictly formal linguistic levels.

Consequently, this growing effect led to an influx of technical terms means that many textbooks and influential books in the field of stylistics now implant a glossary; or call themselves a 'resource' (such as Simpson's book 2004); or have referred readers to glossaries of technical terms as is the case of Wales Dictionary of Stylistics , for example: the latest edition (2011) itself incorporates a 'subject index' functioning as a checklist(Wales,2014).

Stylistic analysis follows utterly the procedures applied in any descriptive linguistic exercise; the initial task of approaching a stylistic analysis is to index and arrange the features within the framework of a certain theory. One may wonder then what is the task of a stylistician if the procedure of stylistic analysis is no different from the linguistic one? Stylisticians need to go a stage further by straddling the linguistic exercise with a stylistic purpose. Put in other words, stylistic analysis establishes a link between the description of

a language and the description of a variety of that language rendering this to a given context of a text (Crystal & Davy, 1969).

1.3.1 Principles of the Stylistic Analysis

Simpson (2004) depicts stylistic analysis with three distinctive qualifications, labeling them the three 'Rs'. Stylistic analysis is rigorous which stands for conforming to an accurate framework of analysis. Stylistic analysis is directed by structured and organized set of language and discourse models that explain how the different patterns of language are set and processed. The second principle identified by Simpson (2004) is that stylistic analysis is retrievable which means that criteria and terms opted for are explicit and clearly stated. This fact necessitates that there is an agreement on the meanings of terms used throughout the analysis. Stylistic analysis is also replicable in that the methods employed in the analysis should be transparent and subject to checking and verification by other stylisticians using them at the same text or even other texts.

Equally important, another key principle highly recommended in stylistic analysis is objectivity. Analysts are recommended to do their utmost to be objective by means of avoiding personal judgment and minimizing subjective effects. Short and Van Peer (1999) argue that being an objective analyst is twofold, first, to be clear, detailed and open and second, to be predisposed to alter ideas and judgments according to an evidence or an opposing argument's requirement.

1.3.2 Models of Stylistic Analysis

Alo (1998) views stylistics as focusing on all the constitutive layers or dimensions of language use, which are used by language users in distinctive ways to transmit textual messages and achieve aesthetic effects. The scholar avers that the descriptive study of style accounts for language use in texts from three distinct perspectives, in terms of focus and

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methodology viz: style as deviation (i.e. from linguistic norms or conventions), recurrence (i.e. of language patterns- lexical, phonological, syntactic, etc), and textual function (i.e. variations in sentence structure found in texts and their functions as elements of emphasis, focus and foregrounding) (Yeibo & Akerele, 2015).

Turner (1973) points out that stylistic analysis has a solid foundation in a linguistic base and it does not occur randomly. Besides, he stresses that it is not a mere account of intuitions and effects. Stylistic analysis is qualified as being systematic, principled and objective. This qualification implies that it follows a set of organized and well-defined procedures. Systematic in this sense is a key term indicating that whatever model may be used as a frameworkand whatever features are scrutinized, the generic stylistic method isto be meticulously systematic, explicit and hence transparentand retrievable, so that other people can understand how an interpretationor conclusion has been arrived at. Any stylistic analysis is said to be adequate when it imparts scrupulous insights into the workings of the language andeventually, to make convincing interpretations of texts to successivegenerations of readers. The process of analysis may lead to considerable modifications of the original traits of the model quite often since the models of analysis tend to be generally flexible and open to alteration (Wales, 2014).

A number of scholars introduce models of stylistic analysis, the most striking ones are the language levels model and Leech and Short Model; they are to be elaborated below.

1.3.2.1 Simpson's Language Levels Model (2004)

Stylistic analysis practises the set of theories which are a product of linguistics of the early-to-mid-twentieth century when developments in the description of languages were made following the structuralist view emerging from de Saussure's work. One of the approaches that cropped up from insights of the twentieth century linguistics is the 'levels'

model of language to analyze literary texts starting from the phonology to the semantics of a passage (Jeffries & McIntyre, 2010).

Stylistics requires the use of traditional levels of linguistic description such as sounds, form, structure and meaning. The consistent appearance of certain structures, items and elements in speech utterances or in a given text is one of the major concerns of stylistic analysis.

Simpson (2004, p.5) notes that "language is not a disorganized mass of sounds and symbols, but is instead an intricate web of levels, layers and links". Thus, any utterance or piece of text is organised through several distinct levels of language. This is confirmatory to Halliday's (2002) statement who states that the literary analyst is required to examine all levels including linguistic patterning, lexis, phonology and phonetics in addition to their graphic parallels as they must always interrelate in any language event.

This 'levels' model represents basically the origin of most approaches to linguistic description. It is founded upon the idea that human language has more than one level of organisation; they are interrelated to form an intricate web as Simpson (2004) puts it. Blake (1994) maintains that in describing a language, all four core aspects, sounds, constructions, meanings and forms of words should be taken into consideration.

Analyzing texts by means of the above mentioned levels' model starts from 'meaningless' units of sound (phonemes) then 'meaningful' units (morphemes and words) which are the result of arranging the phonemes. Phonemes in their turn are organized and combined to form different structures (phrases, clauses, etc.).

Simpson (2004) is also in favour of this approach when he notes that levels and units of analysis in language (the sound of language, the way words are constructed, the way words combine with other words to form phrases and sentences, the meaning of words

and sentences, and the meaning of language in context) can be applied to help shape a stylistic analysis. However, the 'levels' model of analysis does not represent an inclusive and comprehensive model to account for every particular instance. The model does not specify a 'layer' to meaning (Jeffries & McIntyre, 2010).

The 'levels' model represents also a theoretical problem which is that the levels do not operate independently; they rather coincide with each other. Hence, when focusing on only one level neglecting the others may unavoidably represent a lack of potential information useful to the analysis. This is to put analysts wanting to exploit the tools of analysis for practical tasks, such as the investigation of literary language in the right track. In a sense, though this may represent a drawback to the model, it is at the same time a point of strength enabling linguists to put their whole focus on parts of the linguistic system at, in order to provide a detailed analysis without having to try to enclose everything at once. To this point, it is worth outlining the different levels of language upon which analysis is built.

1.3.2.1.1 Phonological Level

It is already mentioned in the previous subsection that the levels of language coexist together composing what Simpson termed as interrelated or intricate web. Together forming the language to be analogous to a multileveled code (Leech & Short, 2007). The term 'code' suggests a fixed array of symbols and rules which function in an exact and determined way. However, this is not invariably true for language owing to its open ended nature in that it allows the generation of new meanings and new forms (metaphorical meanings and neologisms). If language is seen as a code, it is a complexly variable code, adaptable to the innovative skill of its users.

Language, perceived as a code, consists in three levels of organization; syntax also termed as lexico-grammar and phonology, they represent the expression of language. According to Leech & Short (2007), these two interlinked levels represent what is commonly referred to as 'the double articulation of linguistic form': phonology which is the sounds of language (phonemes, stress, intonation, rhythm), and syntax that is the different grammatical rules that govern sentence structure and how the different units are arranged in addition to semantics that is concerned with meaning.

1.3.2.1.2 The Graphological Level

Graphology is often blended with phonology. Halliday (1961) even goes on introducing the term 'phono-graphology' to indicate the relationship among these two levels.

Since literature is conveyed through a written medium, graphology is an important level since it represents the writing system. Graphology is identical to phonology, but it is delivered through the visual medium rather than the aural. Hence, it is the alternative system of realization to phonology. Supposing that a written sentence has no phonology is a mistake, for even if we read a poem or a novel silently, the phonological potential is there. Readers tend to exploit the phonological features such as rhythmic, onomatopoeic and other effects.

1.3.2.1.3 The Morphological Level

This level of analysis accounts for the effects that can be achieved by playing with morphology. Morphology in the linguistic description specifies the study of words, their internal patterning, their stems, roots and affixes (Wales, 2011). English words may be free morphemes in themselves; they are also often made up of a combination of free and bound

morphemes. There are three processes of forming words in this way: inflection, derivation and compounding (Jeffries & McIntyre, 2010).

1.3.2.1.4 Syntactic Level

Leech & Short (2007, p.96) stipulate that syntax "is the level of lexico-grammatical form that mediates between the levels of sound and meaning". Thus, it entails lexical choice–choice of words and expressions from the inventory of vocabulary of the language – and the grammatical choices involved in organizing these into sentences. Wales (2011) asserts that syntax represents the skeleton of sentence playing a vital role in the distribution and focus of information Additionally, Wales (2011) claims that syntax plays a great contributory role in forming the overall meaning. In the same line, Turner (1973) states that the major purpose of studying syntax are to identify ambiguity.

Carter presumes that mainly, the analysis of literary texts is based on grammar because as Blake (1994) spells out that syntax can provide an access, a point of entry leading straight to the core of a text by exposing its structure. Any language is organised in terms of many levels in a progressive order: sound patterns (phonology), word structure and interrelations (lexis), meaning relationships (semantics), the structure of linguistic interaction (discourse) and situational constraints (context).

Examining the relationship among syntax and stylistics reveals that most of the syntactic techniques used in literary style are results of foregrounding either by internal deviation or in relation to Standard English (Jeffries & McIntyre, 2010). Vorshney (1980) suggests syntactic stylistics examines the expressive values of syntax operating on three distinctive layers which are sentence components embodied in individual grammatical forms, passing from one word-class to another, sentence structure which concerns ordering

words, mood and the like , and the higher units into which single sentences are linked (direct, indirect and free indirect speech.

1.3.2.1.5 The Lexico-semantic Level

The lexico-semantic level of analysis is concerned with representing the semantics of the lexical items. Simpson (2004) argues that semantic analysis concerns itself with meaning and its main interest is those elements of language qualify a sentence to have a truth value. A truth value stands for the conditions under which a particular sentence may be deemed as true or false.

Wales (2011) specifies the meaning of lexical semantics as being the traditional study of sense relations of words such as synonymy, hyponymy, antonymy, meronymy and the like. **Figure 1.6: Levels of Language (Halliday, 1961, p.39)**

Phonetics				
Linguistics				
SUBSTANCE	←——→	FORM	←——→	SITUATION
phonic substance	—phonology	{ grammar } lexis	context ——	—(extra-textual features)
graphic substance	—orthography			
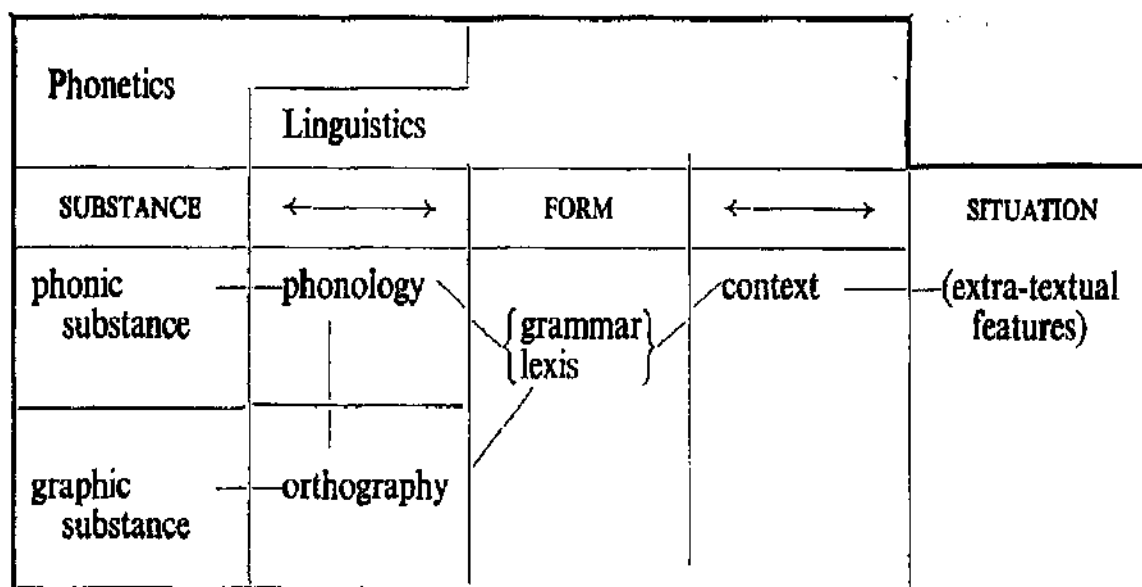
These main levels of language have a primordial role to play in the stylistic analysis of text, they help making it a more organized and deployed procedure (Simpson, 2004). Stylistic analysis based on the 'levels' model provides a detailed survey because it recommends very close scrutiny of the workings of the text at all levels.

However, tremendously important to the understanding of language levels is that they are intimately interwoven: they depend upon one another, and they multiple complementary linguistic layers in the planning and production of an utterance (Simpson, 2004). To illustrate the language levels' operation, an example is to be sketched here and analyzed.

"That puppy's knocking over those potplants!" (Simpson, 2004, p.5)

Simpson (2004) clarifies that this structure is apparently simple, yet when starting examining it, it exhibits a bundle of linguistic components.

As a starting point, there is the blatant physical representation or what Halliday (1961) names as the physical substance of the utterance which, when written, comprises graphetic substanceand when spoken, phonetic substance. This basic 'raw' matter then becomes deployed and arranged into linguistic structure, opening up the level of graphology, which accommodates the systematic meanings encoded in the written medium of language, and phonology, which encompasses the meaning potential of the sounds of spoken language. Graphologically speaking, this sentence is written in the Roman alphabet. However, considering its alternative in speech, the sentence ends with an exclamation mark giving a hint to an emphatic style when pronouncing it. In that spoken counterpart, differences in sound demark the meanings of the words used; thus, the word-initial /n/ sound of 'knocking' will serve to distinguish it from words like 'shocking' or 'rocking'. Hence, the phoneme/n/ introduces a meaningful difference in sound.

Simpson (2004, p.6) further comments on this example, far away from these features related to pronunciation, there is also room for significant variation in much of the phonetic detail of the spoken form. For instance, many speakers of English will not sound in connected speech the 't's of both 'That' and 'potplants', but will instead use 'glottal

stops' in these positions. This is largely a consequence of the phonetic environment in which the 't' occurs: in both cases it is followed by a /p/ consonant and this has the effect of inducing a change, known as a 'secondary articulation', in the way the 't' is sounded. This is as far as the phonological and the graphological features are concerned. The sentence is composed of words; here morphology is the level of interest. It is remarkable that there are smaller grammatical constituents, i.e., the morphemes. As mentioned earlier, some of the morphemes are root morphemes; they are free and can stand by themselves as individual word, whereas others such as affixes are conjoined to other items. Hence, "potplants" contains three elements: pot and plant which are root morphemes, and the suffix's' signaling the plural form is a bound morpheme.

Moving up progressively and smoothly from one level to another, morphology leads us into the domain of language organization and word arrangement within a structure, known as the grammar. It would be more appropriately perhaps, given that both lexis and word-structure are included in such a description, the lexico-grammar. Grammar is organized hierarchically according to the size of the units it comprises. Much could be said of the grammar of this sentence: it is a single 'clause' in the indicative declarative mood. It has a subject ('That puppy'), a predicator (is knocking over') and a complement ('those potplants'). The main point in analyzing the semantic component of the example is the use of the sdemonstrative words 'That' and 'those' to express physical orientation in language by pointing to where the speaker is situated in rapport to other entities mentioned in the sentence.

The demonstratives suggest that the speaker is positioned some distance away from the referents 'puppy' and 'potplants'. The deictic relationship is therefore 'distal', whereas the parallel demonstratives 'This' and 'these' would imply a 'proximal' relationship to the referents (Simpson, 2004).

To conclude, the language levels model of analysis is appealing, Alo (1995, p.13) corroborates this thesis by stating that for language to be studied in an efficient way, it is imperative to be broken into major levels or areas. Within moderndescriptive linguistics, language is studied from the following perspectives: phonetics, phonology, grammar (comprising morphology and syntax), lexis and semantics.

1.3.2.2 The Leech and Short (1981) Model of Stylistic Analysis

As far back as 1981, Leech and Short's *Style in Fiction* threw the related practical notion of a 'stylistic check-list' into relief, still preserving its hold in the second edition of (2007): a list of linguistic and stylistic categories 'likely to yield stylistically relevant information', in this case specifically for prose fiction (Wales, 2014).

Leech and Short model of stylistic analysis is a checklist developed to account for the meanings and effects of the speech and thought presentation categories in literary prose fiction. What is distinctive in the Leech and Short Model of analysis is its unique ability to discriminate between speech and thought in a novel. The model also suggests that the presentation scales are not an assemblage of hard-edged, discrete categories, but they rather represent continua (Semino & Short, 2004).

Leech and Short Model of stylistic analysis (1981-2007) aims to assist stylisticians to collect a range of data which may be examined in relation to the literary effect of each passage. The model relies on a set of categories which are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. This study mainly focuses on lexical categories and figures of speech.Leech and Short (2007) maintain that these categories are sketched in a checklist, yet they do not claim its absolute significance in every text.

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The schema, which presents a systematic manner of analyzing prose fiction along each of the categories in the list, takes into account the fact that the text is "not simply a composition of words and sentences, but couched in a language code that is itself a system of units and processes" (Fowler, 1977, p. 14). In fact, this model is devised according to Leech and Short's view of language as discourse. In this sense, Leech and Short (2007) regard language as a multileveled code composed of various layers; phonology (sound pattern), syntax (grammar and lexicon), and semantics (meaning) and its analysis should be expounded according to the writer's choice. Hence, each level's features serve as indicators to help readers find their way to interpretation.

Getting a closer look at Leech and Short Model, it is a checklist comprising a set of categories under four main headings: lexical categories, grammatical categories figures of speech, and cohesion and coherence . Analysts operate on a selective basis in that not every stylistic analysis should encompass all the style markers. Reviewing the literature demonstrates that there are some stylistic publications which tend to be inclusive in what concerns description and interpretation, while others focus principally on one feature, for instance metaphor, speech acts or negation (Wales,2014).

Shedding light on the present study the focus is in the first place on the lexical categories those including mainly the investigation of lexis studying the choice of vocabulary in general; its formality, complexity, generality, specificity, the semantic field to which words belong and the like. Then, at the same category nouns, verbs, adjectives adverbs or any kind of specialized vocabulary are analyzed. Additionally, this study focuses on the semantic features, matching this with the Leech and Short Model would focus on the figures of speech as they result from semantic deviation.

Leech and Short (2007) posit that under the heading of figures of speech, analysts are recommended to consider the incidence of those style markers that are foregrounded. In this respect, regularities of formal patterning and deviation from the linguistic norm are manipulated. Abed (2019) agrees with the two scholars and states that when concentrating on figures of speech and other artistic elements, analysts are concerned with considering whether there is any kind of deviation from the norm by foregrounding or departure from it by means of language code depending on certain features.

According to Leech and Short (2007), under the category labeled figures of speech is sub branched into two partitions schemes which are grammatical and lexical, and phonological, the second is tropes.

Grammatical and lexical schemes treat cases of formal and structural repetitions such as patterns of repetition for instance anaphora, parallelism, or those related to mirror-image such as chiasmus. This sub branch is also interested in those rhetorical effects like antithesis, reinforcement, climax and anticlimax.

Phonological schemes entail patterns of rhyme; alliteration, assonance or any vowel or consonant cluster are employed in a particular way and so on. The other issue is how those phonological features intermingle with meaning.

The other subset of figures of the speech category is tropes. Leech and Short (2007) focalize on the violations of the linguistic code, for instance whether there are any neologisms such as 'Americanly' and 'westerly', deviant lexical collocations like 'portentous infants', and semantic, syntactic, phonological and graphological deviations. These deviations offer clues to deduce specific interpretations linked with traditional poetic figures of speech such as metaphor, metonymy, synecdoche paradox and irony.

In the case of the occurrence of such tropes, Leech and Short (2007) further their explanation; analysts need to examine the resultant interpretation of their use; for instance, metaphors are categorized under notional classes as personifying, animising, concretising and synaesthetic. Other similar tropes or those associated with metaphors are also considered in this connection; these tropes are simile for example or other analogous constructions (e.g. 'as if' constructions). As a way of illustration, analysts need to consider dissimilar semantic fields that are related through simile.

Most important is the artistic effect of the whole. The metaphorical use of language can be very difficult to understand sometimes unless knowledge is oriented to understand the different styles and the ways of producing the language to convey meanings. The greater part of the analysis would be to interpret the meaning and uncover the intent of the author's literary texts through literary criticism with the help of the stylistic approach that focuses on the exploring the aesthetic value in the texture of literary text through stylistic categories (Abed, 2019).

Leech and Short Model represents a powerful tool of analysis which is up till now reliable and yet it does not claim any exclusion of the other models of analysis on the grounds that each model accords with certain purposes and focuses.

1.3.2.3 Halliday's Model

The relationship between style and function is an important one. Investigating style signifies focusing on the functional use of language. For that reason, M.A.C Halliday's systemic functional grammar model is worth citing in this account of models of analyzing the various textual patterns. In this regard, particularly, the significance of grammar does not simply lie in accounting for language structures, but it is rather explicable of the variant features of discourse and function. Systemic Functional Grammar is embodied in the

works of J.R Firth and M.A.K. Halliday. According to the Hallidayan hindsight, a formal feature is stylistic if it has a meaning, an effect or a value. This fact stresses how language works in texts and the relationship between language and its purpose to achieve (Yeibo & Akerele, 2015).

The focal point here is that whatever linguistic resource that is worth describing must be put to use in the sense that the description and interpretation are indispensably depending on the surrounding situational components that lead to or evoke its use. Hence, Oha (1994) conceives that the Systemic Functional Grammar approach highlights the correlation of style, meaning and context in every situation focusing on the prime importance that should be accredited to meaning as being a major ingredient in examining style.

In Systemic Functional Grammar, language structure is analyzed at various lines; semantic, phonological, lexical and grammatical. On the other hand, Halliday (2004) proposes three distinctive notions to study language function viz. ideational, interpersonal and textual. These are referred to as the meta-functions of language. The ideational metafunction of language is identical with the field of discourse; its major focus is on the content of a text besides its context of the language use (Yeibo & Akerele, 2015).

Adeyanju (2008, p.86) expounds that the "ideational meta-function means that language serves as a vehicle for the encoder (speaker/writer) to express and convey his ideas and experience internally". In the other side, the interpersonal or interactional function refers to the tenor of discourse which stands for the social relationship that exists among participants in a specific discourse situation, which can impact or model language use.

According to Ogunsiji (2001), this function helps to establish and maintain social relations. At last, the textual is particularly related with the mode, the inner orderliness and communicative nature of a text.

Leech and Short (1985) deem Halliday's textual functions of language as ways of using language to organize, understand and express information for effective communication. In Adeyanju's (2008) view, it is regarded as the ubiquity of an internal structure which enables the writer or speaker to create texts that are not only coherent, but also situationally appropriate. The main point is that the textual meta-function bonds what is presented in a text to the outsider related ideas.

Conclusion

Chapter One was an attempt to provide a theoretical survey and a substantial coverage of the concepts of style and stylistics encapsulating the main notions revolving around them in the light of the present research aims. Stylistics is an area of mediation between linguistics and literary criticism; it relates the formal patterns of a text to the aesthetic effect providing an encompassing analysis to the textual features. It is favoured due to its systematic and objective nature in the contrary with literary criticism that relies primarily on intuitions. Yet, stylistics and literary criticism are never claimed to surrogate each other, they rather work on a complementary basis.

Stylistics is characterized by its systematicness as analysts are required to follow a certain system within a theoretical frame; they read closely and analyze quite specific and defined elements, whether at the various language levels such as grammar, phonology, lexis, semantics or at the level of pragmatics and discourse in order to elucidate interpretation.

Stylistics is interdisciplinary as it inspires and draws its raw matter from a number of disciplines, besides the principal composing ones which are linguistics and literary criticism, such as psychology, computational studies, cognitive linguistics and the like. There exist a number of models of analysis, the language level model as introduced in Simpson's seminal book *"Stylistics a Resource Book for Students"* (2004), Leech and Short Model and Halliday's Model. Considering all what was indicated in this chapter about stylistics, its versatility is proven, yet it is still in constant evolvement since as a discipline it is a subject to research and refinement. The significance of this first chapter lied in its comprehensiveness of most of the key notions of style and stylistics so as to put the present research in its right track as being a part and parcel of stylistics. Having exposed momentous notions such like deviation and foregrounding in a detailed manner is germane since it will serve as a reference to the analysis of the Joycean Corpus (the Joy.Cor henceforth).

The next chapter will deal with the lexical semantic level, studying and highlighting its main features and casting light particularly on those related to the present research. It will also analyze and represent models of stylistic analysis in depth.

CHAPTER TWO

Lexical Semantics

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Introduction

Language is a set of intricate interrelated levels, each one has its particularity and it is characterized by a number of features. This chapter attempts to chart the set of features in relation with the lexico-semantic level of language description and analysis. Principally, lexical semantics is concerned with inherent aspects of word meaning and the semantic relations between words, as well as the ways in which word meaning is related to syntactic structure. Accounting for every aspect in the two levels the lexical and the semantic one would commit the researcher in compiling volumes, yet it is capital to consider the most significant ones those which constitute pillars related with each level' s nature. In addition to the features which are meaningful in connection with the context of the current research.

The interface between the lexical level and the semantic level leads to unifying them under the same heading that of the lexical semantic level. However, in this chapter, an individual subsection for each is introduced treating them separately to focus solely on the characteristics of every level. Then, a combination of the two is sketched in the next chapter to shed light on the key lexical semantic features focusing on how the author's lexical choice has an impact on meaning. This is made so as to prepare the floor to the upcoming chapters. The overall aim of this chapter is to set up the underpinnings of the lexical semantic level of analysis

2.1 The lexical Level

Lexis is central to language. It is quintessential for it is at the heart of language. It represents the bits that constitute language.

2.1.1 Lexis

The word lexis is used to denote vocabulary or diction. Lexical items or lexemes are other variations used by lexicologists meaning "word". Importantly, the term 'lexis' originated from Greek and came into prominence in linguistic circles in the 1960's. It is particularly used by British linguists for the vocabulary of language or sub-language especially of its stock of lexemes. The term became popular because it is unambiguous, unlike its synonym 'lexicon.' In linguistics, lexis describes the storage of language in the human's mental lexicon as prefabricated patterns that can be recalled and sorted into meaningful speech and writing.

Alo (1998, p.33) posits that lexis deals with vocabulary and word order in a language. The scholar adds that, as a level of language study, lexis seeks to elucidate how words mean and how they interact with one another in a meaningful way. In Alabi's (2008, opinion, lexis is seen as a general term referring to the vocabulary or diction of a language. Words are many and various, they are also multiple, subtle and delicate in their different shades of meaning. Alo (1998) outlines types of words to include dynamic and stative, concrete and abstract, simple and complex, formal and informal (colloquial), etc.

Thus lexis, as a concept, has a distinct identity from other traditional levels of linguistic study or interpretation, as it refers specifically to the word stock of a language from which writers and speakers make choices for self expression, according to their purpose or intended meaning. The area of lexis covers synonyms and antonyms, collocations, idioms, figurative language, proverbs, phrasal verbs, registers, homonyms and homophones, prefix and suffix, general knowledge of words, loan words, neologism, adjectives and prepositions, etc (Alo,1998).

When describing language, lexis is in some cases combined with grammar, Halliday (2004) links both in the term of 'lexicogrammar'. Taking a closer look at the lexicon of any language— the store of words available to its users at a given time— countless possibilities of combination are presented. The lexicon is neither infinite nor static in itself. Lexicon is constantly losing items which become archaic, as well as receiving neologisms (Chapman, 1973). Lexicalization is defined as the process of finding words for new concepts (Wales, 2011).

Lexicology is derived from the Late Greek lexis-, which stands for "words" or "vocabulary" (Lexicology,n.d.). Bussmann (2006) contends that lexicology aims to describe the construction of the vocabulary of a given language. The scholar states that lexicology also examines linguistic expressions for their internal semantic structure and the relationships between individual words or lexical units. Crystal (2008, p. 278) gives a simple definition to lexicology as the study of a language's vocabulary.

Galperin(1977) points out that the word-stock of a language is possibly represented as fixed system in which different characteristics of words may be distinguished as inter-reliant. Lexicology is special branch of linguistic science; its main interest is to classify vocabulary. Paging the contents of any book on lexicology will be sufficient to ascertain the outline of the system of the word-stock of the given language.

Learning vocabulary (lexicon) is meaningless without learning rules of combining words to form well-formed structures. Equally, meaning of words is insufficient without acquiring the set of rules for interpreting the expressions that are formed when vocabulary items are combined (Kroeger, 2019).

Vocabulary is principally concerned with the coinage of new lexical items, the improvement of meaning, the arrangement and demarcation of words according to their

stylistic evaluation and their fields of usage, the interlace between meaning and concept and other problems related to vocabulary. These concerns attached to vocabulary are so diverse and varied that it is difficult to grasp the systematic character of the word-stock of a language, though it gets along with the systems of other levels—phonetics, morphology and syntax (Galperin,1977).

All in all, Lexis means the sum of words in a language, the entire vocabulary of a particular language (Caro & Mendinueta, 2017, p. 206).

2.1.2. Lexical Items

Wales (2011, p. 249) states that linguists use the term "lexical item" or "lexeme" instead of the term "word." For them, "words can have different forms, but are felt to be the 'same word', and can be so cited in a lexicon". For example, the word work, worked and working are all forms of the lexeme work.

2.1.3. Lexemes

Lexemes are linguistic items whose meaning cannot be fully predicted when they are divided into single parts. Contrarily, they are meaningful as a full expression. For instance, the expression kicked the bucket (as in case of the idiomatic interpretation of my goldfish kicked the bucket last night) means essentially the same thing as the word died (Baker, 2004). The following diagram shows the levels of the English vocabulary progressing from the smallest units to the largest ones.

Figure .2.1 : Levels of Vocabulary (Vlack, 2013, cited in Caro & Mendinueta, 2017,p. 206)
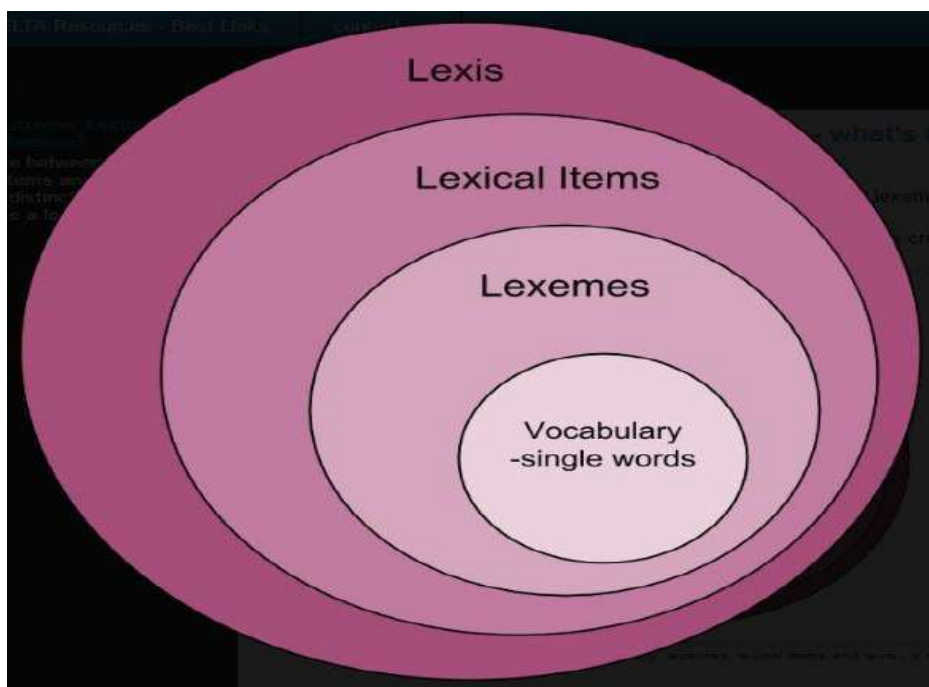
In the figure above, Vlack (2013) clarifies the levels of complexity of vocabulary starting from single words to attain lexis.

2.1.4 Types of Vocabulary

Vocabulary represents an important aspect to study in order to decode texts and generate meanings. As the foregoing states, studying vocabulary is of paramount importance, Yeibo& Akerele (2015) claim that the rationale for examining the nature and functioning of the vocabulary of a text is to decipher the variety of meanings occurring in a given text. In this respect, lexis is perceived as semantic markers or signifiers which are the essence of language study and use.

Vocabulary is categorized according to different criteria and depending on various contexts. Hence, vocabulary bears a number of classifications according to a number of scholars' standpoint. There are four main types of vocabulary of a text (The I.S.P Nations, 2008); High Frequency Words, Academic Words, Technical Words, and Low Frequency

Words. The first type is High Frequency Words. The words which belong to this group are divided into two main repartitions which are function words such like at, a, you, and content words which include some parts of speech like nouns, verbs, and adjectives

The second type of vocabulary is embodied in Academic Words. Academic words include words for special purposes but are frequent within a certain area. There are four major types: Arts, Sciences, Commerce, and Law. The other type is Technical Words. This group is created to categorize the more specialized academic words into more specific areas. For instance, the word enchantress is included into the technical word of Fairytales text, since it is used frequently in fairytales.

The last type is Low Frequency Words. Words belonging to this group have rather a low frequency which means that they are less frequently used. Each word of these groups does not experience frequent occurrence. They mostly have a very narrow range and are not really needed in every use of language. The words also constitute a very small proportion of the running words in a text.

Skrebnev (1994) proposes a classification of vocabulary into two categorizations literary also termed as high-flown and conversational referred to as low-flown. High-flown words comprehend poetic diction which represents words of various types, archaic words (archaism), barbarisms and foreign words, bookish (or learned) words. The purposes of using this category vary amongofficial, scientific, and poetic discourse, mostly of written type. He identifies, literary (learned, bookish) vocabulary reinforces the message with a hue of seriousity, gravity, sophistication, and learnedness. Low-flown words comprise colloquial words(literary, familiar and low), general slang(or interjargon), special slang(or social and professional jargon), dialectal words, and vulgarisms. According to

Skrebnev's stylistic classification of vocabulary, the social prestige of the word should be taken into consideration.

Similar to Skrebnev's classification, Galperin (1977) is in the same line with this categorization, he introduces his classification of the English vocabulary claiming that it is for purely stylistic purposes. The word stock of the English language is, according to Galperin, divided to three major layers,the literary layer, the neutral layer and the colloquial layer. The literary and colloquial categories have a number of subgroups entwining with the main category by means of a shared or a common property which is termed as "an aspect". The aspect has the characteristic of uniting the different groups of words within the layer. For example, the aspect of the literary layer is its markedly bookish character. It is this aspect which determines the layer's level of stability. The aspect of colloquial words is its vigorous spoken character which causes its instability. The aspect of the neutral layer is its universal character. This implies that it is unlimited in its use. It can be used in all styles of language and in every sphere of human activity. This is what mainly distincts the neutral layer as the most stable of all.

The literary vocabulary includes the following groups of words: common literary; terms and learned words; poetic words; archaic words; barbarisms and foreign words; literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: common colloquial words; slang; jargonisms; professional words; dialectal words; vulgar words; and colloquial coinages (Galperin, 1977, p. 72).

Neutral items which form the greater part of the English vocabulary are used in the language varieties, the literary and the colloquial one. Neutral words represent the major source of synonymy and polysemy. It is the neutral store of words that is so productive of new meanings.

The wealth of the neutral words is often neglected, yet, their ability for bearing new meanings and generating novel stylistic variants is often quite noticeable. This generative power of the neutral words in the English language is stressed by the very nature of the language itself. The neutral division of words, as the term itself indicates, has no gradability of emotiveness, nor have they any differences in the sphere of usage.

As it has been mentioned before, literary vocabulary comprises in the first place "terms". Ullman (1951) declares thatall scientists are linguists to a certain extent since they are in charge for inventing an appropriate set of terminological items serving as a skeleton language to talk about and give descriptions of their subject-matter. Philologists and philosophers of speech are in the atypical position of having to develop a special language to talk about language itself.

Among the most striking features of a term is its direct association to the system to which it makes part, or set of terms used in a particular science, discipline or art, i.e. to its nomenclature. When a term is used, the mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it designates. Unlike other words, a term is directive to the essential quality of the object, phenomenon or action as perceived by the scientist in the light of his own conceptualization.

The second ramification that is poetic words which are only significant to the literary scope in which they operate, they rather form an insignificant stratum of the special literary vocabulary. Most of poetic words are archaic, out of use or very rarely used. They represent highly literary words which aim at producing an elevated artistic effect. They have a patent propensity to isolate themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Languages witness a never-ending process of word change. The word-stock of a

language is increasingly changing. Words change their meaning and sometimes drop out of the language altogether. New words are constantly appearing and replace the old ones. Some words resist change, maintain their place for a long time and do not lose their faculty of obtaining new meanings and acquire polysemantic richness. Other words live but for a limited period of time, they are analogous with bubbles on the surface of water they fade away leaving no trace of their existence.

There are three significant stages to the aging process of words. The first process of aging occurs when words experience a rare use. Such words are called obsolescent, i.e. they are in the stage of ploddingly dropping out of general use. Example of obsolescent words include "the pronouns thou and its forms thee, thy and thine; the corresponding verbal ending –est and the verb-forms art, wilt (thou makest, thou wilt); the ending -(e)th instead of -(e)s (he maketh) and the pronoun ye" (Galperin, 1977,p. 83).

The second group of archaic words are those that have already disappeared, and are totally out of use but are still recognizable by the English-speaking community: e. g. methinks (=it seems to me); nay (=no). These words are labeled as obsolete.

The third group, which may be titled as archaic proper, these are words which are out of date, they are no more recognized in modern English. They represent words that were in use in Old English and which have either dropped out of the language in a definite way or have changed in their appearance so much that they have become unfamiliar, e.g. troth (=faith); a losel (=a worthless, lazy fellow) (Galperin,1977, p. 83).

The significance of archaic words lies primarily and predominantly in the creation of a realistic background to historical novels particularly. It should be put forward that the occurrence of historical words (terms) in a passage written in scientific style, will assume no stylistic function at all. However, the same terms once employed in a historical context assume a different stylistic value. They hold a special volume of information adding to the

logical aspect of the communication.

In the vocabulary of the English language there is a substantial layer of words labeled as barbarisms. Barbarisms are words of foreign origin which have not utterly been integrated into the English language system. They bear the appearance of a borrowing and are deemed as strange or alien to the native language. Borrowings play a key role in the advancement and development of the English literary language, and the vast majority of these borrowed words now constitute part of the rank and file of the English vocabulary.

For chastely stylistic aims, it is very important to identify the borderline between barbarisms and foreign words. Barbarisms are words which have already become part and parcel of the English language. They belong to the English word-stock though they remain on the periphery of the literary vocabulary. Foreign words, on the other hand, do not fit in the English vocabulary even though they are generally used to fulfill certain stylistic purposes. They are not inserted within English dictionaries, with the exception of registering them as a kind of addendum sections which provide the explanations of the recurrent foreign words used in literary English. Contrarily, barbarisms are generally part of the main part of the dictionary.

Colloquial vocabulary displays a wide number of categories as mentioned previously, the first one is slang. According to Galperin's description, the term slang is the most ambiguous and obscure term in English vocabulary. Slang seems to mean everything that is below the standard of usage of English.

2.1.5. The Lexical Choice

Leech and Short (2007) elaborate "Why does the author choose to express himself in this specific way?" and "How is such an aesthetic effect achieved through language?" This claim hints to the notion of lexical choice as a preference made by the author, be it conscious or unconscious.

Writers often operate on large scale of resources of language available to serve their imaginative creations and innovative spirit. Writers are able to express endless structures carrying their emotions, crystallizing their thoughts and fashion images that permits literature to expose its expressive beauty by means of lexical items. In the light of this view, it is assumed that authors rely on the expressive power of the lexical items and their connotative implications to transmit their subliminal messages. Hence , writers are required to choose the most appropriate words to guarantee that their intended message are conveyed in an efficacious way , and also to achieve aesthetic purposes. Ferdinand de Saussure's differentiation (as cited in Leech & Short, 2007) between 'langue' and 'parole' is worth mentioning in this vein, in the sense that, while langue refers to the abstract signifying system of a given speech community which precludes a specific user's application in a concrete context, parole denotes the actual uses of this system that speakers and writers make on this or that particular occasion (Leech and Short, 2007). Wales (2011) adds that a language user enjoys the freedom to select features from available resources of language at his/her disposal and the choice is partly conditioned by the demands of genre, form or theme (of discourse). This saying explains why writers make lexical choices with specific and great care to accomplish the underlined objective of conveying the intended meaning in a given context in the best possible version. In fact an artistic effort must fuse words, meaning and imaginativeness in language use (Yeibo & Akerele, 2015).

2.1.6 Studying the Lexical Categories in Leech & Short's Model of Analysis

Leech and Short (2007) claim that stylistics is to investigate the rapport between the writer's artistry, and how it is conveyed through language. For them, Stylistics is as an apparatus that can be opted for to analyze the style of a text. This apparatus scrutinizes the relationship between the underlying meanings of a text, and the set of linguistic

characteristics as represented in a set of categories by which these meanings are expressed. These linguistic characteristics are termed as "markers" or "features". These features are selected depending on a literary factor and a linguistic one. They imply that the researcher should be aware and vigilant when reading the passage under investigation.

In this subsection, stylistic features according to Leech and Short Checklist (LSC hereafter) are presented, yet the focus tends to be on the lexical and semantic ones. The semantic features are not afforded a category of their own on the grounds that they can be deduced out of the interrelation and overlap of the other categories. Because according to the two scholars, these categories operate on a flexible basis.

Leech and Short (2007) propose that the aforementioned features are to be classified into four intersecting categories: lexical categories, grammatical categories, figures of speech and cohesion and context. For them, the selection of these features to trace their significance in a given text is a difficult task when it relies on intuition.

Leech and Short (2007, pp. 61-62) in their checklist demonstrate the various features in the form of questions, and it is up to the stylistician or the student of stylistics to answer them to provide him/her with the needed data. To begin with, Lexical features are classified into general, nouns, adjectives, verbs and adverbs. The grammatical features are subcategorized into sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and General. The third category that is figures of speech subtends grammatical and lexical schemes, phonological schemes and tropes. The last category is cohesion and context; it is concerned with analyzing context's traits.

2.1.6.1 Lexical Categories

Lexical categories are the group types of words used in a text. They cover the lexical items of a text in a general sense. Makhloof (2020) has proposed a detailed explanation of the lexical categories in reference with Leech and Short's (2007) checklist of stylistic analysis offering a set of possible explanations to each subcategory in order for researchers to be able to proceed research relying on these various explanation.

2.1.6.1.1 General Vocabulary

Leech and Short propose this set of questions so as to find out the nature of vocabulary in a given text, these are fluctuating between formality and informality of vocabulary, the type of meaning words convey, the lexical field to which words belong and so on.

- Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific?

- How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning?

- Does the text contain idiomatic phrases or notable collocations, and if so, with what kind of dialect or register are these idioms or collocations associated?

- Is there any use of rare or specialized vocabulary?

- To what semantic fields do words belong?

The first characteristic of general vocabulary is its simplicity as contradicted with complexity. The morphological analysis of the words establishes the cut between simple and complex words. Simple words are viewed as free morphemes which are morphologically unanalyzed, for instance; letter, play, diary, secret.

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Conversely, complex words are constructed by adding affixes to simpler words or as the result of other kind of morphological modification , for example disagree, occupation, thinking, rewrite (Jackson & Amvela ,2000 as cited in Makhloof, 2020).

Another key property to be investigated when studying vocabulary is its formality and colloquialism. Formality and colloquialism of Modern English words can be attributed primarily to the word's etymology (Jackson and Amvela, 2000). Modern English words stem from three origins; Old English (Anglo-Saxon invasion) or Latin. The two scholars (2000,p. 35) affirm that Old English words are the most colloquial, the French is more literary, and the Latin word more learned. Additionally, they claim that words from Old English are generally shorter than their French or Latin pairs. A lucid illustration of this distinction between these colloquial, literary and learned is the use of three synonymous verbs, the first of which belongs to Old English to ask, its equivalent stemming from French is to question, and the third originating from Latin to interrogate.

Figure .2.2. Types of English Vocabulary (Murray, 1989).

English vocabulary according to the above suggested diagram is divided into three main categories: literary, common and colloquial. Literary vocabulary encompasses

foreign and scientific, common entails dialectal and technical and colloquial includes slang. This division does not represent a global view.

A third specificity to be considered when studying vocabulary is whether it is evaluative or descriptive.Vocabulary is context bound, its meaning can be either descriptive or evaluative according to the context in which it is employed. According to Kortmann & Loebner (2013), a descriptive meaning of a word (also termed as propositional meaning) affords reference or truth. The evaluative meaning is similar to emotive meaning; there are words that have to do with someone's emotions since they have connotations of approval or disapproval over a given matter (Wales, 2011).

Crystal (2008) stresses that the evaluative words are employed in semantics to express the is a term utilized in semantics for a type of modality where propositions state the speaker's attitude and stance (for instance surprise, regret) towards what is being said. In this vein, in what is related to objectivity, descriptive words tend to be more objective as they record truth; contrarily, the evaluative words are subjective because they express the speaker's viewpoint and mind-sets.

The last characteristic to be taken into account is the generality versus the specificity of vocabulary. General words are described as words that denote entire classes or groups while specific words indicate particular items (Mandell & Kirszner ,2012, as cited in Makhloof ,2020) . For example the word "people" or "boy" are general words, but words as "Jane" and "Michael" are specific because they refer to specific persons. Wales (2011) assumes that even pronouns can hold specific or general connotations for instance the pronoun you refer to both singular and plural

2.1.6.1.2 Emotive Meanings vs. Referential Meanings

According to Wales (2011), the emotive meaning signifies the emotive effect that words have on the readers or listeners. Emotive meaning is also referred to as affective, associative or connotative. Conversely, Wales (2011) argues that the referential meaning is called denotation. It is opted for mainly to make a distinction between the basic or central meaning of words as opposed to the connotations or metaphoric meanings associated with words in particular contexts. Besides, she corroborates that dictionaries provide denotative meaning when defining the lexical items. An example here is the use of the word home, literally, it denotes a place where someone lives with his family, whereas, this word may have an emotive meaning to the expatriate (i.e.longing or home sickness).

2.1.6.1.3 Collocations and Register

Firth in his semantic theory (1957) coined the term 'collocation'. Its origins go back to the Latin word "collocation" meaning ordering or arrangement (Bussmann, 2006).

A similar term was introduced in Chomsky's immensely influential book Aspects of the Theory of Syntax was published in 1965, this was selectional restriction. However, the British linguist J R Firth had introduced the term collocation for the syntagmatic compatibility of words. In short, the Chomskyan term selectional restriction is to do with the same type of combinatory potential that Firth had in mind when he spoke of collocation that is cooccurrence possibilities and limitations between words in language strings.

Crystal (2008) defines it as being the habitual co-occurrence of individual lexical items. According to him, the collocated lexical items are called collocates, and their ability to collocate together is their collocability or collocational range. For instance, the adjective 'bitter' collocates with the following nouns: 'enemy', 'disappointment', 'rivalry', and 'feeling'.

Partington (1998) confirms that humans learn word-meaning from what occurs alongside. The researcher states that collocation in a particular text can be usual or unusual. He supports his claim by arguing that this collocational normality depends on three elements: genre, register and style. What is considered as normal in a given text may be quite unusual in another. The collocations can indicate the register and the style of the speech. He furthers on explaining the rapport between collocations, register and style by pointing out that collocations such as vigorous depressionmay seem abnormal out of context. Yet, once placed in their particular register they seem quite usual.

2.1.6.1.4 Specialized Vocabulary

What is meant by specialized vocabulary is incarnate in what is known as Jargon. Jargon is defined as the technical vocabulary of a particular domain such like trade, a profession or an academic discipline (Mandell & Kirszner, 2012, as cited in Makhloof, 2020).

Specialized language is generally inaccessible to non-specialists, a lucid illustration in this respect, is the term accent can be accessible only to linguists and the like, however, it may not be comprehensible to non-specialists of language (Bussmann, 2006, p. 607).

2.1.6.1.5 The Semantic Fields of Words

The semantic fields of words was introduced by Trier in 1931,it is defined by Bussmann (2006, p. 673) as "semantically related words". These are words whose meanings delimit each other and are said to cover a whole conceptualor objective field. Wales (2011) calls it the conceptual field arguing that vocabulary in any language is considered as comprising groups of items constructing domains of reference. Hence, thesemantic field of emotions for instance can be presented by some lexical items such like happiness,respect, love, care, affection, hate, and anger.

2.1.6.1.6. The Lexical Field of Words

The bulk of lexical items form groups with other lexemes for example, antonyms belong to the same group under the heading of opposites, as do pairs of words such as father and mother or adult and child, or groups of words such as the names for the days of the week, for colours, for numbers, for pieces of furniture or other kinds of things within one superordinate class.

Semantic theories of diverse backgrounds, specifically, approaches which are structural in nature have attempted to ensnare this phenomenon by the notion of a lexical field. The literature offers very different definitions.

A lexical field is a group of lexemes that should fulfill the following requirements:

- The lexemes belong to the same word class;

- Their meanings share a feature in common;

- The meaning relations governing them should be accurately defined.

- The group is complete in terms of the relevant meaning relations(Lobner, 2013, p. 94).

2.1.6.2 Nouns

Leech and Short (2007) propose the following questions to ask to get information about nouns in the novel under investigation:

- Are the nouns abstract or concrete?

- What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)?

- What use is made of proper names? Collective nouns?

Under the constellation of "noun" there are three distinctive categories the analyst should focus on as dictated by LSC.

Tracing the difference between abstract nouns and concrete nouns is deeply entrenched in linguistic terminology, it is usually taken for granted in linguistic descriptions, but it is far from clear what exactly is meant by "abstract nouns" and "concrete nouns".

Halliday (2004) contends that it is preferable for linguistics to give illustrations to clarify notions rather than definitions: "abstract nouns" are those like goodness, beauty, etc., whereas "concrete nouns" are those like tree, bed, or dog. Quirk et al. (1985) in their Grammar of Contemporary English claim that nouns signify entities that are viewed as stable be them concrete (physical) like school, door, paper, or abstract (related to the mind) like hope, peace, width. In their perception, then, it is the entities referred to by nouns which can be divided into "concrete (physical)" and "abstract". Yet, upon which basis these two types of entities are distinguishable? In addition, what precisely is meant by "abstract entities"? The word concrete is at least provided with a quasi-explanatory comment (i.e. 'physical'), but the word abstract is not provided with any explanation at all.

Crystal (1994, p.78) states that concrete nouns which refer to physical entities (book, car, egg); contrast with abstract, which applies to nouns lacking physical reference (information, idea, certainty).

According to Mandell and Kirszner (2012, p. 467, cited in Makhloof, 2020), abstract nouns are generally defined as referring to ideas, qualities, or intangible conditions. Words that cannot be perceived by senses such like freedom, peace, anxiety, beliefs, career. Abstract words belong to the mental or imaginative world rather than the physical one. Whereas the concrete nouns are seen as words that qualify tangible objects that can be seen, touched, smelled and heard. (Mandell & Kirszner, 2012). For example

wall, table, window, blanket, these concrete words are observable and present within the real physical world.

Proper names are to be studied according to LSC in order to find out their significance. The authors' selection of names is not done on a random basis, sometimes characters and places' names have significant references be them religious, cultural, historical and the like. According to Gibka (2018), proper names in a novel have a certain function to fulfill. She points out that proper names are ascribed to play a role in accordance with a given element of the naming act. She introduces the theory of two acts which divides the functions of proper names into two types; the permanent functions and the momentary functions.

Figure.2.3: The Model of the Naming Act in a Novel (Gibka, 2018, p.43).

the situational context of the author

the author

the denoted character

the namer ———— the name

the reader

the situational context of the namer

the user

the fictional world of the novel
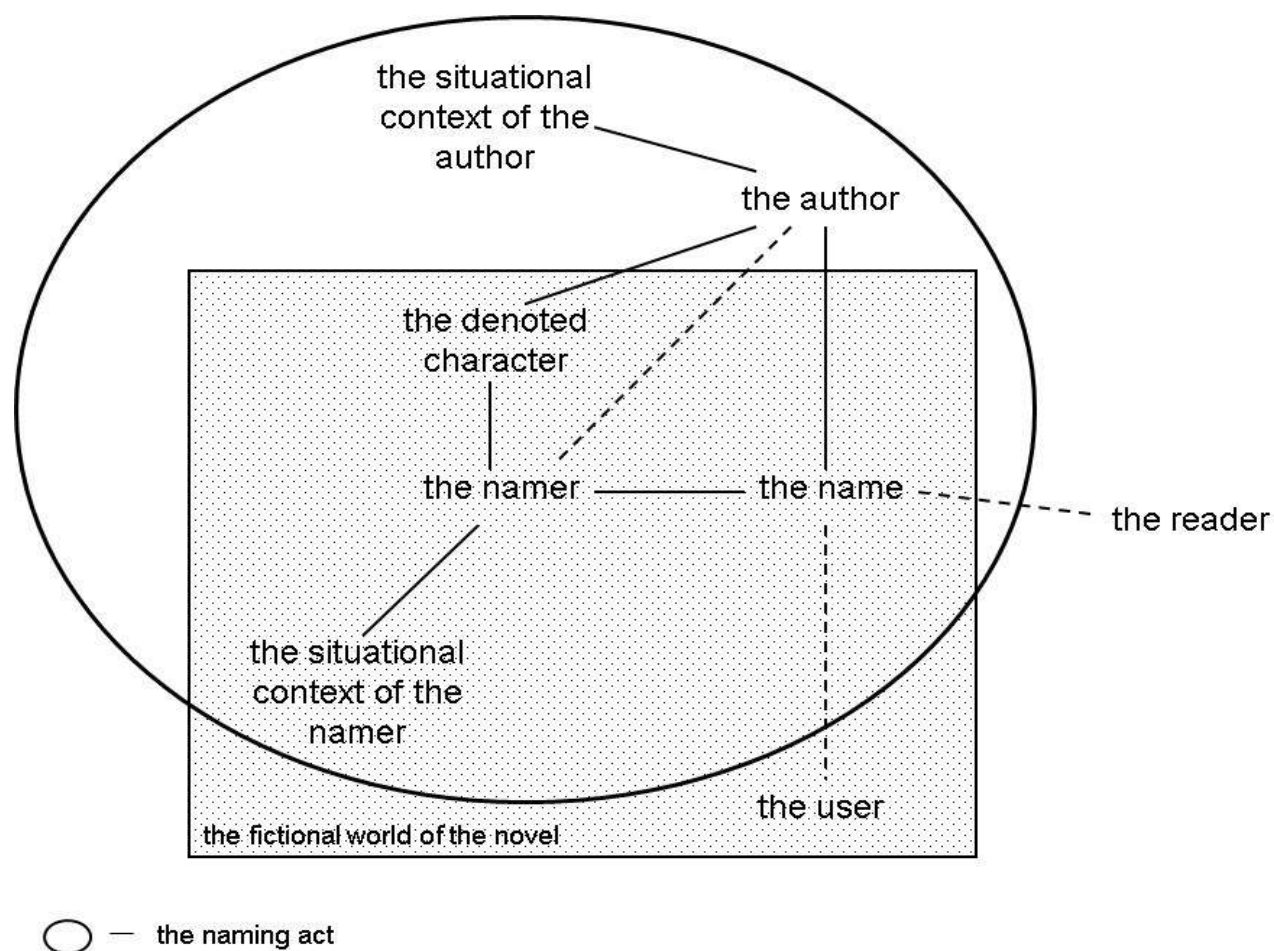
○ — the naming act

The model above displays all the components of the naming act, the elements constituting the naming act belong to two worlds: the real world and the fictional one. The fictional figure is given the name "onym". The namer is the fictional figure who names the onym and the onal context comprise all the surrounding social and physical circumstances. On the basis of this model, the permanent function of proper names was defined as a role the name serves in relation to a given element of the naming act in the novel (Gibka 2019, p.52). The permanent function served by the character's proper names is identifying differential function. It identifies and differentiates a character from the others. Unlike in the case of permanent functions, no momentary function is served by every character's proper name in a novel; each momentary function is secondary, it differs from the primary function in terms of duration and emergence.

Figure.2.4: The Model of the Basic Act of Using a Name in a Novel (Gibka, 2018, p.56).
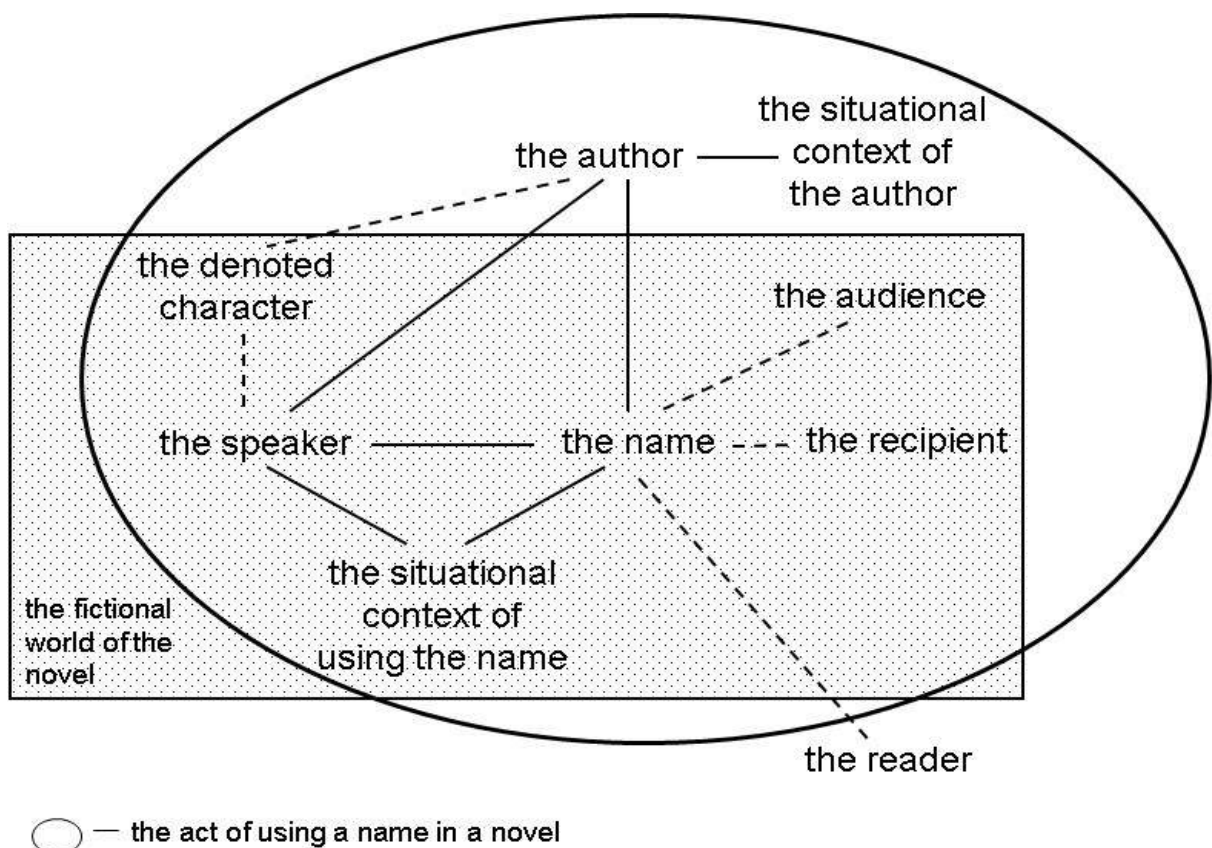
The model presented in figure 2.4 is similar to the previously displayed one (figure 2.3), in that it pervades elements from both worlds the real and the fictional one. The bearer of the proper name is called the denoted character and the speaker represents the fictional figure who uses the appellation. The situational context consists in all the physical and social circumstances where the act takes place (Gibka, 2018).

According to Bussman (2006) collective nouns are semantically defined as class of nouns that express a group or set of several members in terms of a single unit: cattle, herd, furniture, people, government. Some languages can form collective nouns with the help of affixes (e.g. German Berg 'mountain': Gebirge'mountain range').

Lyons (1977, p. 315) states that collective nouns are lexemes which refer to collections or groups, of persons or objects. Crystal (2008, p.82) assumes that collective nouns can be treated as singular such as "cattle" or plural such as "furniture"., other words can be considered both singular and plural such as "flock" . This is dependable to whether the word is seen as a single collective entity, or a collection of entities.

2.1.6.2 Adjectives

Adjectives characterize the referent of a nominal expression (e.g. a right hand, green and red flag). In addition, they are gradable, in that they display a number of degrees of a quality. Gradable adjectives can take comparative and superlative forms (e.g. big, bigger, and biggest) and can be modified by an adverb of degree, such as very, sometimes (Biber et al., 2003).

Leech and Short represent the set of the following questions to find out the frequency of adjectives:

- Are the adjectives frequent?

- To what kinds of attributes do adjectives refer? Physical? Psychological? visual ?auditory? coulor? Referential? Evaluative? Emotive?

- Are adjectives restrictive or non-restrictive? Gradable or non-gradable? attributive or predicative?

2.1.6.3.1 Frequency of Adjectives

Adjectives are frequent if they are used in a noticeable number in a text. The number of their occurrence identifies their frequency. Frequency is among a set of criteria determining the words' usefulness. These include frequency, range, availability, coverage, learnability, and opportunism (White, 1988).

2.1.6.3.2 Attributes of Adjectives

Leech et al (1982) affirm that adjectives perform an attributive function to nouns, usually; they are used to add a quality or a property to narrow down, or specify, the reference of nouns. These attributes can be physical, psychological, visual, auditory, referential, emotive and evaluative.

As a starting point, Leech et al. (1982, p. 47) state that the physical qualities can be "of colour, shape, etc.: green, large, heavy, and tall." For example: heavy bag, blue sky. They depict the physical appearance of something or someone.

As a second point, psychological adjectives account for the mental or emotional side of a person. Leech et al. (1982, p. 47) claim that these psychological qualities have to do with emotions: funny, brave, sad, amazing. As a third point, visual adjectives are adjectives that have to do with the sense of vision, for instance red rose. A further point, auditory adjectives according to Givón (2001, p. 82), may cover several auditory properties such as: a. Loudness: Loud/soft, noisy/quiet, b. Absolute pitch: high/low, relative pitch:

Sharp/flat, d. harmony: mellow/harsh, e. melody: melodious/caoophonous. The next attribute is colour adjectives, Givón (2001, p. 82) insists that these adjectives are used for "a. brightness: dark/light, dark/bright, black/white," or "b. color: violet, blue, green".According to Lieber and Stekauer (2014, p. 279, as cited in Makhloof, 2020), relational adjectives (or referential) are those which are used to "classify entities, denoting the domain to which they belong, or to specify other entities with which they establish relations of various kinds". Usually, emotive adjectives are employed to account for emotions whether positive, negative or neutral emotions.

According to Givón (2001, p. 82), the type of evaluative adjectives incorporate subjective judgments of desirability along physical or social dimensions, related to either inherent traits or temporary states. Examples of these adjectives are good/bad (temporary states); or beautiful/ugly (inherent traits).

2.1.6.3.3 Attributiveness and Predicativity of Adjectives

The function adjectives perform is considered as a factor of classification. Relying on this classification, adjectives can be divided into attributive or predicative. Quirk et al (1985, p. 402) maintain that the attributive adjectives are those which fulfill an attributive function. This means that they can premodify a noun, taking an in-between position. They are generally between the determiner and (including zero article) and the head of the noun phrase. For instance my blue pen.

Nida (1964, p. 89, as cited in Makhloof, 2020) presumes that the attributive adjective do not only premodify but also postmodify the head of the noun phrase. According to him, postmodifying attributives are termed as 'post-posed attributives'.

The scholar also mentions another case in which "adjective attributes can be in turn postmodified by post-posed attributives" for instance, when saying: the best way possible

is to manage your time. The second syntactic classification is the predicative adjectives they can operate as subject complement or as object complement. (Quirk et al., 1985, p. 403). The following examples are cited to clarify this use.

- He is smart. (Subject complement)

- It makes you no better, but it makes you worse. (Object complement)

Kim and Sells (2008, p. 118 as cited in Makhloof, 2020) believe that certain adjectives are restricted solely to their usages. This explains that not all adjectives can combine the two usages predicative and attributive. Adjectives like alive, asleep, awake, afraid, ashamed, aware, can be used only predicatively, whereas others such as wooden, drunken, golden, main and mere are only used attributively. These illustrations are provided to clarify the point:

A) He is asleep.
B) He is an asleep person.
C) This is a main title.
D) This title is main.

2.1.6.4 Verbs

Leech and Short (2007) suggest the following questions to analyze verbs in a given text:

- Do the verbs carry an important part of the meaning?

- Are they stative (referring to states) or dynamic (referring to actions, events, etc.)?

- Do they "refer" to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.?

- Are they transitive, intransitive, linking (intensive)…etc.?

- Are they factive or non factive?

2.1.6.4.1 Stativity vs. Dynamicity

Leech et al.(1982,p.46) point out that verbs are semantically classified into different classes. These are notably action, events, process, activities, states and the like. Verbs are semantically classified by Leech et al (1982, p. 46) according to their nature into different types. They point out that verbs can express action, events, process, activities, states, etc. Actions can be for instance physical like run, mental such as guess, perceptual like see. Verbs expressing actions or events are called dynamic verbs, whereas, those expressing states or conditions are labeled stative or state verbs.

Stative and dynamic verbs can be discerned relying on the notion of progressiveness. Makhloof (2020) claims that a host of linguists agree upon the idea that stative verbs are not compact with progressiveness: Comrie (1976), Quirk et al. (1985), Biber, Johansson, Leech, Conrad and Finegan (1999) and Römer (2005).

Comrie (1976) adds a detail claiming that stative verbs can be progressive. These are particularly the verbs of perception such as see. I am seeing you. This happens to include some emphasis.

2.1.6.4.2 Factivity of Verbs

In pragmatics, the term factivity denotes the classification of verbs into factive and non-factive. Using factive verbs commits the speaker to tell the truth of the proposition expressed in the that-clause which follows.

Levinson (1983, p. 181) maintains that factive verbs are deemed as one of the sources of presuppositions. Crystal (2008, p. 384) defines presupposition as the speaker's assumption in saying a particular sentence.

Crystal (2008) declares that factive verbs necessitate a complement clause; it is where the speaker presumes the truth expressed in his proposition. Instances of factive verbs include know, agree, realize, regret.

Huang (2012 p.114) suggests that factivity does not concern only verbs, it may include even adjectives and noun phrases that can have complement clause such as sorry. Here are some lucid examples to amplify factivity:

- I know quite well he I am not a good playwright.
- He feels sorry to know that.

Be it in the affirmative or negative form, the factive verb know presumes the truth that the speaker in the first example is not good as a playwright.

Factive verbs can further be divided into two types: cognitive or epistemic factives and emotional factives. Huang (2012, p. 50) claims that a cognitive or epistemic factive verb is related to the knowledge of fact. Conversely, emotional factive verbs which are concerned with the emotional attitude towards fact.

The second feature to analyze the use of verbs is transitivity. Syntactically, verbs can be divided into transitive, intransitive and linking (copular). A transitive verb is a verb that requires a direct or indirect object. These can be followed with noun phrases. In contrast, intransitive verbs do not necessitate objects (Hurford, 1994). The scholar points out that the noun phrases after transitive verbs are considered direct objects of these verbs, while intransitive and copular verbs receive complements.

In this line, Biber et al. (2003, p. 380) agree with Hurford's classification of verbs into transitive, intransitive and copular. According to them, the classification of transitive verbs can be extended to include three categories: monotransitive, ditransitive and complex

transitive verbs. These classifications are determined with reference to what is labeled valency patterns which are related to clause elements.

Verbs are categorized according to their occurrence in these patterns into: intransitive, monotransitive, ditransitive, complex transitive and copular verbs, intransitive verbs occur in the subject verb pattern with no predicative complement, such as in: I work hard - They slept.

Conversely, Biber et al (2003) outline that monotransitive verbs necessitate a single object operating on the following pattern: SVOd, that stand for subject, verb, object that is direct. Ditransitive verbs require two objects noun phrases – an indirect object and a direct object – in the pattern SVOiOd. Complex transitive verbs need a direct object noun phrase followed by either an object predicative (noun phrase or adjective) embodied in the pattern SVOdPo, or by an obligatory adverbial in the pattern SVOdA.

Finally, Biber et al (2003, p.381) aver that copular verbs are usually followed by a subject predicative (a noun, adjective, or prepositional phrase) represented in the pattern SVP, or the circumstance adverbial in the pattern SVA. Some verbs can take more than one valency pattern such as speak and help which can occur with either intransitive or transitive patterns.

2.1.6.5 Adverbs

In their checklist, Leech and Short (2007) propose the following questions to analyze adverbs:

- Are adverbs frequent?
- What semantic functions do they perform (manner, place, direction, time, degree, etc.)?

- Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however; disjuncts such as certainly, obviously, frankly)?

2.1.6.5.1 Semantic Functions of Adverbs

Adverbs are classified into three types. Leech et al. (1982) state that the first subdivision is circumstantial adverbs, they provide a circumstantial information be it of time, place, manner to the main idea expressed in the core of the clause. The second type represents the degree adverbs which principally modify adjectives in terms of gradability. The last type is the sentence adverb which relates to the whole clause of sentence expressing an attitude to it or provides a sort of connectivity between it and another clause or sentence.

A semantic classification of the first two categories of adverbs, Leech et al. (1982) make use of a tool that is the Question Test where adverbs are arranged corresponding to the type of questions they answer.

Table 2.1: Semantic Functions of Adverbs (Leech et al., 1982, p.50).

Types of Adverbs	Eliciting Questions	Examples
Manner	How	Well, nicely, cleverly
Place	Where	Here, there, somewhere
Direction	Where to/from	Up, back, forward, hospital
Time	When	Tonight, soo, thence
Duration	How long	Long, briefly
Frequency	How often	Always, seldom
Degree	To what degree	Rather, quite, much, hardly

The question test do not apply to sentence adverbs such as fortunately, probably, actually and however, on the grounds that this type of adverbs fails to answer questions. However, Leech et al. argue that sentence adverbs can be classified into: attitude and connective (They are also called stance and linking by Biber et al., 2003, p. 549).

Attitude adverbs are like fortunately, probably, they provide an overall impression about the sentence. Connective adverbs are like so, yet, therefore, they have a connecting function between sentences.

According to Eastwood (1994, p. 260), the attitude adverbs are categorized into three distinctive groups, viewpoint adverbs such as only, especially (The adverbs only and especially are labeled restrictive in Biber et al., 2003, p. 556.); truth adverbs such as probably and truly; and comment adverbs such as luckily and unfortunately.

How Biber et al. (2003, pp. 557,558) regard the attitude adverbs is quite different from the previous view. They consider the attitude adverbs as belonging to one of the three types which are the stance adverbs, the epistemic stance and style stance adverbs. For them, stance refers to the expression of the speaker's or writer's personal feelings, attitudes , judgments in relation to what he or she is saying , they function is recording a speaker's or writer's attitude towards a proposition.

The scholars (2003) maintain that the style stance adverbs are employed to indicate the manner of speaking which the speaker is adopting: for example, whether the speaker (or writer) is using the language sincerely, frankly, or simply. The epistemic stance adverbs have a wide range of semantic functions: they can determine levels of certainty or doubt. They can also serve to pass comments on the reality or actuality of a proposition. Besides, without specifying the exact source, stance adverbs can be used to demonstrate that a preposition is based on some evidence, such as apparently and clearly. Another function is

showing the limitation on a proposition for instance when saying: our losses were mainly due to promotional activity from our rivals .Finally, they can be used to express imprecision.

Degree adverbs are defined as indicating the extent or degree is either greater or lesser than usual than that of something else in the neighboring discourse (Biber et al., 2003,p. 555). Hence, they are classified into two categories : amplifiers (or intensifiers) which are meant to heighten the effect of intensity such as more, very, so, too, extremely…etc.; and diminishers (or downtoners) which scale down the effect of the described item such as slightly, somehow, quite and rather.

2.1.4.6.2 Syntactic Functionality of Adverbs

Adverbs have four distinctive syntactic functions; adjuncts, subjuncts, disjuncts, and conjuncts (Quirk et al., 1985, p. 440). This classification is based on the adverb's integration with or peripherality to the clause elements. Quirk et al. (1985) affirm that adjuncts and subjuncts are relatively integrated within the structure of the clause. Contrarily, the disjuncts and the conjuncts have a peripheral relation in the sentence.

The group of scholars (1985, p. 504) state that adjuncts are the only type of adverbials that is similar to the sentence's elements like subject, object, complement. Like them, for example, and unlike the other adverbials, an adjunct can be the focus of a cleft sentence," as in "I have held no confidence with anyone, because- you anticipated my reason just now". (It is because- you anticipated my reason just now; I have held no confidence with anyone.)

The syntactic integration of subjuncts within the clause elements is due to the fact that they have to a greater or lesser extent, a subordinate role in relation to one of the other clause elements or to the clause as a whole (Hoye, 1997).

The following instances would clarify this:

- He has arrived justnow. (just is in relation with the adverb *now*)

- He certainly wanted to travel . (certainly is related to the whole clause)

On the other hand, disjuncts are peripheral to the clause elements and they are divided by Quirk et al. into two categories: style disjuncts and attitudinal disjuncts. Style disjuncts are used to "convey the speaker's comment on the form of what he is saying, defining in some way under what conditions he is speaking," whereas the attitudinal disjuncts "comment on the content of the communication" (Quirk & Greenbaum, 1973, p. 242).

This kind of adverbial can be exemplified by the following sentences:

 Frankly, Iot know. (style disjuncts) - Unfortunately, he lost the game. (attitudinal disjuncts)

However, according to Quirk et al. (1985, p. 504), conjuncts "express the speaker's assessment of the relation between two linguistic units" as in: She did not say a word, for her heart was broken.

2.1.6.2. Grammatical Categories

Radford (2004,p. 3) claims that in linguistics, grammatical categories have the power to modify the formal structure of a class of words in a language. These categories in Leech and Short's (2007) view are divided into several arrangements.

The first classification is formal, it divides simple sentences according to their syntactical form, their use correlates with various discourse functions, these are declaratives, interrogatives, imperatives and exclamatives. A declarative sentence gives an idea. It does not give a command or request, nor does it ask a question. A declarative

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sentence usually ends in a period, even though it may end in an exclamation mark. From a discoursal stand, seclarative sentences function as statements used to convey information (Quirk et al., 1985, p. 803).

The scholars also provide a detailed explanation of the other types of sentences. They claim that an interrogative sentence is a sentence that is formed to ask a direct question. It is distinctive by a question mark at the end. In English, formulating an interrogative sentence necessitates the subject verb conversion, which requires modifying the word order so that the verb or part of the verb takes an antecedent position before the subject as opposed to its normal position that is posterior. Interrogatives are sentences which are formally marked in one of two options:

1.   yes-no interrogatives: the operator is placed in front of the subject:

Did Pauline give Tom a digital watch for his birthday?

2.   Wh-interrogatives: the interrogative wh-element is positioned initially:

What did Pauline give Tom for his birthday? Discoursal classification attributes questions with the function of the search for specific information (Quirk et al, 1985, p. 804).

Imperatives are sentences which normally have no overt grammatical subject, the subject is dropped in an imperative sentence; its verb has the base form, for example give me a digital watch for my birthday. An imperative sentence asks, requests, or commands someone to do something. Example: Open the door, please!. Discourse attributes imperative sentences with a directive function, they are principally used to instruct somebody to do a given action.

Exclamatives are sentences which have an initial phrase introduced by what or how, usually with subject-verb order for instance what a fine watch he received for his

birthday! Exclamatives are opted for to express or demonstrate the extent to which the speaker is impressed.

The second classification of sentences is based on their complexity. In general, there are two main structures of sentences: simple sentences and complex sentences. A sentence is viewed as a simple one when it entails only a single clause, while any sentence that has more than one clause is considered a complex sentence (Quirk et al., 1985).

Example: 1. He is a teacher ➜ a simple sentence

2. He teaches his students and helps them to reach their dreams ➜a complex sentence

2.1.6.3. Figures of Speech

These features are foregrounded by dint of departing from general norms of communication by means of the language code, for example, exploitation of regularities of formal patterning, or of deviation from the language code (Leech, 2007). To identify such features, the traditional categories of scheme and tropes are often used. Schemes are 'foregrounded repetitions of expression', and tropes are 'foregrounded irregularities of content (Leech, 2007). In a deeper concept, schemes are defined as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas (Leech, 1969, p.74). Roughly speaking, they include figures such as alliteration and anaphora. Whereas, tropes are seemed as devices involving the violation of the normal meaning of expression, they result from deviation of the linguistic code (Leech, 1969). Metaphor, irony, and synecdoche are prominently parts of this class.

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2.1.6.4 Context and Cohesion

This is the last category in the Leech & Short matrix. Context refers to the situation giving rise to the discourse, and within which the discourse is embedded (Nunan, 1993, p. 7-8). Context is divided into two kinds; linguistic and non-linguistic context. Linguistic context is the surrounding language revolving about a piece of discourse under investigation. Conversely, the non-linguistic context is the experiential context within which the discourse occurs. It encompasses the type of communicative event, the topic, the purpose of the event, the setting, the participants and the relationships between them, and the background knowledge and assumptions underlying the communicative event.

Cohesion is delineated as ways in which sentences are joined. It is the internal organization of a text (Leech & Short, 2007). The investigation is mainly about the logical links between sentences and how the connections are fabricated (e.g. by using coordinating conjunctions, linking adverbials, word repetitions, etc).

2.1 The Semantic Level

Semantics in its simplest is the study of words' meanings. Accurately speaking, it is the study of the relationship between linguistic form and meaning. This relationship tends to be rule-governed. Semantics is considered to be a sub-branch of linguistics, yet this view does not have universal consensus, however. Frank Palmer, for example, concludes his *Semantics* (1981, p. 206) claiming that semantics is not a single well-unified discipline, in that it is not a clearly delineated level of linguistics, not even analogous to phonology or grammar. It is relatively viewed as a set of studies of the use of language related to many different aspects of experience, to linguistic and non-linguistic context, to participants in discourse, to their knowledge and experience, to the conditions under which a particular bit of language is appropriate.

Before affording the key concepts related to semantics, a number of assumptions as introduced by Halliday (2004) need to be taken into consideration. Halliday (2004) assumes that the semantic system represents one of three levels or strata as composing the linguistic system these are semantic (semiology) , lexicogrammatical (syntax, morphology and lexis), and phonological (phonology and phonetics).

The second supposition is that the semantic system comprises four elements experiential, logical, interpersonal and textual. The first two of these are closely related, more so than other pairs, and can be combined under the banner of "ideational". Halliday (2004) further proposes that each layer and each constituent is put in description as a web of choices, a range of correlated options.

The fourth point according to the scholar dictates that each component of the semantic system identifies its own structures, as the "output" of the choices in the network (each act of selection contributes partly to the formation of the whole structure). Here comes the role of the lexicogrammatical stratum to chart the structures one on to another so as to form a unified integrated structure representing all components concurrently. With negligible exceptions, every operational instance of a lexicogrammatical construct in the adult language is constructed as the expression of all four components. In other words, any instance of language in use "means" in these various ways, and shows that it does so in its grammar (Halliday, 2004, p.26).

The last supposition is that the lexicogrammatical system is arranged by means of a system of ranks, each rank is the locus of structural patternings, the place where structures from the different components are mapped on to each other.

Cowie (2013) states that semantics depicts the meaningful relationships between words and explains the differing processes entailing metaphors that generate new words

and senses. It accounts for the changes that simple words experience to become complex words and rationalizes the analysis of words into meaningful components.

According to Cuddon (2013) semantics is the study of words' meanings and the meanings' changes in particular, focusing also on the new applications of these meanings. It also studies the set of relationships between words.

Meaning in the human language is divided into two main partitions; semantics and pragmatics. In the narrower sense, semantics stands for the inherent meaning of words and sentences while pragmatics concerns itself with aspects of meaning that are dependable on the way in which words and sentences are used (Kroeger,2019).

Cuddon (2013) suggests that semantics' aim is to consider the relationship between language , thought and behavior , that is how behavior is affected by words.

The focal aims of semantics are revealing the knowledge of the meanings of words and sentences and exposing its nature (Lobner, 2013).

2.2.1 Words in Language

Cruse (1986) states that words are the smallest elements of sentence which have positional mobility, this implies that their position can be changed without affecting the sentence order (overlooking the semantic side). In Cruse expression (1986, p.35) words are "the smallest that moved around without destroying the grammaticality of the sentence". Besides, words are the largest units resisting interruption by the insertion of new materials among their constituent parts.

2.2.2 Levels of Meaning in Language

Meaning in language operates on three distinctive levels; these are word meaning, sentence meaning and utterance meaning. Though the study of meaning can be restricted

to words and sentences, the notion of meaning has to be further broken down into different levels at which words and sentences are interpreted.

Words meaning lies in analyzing the linguistically coded information. It is a mental description, mental descriptions,in general, are termed as concepts. A concept is information in the mind that allows us to differentiate entities of that kind from entities of other kinds. A concept should not be equated with a visual image. Concepts such as thought, mood are not associated with a visual representation (Lobner, 2013).

A sentence is a linguistic expression, a well-formed string of words (Kroeger, 2019). Sentence meaning is determined, at least partly, by the meanings of the various words it contains, these are particularly content words which are regarded as the carriers of meaning and its grammatical structure (Lyons, 2005).

Anutterance is a speech event by a particular speaker in a specific context. Utterance meaning is identified when the utterance is actually used in a concrete context. Utterance meaning involves reference. Besides, this type of meaning relies heavily on the notion of truth. These two factors are related to the context where the utterance takes place (Lobner, 2013).

Utterance is a speech event by a particular speaker in a specific context. When a speaker uses a sentence in a specific context, he then produces an utterance. As hinted in the preceding section, the term sentence meaning refers to the semantic content of the sentence: the meaning which derives from the each word separately the words themselves contribute in generating meaning, apart from the context (Kroeger, 2019).

The term utterance meaning refers to the semantic content plus any pragmatic meaning created by the specific way in which the sentence gets used Cruse (2000,p. 27)

articulates that an utterance represents the entirety of what the speaker intends to convey by making an utterance.

2.2.3 Theories of Meaning

According to Lyons (2005, p.40) there is a wide range of theories explaining what meaning is. Though, none of these theories serves in isolation of the others, they rather complement each other to give a comprehensive and well-established theory of linguistic semantics.

Referential (Denotational) Theory, this theory claims that the meaning of an expression is what it refers to.

Ideational or Mentalistic Theory it advocates that the meaning of an expression is an idea or a concept associated with it.

The Behaviourist Theory the meaning of an expression is considered to be as either the stimulus that provokes it or the response that it evokes, or a combination of both, on particular occasions of utterance

The Meaning-is-use Theory identifies the meaning of an expression by its use.

The Verificationist regards Theory the meaning of an expression as to be determined by the verifiability of the sentences, or propositions, containing it

The Truth-conditional theory considers the meaning of an expression by means of its contribution to the truth-conditions of the sentences containing it.

2.2.4 Types of Meaning

Ways of classifying meaning have been long discussed; there is one type that gained a substantial agreement. Meaning is branched up into two types these are

descriptive (propositional) and non-descriptive (non-propositional), alternative terms are cognitive and referential (Lyons, 2005).

Descriptive meaning includes descriptive statements that are attributed to languages, it is acknowledged universally that languages make descriptive statements that can be true or false relying on the propositions they express. While, non-descriptive meaning entails expressive components. Speakers tend to express and not describe, they express beliefs, attitudes and feelings.

2.2.5 Lexical Sense Relations

The lexical structure of a language - the structure of its vocabulary - can be regarded as a network of sense-relations: it is like a web in which each strand is one such relation and each knot in the web is a different lexeme (Lyons, 2005).

Adopting a lexicological viewpoint, the subject of sense relations has long been firmly related with several traditions of structural semantics and lexical field analysis, precisely within the scope of German linguistics scholarship. In the last decades, the theory of lexical field analysis became a very common area of research, attaining its zenith in the 1970s and 80s. Therefore, it is undoubtedly associated with the classical notion of the study of a language system and the semantics of lexemes in terms of distinct properties (Lyons, 2005).

The focus is primordially on fixed and inherent semantic features, componential meaning analysis and the idea that meaning can be conveniently decomposed and described. The view was held that language is as an "externalized object" (Paradis et al, 2009) with clearly recognizable structures.

Sense relations began to be viewed interesting since the basic postulation that lexical meaning is formed depending on the relations a lexeme possesses with other lexemes in the same lexical-semantic paradigm. Structuralists not only made use of language as a system but also studied lexical relations in terms of paradigmatic and syntagmatic structures that are at the core of their theory implying strict discrepancies between them.

Kroeger (2019) argues that in order to investigate words' meaning, it is advisable to consider the various relationships between their meaning and the meaning of their counterparts: whether they have the same meaning, opposite meaning , etc. These relations happen between senses rather than words, that is why they are referred to as sense relations. According to Cowie (2013), the most familiar classes of meaningful relations are synonymy, antonymy, hyponymy, meronymy and polysemy.

2.2.5.1 Synonymy

Synonyms are words that refer to or mean the same thing. More accurately, synonyms are words that can act interchangeably, that is when replacing one word for the other, the meaning is not affected. Absolute synonymy is extremely infrequent; some linguists would argue that it never happens. Even for senses that are extremely equal in meaning, there are often collocational discrepancies (Kroeger, 2019).

Cowie (2013) states that even if synonymy denotes "the sameness of meaning", not any equivalent items are synonymous since there are other criteria in the interplay among which is formality. For example rapid and swift are more formal than fast and quick. With the given background, the notion of synonymy can now be defined: two lexemes are synonymous if they have extremely the same meaning.

Synonymy in the stricter sense of the word, also labeled total synonymy, includes all meaning alternatives for two polysemous lexemes and it includes all meaning parts be them descriptive, social and expressive meanings. While this condition is almost rarely fulfilled, there are many cases of partial synonymy (Lobner, 2013).

2.2.5.2 Antonymy

In traditional views, the term antonym is used in a broad imprecise sense to indicate "oppositeness'. Modern semantics specifies the term giving it three distinctive categories: complementarity, conversness and antonymy. (Cowie,2013). Other scholars compartmentalize oppositness into more than three categories.

Kroeger (2019) suggests that antonyms are commonly defined as words with "opposite" meaning; When saying that big is the opposite of small, or that dead is the opposite of alive, this requires that the two terms can have similar collocations. Two words which are signaled as antonyms are necessarily sharing most of their components of meaning, and differ only with respect to one particular feature.

Back to the abovementioned categories under the handle of the term antonym, complementary antonyms, also termed as simple antonyms, express discrete values rather than points on a scale, and name the only possible values for the relevant attribute such like dead and alive. Simple antonyms are not to be replacing one member of the pair with the other, because this would produce contradictory sentences (Kroeger, 2019).

Conversness is a kind of relation that comprises two elements or more. Converses are two expressions which lie in the converse of each other if they express the same relation with contrary roles. For example above/below, before/after, borrow/lend, wife/ husband and the like (Lobner, 2013).

Antonyms refer to two expressions denoting two opposite extremes out of a range of possibilities. The prototypical examples are pairs of adjectives such as "old/young, old/new, big/small, thick/thin, good/bad". Meanings of antonyms can be designated by means of a scale of age, size, diameter, quality, brightness, difficulty (Lobner, 2013, p. 88).

Heteronymy according to Lobner (2013, p.92) comprises more than two expressions. A typical example is the set of terms for the days of the week, the set of basic colour terms or terms for types of animals etc. Heteronymous terms cover a number of possibilities. The logical relation connecting heteronyms is contrariness, for instance if X is Sunday, logically it cannot be Monday. Heteronymy is quite different from antonymy since heteronyms do not operate on a scale, they are not linked to scale since they are not opposite extremes; heteronyms rather belong to a set of distinct expressions.

In order to clarify the notion of antonymy more explicitly, the following table shows the different types of antonyms, their characterization and the logical relations bounding them, besides some vivid example:

Table 2.2: Types of Oppositions (Lobner, 2013, p.93)

Examples	Type	Characterization	Logical Relation
above/below	**directional opposite**	**directions**	**contraries**
boy / girl		**either-or altertives**	**complementaries**

	complementaries	within a given domain	
Monday/ *Tuesday/. . .* *red/green/*	heteronyms	**more than two** **alternatives within** **a given domain**	contraries
buy/sell *wife/husband* *bigger/smaller* *employer/* *employee*	converses	**the same with** **reversed roles** **(relations only)**	**(various logical** **relations)**

The table exhibits the multifarious types of antonyms which are directional opposites, complementaries, heteronyms and converses by eliciting their characterization and the logical relation joining each pair of antonyms and providing examples to illustrate each case.

2.2.5.3 Hyponymy

Hyponymy is a sense relation between two words characterized by being a generic-specific relationship, the more specific term is referred to as the hyponym and to the more generic one as the superordinate or hyperonym. A generic-specific relationship can be defined by saying that a simple positive non-quantified statement involving the hyponym will entail the same statement involving the superordinate.

Figure 2.5: The Semiotic Triangle of Hyponymy (Lobner, 2013, p.86)
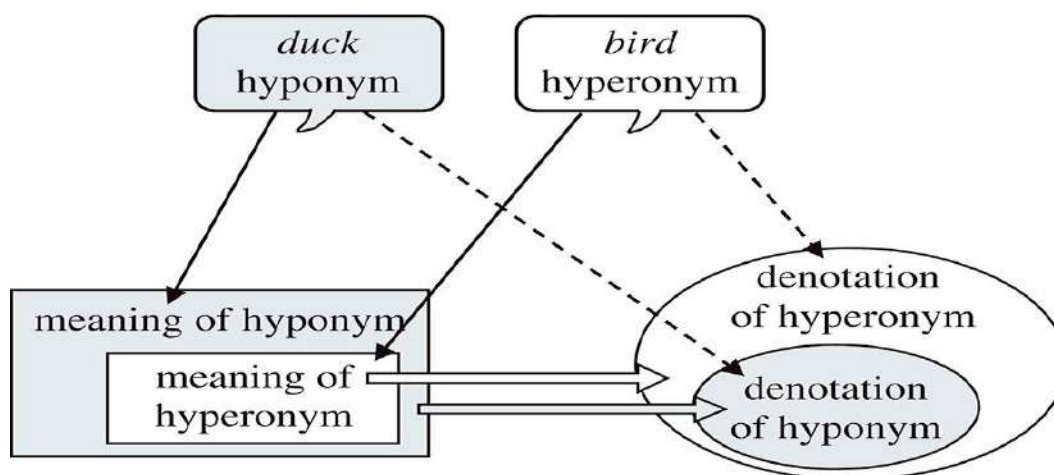
Figure 8.1 Hyponymy   © Sebastian Löbner

The figure incorporates the semiotic triangle for a hyponym/hyperonym pair. The denotation of the hyponym is a subcategory of the denotation of the hyperonym.

2.2.5.4 Meronymy

A meronymy is a sense relation; it is a lexical reflex of a part-whole relationship. The word labeling the part is called the meronym (it is also called partonym). For example window, door and kitchen are all meronyms of house, hand: finger, car: engine and so on. It is important to notice that when studying patterns of meronymy, it is the study of structure of the lexicon, i.e., relations between words and not between the objects named by the words. (Cruse 1986,p. 161).

Meronymy usually is confused with hyponymy. (They must not, of course, be confused: a dog is not a part of an animal, and a finger is not a kind of hand.) In both cases there is inclusion in different directions according to whether one takes an extensional or an intensional view.

2.2.6 Branches of the Study of Meaning in Language

Cruse (2000) introduces the main noticeable areas of interest in the study of meaning. However, it is not a sort of water tightness classification since they may interconnect.

2.2.6.1 Lexical Semantics

Lexical semantics main concern is words' meaning. Words are subdivided into two content words are grammatical or form words. Lexical semantics focuses on content words because they carry meaning like flower, lion, incident rather than grammatical words as you, of, than and the like.

Cruse (2000) maintains that non-specialists view the notion of meaning as limited primarily to words. Meaning has a firm relationship with words more than any other linguistic unit, on the grounds that they are what are listed in dictionaries. Thus, meaning is generated out of these explained words in dictionaries. For this reason, lexical semantics supplies the easiest access route into semantics' secrecy. Though, meaning is deeper than this view claims, words meaning contributes partly to getting the whole.

Geeraerts (2010) argues that this emerging discipline is ascribed to a task that is charting regular patterns of semantic behavior and comes up with a set of descriptive concepts embodied in rhetorical tropes. The scholar carries on to claim that lexical semantics draws its raw material from lexicography, as discussed in an earlier section, it is defined by Simpson (2004,p.5) as "lexicology is the words we use; the vocabulary of a language".

2.2.6.2 Grammatical Semantics

Grammatical semantics studies aspects of meaning in relation to syntax. Meaning which has to do with syntax is manifested in different ways. One problem is the meaning of syntactic categories (problematic, because not everyone believes they can be assigned meanings). For example, the word yellow in the following bears different meanings:

a. She wore a yellow hat. (Adjective)

b. They painted the room a glowing yellow. (Noun)

c. The leaves yellow rapidly once the frosts arrive. (Verb) (Cruse, 2000, p. 15).

Another key aspect of grammatical semantics is the grammatical morphemes and their meaning such as -ed of worked, -erof bigger, the re- and the -al of retrieval, and so on.

Grammatical semantics avowedly correlates with lexical semantics, since some grammatical elements are words (like the, and of), but more strikingly, because some aspects of the meanings of lexical items interfere with grammatical matters. In other words, meaning may determine to a certain extent the grammaticality of structures (for instance, the fact that am studying that question is grammatical, but not I am knowing the answer to that question) (Cruse, 2000, p. 16).

2.2.6.3 Logical Semantics

The main concern of logical semantics is studying the relations between natural language and formal logical systems such as the propositional and predicate calculi. Such studies usually aim at modelling natural language as closely as possible using a tightly controlled, maximally austere logical formalism. It is arguable that sometimes such studies shed more light on the formalism used than on the language being modelled; none the less, valuable insights have come from this approach. To date, most such studies have

concentrated on the propositional/sentential level of meaning, and have rarely attempted to delve into the meanings of words.

2.2.6.4 Linguistic Pragmatics

Pragmatics is viewed as to be concerned with aspects of information conveyed through language (Cruse, 2000). Its primary concern is studying meaning as communicated by speakers or writers and decoded and interpreted by listeners and speakers. Therefore, it is more concerned in analyzing the meaning of utterances rather than what the constituent words or phrases in the utterances mean. It is then shedding light on the meanings conventionally enclosed in the linguistic forms used, taken in relation with the context in which the forms are used (Yule, 2010).

Semantics is the logical counterpart of pragmatics, which deals with conventionalized meaning; obviously, the three divisions discussed above belong to semantics (Cruse, 2000).

2.2.7 Sense Variations

In a given language, words with only one meaning are hardly found. Associating words to their meanings yields a sort of sense variation, variability covers three main types; homonymy, polysemy and underspecification (also termed as vagueness, generality and indeterminacy) (Aarts & McMahon, 2006).

Roughly speaking, homonymy stands for lexemes with different meanings that happen to have the same sound form and spelling. Hence, homonyms are identical in all points that make up a lexeme the sole exception is meaning. For instance, the adjective light has two meanings but they share the same sound form and the same graphological representation. Light is the opposite of dark, and light as the opposite of heavy or difficult.

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The two adjectives light and light are the representatives of what is called total homonymy. Total homonymy signifies two lexemes that share all distinctive properties (grammatical category and grammatical properties, the set of grammatical forms, sound form and spelling) yet have disconnected different meanings. Partial homonymy concerns two lexemes with different meanings which do not interrelate; they match partially just in some of their grammatical properties. For instance "the two verbs lie (lay, lain) and lie (lied, lied). Partial homonymy can be conductive to vagueness in some contexts as it can be sorted out in others (Lobner, 2013).

In the third case of homonymy can be related either to the sound forms or to the spellings of the lexemes: homonymy in relation to the written form is homography; if two lexemes with unrelated meanings have the same sound form, they constitute a case of homophony.

In contrast, polysemy is concerned with one lexeme it does not involve two lexemes in the interplay, but that lexeme has a number of correlated meanings (Lobner, 2013). Aarts and McMahon (2006, p. 568) define polysemy as the property of a single word having distinguishable but related subsenses.

A lexeme makes up a case of polysemy if it has two or more interrelated meanings; they are termed as meaning variants. Meaning variants tend to be learnt individually in order to be understood. Polysemy is independent of homonymy: of two homonyms, each can be polysemous. It results from a natural economic tendency of language.

Rather than inventing new expressions for new objects, activities, experiences, only one lexeme serves so many meanings and semantic purposes. The distinction between homonymy and polysemy is vague. It is best taken as characterizing two extremes on a scale. Both phenomena constitute lexical ambiguity: the same lexical form has different

lexical meanings (Aarts & McMahon, 2006). The following diagram displays the demarcation between these three sense variations: homonymy, polysemy and underspecification :

Figure 2.6: Homonymy, Polysemy and Underspecification (Aarts & McMahon, 2006, p.568)
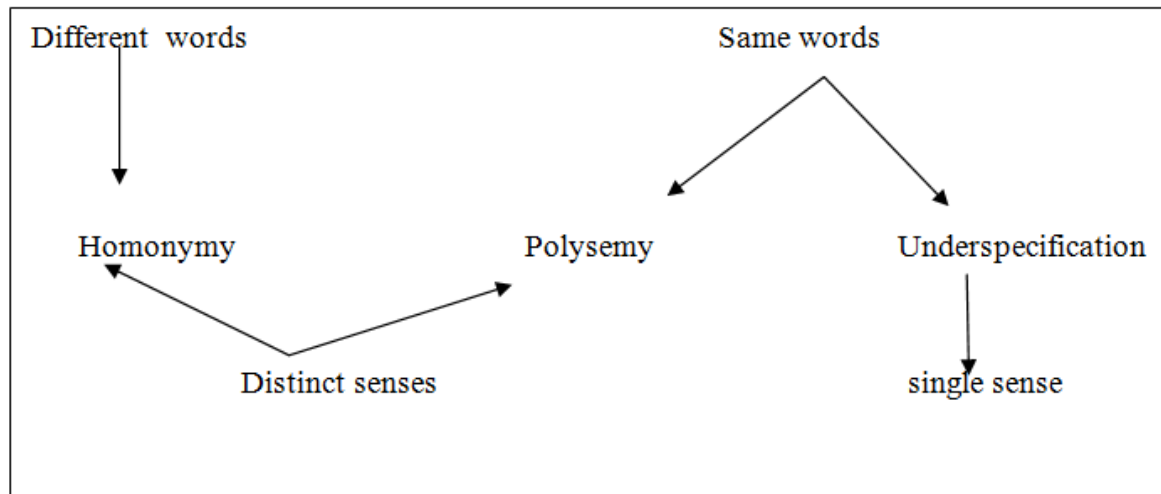
From this diagram, it is shown that polysemy and underspecification are related to the same word, the sense relations are experienced by means of one word, the difference between these two is that polysemy has many senses whereas, underspecification has a single sense. Homonymy is applied on more than one word and they have more than one sense.

Underspecification (also called vagueness, generality, and indeterminacy) is the property of having a general, inclusive sense which is congruent with different kinds of denotation. Aarts and McMahon (2006, p. 568) provide the example of aunt: "the word *aunt* might be glossed as 'a female in a sibling-like relationship to one's parent,' which includes father's sister, mother's sister, father's brother's wife, and mother's brother's wife."

Sentences are said to be ambiguous when they contain words having many senses. Consequently, they can refer to a variety of objects. In other words, the words that have a

variety of referents are a result of multiple senses. Yet, this is not an absolute rule, because words always tend to be context bound. There are other types of variable reference as well, ways in which a word can be used to refer to different sorts of things even though it may have only a single sense. For instance, the adjective tall can be used to refer to a young man according to the members of his gymnastics club, but in case he is referred to according to another team for instance basket ball team, the consideration will differ. Even if the categorization is tied with a given club, there is no rigid or specific height to be considered as a hallmark for example as to say two meters, above which a player is considered tall and below which he is not considered tall. This interprets utterly what is meant by vagueness. Vague words do not have a precise meaning that defines the limits of their possible denotations (Kroeger, 2019).

2.2.8 The Componential Model of Semantic Analysis

The study of semantics is rooted in the history of linguistic scholarship. Linguistics rests heavily on the structuralist notions, hence approaches of analyzing words semantically are diverse. Componential analysis has a long history in Europe, it is an approach that aims at describing words that are semantically related. In America, this approach was at the beginning adopted by anthropologists and not linguists. Anthropologists opted for it as a method of analyzing and drawing analogies between terminologies related to kinship. Yet, it is not a monopoly to study and analyze this domain; componential analysis proves to be successful in many other fields such as comparing the names of animal species differentiated in terms of sex, adulthood and parentage (Cowie, 2013).

Lyons (2005) maintains that componential analysis stands for formalizing or accounting precisely for the sense relations that are established among lexemes. As the

name indicates, this sort of semantic analysis entails analyzing the sense of a lexeme into its constituent or component parts. Though componential analysis has long been entrenched in history in philosophical discussions of languages, it is only recently that it has been used at all extensively by linguists. An alternative term for componential analysis is lexical decomposition.

Cowie (2013) argues that componential analysis concerns the inside of words and break down their meanings into fragments or components. The strength of componential analysis lies in its effectiveness in analyzing and examining groups of words in a systematic way, additionally, it is able of accounting for groupings of words that represents a challenge to neat analysis, for instance, the labels of objects of household furniture.

Initiating from the fact that words meanings can be broken down into their constituent parts which are abstract components or semantic features. It is compulsory in a componential analysis to mark the distinction among these features of any word from others that might rival for a place within the same semantic territory. For example, boy and girl share the features or the sense-components "human" and "non adult" and they differ in one semantic feature that is girl is associated with female and boy combines with male. Analyzing related words using the componential approach is not limited to two words; even groups of words are analyzable. A much used example, man, woman, boy and girl all these words signify human beings. They all share the semantic feature "human", gender and adulthood tend to be different. The following illustrations will bear this out in concrete detail:

(1) 'man' = 'human' x 'male' x 'adult'

(2) 'woman' = 'human' x 'female' x 'adult'

(3) 'Boy' = "human' x 'male' x 'non-adult'

(4) 'Girl' = 'human' x 'female' x 'non-adult'

It is possible to claim that the sense of a lexeme or one of its senses is a compositional function of its sense-components is to indicate that its value is totally established by the value of the components and the definition of the operations by means of which they are combined. The notion of compositionality is absolutely central in modern formal semantics (Lyon, 2005, p. 108).

Lyon (2005) carries on arguing that the theoretical significance for componential analysis is clear enough. It supplies linguists, in particular, with a systematic and economical means of representing the sense-relations that occur among lexemes in particular languages and, on the belief that the components are universal; this can be applied even across languages. Also, componential analysis serves as a technique for the representation of all of the sense (and nothing but the sense) of lexemes, but as a way of formalizing that part of their prototypical, atomic or central, sense which they share with other lexemes.

Conclusion

This chapter shed light on one of the key levels of language that contributes tremendously to understanding the mechanism of language that is the lexico semantic level, sometimes it is treated as two separate levels and some others it is blended to be seen as a unifying level. As separated levels necessitate studying the constituent parts of every level; the lexical level examines words and the semantic level treats words meaning, besides, the meaning yielded out of combining words as embodied in sentence and utterance.

The two constituting pillars upon which this research lies are accounted for in this chapter; the lexical and the semantic levels. They are sketched in this chapter in a trial to give a comprehensive account gathering every part and parcel of these two levels. The

lexical and the semantic levels operate on a harmonizing basis; they complement each other. Lexical choices affect meaning, stated in a different way, meaning rests heavily on how a writer makes his lexical choice.

Vocabulary is classified and arranged in a number of ways according to its use, in the context of the present research that is fiction; the researcher is interestingly paying attention to its use in accordance with the textual and contextual patterns to give an integral picture of analysis.

Lexis and semantics are foundational parts of language, in the context of the present inquiry, studying and investigating them enables to interpret the purposes or the intents that lead the author to make certain choices over others. Writers generally tend to be selective in accordance with the messages they wish to convey. Every lexical item has its potentiation and affects in a way or in another the generic meaning of an utterance.

Mindful to the notions hinted to in this chapter, it is a global presentation of the lexical semantic level of language by examining its features which are notably embodied in how the author's choice walks hand in hand with the meanings generated, in other words, the author's linguistic choice is at the service of meaning, it is the vehicle that conveys the meanings he is eager to transmit.

The chapter also underlined the various lexical and semantic categories as mentioned in Leech and Short's Model of analysis since it is the theoretical template adopted in this research. The first chapter treated the model in a general way; it serves as an introductory overview. This chapter provided a detailed survey focusing principally on elaborating the lexical features following the systematic representation of these style markers in Leech and Short Model. Conversely, the semantic features are not apportioned an autonomous category for their own for the reason that "it is easier to arrive at these

through other categories; for example, we use our lexical categories to find out how choice of words involves various types of meaning. Since the purpose of the list is heuristic, there is no harm in mixing categories in this way" (Leech & Short, 2007, p. 61).

This chapter unveiled the intricate nature joining the various lexical and semantic notions, and the richness of this level of analysis. Suffice it to say that this level of stylistic analysis offers the analyst a miscellany of options to treat. Therefore, as it has been indicated in the previous chapter, analysts tend to be choosy and work on the basis of selection according to what is utilitarian to the context and aims of their investigation. In the present research, the notion of lexical and semantic deviation is enormously functional, thus, style is viewed as deviation from the linguistic norm.

Chapter Three

Features of the Semantic Level: Imagery and Figurative Language

Introduction

3.1 Imagery and Figurative Language

3.2 Semantic Oddity

3.3 Transference of Meaning Tropes

3.3.1 Simile

3.3.1.1 Functions of Simile

3.3.1.2 Simile and Metaphor

3.3.2 Metaphor

3.3.2.1 Kinds of Metaphor

3.3.2.2 Theories of Metaphor

3.3.2.2.1 The Conceptual Metaphor Theory

3.3.2.2.2 Conceptual Blending Theory

3.3.2.2.3 Relevance Theory

3.3.2.3 Notional Classes of Metaphor

3.3.3 Metonymy

3.3.3.1 Metaphor and Metonymy

Introduction

In this chapter, a general perspective of the semantic features is introduced. It is presented in the use of imagery and figurative language by exploring how semantic deviation tints the authors' corpora with a diversity of meanings. Figures of speech are the consequence of the departure of words' meaning from the norm of language. Thus, they bear a figurative meaning far away from the literal one. This departure from the norm is generally termed as deviation. Semantic deviation refers to the sort of meaning relations that are illogical, paradoxical, such as with the use of metaphors (Gregoriou, 2009).

The present chapter aims at spotlighting the various tropes resultant from the semantic deviation focusing on the traditional ones as metaphor, irony, simile and the like since they represent the corner stone upon which fiction is built.

3.1 Imagery & Figurative Language

Figurative language is defined as language loaded with figures of speech. Meaning in figurative language is not the literal one, it is an underlying one. According to Cuddon (2013), figurative language is language which makes use of figures of speech such like metaphor, alliteration and irony. Figurative language bears all kinds of features or devices that are semantically or grammatically unusual (Wales, 2011).

According to Tajali (2003), the main purpose of figurative language is to serve three elements of clarity, forth and beauty in the language. Figures of speech represent a collective term in rhetoric covering all kinds of striking or unusual configurations of words or phrases. The variation can touch all units and layers of the linguistic system (graphic, phonological, morphological. syntactic, semantic, and pragmatic patterns) (Bussmann, 2006). They are divided into schemes and tropes.

Figure 3.1: Tropes and schemes (Arvius, 2003, p. 11).

FIGURES OF SPEECH

SCHEMES   TROPES
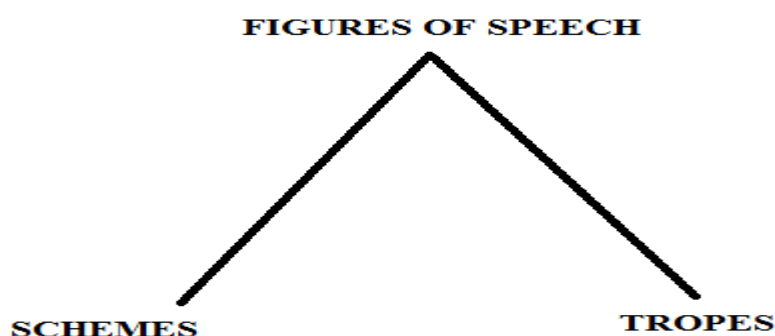
Figurative language represents the foundation stone of the literariness or ornate nature of literary language, as it permits the writer to utilize and manipulate the hidden potentials of language, in various ways, for specific stylistic effects (Fadaee, 2011).

An image is the use of language in a way that enables readers to see, hear, touch, smell and feel to understand more clearly and vividly what is being said. In other words, image in literature is using language that has to do with human senses, it heightens sense evocation (Croft & Cross, 2000). Wales (2011) states that image in semiotics has a visual meaning. In literary criticism, it is depicted as a picture represented in words. Cuddon (2013) claims that imagery refers generally to the use of language describing objects, thoughts, feelings and epitomizing sensory or extra-sensory experiences. Galperin (1977) avows that imagery is the use of language media creating a sensory perception of an abstract notion by arousing certain associations (sometimes very remote) between the general and the particular, the abstract and the concrete, the conventional and the factual.

Burroway (2007) writes flat writing is […] full of abstractions, generalizations, and judgments. It is imperative to replace such abstractions with nouns that call up a sense

image and with verbs that represent actions that can be visualized; the writing becomes vivid and alive.

Employing imagery in writing fiction has divergent purposes; it is used to reinforce themes, to depict settings or characters. Also, it serves in revealing experiences by providing minute details (Wales, 2011). Cuddon (2013) proposes that imagery is conveyed by means of figurative language such like metaphor, simile, synecdoche, onomatopoeia and metonymy. Perrine & Thomas (2002) suggest an explanation to the various types of imagery.

As a starting point, visual imagery is related to the visual imagination and it is a kind of imagery that pertains to the eye and relies on describing seeable objects. Visual imagery is used in varying senses, with varying references and significances. It is used to refer to colors and names, Joyce's of colors is with a purpose in mind. Colors, as Joyce uses them, often signify the political and religious forces which have an influence on Stephen's life. Equally, names are opted for to evoke various images (Zimbaro, 1992).

Auditory imagery is defined as using words to represent sounds. Galperin (1977) states that auditory or aural imagery makes us hear the actual sounds of nature or things. For instance, words like buzzling", tinkling, chiming. As mentioned in an earlier stage, imagery can be presented in the form of figures of speech. Hence, auditory or aural imagery comes in the form of Onomatopoeia that stands for combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals.

Olfactory imagery is the type of images that relates to olfactory or smelling sense, like "fragrant", unpleasant smell and others related to aroma. Furthermore, tactile imagery has to do with the human sense of touch, it is embodied in the use of words related to

temperature cold, warm, rough, smooth and the like. Finally, gustatory imagery relates to the taste such as sweet and briny and others relate to the flavor.

3.2 Semantic Oddity

Semantic oddity is referable to semantic bizarreness of expression. There are five linguistic phenomena in which semantic oddity is manifested; pleonasm, periphrasis, tautology, oxymoron and paradox.

The first semantic phenomenon under the banner of semantic oddity is pleonasm. Pleonasm is an expression repeating purely the preceding or following meaning expressed in a different way. Therefore, it is considered as a semantically redundant expression (Leech, 1969), for example my female grandmother, a false lie.

Bussmann (2006) assumes that pleonasm is the addition of a superfluous expression which is already included in that which is said, e.g. three a.m. in the morning. As any figure of speech, pleonasm can serve to strengthen a statement, e.g. I saw it myself, with my own eyes. A related form of semantic redundancy is tautology, the repetition of the same word or sentence. Expressions like boys will be boys only appear to be pleonastic.

Pleonasm is deemed to be a fault of style in that an antecedent or a following sense is replicated. It contains "humorous uses" (Leech, 1969, p.137). Periphrasis is according to Crystal (2003, p.344) "a term used in grammatical description to refer to the use of separate words instead of inflection to express the same grammatical relationships". He gives the example of the comparison of adjectives involving both inflections(for example ,happier; happiest)and periphrastic forms(more happy; most happy),although most adjectives use only one or the other of these possibilities.

According to Bressler (1999), periphrasis is embodied in an indirect and an indirect and meandering phrase. Along with tautology and pleonasm, it is usually opted for in poetry. In his book The Study and Practice of Style in Composition, the scholar (1999,p. 93) states "that periphrasis emerges when a word is substituted by numerous words to form a lengthier phrase that refers to the same thing". Instances of periphrasis include vertically challenged for "short" or informal settlers for "squatters."

Tautology is generally defined as a statement in which the same expression is uttered twice employing different words, this is generally unnecessary expression, for instance my grandmother is a female, that lie is false, he sat alone by himself. Tautologies are not informative in that they do not carry a piece of information, they are merely about the language, they carry a linguistic fact. Similar to pleonasm, tautology is viewed as a device of marginal significance and utility in literature (Leech, 1969).

Abram (2009) proposes that oxymoron is a figure of speech in which two words of seeming contradictions are placed to get her in language unit, for example, crud, kindness, or to make haste slowly.

Paradox is according to Short (1996, p.43) states that paradox is a character of semantic deviation which has "inconsistent semantic relation". A paradox is a statement which, though it seems on its face to be self-contradictory or absurd, turns out to make good sense.

3.3 Transference of Meaning Tropes

Transference of meaning occurs when words do not have their primary or literal senses, they are rather associated with a figurative meaning. To Romala (2015), transferred conceptual characteristics are given to those that do not actually possess them. Metaphors

for instance create new meanings. In this process, the reader has to control the chains of literal meanings and feign imaginative meanings.

Transferred meaning is in Galperin's view (1977) the interplay between two types of lexical meaning: dictionary and contextual. Principally, the contextual meaning depends on the dictionary meaning to a certain extent. When the deviation from the recognized meaning happens to a degree that it causes an unexpected turn in the acknowledged meanings, a stylistic device is generated.

Transferred meaningis then contributory to the interpretation of figures of speech, it transpires in reference to certain rules and mechanisms so as to obtain a meaning from another. Leech (1969) proposes that certain formulas are allegedly workable with all rules of transference, for instance when saying that the figurative sense F probably replaces the literal sense L if F is associated with L in a given way. When claiming that a word means such and such place to mean the people living in that place: after his death, the whole city was sad. Here the whole city stands for the people living in the whole city felt sad.

3.3.1 Simile

Simile is a figure of speech likening one thing to another to elucidate and enhance an image. (Cuddon,2013). It is considered an overt or explicit indication of comparison. Its structure is distinguished from that of metaphor (X is Y) by having a simile marker (X is like Y). The commonest simile markers are primarily "like" and "as", yet there are others such like as though and as if. (Wales,2011). According to Richards (as cited in Arvius, 2003) when analyzing simile, there are four major aspects to focus on: the tenor, the vehicle, the ground and the marker.

The word simile is derived from the Latin word simile, meaning resemblance and likenesses. Technically, simile is the comparison of two objects with some similarities. It is

stated that "Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them" (Gibbs 1994, p.40). Here are some more definitions of simile: '"The intensification of some one feature of the concept in question is realized in a device called simile" (Galperin, 1981, p.152). "Like metaphor, it [the simile] is a semantic figure, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres" (Bredin,1998,p.68).

Most definitions of simile describe it as involving "an explicit comparison between two things or actions" – signalled, in the majority of cases – by the presence of like (Cruse, 2006,p.165).

Simile is used for the objective of attaining a more figurative or pictorial characterization of one of the poles of comparison. A key prerequisite for establishing simile is that one of the features of the two compared objects should be common, whilst, other features may be completely different. At the mean time, this similar feature is enduringly characterizing only one of the objects compared. Ordinary comparison and simile should not be confounded since they represent two entirely different processes. Galperin (1977, p.152) states that "comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference." The simile expresses complex analogical conceptualizations between entities of two different domains while the comparison focuses on the same domain.

The comparison takes into consideration all the properties of the two objects, focusing on the one that is compared. The simile differs from the ordinary comparison as the subject matter, i.e., the target object in the simile is characterized through its comparison with another, ontologically heterogeneous object. The result is the creation of a

new subjective image, different from the original. The simile excludes all the properties of the compared objects except the one which is common to them (Miller, 1993).

The simile forcibly sets one object against another regardless of the fact that they may be completely alien to each other. And, without our being aware of it, the simile gives rise to a new understanding of the characterizing object – as well as of the object characterized. The comparison in a simile is formally expressed by words like as, as if, as though, like, seem.

3.3.1.1 Functions of Simile

According to Fromilhague (1995), simile is ascribed to fulfill various functions. As a starting point, it serves as a means of communicating concisely and efficiently, simile economizes speech since it states clearly the needed information allowing the receiver to set the floor to his imaginations. It is one of the sets of linguistic devices which extend the linguistic resources available. Secondly, it can function as a cognitive tool for thought in that it enables readers to think about the world of the novel in alternative ways. In discourse, simile can also fulfill more specific functions depending on the textual genre in which it occurs. In scientific texts, for example, the simile and analogical reasoning play an important role.

A simile usually consists of three components: (a) what is compared (the subject of the simile); (b) with what the comparison is made (the object of the simile) and (c) the basis of the comparison (e.g. subj. basis obj. She trembled like a reed).

The usefulness of simile is demonstrated in attracting the attention and appealing directly to the senses of readers creating a picture in their minds which will make them experience what is being described in a more vivid way. The creativity of fiction depends to a large extent on the novelist's artistic manipulation of the resources of language in

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order to attain certain aesthetic effect and we can was a master of that manipulation and asserts similarity as two different notions presupposing dissimilarity (Fromilhague, 1995).

3.3.1.2 Simile and Metaphor

A metaphor is an imaginary statement uttered to exert a certain effect on the hearer or reader (Davidson, 1978). But simile is perceived in a dissimilar way from metaphor on the grounds that similes, with explicit simile markers, are mainly used to compare two unrelated things, i.e., the living beings with the inanimate entities. Whereas, metaphors do not state the comparison explicitly by means of words of comparison such as like, as and the like. Metaphor is, as it has been indicated before, a covert comparison.

A number of researchers have supposed that there is a clear-cut demarcation between simile and metaphor, proposing a bunch of theories of the relation between simile and metaphor (Glucksberg & Keysar 1990; Croft & Cruse 2004). Nevertheless, according to Hanks (2007) the line between metaphor and simile is not clearly drawn and sometimes the boundary is inconsistently and vaguely blurry. Hence, a group of scholars have argued against the definite division between simile and metaphor in terms of scope and degree of metaphoricity.

The relationship between metaphor and simile can be summarized into three major points; metaphors are implicit similes (Glucksberg, 2001), similes are implicit metaphors (Stern 2000), and similes and metaphors are distinct (Croft & Cruse, 2004).

3.3.2 Metaphor

Figurative language has interested stylisticians, literary scholars, and linguists for a long time. The last thirty years of scholarship have brought about an interest in figurative

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language which also includes a study of the conceptualizations underlying figuration. One of the first, and most broadly discussed, figures in this context is metaphor.

Metaphor is a basic figure in poetry and prose, it represents an implicit or a covert comparison. Language researchers working within the interdisciplinary field of cognitive science have pointed out how central and important metaphors are in the human language (Arvius, 2003).

Hanks & Giora (2012) maintain that conceptual metaphors represent fundamental conventional cognitive structures in a language or culture, embodied in many different linguistic metaphors. This implies that metaphors are frequent in linguistic and cultural contexts, they are part of everyday life, this key notion of conventionality of metaphors is to be detailed in a next sub section.

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain; the two domains are called the source and the target domains. (Galperin, 1977). Wales (2011) maintains that metaphor is primarily based on similitude. That stands for an implicit comparison between two objects. Within this cognitive point of view, metaphor is seen as a mechanism by which one experiential domain is mapped, i.e. projected or reflected onto another experiential domain so that the latter is partly grasped depending on the first one. To put the same thing differently, one concept or domain is construed or conceived depending on a set of corresponding constituent elements of another concept or domain (kövecses, 2010).

Metaphor has a common pattern or structure; it is composed of tenor, vehicle and ground. According to Cowie (2013), the tenor is the point that launches the metaphor, the vehicle is the image that represents the tenor, and the ground that stands for the perceived similitude between the tenor and the vehicle and it provides the foundation of comparison.

In a typical metaphor the literal description of a concrete that is a directly perceptible phenomenon or type of experience used to outline something more general and abstract.

Metaphor is deemed as a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common (Galperin, 1977).

Metaphor, according to Jeffries (2010), is so central to the notion of poetic creation that it is often treated as a phenomenon in its own right without reference to other kinds of transferred meaning. The scholar is in the belief that mostly all figures of speech stem their origin from metaphor. Metaphor's concept of indirect comparison of two unlike things resembles that of other tropes, specifically the semantic deviations identified in the present study. As Wheelwright (1962) expounds, metaphor is the core of all poetic language […] metaphor may be the most authentic semantic structure of an intuition which is open to analysis.

According to Vinogradova et al , (2018 ,p. 744) metaphor projects the universal human ability to link different spheres on basis of diverse associations which means that human beings are able to make connections between different fields by establishing a variety of links . Metaphoric language has the capacity to correlate two unlike domains.

Banaruee, et al (2019) suggest that metaphor has a social dimension to be involved in interpreting it as a linguistic phenomenon. When a poet uses a metaphor in his or her poem, he or she describes a subject or domain (target or topic) in terms of another subject or domain (base or vehicle). It is typical of a person to comprehend one sphere in the light of another, that is, to actualize a transfer from a 'source domain' to a 'target domain' and

to reflect it in language. Glucksberg, et al (2001) state that in the process of creating as well as understanding metaphors, irrelevant features of the target are filtered out from the base. The metaphorically irrelevant semantic aspects of the base are withdrawn and not taken into account. In My lawyer is a shark., characteristics such as living at the sea, having the ability to swim, and breathing under water are metaphorically irrelevant; therefore, they are subdued throughout the process of metaphor comprehension.

3.3.2.1 Kinds of Metaphor

Recent views in the linguistic scholarship attribute most metaphors to the conceptual basis, yet metaphors exhibit a range of different kinds. Kövecses (2010) explains that it is possible to catalogue metaphors in a variety of ways, depending on a set of distinctive criteria; these encapsulate conventionality, function, nature and level of generality.

Conventionality concerns how far metaphor is conventional, i.e. is used in everyday life. In other words, how well worn or how deeply ingrained a metaphor is in everyday use by ordinary people for various quotidian purposes (Kövecses, 2010). The term "conventional" in this sense means well established and well entrenched. Thus, a metaphor can be said to be highly conventional or conventionalized (i.e., well established and deeply entrenched) in the usage of a linguistic community.

Metaphors are said to be conventional when speakers of English use them in a natural, unforced way for to express their everyday purposes. Concepts such as argument, love, social organizations, life, and the like tend usually to be used metaphorically. The following examples of metaphors are common and used every day in various situations:

"argument is war: I *defended* my argument.
love is a journey: We'll just have to *go our separate ways*.

theories are buildings: We have *to construct* a new theory.

ideas are food: I can't *digest* all these facts.

social organizations are plants: The company *is growing fast*.

life is a journey: He had a *head start* in life." These examples are frequent in the daily

usage to a point that they do not seem to be metaphorical (Kövecses, 2010, p. 33).

Metaphors are to fulfill a multiplicity of functions, within the cognitive realm, three

general kinds of functions are distinguished: structural, ontological and orientational.

First, for structural function, the source domain ensures the provision of a wide range of

knowledge structure for the target concept. Put differently, the cognitive function of these

metaphors is to enable speakers to understand target a by means of the structure of source.

Second, the ontological function (Ontology is a branch of philosophy that has to do

with the nature of existence) is represented in giving a new ontological status to general

categories of abstract target concepts and to introduce new abstract entities.

And last, the orientational function has to do with the provision of coherence to the

target concepts in the conceptual system. As their name indicates orientational functions of

metaphors have to do with human spatial orientations such like up-down, center-periphery

and so on.

3.3.2.2 Theories of Metaphor

Metaphor has a pivotal role to play and a privileged position in the study of

language, hence, a number of theories emerged to study and explain it.

3.3.2.2.1 The Conceptual Metaphor Theory

Recently, the theory of conceptual metaphor has become the most influential and

preponderant theory of metaphor. The theory traces back a long way and draws on

centuries of scholarship that takes metaphor not as a mere decorative device in language,

but as a conceptual tool for constructing, restructuring and even generating reality. The Conceptual Metaphor theory was first envisioned by Lakoff and Johnson in 1980 in their seminal study: *Metaphors We Live By*. Their concept has become known as the "cognitive linguistic view of metaphor." Lakoff and Johnson are not the pioneers of the cognitive view of metaphor, the pillars of this theory were already founded by a wide range of scholars and theorists. For instance, the idea of the conceptual nature of metaphor was conferred by many philosophers, including Locke and Kant, a long time ago. What is new about the Conceptual Metaphor Theory is that it is a comprehensive, generalized, and empirically tested theory (Kövecses, 2010).

The points that are entirely and newly propounded by the Conceptual Metaphor Theory include the systematic nature of metaphor; how is metaphor and other tropes or figures of speech related; the universality and culture-specificness of metaphor; the applicability of metaphor theory to multiplicity of different types of discourse such as literature; the acquisition of metaphor; the teaching of metaphor in foreign language teaching; the nonlinguistic realization of metaphor in a variety of areas such as advertisements; and many others (kövecses,2010).

The Conceptual Metaphor Theory comprises a number of characteristics and principles, these embrace metaphor is a property of concepts, rather than words; metaphors have a semantic function along side with some artistic or esthetic purpose; metaphor is not necessarilybased on similarity; metaphor is used effortlessly in everyday life by ordinary people, it is not a monopoly for special talented people; and metaphor, far from being an unnecessary though pleasing linguistic ornament, is an everyday process of human thought and reasoning.

Among the most important traits that constitute the Conceptual Metaphor Theory is

its pervasiveness. Lakoff and Johnson (2003) argue that metaphors are pervasive not only in literature, they are also prevalent even in neutral language uses, endeavoring to create some artistic effect. Metaphors represent a part of the native speakers' lexicon, examples such as a cold personality, building a theory, defending an argument and thousand others, prove the pervasiveness of metaphor in the mental lexicon (Semino & Demjen, 2017).

The Conceptual Metaphor Theory is also characterized by the existence of two domains the; source domain and target domain they are modified by a host of systemic correspondences or mappings as Lackoff and Johnson (2003) term them.

Another distinctive feature of the Conceptual Metaphor Theory is manifested in the assumption that most conceptual metaphors involve more physical domains as sources and more-abstract domains as targets for instance when saying "life is a stream" (*Ulysses*, p. 322). In this example, the notion of life is abstract and hard to determine, thus, it is better to make it analogous to stream that is a concrete word. The idea is summarized in presenting an abstract domain that is less tangible and thus less accessible concept to be conceptualized as and from the perspective of a more concrete and thus a more reachable source concept.

Semino & Demjen (2017) provide a further feature characterizing the Conceptual Metaphor Theory that is metaphors are not a mere expression of language but a thought in the mind. Metaphors are used thinking about certain aspects not only speaking about them. Conceptual Metaphor Theory makes the cut between linguistic metaphors standing for linguistic expressions used metaphorically and conceptual ones relying on conceptual patterns.

Conceiving metaphors as being conceptual in nature initiates an important conclusion that is humans' conceptual system controls how they act in the world, hence, they often act metaphorically. When conceptualizing an intangible or less concrete domain

from the perspective of, a more tangible domain, a metaphorical reality is created accordingly, as if an imaginary thought comes to be realized in the world.

Life one way is thought of it as a journey (see above), and in another way when we think of it as a theatre play, as reflected in Shakespeare's famous lines "All the world is a stage and all men and women are merely players". The two source domains result in very different views on life, and in this sense they create very different realities. Whenever a new source domain is applied to a particular target, the target domain is seen

In another way than it was seen before.

The last principle of the Conceptual Metaphor Theory in Semino and Demjen's view is that conceptual metaphors are grounded. The logical relationship between source and target domains is similarity. In literature, there are several types of similarity; objectively real similarity, perceived similarity and similarity in generic-level structure.

De Mendoza Ibáñez (1997) believes in the existence of two basic types of metaphor from the point of view of the nature of the mapping process, this mapping transfers a wide range of aspects (attributes, entities, propositions).

Hence, there exists one-correspondence metaphors (there is just one correspondence between the source and target domains; e.g. people are angels, in which angels' behaviour is mapped onto human behaviour) and many-correspondence metaphors are characterized by having a wide range of correspondences between the source and the target domains. For instance, love is a journey, the two domains display a number of correspondences in which lovers are seen as travelers, the lovers shared goals are the destination as well.

Figure 3.2: Metaphor and its ways of Correspondance (De Mendoza Ibáñez, 1997, p.171)
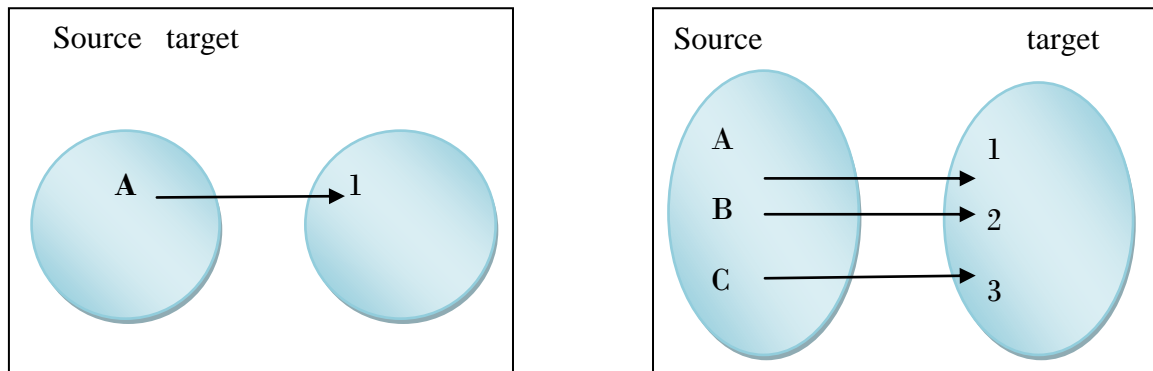
Two types of metaphors are represented according to the mapping process, some metaphors represent one correspondence while others exhibit up to three or four correspondences between the source and target domains.

3.3.2.2.2 The Conceptual Blending Theory

The Conceptual Blending Metaphor was first introduced in the 1990s, principally describing blending as a large process of conceptual metaphors. As the preceding theory of conceptual metaphor, the Conceptual Blending Theory is based upon treating meaning relying on conceptual domains, yet, it does not but does not restrict the probable combinations to two such domains (source and target); instead, it puts forward the appearance of a new concept is formed, called a blend. The Conceptual Blending Metaphor approach, just as the Critical Metaphor Theory, witnessed a wide application in diverse has been applied in various spheres of conceptualization and expression (Semino & Demjen, 2017).

Both concepts rely on the idea of the existence of two conceptual structures, one structure is being projected into another conceptual structure; though these structures are unlike in what concerns the nature, the number and the scope of the projection, the very

principal of a conceptualstructure as a statement of meaning and the possibility of taking meaning from one such structure to reflect it into another is shared by both concepts.

According to Fauconnier and Turner (1994) the issue of conceptual metaphor represents a part and parcel of a much larger; this involves the way in which the conceptual system functions with two domains, how components belonging to one domain are projected into another, the fusion of one domain into one, the construction of new domains out of the existing ones and the like.

Fauconnier and Turner (as cited in Kövecses, 2010) introduce the notion of mental, or conceptual space to describe this process. According to the two scholars mental space is a conceptual "packet" that is constructed at the mean time of understanding, stated in other words, it is a space recalled 'on-line,' at the actual moment of understanding. A mental space tends to be smaller in comparison with a conceptual domain, besides, it is much more specific. Human thought is characterized by its complexity, in order to account for such complexity, a one-domain or two-domain model is insufficient, rather a network (or many-space) model of human imaginative thought is needed. Fauconnier and Turner's idea is crystallized in the fact that blended spaces (or domains) originate from input spaces (or domains) and these input spaces can be linked to each other as source and target; that is, they may form a conceptual metaphor.

Another key point constituting the blended metaphor is that blended spaces are not forcefully reflecting source and target equivalents into a third blended space; blended spaces may encompass completely new elements that are not primarily combinations of elements in the source and the target. The following figure illustrates the notion of blended spaces as representing a network model of spaces rooting from a generic space, a shared

generic space (sometimes in the form of identity structure) allows us to establish the counterparts, or mappings, between the input domains (Kövecses, 2010).

Figure 3.3: Blending (Kövecses, 2010, p.272)
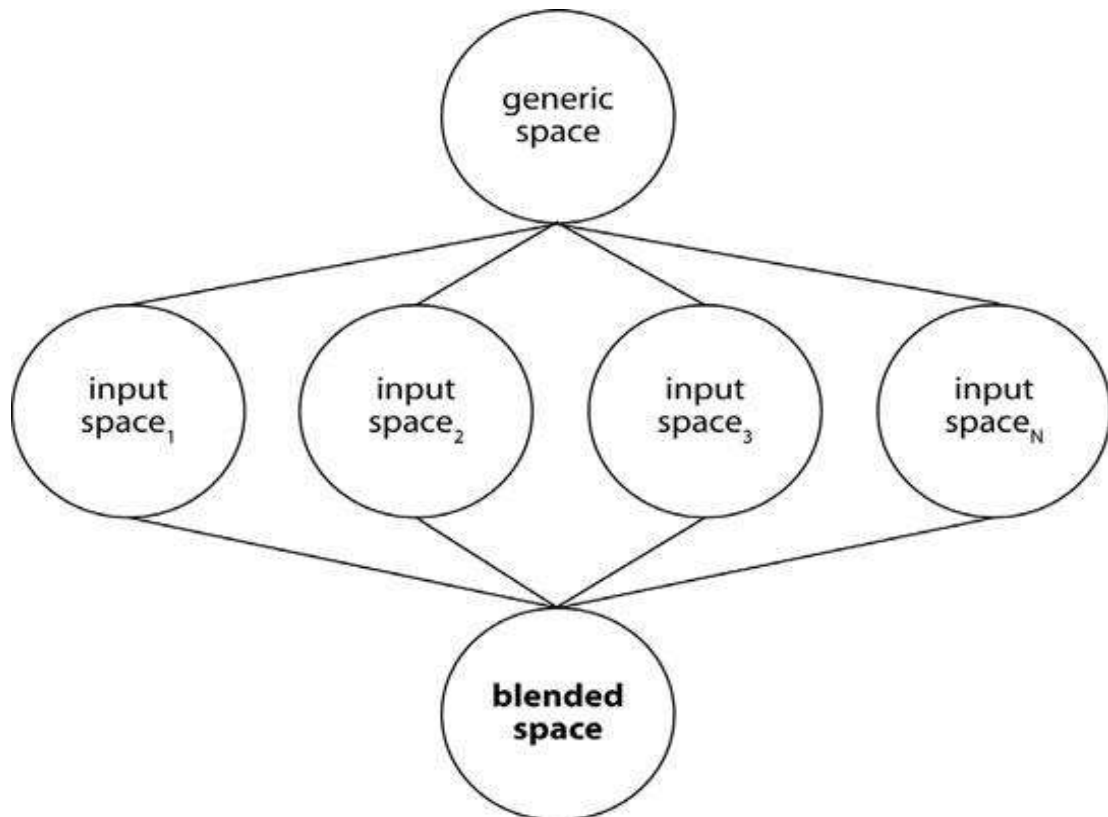
The many-space model is advantageous in that it adds preciseness to the previous metaphor analyses, besides, more we can provide more sophisticated analyses of literary texts can be provided and last, certain problems as related with the metaphor analysis can be handeled (Kövecses, 2010, p.272).

In Fauconnier and Turner's analysis, metaphor is a special case of the situation, the following diagram exemplifies the case.

Figure 3.4 : Blending and Metaphor (Kövecses, 2010, p.273).
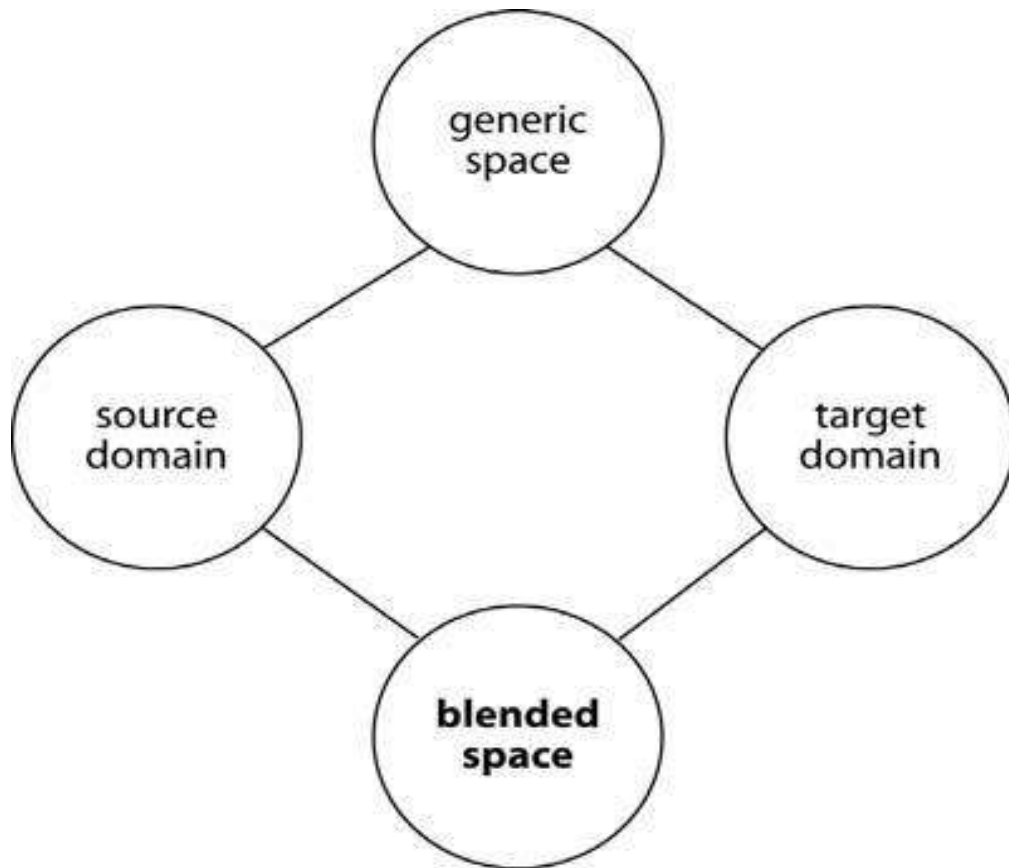
3.3.2.2.3 Relevance Theory

The Relevance Theory is in the claim that metaphor is pervasive feature of everyday linguistic communication. Metaphors are viewed as indifferent from loose use of language where speakers are not limited to literal meanings (Semino & Demjen,2017). Sperber and Wilson (2008, p. 84) state "metaphor is not a theoretically important notion in the study of verbal communication. [...] there is no mechanism specific to metaphors and no interesting generalization that applies only to them"

According to the theory, there are no mechanisms or processes specific to the comprehension of metaphor, which is, in essence, understood in the same way as literal and loose uses. The pillar upon which this theory rests is that speakers express propositions that are not really proven. In this situation, speakers do not expect their addressees to believe them, that is, they do not communicate the expressed proposal. These propositions are considered as conveying a set of implicatures rather than as communication (Arvius, 2003).

3.3.2.3 Notional Classes of Metaphor

According to Leech (1969, p.158), metaphors establish different types of semantic connection, these are termed as notional classes. Notional classes are based on the principle of transference of meaning. Here is a brief representation of these notional classes.

Concrete metaphor is assignable to the kind of metaphor that gives concrete attributes to an abstraction. This type of connection provides a clarification to an abstraction, for instance: the pain of separation. The second notional class is termed as animistic metaphor which as its name indicates attaches animate characteristics to inanimate for instance angry sky. Humanizing metaphor or anthropomorphic tends to overlap with animistic metaphor in that it ascribes humanistic qualities to non-human such as saying: the laughing valley. The last class is embodied in synaesthetic metaphor which transfers attributes related to senses from one domain to another, for example: a warm colour warm is related to the tactile domain and colour is visual. These classes do not operate on a separate basis, the concrete, animistic and humanizing metaphors often overlap resulting in personification. Personification is the attributiveness of human traits to an abstraction (Leech,1969).

Metaphor has a number of peripheral figures of speech operating on its same principle of mapping. Steen (2008, p. 238) has argued that distinguishing between different levels of analysis "has the advantage that the autonomy of the dimensions of metaphor in language and thought is acknowledged, and where long-term effects of metaphor may be perceived in linguistic and conceptual systems and their use". Moreover, the communicative dimension can distinguish between metaphors that are deliberately used for a particular rhetorical goal and metaphors as a general tool in language and thought.

3.3.3 Metonymy

Metonymy is derived from Greek 'name change' (Wales,2011,p.267). It is intrinsically less striking than metaphor because it does not generate new connections between words. It rather calls into play words that are already related, for instance crown to monarch, the press to newspapers and so on. These relations between words are not based on identification, but on association connecting the two concepts which these meanings represent (Galperin,1977).

Lacoff and Turner (1989,p.103) define metonymy in terms of reference, they put it plainly: "metonymy is used primarily for reference: via metonymy one can refer to one entity in a schema by referring to another entity in the same schema". According to them, the primordial function of metonymy is establishing a relationship between two entities one refers to the other.

In this vein, Panther and Radden (1999,p.91) point out that metonymy is a phenomenon based on referential transfer where the speaker conceives the spatiatemporal contiguity between an entity and another in the real world; in an abbreviated statement, "Metonymy is an entity-related transfer". The two scholars (1999, p.98) afford the term E-relation standing for entity relation to describe the bond between the constituent parts of

metonymy. They argue that there are different types of metonymy, depending on the kinds of entities be them spatial, temporal and abstract, and the kinds of reference whole-part, container-contents and process-result.

An entity is a bounded object in the cognitive-linguistic sense of a bounded region (Langacker, 1987). Three major categories of entities are distinguished: spatial, temporal and abstract. Spatial entities stand for physical entities which occupy a spatial expansion and have a clear contour, for instance, a person, a dog. Temporal entities refer to entities encompassing processes happening within a time span. Abstract entities represent salient property of a thing (Panther & Radden ,1999).

Figure 3.4: A Simplified Diagram of Major Types of Metonymy in Terms of E-relations (Panther & Radden, 1999, p. 98).
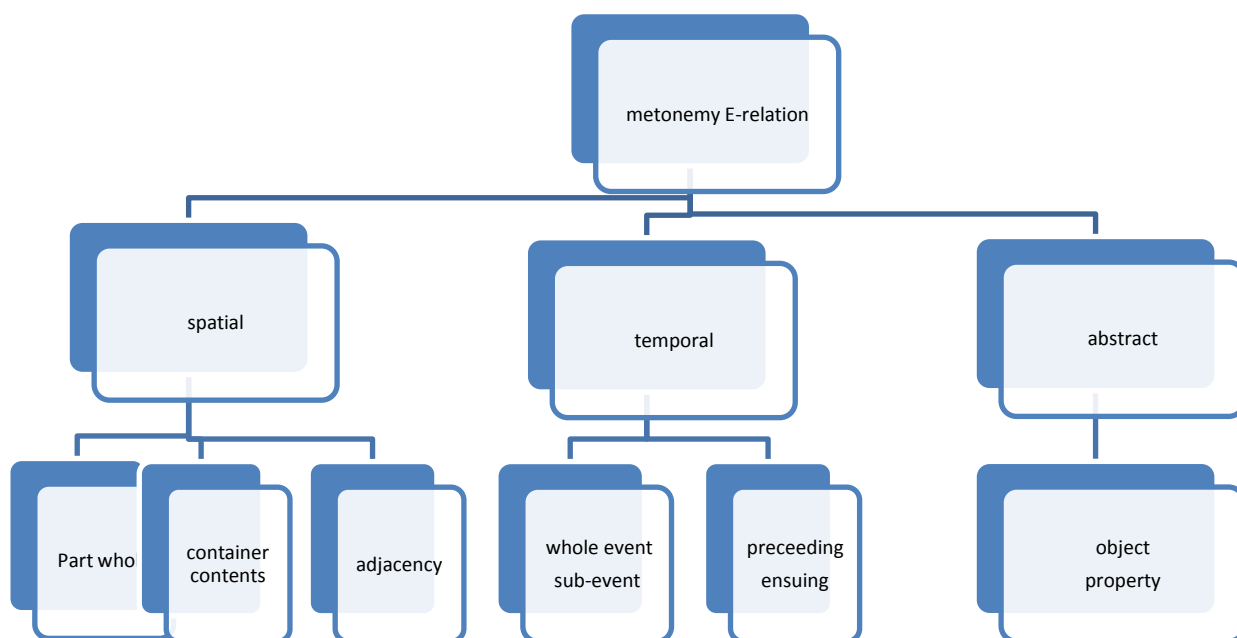
The diagram represents the three types of metonymic entities spatial, temporal and abstract. It also demonstrates the sub-branches of every category.

Metonymy is based on the relationship sign-referent results in the representation of an object by one of its constituents or by one of the systems to which it belongs. Metonymy has to do with cognitive literature to reflect the character's cognitive psychology. In this line, it is defined as a cognitive process in which the vehicle provides mental access to the target within the same domain (Hu, 2011). It is among the main figures of speech that contribute to arising multiple meanings (Cowie, 2013). Leech (1969) believes that the use of metonymy is very advantageous owing to its conciseness.

3.3.3.1 Metaphor and Metonymy

Metonymy is often perceived as being a subtype of metaphor, yet they do not operate on the same working mechanism. Metaphor is based on similarity whereas metonymy depends on an associative relationship among its parts (Song, 2011).

Metonymy is recognized as a stand-for relationship (through connection) between two elements within a single conceptual domain and metaphor as an is-understood-as relationship (as-if-connection) between two conceptually distant domains (Kövecses, 2010).

Metaphor and metonymy are among the main tropes in verbal language. Yet, metaphor has gained much more attention in scholarly or scientific landscape. This is because metaphors are often more conspicuous, and they also seem to be more recurrent. Metaphors have spontaneously been felt to be more important and also more challenging both from a rational, analytical perspective and as regards their imaginative pretence (Arvius, 2003).

Comparing metaphors and metonymy, metonymies tend to be explicable or even basically logical, with visible connections between a literal content and the metonymic extension. This is presumably a result of the observation that metonymic meaning changes

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will be based on regular pragmatic co-occurrence of things out in the world. Conversely, metaphorical extensions originate from imaginative conceptual comparisons between phenomena that are both usually different and not typically found together in real-life situations.

3.3.3.2 Synecdoche and Metonymy

Synecdoche is viewed as a meaning shift in the use of a lexeme or even a longer expression within a part-whole relationship (Arvius, 2003). Leech (1969) argues that synecdoche is identifiable by applying the rule of part to whole; he claims that synecdoche is mostly employed in proverbs and its use is of less interest in literature.

Synecdochical meaning change may occur from one of these meronymicrepresentations: a more global whole can be described by means of a language label that primarily refers to a part of it for example, or a description for the whole object can be used about one of its components. The first type of synecdoche seems to be more common. While, the second type may be hard to discriminate from the straightforward examples of metonymy (Arvius, 2003).

Synecdoche and metonymy may often be confused, synecdoche refers to a part to denote the whole whereas metonymy indicates a relationship based on replacing a word by another which associate with each other.

3.3.4 Personification

Studying personification is rooted in the rhetoric and artistic tradition, going all the way back to Erasmus and Quintilian Nonetheless, some scholars as Paxton (1994), Edgecombe (1997) and Hamilton (2002) indicate that a comprehensive definition and a

well-established view of personification are still debatable and subject to discussion (Dorst,2015).

Within cognitive metaphor realm, personification is usually referred to as one of the most prime ontological metaphors (Kövecses, 2010; Lakoff and Johnson, 2003).

Lakoff and Johnson (2003) view personification as an ontological metaphor involving a cross-domain mapping where an object or entity 'is further specified as being a person'. In personification, human qualities are given to nonhuman entities. Personification is common in literature, but it also abounds in everyday discourse. The following examples (2003, p.33, as cited in Dorst, 2015) illustrate the case of attributing human traits to non-human entities:

His theory explained to me the behavior of chickens raised in factories.

This fact argues against the standard theories.

Life has cheated me.

Inflation is eating up our profits.

Acrylichas taken over the art world (= the use of acrylic paint)

In their discussion, the two scholars (2003, p. 33) stress that "personification is not a single unified general process" and that each personification "differs in terms of the aspects of people that are picked out". For instance "inflation is eating up our profits", when such an example is encountered, its interpretation according to the conceptual metaphor framework pertains to inflation is not merely a person, it is rather a devourer i,e. a specific category of persons, such as a destroyer. The specific type of person as designated in the example offers insight and determines exactly what salient features to be mapped onto the non-human concept, so that we "think of inflation as an adversary that can attack us, hurt us, steal from us, even destroy us"(Lakoff & Johnson, 2003,p. 34).

Back to the above cited instances, MacKay (1986, p. 102) pinpoints that it is virtually impossible to read such examples as "Acrylic has taken over the art world' without a spill-over effect of human qualities: '*acrylic* acquires human properties even though the author of the sentence clearly means "the use of acrylic". MacKay argues that people use human beings as their prototypical or default frame of reference and such examples can be considered 'personification in disguise'. According to MacKay (1986), personification infuses human cognition and often comes disguised in other figurative devices.

Graesser et al. (1989) conceptualize personification as a strategy of making comprehension easier by affording abstract processes abstract processes and notions a concrete conceptual ground that is familiar to the members of a culture. This conceptualization of personification tends to be inclusive and much more general: they continue to claim that Personification takes place when animals, objects, social organizations, and abstract notions are attributed qualities of people. For example, in an expression such as common sense tells us that, common sense acquires the ability of speaking to people while normally only people can speak to people (Dorst,2015).

3.4 Honest Deception Tropes

Honest deception, which to Semino and Short (2004) deals with a mispresentation of the truth, is bifurcated into three tropes: hyperbole, litotes, and irony. Hyperbole pertains to exaggerated statements or claims not intended to be considered literally, whereas litotes refers to ironic understatements where an affirmative statement is expressed by the negative of its opposite. Irony, on the other side, expresses one's meaning by using the contrary. The abovementioned tropes are further elucidated in the following section.

3.4.1. Hyperbole

Stern (2000) believes that hyperbole is using figurative language to say an utterance while meaning another. In other words, the literal meaning of what is said does not match the intended meaning (Recchia, et al., 2010).

When using hyperbole, speakers do not sufficiently say X, rather they say something is more than X (Claridge, 2010). Hyperbole goes beyond the expectations of the recipients by exceeding the limits they expect by means of exaggeration (Burgers, Brugman, Lavalette & Steen, 2016).

Leech (1983) states that hyperbole is characterizing everyday conversations which people use to exaggerate and evaluate various events. Hyperbole has been used for thousands of years and was mentioned in classical Greece handbooks (Claridge, 2010). In fact, the Roman Rhetorician Quintilian addresses hyperbole and states that people, including peasants and ignorant people, use it daily. By stating that uneducated people use hyperbole, he might be noting how easy it is to produce and comprehend hyperbole. Although humans constantly use hyperbole, it is understudied (Cartson & Wearing, 2015)

Burgers et al. (2016) contend that hyperbole as an expression that is more extreme than justified given its ontological referent. Furthermore, they suggest that there are three main elements that will help figuring out what hyperbole is. The first is exaggeration. The second is the importance of the shift from the propositional meaning into what the speaker intended to say. Lastly, that there must be a specific referent assigned when speaking hyperbolically (Aljadaan, 2016).

Exaggeration is the first element of hyperbole (Burgers et al, 2016). When speaking hyperbolically, the speaker is exaggerating an element or feature (Carston & Wearing, 2015). When speakers exaggerate, they usually have a desire to stress the importance of

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something (Norasetkosol, et al., 2012). The untrue statements in hyperbole are used to emphasize the importance and the level of the topic in conversation.

Hyperbole stands for overstatement or exaggerated statement. According to Perrine (1984), hyperbole is a trope that gives a description of an object or idea to the effect that it may seem strained or exaggerated. It is an exaggerated form of statement that represents things to be either greater or less. Hyperbole is used to add an effect of emphasis to a certain point in an exaggerating manner (Kövecses, 2010).

Exaggeration is very common in language, and hyperbole is the term used for this kind of figure of speech. Occasionally the synonym overstatementis used instead. Many hyperbolic uses, for instance, are also metaphorical, because a literal interpretation of them would be impossible and absurd (Arvius, 2003).

Kroeger (2019) emphasizes that hyperbole is an extravagant statement; it is a figure of speech in which the utterance is characterized by exaggeration for the purpose of emphasis or effect. By way of illustration, a Chinese saying implying seniority in age and wisdom "I have eaten more salt than you have eaten rice."

3.4.2 Litotes

litotes is sometimes reserved for a particular kind of understatement in which the speaker uses a negative expression where a positive one would have been more forceful and direct, for example, 'She is not exactly a pauper' (Leech, 1969, p.169)**.**

3.4.3 Irony

Irony (meaning 'concealed mockery', in Greek eironeia) is a device standing for the opposition of meaning to the sense (dictionary and contextual). Here we observe the greatest semantic shift between the notion named and the notion meant.

Irony is both a linguistic and cognitive device, it is principally used creating a gap between what is said and what is meant. Readers engage in a cognitive process to be able to recognize the gap between what is anticipated and what is perceived. As one of the most important tropes, or figures of speech, irony has been a subject of debate and discussion by all those interested in rhetoric (Gibbs & Colston, 2007).Leech & Short (2007) define irony as a double significance evolving from two opposed points of view. Irony can involve a single sentence or it can be prominent throughout a whole novel. When reading fiction, readers form expectations depending on the ideas sketched before. In some part, an implied or stated viewpoint goes in contrast with the reader's assumptions. Usually, irony is clearly shown as a collocative clash, a set of words conflicting with the reader's presumptions. Galperin (1977) supports Leech and Short's stand by suggesting that irony is a stylistic device based on the coincident occurrence of two logical meanings laying in opposition to each other.

According to Wright (1991) irony is the use of a false textual surface to direct the reader's attention towards initially concealed premises or implications. This false structure provides a very important semantic input which leads readers to deduce the exact authentic meaning. Dancigier and Switser (2014) claim that typical cases of irony are those where the primary meaning of the utterance is palpably not true.

In literary criticism, irony is seen as a mode of judgment, usually a harsh judgment, an expression of authorial hostility towards a given component in a text. Kenner (1956) argues that irony is one-sided, it takes the character away from the author. Irony urges readers to engage mentally, actively and alertly in the interpretation of a text, it is among the most demanding devices.

Fowler (2009) maintains that the rhetorical device of irony represents just one of several types of irony. This is because over the past twenty five centuries, irony has been given many senses. It has been used to refer to attitudes (Socratic irony, Romantic irony), to situations and to a rhetorical device (dramatic irony). Dramatic irony involves a situation in a play or a narrative in which the audience or reader shares with the author knowledge of present or future circumstances of which a character is ignorant (Abrams & Harpham, 2015).

3.4.3.1 Types of Irony

Dealing with irony would be meaningless without explaining its main types. Irony is defined as transfer by contrast, it happens when the two objects are opposed. Skrebnev (1994) makes the distinction between two types of irony relying on the extent to which an ironic utterance is explicit or implicit. First, explicit ironical, this type cannot be perceived which at its real factive value due to the situation, tune and structure. For instance a fine friend you are! That's a pretty kettle offish!. Second, implicit, when the ironical message is communicated against a wider context like in Oscar Wilde's tale "The Devoted Friend" where the real meaning cannot be grasped just after the story is fully read.

3.4.3.1.1 Situational Irony

Claiming that an event is situationally ironic requires its deviation from routine in a specific way. Situational irony is stated to be events occurring opposite to what was, or might normally be expected, or an opposing outcome of events as if in mockery of the promise and fitness of things (Muecke,1969). Situational irony is used by an author to create a surprise that is the perfect opposite of what one would expect. Ouameur (2013) claims that in situational irony, the situation is different from what the common sense

indicates. Meanwhile, the form of situational irony which takes in plays where the narrators conceal is called dramatic irony (Childs & Fowler, 2006).

3.4.3.1.2 Verbal Irony

According to Grice (1975), in verbal irony, the ironist intentionally violates the maxim of truthfulness, introducing the opposite of what was literally said. Verbal irony is a statement in which the meaning that a speaker intends differs penetratingly from the meaning ostensibly pronounced. In the classical rhetoric, verbal irony is seen as a trope implicating the substitution of a figurative meaning for a literal one. The significant difference between the classical rhetorical account and the modern pragmatic view of irony lies in that what was classically analyzed as a figurative meaning is re-analyzed as a figurative implication or implicature (Gibb & Colston, 2007).

3.4.3.3 Theories of irony

In order to corral the literary phenomenon of irony, a number of theories from various backgrounds linguistics, philosophical and psychological are set. Every theory provides a portion to the explanation of irony.

3.4.3.3.1 Pretence Theory of Irony

Pretense theory of irony is put forward relying on the suggestions by Grice and Fowler. The theory goes, in being ironic, a speaker is in the pretension of being an injudicious person addressing an unprepared audience; the speaker expects the addressees of the irony to unveil the pretense and thereby see his or her attitude toward the speaker, the audience, and the utterance. The pretense theory goes a step forward by adding extra details to the mention theory of irony proposed by Sperber and Wilson (Gibb & Colston, 2007).

Grice (1978) marshals this theory on the basis of pretense, claiming that to be ironical is to pretend without announcing this fact so as nt to spoil its effect. He believes that irony has a firm link with expressing feelings, attitudes or evaluating a certain state. Saying an ironic expression is generally in the intention to reflect a judgment, or a feeling like contempt. Fowler (2009) provides a satisfactory account of the fact of pretension to be ironical, arguing that irony represents an utterance postulating two kinds of audience, one group hears but does not comprehend, and another party understanding the coded message and is aware of the outsider's incomprehension.

Grice (1978) points out that there are several important features of irony, they are as follows:

The first feature is asymmetry of affect in which an ironist prefers to say "what a clever idea" to mean a stupid one rather than saying "what a bad idea" to mean a good one, Jorgensen et al. (1984) pointed out, people generally view the world according to norms of success and excellence.

Another feature characterizing irony is the existence of victims of irony. Generally, irony has victims; the pretense theory announces that irony victims are dissected to two kinds. The first the unseeing person the ironist is pretending to be. The second is the uncomprehending audience.

A third feature of irony is ironic tone of voice. In the make-believe process, people generally reincarnate new voices to convey the ironical message perfectly. An ironist X pretending to be Y might hold a voice appropriate to Y. in a trial to transmit his message, the ironist needs to exaggerate, or caricature, Y's voice, like when an ironist affects a heavily conspiratorial tone in reporting a famous piece of gossip. Grice (1978,p. 125) puts it in the following words: "If speaking ironically has to be, or at least to appear to be, the

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expression of a certain sort of feeling or attitude, then a tone suitable to such a feeling or attitude seems to be mandatory, at any rate for the least sophisticated examples". Clark and Gerrig (1984, p. 122) write that "with pretense, there is a natural account of the ironic tone of voice".

3.4.3.3.2 The Mention Theory of Irony

The mention theory of irony rests on a dissection between the use and mention of an expression. The idea behind the mention theory is that with irony an expression is not intended to use but to be mentioned (Gibb & Colston, 2007). According to   mention theory, the speaker expresses a contemptuous attitude to a meaning he or she simply mentions. Sperber (1984) introduces a host of claims related to the mention theory of irony.

The first claim dictates that ironies are mentions of meaning. Besides, mentions in natural language need not be functioning in an explicit way. Mentions of meanings, and more particularly of propositions, are quite often tacit; they have to be deciphered by means of contextual clues. The second key claim of mention theory is that verbal ironies are implicit mentions of meaning. When a speaker mentions a meaning, he is not using it as a representation of his or her own thoughts. In this case, the speaker is saying something about this meaning.

The third claim of mention theory is that verbal ironies are implicit mentions of meaning conveying a derogatory attitude to the meaning mentioned. The fourth pillar of mention theory, then, is that verbal ironies are implicit echoic mentions of meaning conveying a derogatory attitude to the meaning mentioned. According to mention theory, "an ironic utterance echoes a thought by mentioning a meaning that corresponds to that

thought" (Sperber, 1984, p.131). The thought is attributable to specific people, specific types of people, or people in general.

3.5 Allusion

Allusion in literature is considered as a passing reference without flagrant identification to a historical or literary person, place or event or to another literary work. Allusions imply an inventory of knowledge shared between the author and the audience. Galperin (1977) suggests that allusion is to refer indirectly by means of words or phrases to a historical, literary, mythological, biblical fact. It can also refer to a fact happening in everyday life made in the course of speaking or writing. The scholar assumes that allusion is a figure of explication employing a brief reference to an eminent person, historical event, setting, or work of art. It is important to stress that the referent of an allusion be generally well-known'.

Fowler (2009) proposes that allusion is a covert or indirect reference, in which the application of a generality to the person or tiling it is really aimed at, or the identification of something that the speaker or writer appears by his words to have in mind but does not name, is left for the hearer or reader to make; it is never an outright or explicit.

For allusions to be qualified as successful, they necessitate these existential minimums; two texts; the text in praesentia and the text in absentia, the text in praesentia entails a covert reference to the text in absentia. Besides other components such as the author's role, the importance of the author's intention, coinciding elements of the texts, generality of background or existing knowledge (Valotka, 2015).

The purpose of allusion in literary works is almost identical with that of metaphor in all its manifestations; the development and display of characters, layout of the novel and themes, and when craftily employed it fulfils all these at the mean time. Allusion is based

on the principle of inviting a comparison between two contexts the one in which it is mentioned and the original one. Allusion is distinctive of the other types of metaphor by its intricacy and potential its context; it is a metaphor with boundless number of comparisons (Thornton, 1973).

Using allusion urges readers or listeners to be knowledgeable of the fact, object, or person alluded. This fact is fostered by Wolff (1994) who argues that some linguistic devices do not sufficiently rely on the addressee's own semantic and phonological skills to be able to interpret them, they rather necessitate the person's acquired background knowledge which network with the text:

> The perceptual stimuli are not the only elements carrying the meaning of the utterance or the text. Quite often, they simply function as a kind of releasing or triggering device, i.e. they activate linguistic or world knowledge structures already present, which are then brought into play during the process of meaning construction. Stimulus- or data-driven processing interacts with knowledge- or concept-driven processing. (Wolff, 1994, p. 217)

As a rule in allusion no indication of the source is given. One of the most prominent differences between quotation and allusion is that unlike quotation, the source of allusion is not flagged. Another notable difference is that quotation has to keep the exact wording of the original even though the context imposes another; an allusion is solely a mention of a word or phrase which may be providing a key meaning of the utterance (Harmon, 2015).

An allusion has a significant semantic specificity in that it functions as a form yielding a new meaning. Stated differently, the primary meaning of the word or phrase which is presumably known (i.e. the allusion), Galperin (1977, p.187) avows that allusion "serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings".

In this vein of allusions' importance in the literary text Ferguson (1983) in a few words states that allusion within the novel to be inciting readers of all levels of culture to interpret characters experiences and the various events and reactions symbolically. Scura (1990) adds that literary allusions do not only serve as a mere adornment for the text, but also strengthen the divergent themes of the novel, more particularly those having to do with time, death, and vision.

R.F. Thomas distinguished six different types of literary allusions with varying degrees of obscureness:

The first type of allusion according to this classification is casual reference. It denotes a type of allusion that is not considered as a part of the plot. Authors do not integrate it, hence it is seen as an offhand allusion. The second type includes single reference allusion, this type urges readers to sort out or to deduce the rapport among the work and the allusion. The other type is known as self-reference allusion it entails a reference by the writer to another work of their own. Furthermore, corrective allusion is a comparison that indicates an opposition to the original material. Also, apparent reference is a sort of allusion that seems to recall a specific source, but challenges that source. Lastly, multiple references or conflation implies a variety of allusions that link cultural traditions in a single work (Gaiman, 2021).

In order to decode allusions, readers are exhorted to recognize them in an act of interpretation. There exists a theory of interpretation that proved its efficacy. Umberto Eco (1979) suggested a compromising triad of interpretation that he termed intention of author, intention of reader and intention of work. (The attributive conciliatory can be ascribed to this concept because it helps to mitigate the dispute about the presumptive priority of

respective factors in interpretation). Eco's model is deemed to be applicable to allusion-focused research, too, therefore worthy of more detailed presentation here (Harmon, 2015).

The first notion of interpreting allusions according to Eco's model is the author's intention. The concept of the author's intention is usually known as the plain question of what the author "wanted or intended to say". It must be highlighted , though, that the author's intention in Eco's concept might be easily misconstrued and confused with the author's own declarations (if any) or an authoritative conclusion of a critic (whoever it might be and whatever their conclusions might be drawn from) (Harmon,2015)

Moreover, when receiving allusion there exists a sort of disparity between the writer's stated intention and 'the world depicted' in the work; in other words, what the author intends to have wanted to 'say', i.e. depict, varies from what the readers' understanding of the message might be. However, generally, authors do not pass a comment on their own works so that the reader/interpreter is necessitated to depend on his or her own encounter and interpretation of the text. Even a hermeneutical approach to interpretation, inclusive of a proper study of the author's life and historical social background does not yield any definite insight in his or her real intentions, the location of which is and will always remain the person's mind (Harmon,2015).

The reader's intention is meant as the way in which the recipients figure out a given passage referring it or making interaction with their system of knowledge; this might be, and frequently is, the same as or similar to the author's intention, and not less frequently, differs from it. In case the reader's interpretation matches with the author's, this means that the recipient figures out the allusion "correctly", as intended by the author, the allusion is then declared "successful" (Valotka,2016). In this respect, Irwin (2001,p. 292) states "We

may judge an allusion as successful if it is understood by its intended audience, or at least by some part of that audience".

The differences between the author's and the reader's intentions reside in terms of Gadamer's concept of the fusion of horizons, stemming from the fact that two people's horizons can intersect partly (Gadamer, 1960). The way in which a particular reader understands a given text is connected to his or her life experience, knowledge, intelligence etc. that technically could be studied and clarified like the author's background in the hermeneutic approach, if one cared to carry out such research (Hamron, 2015).

In this view, the reader's roles is considered to be of a secondary importance, however, there are other schemes which regard the reader's role as to be creative of allusive connections and generative of new meanings as opposed to the passive role ascribed to him.

Pucci (1998, p. 28, as cited in Valotka, 2016) accentuates that the reader represents the clinching component to guarantee the best functioning of allusion ,and that he is assigned to subjectively interpret an allusion. Boesewinkel (2010, p.11) emphasizes that the reader's role goes beyond recognizing intertextuality and notes the significance of interpretation of the allusion by claiming that "Although it is important to be able to recognize intertextuality, dealing with it is not just a matter of recognition, but of interpretation".

Allusions are insightful into characterization and can be put together to demonstrate persistent themes of the novel. Allusions are a unique and multi-faceted way of expressing the complexities of human existence (Rowlett, 1997).

Conclusion

This chapter sought to culminate the various semantic features as being principally the result of breaching linguistic codes. It also tried to sketch the multiplicity of theories of tropes as splitting them into three distinctive categories based on Leech's (1969) division: semantic oddity, transference of meaning, and honest deception. Semantic oddity comprehends those linguistic phenomena such like pleonasm, periphrasis, tautology, oxymoron and paradox. In the field of literary studies, these are considered to be less important in comparison with the traditional tropes like metaphor, simile and irony.

The second ramification includes tropes as metaphor, and its peripheral figures of speech that are basically based on the principal of similitude as simile, metonymy, personification and synecdoche. The last subdivision that is honest deception covers hyperbole, litotes and irony. The rationale of doing so is that the researcher foresees the significance of these theoretical frames to lay the ground for the analysis of the several tropes in the Joy.Cor.

In the figurative language sphere, metaphor is deemed to be a central trope, it is considered the core of every figurative meaning. Hence, it is sketched a bit deeper than the other related tropes, presenting the theoretical frameworks of analysis and the relationship with the peripheral tropes everyone on its own. Figurative language is a very antique concept, in this way, it is felt compulsory to demonstrate the latest developments in what is related to theories of tropes such as metaphor, irony, simile and so on.

This chapter marked the end of the theoretical survey that started with representing style and stylistics and their related concepts as being the foundational notions of this research. Then, the linguistic levels notably the lexical and the semantic one establishing

the key variables of the research are treated and presented in details , the researcher attempted to provide an inclusive overview of the lexical and semantic levels and their adjoining concepts, theories and models of analysis.

The next two last chapters will offer coverage of the practical part investigating the two novels *A Portrait* and *Ulysses*, excavating the lexico-semantic features using the stylistic approach.

Chapter Four

Analyzing Lexico-semantic Features in James Joyce's *Ulysses*

Introduction

4.1 The Corpus

4.2 The Lexical Features in *Ulysses*

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4.3 The Semantic Features in *Ulysses*

4.3.1 Imagery

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4.3.5.2 Substitution Metaphors

Conclusion

Introduction

In the present chapter, a stylistic analysis of the lexico-semantic features (LSFs hereafter) in the writings of the Irish modernist novelist James Joyce is embarked. The analysis treats the two seminal works of James Joyce *Ulysses* and *A Portrait of the Artist as a Young Man*. Joyce is widely known of his playfulness and the use of odd constructions in terms of expressing his themes, describing his characters, and recording the flow of events. Henceforth, he applies an infinite number of linguistic features to project his ideas and convey his thoughts. To that end, a coalition of thematic and linguistic analyses seems to be indispensable and most fitting.

In the present study, light is particularly thrown on the lexical features and the semantic ones by studying the lexical style markers as dictated by Leech and Short's Model of analysis and how these characteristics affect meaning. Leech and Short (2007) introduce an apparatus to account for the various features in a literary passage. In this research, the focus is mainly on the lexical and semantic features.

The study aims at analyzing how Joyce constructs a big deal of his narratives by means of a verbal tissue that is woven from the profound interplay among mind, environment and the cognitive experience.

Beyond the psychoanalytic approach or psychological realism, Joyce, particularly in *Ulysses*, displays this reading of reality in which a series of cognitive events form a narrative continuum.

4.1 The Corpus

The present research is approached stylistically. Stylistic analysis gives an evaluative and objective account to a text, specifying its purpose and style and permitting

the analyst to arrive at the meaning through a set of techniques drawn from linguistics. The application of linguistic methods is favoured since it generally leads to deeper and more far-reaching understanding of many aspects of literature.

Linguistic methods in Fowler's (1971) view are in constant development, literary critics are recommended to keep abreast of this development. These linguistic methods point to the original ways of reading and analysis , additionally, literary criticism, as a discipline, has persistently welcomed innovation.

The study is descriptive analytical because various lexical and semantic features are to be described and illustrated by example. Tavakoli (2012) states that a descriptive study is concerned with the description, comparison, classification, contrasting, analysis and interpretation of the entities composing the different aspects of inquiry. It is qualitative since it relies on verbal description using qualities and attributes rather than numerical data.

In this study, the researcher selects samples of passages from the two novels of the modernist writer James Joyce that are *Ulysses* and *A Portrait of the Artist as a Young Man* (*A Portrait*). *Ulysses* is an epic novel, it is divided into eighteen chapters each episode with a title bearing resemblance with the narrative of the epic poem the *Odyssey*. The novel celebrates the adventures and records the events of one day June 16th, 1904 in the quotidian lives of three Dubliners; the characters and actions of Leopold, Stephen and Molly vaguely mirror the characters of the hero *Odysseus*, his son *Telemachus* and his wife *Penelope*.

Throughout *Ulysses,* Joyce treats a multiplicity of delicate themes, the central motif of homecoming is inspired from the Homeric Epic *Odysseus*; the quest for paternity, self realization and identity arouse throughout the novel. Concerning the sample of the research it includes passages selected at random from various episodes considering variety from

initial, middle and final chapters to guarantee that the research is imbued with a comprehensive grasp of language ; *Telemachus, Nestor, Proteus, Scylla and Charybdis, Circe besides some passages from Lestegonians, Wandering Rocks* and *Cyclops* . In addition to other scattered instances from the other episodes.

The second masterpiece under investigation is *A Portrait of the Artist as a Young Man* which revolves around Stephen Dedalus who bears the autobiographical characteristics of Joyce.

A Portrait is a *Kunstlerroman*, it is a term derived from the German language which stands for a novel about an artist. *A Portrait* chronicles the events of an emerging artist Stephen Dedalus who witnesses a transformation from being a creature to a creator of art. At the meantime, it is depicted as a *Bildungsroman* as it documents Stephen's growth towards maturity from his infancy to the eve of his departure from Ireland.

The main theme around which the unfolding of events moves along is the protagonist's growing alienation embodied in a feeling of being distanced from the world and his insistence to face the overlapped hostile factors contributing to it. These are notably society, culture and family in Ireland (Fargnoli & Gillespie, 2006).

In order to gather data necessary and applying to the underlined objectives of this research, the researcher finds Leech and Short Model (2007) of analysis the most convenient and adequate model. The model consists of a checklist which classifies the linguistic features or markers into four main categories. These are lexical categories, grammatical categories, figures of speech and context and cohesion.

According to the two scholars, it is such a challenging task to map out the various linguistic features relying solely on intuition, even though intuition and linguistic description operate on a complementary basis. Short (2013, p. 9) further fosters this notion

by asserting that interpretation could be initiated from both levels i.e. either from the linguistic description or intuitive interpretation since stylistics is a combination of the two: literary criticism and linguistics and both tend to complement each other.

This is why, it is advisable to use "a checklist of potential style markers […] so that a reader may carry out a linguistic survey of the text, searching for significant features" (Leech & Short, 2007, p. 56). Leech & Short continue to claim that this checklist seeks to make the stylistic analysis of a text more systemic and based on selection since for instance some studies tend to focus on just one feature as opposed to other analyses which treat various features.

Leech and Short (2007) state that the aforementioned features are catalogued into four overlapping categories. Every category is in its turn branched up into sub-categories; these are lexical categories: General, Nouns, Adjectives, Verbs and Adverbs. The second partition involve grammatical categories which treat :Sentence Types ,.Sentence Complexity ,Clause Types, Clause Structure , Noun Phrases , Verb , Other Phrase Types , .Word Classes and General. Figures of Speech encompass: Grammatical and Lexical Schemes, Phonological Schemes and Tropes. The last category context and cohesion entails cohesion and context.

This research is mainly concerned with elaboration of the lexical and semantic features. Leech and Short (2007) represent the abovementioned categories as a set of questions, and it is up to the analyst to answer these questions depending on the availability of features that are subject to research in the text. Leech and Short (2007) argue that the semantic category is not mapped out in the checklist separately, on the grounds that categories may overlap and correlate. Hence, it is easier to deduce the semantic features

out of the other features. For instance the lexical categories are studied to investigate how the words' choice may affect the various meanings.

The researcher applies the categories selectively to passages from *Ulysses* and *A Portrait.* Leech and Short (2007) avow that there are more prominent features than others, so the focus can be on those features that attract the readers' attention. These features that appeal to the readers' perception result from the author's linguistic choice. Consequently, there is no standard formula for describing the linguistic elements but, the method serves to designate those features and examine them so as to uncover their underlying meaning in relation with the artistic material. Those linguistic features are stylistic devices which help to get the gist of a given literary passage.

Widdowson (1996, p.145) shares the same view with the other scholars and claims that "there is no rigid order of procedure, the technique is to pick on features in the text which appeal to first". Mahlberg (2013, p. 8) in his Book, *Corpus stylistics* mentions that choices of language have properties that can be "characterized according to norms or deviation from the norm of the language use." So to describe a certain style is to describe the features that make a text different and that corpus stylistics can further add a quantitative data to certain features under analyses.

4.2 The Lexical Features in *Ulysses*

Ulysses , a parallel to the *Odyssey* a Greek Epic written by Homer , in which James Joyce celebrates the flow of events in the lives of three Dubliners Stephen Dedalus, Leopold Bloom and his wife Molly. The novel consists of eighteen episodes each is named in accordance with the *Odyssey*. Hence, *Ulysses* 'chapters bear Greek names such as *Telemachus*, *Nestor, Proteus* and the like. Joyce offered each chapter a human organ, an art, a color, techniques, symbols, and correspondences to mythic and historical figures.

Gottschall 's (2008.p. 17) view is well congruent with this assumption stating that "The prime activity of literary critics of all theoretical and political slants has been to pry open the craniums of characters, authors, and narrators, climb inside their heads, and spelunk through all the bewildering complexity to figure out what makes them tick." This means that critics are required to examine the various thoughts of characters, authors and narrators so as to come up with sound interpretations of literary pieces.

The researcher extracts the opening passage of *Ulysses* to launch the analysis of the lexical features according to LSC. The Lexical features compromise studying general vocabulary, nouns, adjectives, verbs and adverbs. The researcher follows a procedure beginning by giving a general impression about the passage. After that, she moves to highlighting the various features operating on a selective basis turning the readers' attention to the momentous stylistic features in relation to literary function of the passage.

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather
on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was
sustained gently behind him on the mild morning air. He held the bowl aloft and
intoned:
-Introibo ad altare Dei.
Halted, he peered down the dark winding stairs and called out coarsely:
-Come up, Kinch! Come up, you fearful jesuit!
<div align="center">(Joyce, 1922, p. 3)</div>
The passage is extracted from the opening of *Ulysses*. *Ulysses* starts off in *media res; the* events take place in the morning at around 8 a.m at the Martello Tower in Dublin. The main characters in this passage are the protagonist Stephen Dedalus and his mate Buck Mulligan. The first chapter entitled *Telemachus*. It is told from a third person point of view. Joyce provides a detailed description of the scene using various tools such like adjectives, verbs and nouns.

4.2.1 Nouns

In this passage, concrete nouns are widely used to account for the multiplicity of details in description. Joyce uses concrete nouns to congregate the various elements providing a precise description marked by abundant details. Starting with spatial description, Joyce locates the reader in the proper space of the scene: stairhead, tower, stairs, gunrest, land, mountains, and staircase.

Concrete nouns are also used to portray characters 'physical appearance referring to the different parts of the body such as face, head, arms, eyes, body, teeth. Joyce uses concrete nouns to give details about events and characters' actions, in this passage, a host of concrete nouns are utilized to describe Buck Mulligan's shaving process bowl, lather, razor, and mirror. Abstract nouns are also employed but less than concrete ones, for instance the word morning is used so as to designate the time-place frame of the scene.

Moving to the proper names opted for; the passage reveals that Joyce represents substance in his use of proper names. Joyce's choice of his characters' names denotes drawing on religious and cultural backgrounds. The protagonist of the *Telemachiad* Stephen Dedalus whose name is previously used in *A Portrait*, has a significant reference and carries his identity's and the ground of his identity, it stems from the Greek language and culture and Christianity as well.

In Christianity, Stephen's first name is associated with St. Stephen the martyr who was stoned to death by a mob because he claimed that he saw God manifesting in the heavens (Fargnoli & Gillespie, 1996, p. 55). St. Stephen was judged unfairly, this fact applies to Stephen in *Ulysses* since as an artist, Stephen feels alienated, oppressed and imprisoned by external forces which are Catholicism and societal constraints. Givens (1963, p. 119) affirms "Joyce's view of the artist as isolated and exiled, misunderstood by

his neighbors and consequently vilified by them, would have made the association with St. Stephen".

Another proper name significant in relation with the context is Malachi. It refers to Buck Mulligan. Malachi originates from Hebrew it is referent to an ancient Hebrew messenger. In the first scene in *Telemachus*, Mulligan mocks Stephen's name "absurd name, an ancient Greek", then he says ingratiatingly, **"My name is absurd too: Malachi Mulligan, two dactyls"** (Joyce,1922,p. 5). The resonances in this name may not be quite as numerous as those of Stephen Dedalus, but it is loaded with a religious significance. Malachi is the prophet of the last book of the Old Testament; it may also refer to Malachi the Great high king of Ireland. He was a prelate and a reformer who was gifted of prophecy (Gifford, 1992).

Mulligan gives Stephen a nickname "Kinch": **"**my name for you is the best: Kinch, the knife-blade" (Joyce, 1922, p.4).This name is given to Joyce by his friend Oliver Gogarty and remarks that it imitates "the cutting sound of a knife" (Ellman, 1982, p. 131). Association between the word 'Kinch' and the explanation provided seems pretty weird, but Mulligan affirms that he certainly hears a musical connection between the two. Mulligan employs ˈkinchˈ instead of Stephen persistently: eighteen times in *Telemachus* (to only six instances of calling him ˈDedalusˈ.

Joyce's diverse use of proper names projects his attainment to a high leveled skillfulness in waving his plots in a harmony with his characters. Critics remark this fact outstandingly in his later products that are *Ulysses* and *Finnegan's wake*.

4.2.2 Adjectives

Adjectives prevail the scene, they are frequent and used for different purposes according to the context in which they occur. In the selected passage, Joyce's choice of adjectives is also smart and accurate in that his choice is serviceable to the various intentions and personality traits of his characters. Joyce uses fronting in that he opens up the chapter with a succession of adjectives "stately" and "plump" to describe Buck Mulligan.

Joyce uses physical adjectives to describe his characters' physical appearance plump, pale, white teeth […] with gold points, untonsured hair, ungirdeled dressinggown.

Untonsured and ungirdeled are two adjectives applied to Mulligan, they generally belong to priests. Mulligan is in a trial to imitate priests' actions and traditions in Catholicism. Priests' hair is generally tonsured and they put on a cincture reciting a prayer with the line, "Gird me, o Lord, with the girdle of purity". These adjectives are used to emphasize the un-priestly nature of Mulligan.

Psychological adjectives are to describe the mental state of characters: Stephen is displeased and sleepy. Mulligan describes Stephen as being "fearful Jesuit", fearful in the context of the passage is attached with "Jesuit" that stands for a group of members of the Christian society, they are widely known for their exactitude and intransigent scientific spirit , hence, they are described as frightening (Gifford, 1992).

Colour adjectives are also used, yet they are not used haphazardly, they rather have deeper significance in rapport with the cultural and religious background of the novel. In the selected passage, Joyce describes Mulligan's dressinggown as being yellow". Historically, in Christian countries this color had long been associated with heresy and deceitfulness. Quoting George Ferguson's *Signs and Symbols in Christian Art* (1954),

Gifford notes that "the traitor Judas is frequently painted in a garment of dingy yellow. In the Middle Ages heretics were obliged to wear yellow" (153).In later passage in the same chapter *Telemachus*, Mulligan puts on "his primrose waistcoat"(Joyce ,1922, p.33) . The color of the coat, a light yellow, matches with Mulligan's choice of a yellow dressinggown, and it symbolically strengthens Stephen's view of him as a "heretic" because of his denial of Stephen's valuable art.

4.2.3 Verbs

In his description, Joyce opts for dynamic verbs to show how actions take place, they are also an important indicator for description adding a dimension of vividness. Most verbs indicate movement such as came, mounted,

Verbs vary in what concerns transitivity, there are transitive and intransitive. Transitive verbs include held the bowel, mounted the round gunrest, blessed the tower, made rapid crosses, covered the bowl, shut your eyes, gave a long low whistle of call, switch off the current.

4.2.4 Adverbs

The first part of James Joyce's *Ulysses* is characterized by the use of adverbs on a gigantic scale, Joyce (1904,p. 43) writes that "[a] personal style, evolving toward the conventionally modern, can be detected in early Joyce, and may be identified by way of traces of Walter Pater's mannerisms: all that survives of that in *Ulysses* is the self-conscious placement of crucial adverbs" , he echoes Lawrence, who identifies "adverbial mania" as a key component of the "initial style" of the *Telemachiad*.

Adverbs are employed to fulfill certain semantic functions. In the first chapter as a whole Joyce opts for a wide range of adverbs. In this passage, most of them are adjuncts of

manner with single words with -ly modifying the characters' actions: gently, coarsely, solemnly, smartly, sternly, gravely, smartly, coldly, briskly, nicely and even without –ly such as aloft. There are also adverbs of place linked with verbs to give an effect of movement; came from come up, came forward, bent towards, peeped under, peered up, faced about. Adjunct propositional phrases are also used: in the air, in a preacher's tone.

4.2.5 General Vocabulary

To study the general features of vocabulary, it is felt necessary to select a second sample from chapter one.

"Buck Mulligan frowned at the lather on his razorblade. He hopped down from his perch and began to search his trouser pockets hastily.
__Scutter! he cried thickly.
He came over to the gunrest and, thrusting a hand into Stephen's upper pocket, said:
— Lend us a loan of your noserag to wipe my razor.
Stephen suffered him to pull out and hold up on show by its corner a dirty crumpled handkerchief. Buck Mulligan wiped the razorblade neatly. Then, gazing over the handkerchief, he said:
— The bard's noserag! A new art colour for our Irish poets: snotgreen. You can almost taste it, can't you? (Joyce, 1922, p. 7)

In the checklist, the general sub-category under the lexical categories umbrella comprises different features to be examined; formality of vocabulary and colloquialism, evaluative or emotive vocabulary and the like.

4.2.5.1 Colloquiallism

In this passage it is noticed that the author uses colloquialism, it is presented in slang, abbreviations and idioms. Colloquialism is dominant throughout the whole novel. Mulligan scrawling "at the lather on his razorblade," he expresses an obscure imprecation: "— Scutter! he cried thickly." In Dublin slang, "scutter" is "a dismissive term; it means a watery stool."(Kiberd, 1992, p. 943).

Mulligan uses the expression" lend us a loan of your noserag to clean my razor". Lend us a loan of something is colloquial expression used in Dublin

A little later, the dialogue continues between Stephen and Buck Mulligan, Mulligan is suggesting charitable offers on Stephen. He proposes to give him some clothes because Stephen looks in a miserable state after his mother's death. Mulligan uses British slang when saying:

"Ah, poor dogsbody! he said in a kind voice. I must give you a shirt and a few noserags. How are the secondhand breeks?
— They fit well enough, Stephen answered."

<div align="center">(Joyce, 1922,p. 9).</div>

The word "dogsbody" is colloquial; it refers to a person who does odd jobs. It may signify a deeper sense since the dog's epithet in Celtic Mythology is "Guard the Secret", this term applies to Stephen since he is seen as secretive. (Gifford, 1992, p. 15). Mulligan uses the word "breeks" when he utters "secondhand breeks" (dialectical for breeches, britches, trousers, pants) that he has somehow obtained for Stephen. Breeks is slang for trousers. In the same context, Joyce uses another informal word "Bowsy" "God knows what poxy bowsy left them off" (Joyce, 1922, p. 9). A bowsy (bowsie, bowsey) is in Dublin slang a male who is ill-behaved, having a bad reputation and good-for-nothing.

Abbreviations also manifest in this passage, Mulligan and Stephen holding a conversation, Mulligan repeats, to Stephen, a fellow medical student's surmise that Stephen has "g. p. i.," stands for **"General paralysis of the insane"** it means an out of date medical term for tertiary syphilis, syphilis of the central nervous system. The insult may not be quite as insensitive as it first appears, but it also seems to have acquired a sharper edge retrospectively from the medical problems that later appeared in Joyce's family. Colloquial language is used as opposed to formal language particularly in conversations held between mates Stephen, Buck Mulligan and Haines.

4.2.5.2 Foreignism

Under the bundle of LSC, lexical categories entail special vocabulary, Galperin (2010) maintains that the use of foreignism is considered as a special literary vocabulary. In printed fictional works, foreign expressions are generally put in italics to point out their alien nature and their stylistic value as well.

Stephen Dedalus is portrayed as a learnt character, this fact is shown throughout the novel. In Episode two *Nestor*, for instance Stephen is delivering a history class about the Greece depicting ancient Greek general Pyrrhus's victory. He is multilingual; his multilingualism is developed in the third chapter Proteus in an intensive degree. The integration of foreign languages is prominent in this chapter more intensely than the precedent ones. Chapter three is also characterized by interior monologue as a narrative technique. Interior monologue is a reading of Stephen's inner thought, it helps readers to get more insights about the character's psyche.

Stephen's use of foreign languages occurs in different scales, he excels in using Latin and Italian but he shows a modest use of German and Greek represented chiefly in isolated words as opposed to full sentences. This can be interpreted referring back to Joyce himself. James Joyce is fluent when speaking Italian

The use of languages other than English occurs principally inside Stephen's mind, it is as an indicator of the shift of narration that fluctuates between inside and outside Stephen's mind. Multilingualism in *Ulysses* seems to be unique to Stephen, since Stephen is conducting an interior monologue, he cannot find an interlocutor sharing the same languages with him.

Stephen's use of foreign words and expressions as a part of his interior thought serves numerous purposes according to the situation and the language opted for. Shedding

light on Stephen's phrases, he uses Latin recalling the Catholic Mass or citing Catholic thinkers, when he quotes Joachim of Fiore "*Descende, calve, ut ne nimium decalveris*" , the sense is roughly "go down bald one, so that you don't become totally bald". Stephen is uttering a sentence extracted from the book of Prophecies written by Joachim, at the mean time, it belongs to a story about male baldness related to the Old Testament.

Such examples turn the readers' attention towards the fact that Stephen was brought up in a Catholic environment from his tender age, and his educational career was highly influenced by the Catholic ideas and ideals stemming from various thinkers' productions referring to this religion's traditions, philosophy and doctrines.

A further remark is that Stephen's use of Latin reflects his depth and steady relation with Catholic theory and practice. His use is not merely reduced to isolated words set up into new structures which indicating a command of the Latin language, it rather transcends this sense to   demonstrate Stephen's full knowledgeablity and familiarity with Latin enabling him to produce context-specific constructions that have long been used and drilled so that they are present within his subconscious mind.

This fact divulges an enormous contradiction Stephen is experiencing, Catholicism represents a part and parcel of Stephen's existence, to the extent that it affects him even when he travels in the train of his thought far from this world. Irish Catholic impact appears to be ineluctable, though Stephen's actual desire is to get rid of the Catholic shackle.

Ancient Greek is also perennial in this episode, despite its lower use in comparison with Latin. Stephen calls back Homeric excerpts, namely "*oinopa ponton*," "the winedark sea" (Gifford, 1992, p. 62). Stephen does not show a weighable use of Greek as Latin, yet, it is visibly apparent that he is familiar with Greek, and this is assertive since he is

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accustomed to read and discover classical literature. This familiarity is likely attributable to Stephen's conventional Victorian education as mentioned earlier in Nestor in the class that he himself teaches.

Stephen's use of Greek has also another stimulus which is being the representative of Joyce's parallel the Odyssey from which *Ulysses* gets inspired. Stephen extracts quotations from the Odyssey which help readers to know more about his inner thoughts as being symbolically the counterpart of *Telemachus*.

Obviously this is especially emphasized by the fact that Stephen's use of Greek is almost entirely limited to quotations from the *Odyssey*. In this way, Stephen's use of the language helps to encode him into the narrative of that work in his role as *Telemachus*, *Odysseus'* son. Associating Stephen and *Telemachus* is advantageous since it permits readers to deduce and dig out sound explanations to his behavior towards Haines and Buck Mulligan, his home mates. Casting light on Stephen's feelings in relation with *Telemachus,*there is a strange feeling that Haines and Mulligan are "usurpers". Another emerging issue here is Stephen's father Simon Dedalus who makes it permeable to the usurpers to take control owing to his absence and undependable role which interprets Stephen's quest of paternity. Throughout the novel, Stephen is looking for a father, not a biological one, but the exemplary model of a father he envisages in his mind.

Latin and Greek represent two key languages in the fashion of *Proteus*, however, there are many other foreign languages playing a minor role, such like German, in which Stephen's vocabulary operates on a limited range of memorized lists of words denoting philosophical concepts. At the beginning of *Proteus*, Stephen starts his process of meditation or a thought experiment to see whether reality is accessible by eclipsing sensory appearances. Stephen closes his eyes and starts his experiment, he recalls two compound

German words from a work of aesthetics by the poet, playwright and philosopher Gotthold Lessing:

"Five, six: the *nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the *nebeneinander* ineluctably!"

(Joyce, 1922, p. 74)

Stephen is comparing poetry to painting, claiming that the two arts encapsulate different ways of sense perception: Poetry presents things '*nacheinander*' (after-one-another), while painting presents them '*nebeneinander*' (next-to-one-another) (Gifford, 1992, p. 45).

Another piece of evidence of the use of the German Language by Stephen:

"They came down the steps from Leahy's terrace prudently, *Frauenzimmer*: and down the shelving shore flabbily, their splayed feet sinking the silted sand" (Joyce,1922,p. 76)

Stephen continues his contemplation recalling thoughts, he thinks of the two old women who vigilantly come down from Leahy's Terrace as '*Frauenzimmer*,' a word for women that has pejorative, disdainful connotations. Gifford notes that the word meant, "originally, 'a lady of fashion' subsequently, and in contempt, 'a nitwit, drab, sloven, wench'" (Gifford, 1992, p. 46). In the same context of using German, Stephen tries to reminiscence a conversation held in Paris using the French language with Patrice Egan Stephen closes the conversation with the German word "*Schluss*" or Ending, Conclusion. Gifford interprets the sense as "the mild exclamation 'enough! "according to the context in which it occurs (Gifford, 1992, p. 53).

Still later in *Proteus*, Stephen continues his recollections, he calls up his fear of water comparing it to Mulligan's spirit of bravery, Stephen interrogates himself

"Would you do what he did? A boat would be near, a lifebuoy. *Naturlich, put* there for you. Would you or would you not?"

(Joyce,1922, p.92)

The German word, meaning naturally, carries the same satirical meaning as Stephen's Italian expression "O si, certo!" (Yeah, right!) is mentioned a bit earlier in this episode.

Stephen's multilingualism is also shown visibly in his use of Italian, Joyce is a fluent speaker of this language. Stephen Dedalus has studied Italian at the university, and later in episode ten *Wandering Rocks* he will meet his *maestro* or teacher, Almidano Artifoni, and converse with him in Italian. At the opening of *Proteus* Stephen mentions another *maestro,* recalling Dante's phrase for Aristotle in the *Inferno***:**

"maestro di color che sanno"which stands for *"the master of those who know."*

Stephen's next use of Italian appears when he wants to put an end to his experiment with thought, he opens his eyes indicating the disappearance of his imaginary visual world , then he says **'***Basta!'* meaning 'Enough!'. These Italian expressions are likely derived from his Italian teacher's speech.

The language also intrudes into the text when Stephen envisions his Uncle Richie Goulding singingand whistling parts of Verdi's *Il Trovatore*. *'All'erta!'* signifying 'On the alert!' .It is the *basso* Ferrando's '*aria di sortita'***,** this song in the Italian context marks the entrance of a given character, and he is ordering the troops under his command to keep a vigilant eye at night.

Later, as Stephen remembers trailing behind a 'fubsy widow' hoping that she will raise her wet skirts to show some calf he thinks sardonically, "*O, si, certo!* Sell your soul

for that, do." (Joyce, 1922,p. 81) The Italian could be rendered, "O yeah, sure!" or, in an even more American way, 'Yeah, *right*!'.

In this line, Stephen ponders later of 'The virgin at Hodges Figgis' window that he saw on Monday: "Bet she wears those curse of God stays suspenders and yellow stockings, darned with lumpy wool. Talk about apple dumplings, *piuttosto***.** Where are your wits?" The Italian word means 'rather' or 'quite', in this context, it intensifies meaning.

In the midst of thinking of the sexual licentiousness of Paris, Stephen uses an Italian word to personify the men comically jumping from bed to bed: 'Belluomo' rises from the bed of his wife's lover's wife'.The word means, literally, 'beautiful man,' and perhaps that is a better translation than 'handsome man,' given what the paragraph goes on to say about **'curled conquistadores'** (Spanish for 'conquerors').

Proteus fascinates its readers with Stephen's kaleidoscopic multilingualism which plunges readers deeper in his inner thoughts, with rare resort to the dry ground of plot, dialogue, and events. After using phrases in Italian, German, and Latin, Stephen resorts to French too. Stephen is also a fluent French speaker; he recalls the period he spent in Paris as a would-be artist in exile. His interior monologue is loaded with language that he remembers from those days. This note, and two subsequent ones, translate those bits of French speech and provide some interpretation in relation with the literary context of the novel.

What is remarkable in Stephen's use of French is his nuerous uses of everyday or vulgar French. These expressions are firmly tied with his sojourn in Paris.

— C'est tordant, vous savez. Moi, je suis socialiste. Je ne crois pas en l'existence
de Dieu. Faut pas le dire à mon père.
— Il croit?
—Mon père, oui.

Schluss. He laps.

(Joyce, 1922, p.82)

As this was a very important experience for Stephen, being his first time leaving Ireland and also being connected to his decisive step to realize himself. Stephen recalls Patrice saying, (It's hilarious, you know. Me, I'm a socialist. I don't believe in the existence of God. But don't tell my father that.) Stephen asks, **'Il croit?'** (He's a believer?), and Patrice replies, **'Mon père, oui'** ('My father, yes').

As Stephen recalls looking at Patrice across the cafe table, there happens a coincidental resemblance between the English verb 'lap' and the French noun *lapin* (rabbit) turns Patrice, Proteus-like, into a bunny:

"He lapped the sweet *lait chaud* with pink young tongue, plump bunny's face. Lap, *lapin"* (Joyce, p.82)

Lait chaud is the cup of warm milk that Patrice is drinking. Stephen thinks, **"**He hopes to win in the *gros lots*" (he hopes to hit the jackpot in the lottery.) The French *lot* stems from the same root as the English lottery, and a *gros lot* is a first prize, a jackpot. Patrice passes his days playing the numbers. In *Circe* he returns as a '*rabbitface,*' still proclaiming himself a **'Socialiste!'**

Stephen's abundant use of different languages other than English has multiple dimensions besides those functioning on the personal realm. Joyce's deliberate employment of foreignism explains his instability with one language that is English, this fact mirrors Joyce's linguistic situation. But what is worth mentioning here is Stephen does not use the logical alternative to English that is the Irish Gaelic. A probable reason for not using Irish is when in Episode one, *Telemachus*, this language is spelled by the English Haines, whom Stephen disdains and considers to be his bitter foe.

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Additionally, the novel reveals that not only Stephen does not "have Gaelic on" him, (Joyce,1922, p. 27) but even the other Irish characters do not show the sense of pride and clinging with their mother tongue. An exception needs to be put here are the nationalist fanatics like the Citizen in the "*Cyclops*". A vivid example also is the scene of the milkwoman who does not recognize the Irish language in the same episode *Telemachus*

"Do you understand what he says? Stephen asked her.
-Is it French you are talking, sir? the old woman said to Haines.
Haines spoke to her again a longer speech, confidently.
-Irish, Buck Mulligan said. Is there Gaelic on you?
-I thought it was Irish, she said, by the sound of it. Are you from the west, sir?
-I am an Englishman, Haines answered. -He's English, Buck Mulligan said, and he thinks we ought to speak Irish in Ireland.
-Sure we ought to, the old woman said, and I'm ashamed I don't speak the language myself. I'm told it's a grand language by them that knows."

(Joyce, p. 27)

In this excerpt, the milkwoman is ethnically Irish, but unfortunately she mistakes the language for French. This passage is very significant in that some critics believe that the milkwoman symbolizes Ireland itself. Ireland could not identify an independent identity for itself (Williams, 2008).

Williams (2008) views the milkwoman scene as humiliating and indicating that the attempts of the Irish language revival prove to be a dismal failure and has not had any actual effect on Ireland. Therefore, it is "demeaning" for Irish revivalists and foreigners as Haines as it is for the milkwoman herself, proving a perceived mismatch between their theoretical academic projects and actual Irish reality.

The question of identity in *Ulysses* is a quintessential one. Foreignism in this context takes a political facet, Joyce is depicting the Irish reality contrarily to what is being assumed by the Irish Language Revival.

Stephen's protean switch between several languages in episode three can be interpreted as a contribution to the novel's general theme of unsteady cultural identity, and Joyce's innovative endeavor, is perhaps, to institute a new way of self-identification in which cross-cultural language lays its basic foundation.

Stephen, the novel's reflection of Joyce's actual linguistic state does not really feel comfortable with using English , simultaneously, he is not for the Gaelic language revival, since it represents the intransigent brand of Irish nationalism that he perceives as a "master" circumscribing his creative spirit. Stephen manifests oppositions bluntly and brusquely when he tells Haines in "*Telemachus.*" that he is a servant of several masters, one of which is "the imperial British state":

"After all, I should think you are able to free yourself. You are your own
master, it seems to me.
-I am a servant of two masters, Stephen said, an English and an Italian.
-Italian? Haines said.
A crazy queen, old and jealous. Kneel down before me.
-And a third, Stephen said, there is who wants me for odd jobs.
-Italian? Haines said again. What do you mean?
-The imperial British state, Stephen answered, his colour rising, and the holy
Roman catholic and apostolic church"

<div align="right">(Joyce, 1922,p. 38)</div>

Irish language revival is inappropriate and unrelated with the real Irish people, represented by the milkwoman. Stephen throughout the plot seems to feel scared and unsecured of Haines considering him as a "usurper," a colonist. Therefore, Stephen is urgently required to defy Haines who represents Englishness that obsesses his being.

Joyce's destabilization of English according to Kager (2016) is epitomized by having Stephen use Continental European languages, a technique that creates "a heightened awareness of the materiality of language". Thus, the status of the English

language is ascribed to secondary role. Stephen is also trying to implement this technique to his own mind, in a trial to attempting to undermine English's central position.

In fact, Joyce, like his Anglo-Irish characters, has experienced a situation where he expresses himself most easily but uncomfortably in a colonizer's tongue, and is also uncomfortable with his mother tongue .In order to get around this problem, Joyce finds a way to assuage the effect of uneasiness caused by such a situation in that multilingualism permits him to rebuff the British Imperialism and the English language control accordingly, on the one hand. On the other hand, it is a rejection of the enforcement of the Irish nationalism. It may also be seen as a substitution of the two ideologies with a new emerging fluid and flexible identity, as it switches between languages and cultures in an easy way.

In his many writings, Joyce always considers his own life as a reference; Joyce witnesses an exposure to a wide range of distinctive cultures. Consequently, he is familiar with the notion of intercultural or trans-cultural recognition. This fact is echoed through his various linguistic choices, every literary work is considered to be a project for Joyce. Joyce spent sixteen years in Italy particularly in Trieste, an Italian city, during that period, Joyce became a fluent Italian speaker, a fluency that qualifies him to write in Italian rather than English, this idea crossed his mind several times (Orr, 2008). This fosters the idea that the bitter feeling of estrangement nourished by accepting forcefully a colonizing state's language as one's mother tongue may lead to the appeal of recognizing oneself with external cultures.

Joyce embraces a sort of cultural fluidity when dealing with arts, referring to the Irish national movement, he avows "If an artist courts the favour of the multitude he cannot escape the contagion of its fetishism and deliberate self-deception, and if he joins in a

popular movement he does so at his own risk" (Joyce, 1901). Besides, he asserts that the Irish artist who does not find his culture's art as inspirational "must look abroad". Joyce claims that looking for international artistic inspiration is a must that is not only favourable, but ultimately necessary (Orr, 2008).

Cultural fluidity in *Ulysses* is favoured by Joyce and presented through Stephen's multilingualism in "Proteus," can be viewed as straddling two atypical early-twentieth-century literary and linguistic tendencies. On the one side, in this work, Joyce appears to lessen the impact of English colonialism by voting for Irish independence. Yet on the side of the coin, *Ulysses* presents a cultural hybridism and fluidity in an extreme opposition to any intention of returning Ireland to a prototypical past, a lucid proof is portraying Stephen as a non-Gaelic-speaking polyglot. Stephen does not use the languages he masters without a personal significance, thus, he would not be himself without intercultural exchange.

To sum up, the worth, for Stephen, of individual languages (as opposed to "foreign languages" as a single entity) is obvious; each one of his most frequently used languages is tied to one or several personal aspects of his psychology, permitting him, and Joyce's readers, to compartmentalize those parts of his whole.

4.3 The Semantic Features in *Ulysses*

Carrying on the procedure of analysis using the analytical template of Leech and Short's checklist (2007), this section treats the semantic features in James Joyce's *Ulysses*. LSC does not encapsulate the semantic features as an autonomous category on the grounds that the semantic features are deducible out of the interwoven categories.

In the novel, it is remarked that Joyce departs deliberately from the norms of the language and uses words far away from their literal meaning, endowing them with a new figurative one. The Joy. Cor is filled to the brim with figures of speech every episode

displays a bunch of them according to the overall theme and the events occurring in a given episode.

4.3.1 Imagery

Ulysses confirms Joyce's use of imagery, the purposes of using it vary, In the following example, it is adopted to provide details about the physical characteristics of his characters.

"He turned abruptly his grey searching eyes from the sea to Stephen's face" (Joyce, 1922, p.7).

Here, Joyce is providing details about Buck Mulligan, giving, thus, the readers an image of how does Mulligan look.

"Stephen turned his gaze from the sea and to the plump face with its smokeblue mobile eyes." (Joyce, p.8)

Auditory imagery is used to depict religious rituals, for instance the different sounds of the bell:

In Episode 3 *Proteus* it is used to depict Mass bell:

"And at the same instant perhaps a priest round the corner is elevating
it. Dringdring ! And two streets off another locking it into a pyx.
Dringadring !"
<div align="center">(Joyce, p. 80)</div>

In Episode 4 *Calypso*, auditory imagery is used to describe church bell:

"A creak and a dark whirr in the air high up. The bells of George's church. They tolled the hour: loud dark iron. Heigho! Heigho!
Heigho! Heigho!
Heigho! Heigho!"
<div align="center">(Joyce , p.138).</div>

The onomatopoeic effect is also employed to picture animal sounds
In Episode 12 "*Cyclops*", Joyce describes a noisy hen:

Ga Ga Gara. Klook Klook Klook. Black Liz is our hen. She lays eggs for us.
When she lays her egg she is so glad. Gara. Klook Klook Klook. Then comes
good uncle Leo. He puts his hand under black Liz and takes her fresh egg. Ga ga
ga ga Gara. Klook Klook Klook

(Joyce,1922,p.846).

Olfactory imagery is utilized to describe Stephen's dead mother smell:

Pain, that was not yet the pain of love, fretted his heart.
Silently, in a dream she had come to him after her death,
her wasted body within its loose brown graveclothes giving
off an odour of wax and rosewood, her breath, that had bent
upon him, mute, reproachful, a faint odour of wetted ashes.

(Joyce,p. 8)

Joyce uses tactile imagery to portray the different scenes in the church:

"He stood a moment unseeing by the cold black marble bowl while before   him
and behind two worshippers dipped furtive hands in the low tide of holy water."

(Joyce, p. 169).

Gustatory imagery serves to express and symbolize religious, cultural and political

issues, food is not a mere casual practice, it rather conveys hidden messages stemming

from the ideological and religious contravening amid the characters.

In the 11th episode, *Sirens*, Bloom is described eating meat to confirm his contravention to

the Jewish Dietary which tends to be vegan.

Pat served, uncovered dishes. Leopold cut liverslices. As said before
he ate with relish the inner organs, nutty gizzards, fried cods' roes
while Richie Goulding, Collis, Ward ate steak and kidney, steak then
kidney, bite by bite of pie he ate Bloom ate they ate

(Joyce,p.581).

4.3.2 Neologism

In LSC, neologism is categorized as a subcategory of figures of speech, neologism

is considered from a semantic angle rather than a lexical one. Leech (1969) argues that

neologism is the invention of new words (items of vocabulary), it represents one among

the significant ways enabling authors (prose or poetry) to transcend the normal use of language.

Ulysses is characterized by the use of innovative language, Joyce coined new unique words that have never been into use before, leaving his originality and his imprint in the world of literature, enriching the English store with a wide range of new lexical items and defying readers to interpret and decode his underlying messages.

Joyce's ingenuity in paralleling *Ulysses* with its prototype the *Odyssey* not only by adopting themes and characters, but also by establishing a linguistic link between the two.

There is a plenty of processes by which new words are created and coined, among which is compounding. The most striking set of compounding in *Ulysses* are epithets, which are composed following the rules of words formation.

4.3.2.1 Noun Compounds

The *Scylla and Charybdis* episode starts at 2:00 p.m at the National Library of Ireland. In this episode in *Ulysses* as inspired from the Odyssey,Stephen is taking part in an intellectual discussion introducing his theory about Shakespeare. This episode accentuates the need to make decisions and theinevitability of having to evade danger in order tosucceed. Though, the context of *Ulysses* is different from that of the Odyssey, in that these risks are of an intellectual ratherthan a physical nature. The chapter takes place inthe office of the director of the National Library of Ireland (Fargnoli & Gillespie, 1996).

This episode exposes Joyce's use of compounds: noun compounds, verb compounds, adjective compounds and jumbled compounds. These words are not only dense in meanings, they also represent rich cultural connotations.

There is a whole inventory of linguistic inventiveness, creativeness, and play in the form of new words and constructions, which urge readers to read closely and attentively. Lexical inventiveness is the eminent tenet of Joyce's lexical revolution in which both creativity and playfulness of language are prevailing aspects (Wu, 2011).

To begin with, noun compounds follow a Noun+ Noun pattern with nouns being frequently common nouns, but in some cases being a pronoun or even a name. Examples from Scylla and Charybdis episode include babemaries (p.296), Hesouls (p.408), shesouls (p.408), littlejohn (p.414), Besteglinton (p.436), Bronzelydia (p.550), Minagold (P.550), Kennygiggles (p.558), Shebronze (p.570), bensoulbenjamin (p.580).

Then, Joyce also employs a certain grammatical type of compounding which is rarely opted for; this type follows this format: 'Antecedent + Relative Pronoun', such as in Bloowho (p.553), Bloowhose (p.557) and Bloohimwhom (p. 566). These compounds distinguish Joyce's style; they are termed as portmanteau words.

Yogibogeybox in Dawson chambers. *Isis Unveiled.* Their Pali book we tried to pawn. Crosslegged under an umbrel umbershoot he thrones an Aztec logos, functioning on astral levels, their oversoul, mahamahatma. The faithful hermetists await the light, ripe for chelaship, ringroundabout him. Louis H. Victory. T. Caulfield Irwin. Lotus ladies tend them i'the eyes, their pineal glands aglow. Filled with his god, he thrones, Buddh under plantain.
Gulfer of souls, engulfer. Hesouls, shesouls, shoals of souls. Engulfed with wailing creecries, whirled, whirling, they bewail.
> *In quintessential triviality*
> *For years in this fleshcase a shesoul dwelt.*

(Joyce, 1922,p. 408)

Joyce weighs his use of compounds by alluding to Shakespeare and Dante's *The Divine Comedy* and *Paradise Lost*, and to diverse Greek myths. Like the seas between 'Scylla and Charybdis' (Wu, 2011).

This short passage is full of Stephen's intertextual allusions to cultural or literary sources, which is confirmatory of Stephen's erudition representing a learnt artist who

possesses a sharp, cutting, Aristotelian mind that is depicted throughout the novel, as Mulligan called him earlier in *Telemachus*, Kinch signifying the knifeblade (Gifford, 1992).

Yogibogeybox; is a compound word, its use in *Ulysses* represents the earliest record, but this does not hint that it was entirely Joyce's creation. It turns out that Joyce's use was part of a tradition, in which elements of the word came to be associated with.

In the Dublin Diary (1904) by John Stanislaus Joyce, he utters that Gogarty is expert in using two words the Dublinized Jesus, 'Jaysus', and the word 'box'. The word box is explained as follows: A 'box' is any kind of public entertainment, or a hall where any Society holds meetings for some purpose. The rooms of the Hermetic Society are a 'ghost-box', a church a 'God- box', a brothel a 'cunt-box'.

It is viewed as a 'nonce-word', occurring only once. Simpson (2021) states that the OED suggests that 'yogibogey' means 'the paraphernalia of a spiritualist', which stands likely for the literal interpretation of the word. It does, however, reliably posit an etymology based on the words yogi (an acetic), bogy/bogey (the devil, a goblin, a bugbear), and box (the container). Beyond that, it does not offer any evidence suggesting why Joyce should have used these components in constructing his word.

Joyce's use of *yogibogeybox* is interesting in that it is the first known appearance of *yogi-bogy* employed with adjectival power as the initial element of a compound. In his first draft of chapter nine of *Ulysses* Joyce's term is not *yogibogeybox* but the unexceptionable "Their room". In late 1918 he changes this to "Their bogeybox in Dawson chambers" (in line with Gogarty's use of "box" to mean "a hall where any Society holds meetings for some purpose, and bringing in the devils or sprites popularly associated with mystic practices). It is not until the Rosenbach manuscript that Joyce changes it again to

"Yogibogeybox in Dawson chambers", retaining Gogarty's slang and acknowledging the current use of *yogi-bogy*.

'Aztec logos', 'mahamahatma', 'Lotus ladies', 'Buddh under plantain', and most of all Dante's *Inferno*. '*Hesouls*, *shesouls*, shoals of souls' are eventually inspired from Dante's description of the carnal sinners in Canto of the *Inferno*. 'Hesouls' refers to those whirling men's souls and 'shesouls' to those bewailing women's souls. All these lonely souls are whirled about by a "hellish storm which never rests" (Joyce, 1922,p. 35). These words also are drawn from the tongue twister: "She sells sea shells by the seashore."

"By the Nilebank the *babemaries* kneel, cradle of bulrushes: a man supple in combat: stonehorned, stonebearded, heart of stone." (Joyce , p. 297).

4.3.2.2 Verb Compounds

Most of the verb compounds in *Ulysses* function as predicates, and only a few as adverbials or subject complements. These compounds may be categorized into 6 formulas; they can be Verb + Verb, Adjective + Verb-ed; Noun + Verb-ing; Number + N-ed; Adjective + N-ed and Adverb + Verb-ing

Verb compounds play a crucial role in *Ulysses*, in that they especially account for the characters' "goings-on"—happening, doing, sensing, meaning, and being and becoming.

In the tenth Episode 'Wandering Rocks' that is made up of nineteen separate brief scenes taking place in Dublin streets and depicting elements of Dublin life of different citizens featuring minor characters shifting the reader's attention from major characters.

In the first scene, father Conmee is in his journey by tram and on foot to the suburbs looking for a place at school for one of the sons of Paddy Dignam. In his way, at

the corner of Mountjoy square, father Conmee met three little schoolboys from Belvedere where Joyce once attended: Jack Sohan, Gallaher and Brunny Lynam.

 Father Conmee gave a letter from his breast to Master Brunny Lynam
 and pointed to the red pillarbox at the corner of Fitzgibbon street.
-But mind you don't post yourself into the box, little man, he said.
 The boys sixeyed Father Conmee and laughed:
 -O, sir.
-Well, let me see if you can post a letter, Father Conmee said.

<div align="right">(Joyce, 1922, p.473)</div>

The compound "*sixeyed*" can be interpreted as "the six eyes stared wide at", it is composed of a Number + Noun-ed. In this sense, verb compounds tend to be economical in that one verb compound covers six words, meanwhile, the meaning is kept the same. Furthermore, the compound is loaded with more than its cognitive meaning, in that a stylistic value is added to the text. A vivid picture of those three boys is instantly aroused and stuck in the reader's mind, and simultaneously, Father Conmee's gentleness and charity are sturdly felt. To the reader, "*sixeyed*" is as funny and humorous as Father Conmee's joke.

Another instance from the same Episode Wandering Rocks is "He *seehears lipspeech*". This verb compound is used when Bloom had a miserable time at the Ormond bar. All his trials to get rid of this miserable state failed. When the barreltone Ben Dollard was requested of singing *The Croppy Boy* in "F sharp major", Bloom hesitated a lot about the question of staying or not.

Must go prince Bloom told Richie prince. No, Richie said. Yes, must.
Got money somewhere. He's on for a razzle backache spree. Much? He
seehears lipspeech. One and nine. Penny for yourself. Here. Give him
twopence tip. Deaf, bothered. But perhaps he has wife and family waiting, waiting
Patty come home. Hee hee hee hee. Deaf wait while they wait.

<div align="right">(Joyce,1982,p.611).</div>

The sentence "He seehears lipspeech" is a typical SVO sentence. This statement comprises two compounds: seehears and lipspeech.

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From the dialogue, it is apparent that 'he' refers to Richie. What is Richie's talking style? When the waiter is talking and Richie is listening, Richie always observes the other's lips. This example represents the smartest use of verb collocation. In the general sense, while speaking people 'see lips', but 'hear speech'. However, the various senses can be used simultaneously. For instance, when walking in the street, people perceive things with eyes, meanwhile, they hear voices with ears. To that end, writers tend to describe using different sentences, but it is probable for Joyce to consider this too chatty and troublesome. His verb compound '*seehears*' speaks for itself. '*seehears*' is concise and impressive, suggesting well the immediacy and simultaneity of the two actions.

Other instances from the Episode eight Lestrygonians include "He *smellsipped* the cordial juice and, bidding his throat strongly to speed it, set his wineglass delicately down (Joyce,1922p. 365).

Also : "Davy Byrne *smiledyawnednodded* all in one:

—Iiiiiichaaaaaaach!" (Joyce, p. 226)

At Davy Byrne's, Bloom sees "Moral people. He doesn't chat." Bloom greets Nosey Flynn at the corner of the bar, and then orders a cheese sandwich and a glass of burgundy which proves to be the cause of Bloom's farting at the end of Episode 11. Nosey Flynn upsets Bloom a lot when the other is picking up the embarrassing topic of Boylan's coming tour. After drinking the wine, Bloom's midriff "yearned then upward, sank within him, yearned more longly, longingly". (Joyce, 1922,p. 220). Bloom sees Flynn first smelling his juice and then sipping a bit, so Flynn "*smellsipped* the cordial juice and, bidding his throat strongly to speed it, set his wineglass delicately down." Then, the bar proprietor Davy Byrne arrives and chats for a long time with Nosey Flynn. Still later, Nosey Flynn does most of the talking and occasionally Davy Byrne puts in a few words or asks a simple question. At his moment, Davy Byrne "*smiledyawnednodded*". This

compound is composed of three verbs: smiled + yawned + nodded, to express the immediacy and simultaneity of the three actions. Besides, in this particular context, it may serve as a hint to the talkative Nosey Flynn that "I'm tired or drowsy. Let's wind up the gossip" (Wu, 2011).

In another instance, Joyce employs the word "and" three times to express those concurrent actions: "Father Conmee smiled and nodded and smiled and walked along Mountjoy square east." (Joyce, p. 473) .Joyce exhibits creative use of verb compounds which originates from his ingenuity and inventiveness when using language.

4.3.3 Irony

Irony is at the core of *Ulysses* that is written with an ironical tone. Joyce waves his ideas using irony to transmit his thoughts. Ironies are used concentratedly in *Telemachus*, *Eumaeus* and *Penelope* episodes.

Local ironies are the most pervasive ones which function principally on the level of a word, a phrase, a sentence or a paragraph. In the first episode, *Telemachus*, Buck Mulligan is nastily parodying the Catholic Mass; he castigates Stephen and Catholicism. *Telemachus* is woven relying on an ironic context; the first two words describing Buck Mulligan "stately" and "plump" (p.2) are used ironically. Buck Mulligan views himself as stately but never as plump. The adjective "Stately" bears another meaning relying on the context of *Telemachus*; it hints to Mulligan as being a collaborator with the state contradicting his pretentions to be radical: his radicalism is a mere affectation.

Another sound ironical example is related to the relationship between Stephen and Buck Mulligan. Stephen perceives Buck Mulligan as a usurper; in the novel he is described as a character that restricts Stephen's freedom (Ireland, the Catholic Church and the English Imperialism). The passage starts with the appearance of Mulligan first and then

Stephen; this affirms Buck's dominance. Stephen is described as displeasant and sleepy while he is unhappy and scared of his companionship with Mulligan in the Martello tower. In the same line, it is noticed that in this passage that heralds the opening of the novel, Mulligan speaks eight times before Stephen holds the speech, some readers even mistake Mulligan to be the protagonist rather than Stephen.

Another instant of irony in the same vein of Mulligan's parody of the Catholic Mass is the opening expression of *Telemachus"Introibo ad altare dei"* (Joyce,1922, p.2). As he ascends to the Martello Tower, Mulligan uttered this expression as if he was mounting to the altar, Gifford explains the expression literally "I will go up to the God's altar" (1992, p. 13).

Another word in the same passage drawn from the Greek Mythology "Chrysostmos" (Joyce,p. 2) is used ironically. It is uttered by Stephen when he was talking to himself as an interior monologue describing Mulligan's golden-capped teeth. It means in the Greek Mythology "golden mouthed" after a church's father. "Chrysostmos" is used by Stephen as a critical comment to disparage Mulligan's superiority and his reliance on financial strength as he fills his teeth with expensive gold. At the meantime, Stephen's teeth are rotting and decaying.

The very definition of irony is that it is a mockery unobtrusively stated, in which the real meaning is concealed. Yet, there are some ironical examples which tend to be explicitly stated and obviously expressed. In the same excerpt and context, Buck Mulligan stresses his sense of superiority and Stephen's inferiority by mocking Stephen's name and attributing a Hellenic dimension to his name:

— The mockery of it! he said gaily. Your absurd name, an ancient Greek!
He pointed his finger in friendly jest and went over to the parapet, laughing to
himself. Stephen Dedalus stepped up, followed him wearily halfway and sat down

on the edge of the gunrest, watching him still as he propped his mirror on the parapet, dipped the brush in the bowl and lathered cheeks and neck.
Buck Mulligan's gay voice went on.
— My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it?

<div align="right">(Joyce, 1922,p.2)</div>

Irony is also used to accentuate some traits of Mulligan's personality, for instance he is depicted to be assuming a contradictory behavior. Throughout the episodes, he gives an image that he is a man of surfaces and costumes (Wright, 1991) he is described to be putting on "a smiling face", thus he is assuming a mask in that he is not naturally smiling, but he is wearing or putting a smile on his lips which is a fake smile. Moreover, Mulligan is depicted to be spending much time in the episode dressing or undressing. This act confirms his contradicting behavior, ironically, it also asserts that he believes in appearance and judges others in accordance with their appearance. Also, through his attire, he represents the cultural clash between England and Ireland.

And putting on his stiff collar and rebellious tie he spoke to them, chiding them, and to his dangling watchchain. His hands plunged and rummaged in his trunk while he called for a clean handkerchief. God, we'll simply have L· dress the character. I want puce gloves and green boots. Contradiction. Do I contradict myself? Very well then, I contradict myself. Mercurial Malachi. A limp black missile flew out of his talking hands. (Joyce,p.30).

In this excerpt, Mulligan wants "puce gloves" signifying England and "green boots" signifying Ireland, this expression is loaded with contradiction since Mulligan uses two symbols simultaneously "puce" which is red; a color epitomizing England, and "green" implying Ireland.

Then, he quotes Walt Whitman in a sardonic vow "Contradiction. Do I contradict myself? Very well then, I contradict myself". This expression confirms the tenet of Mulligan's personality which is contradiction (Wright, 1991). Though Mulligan seems to be fully aware of his contradictions, this fact does not disguise him.

Irony is also rampant in *Eumaeus*, this episode has flashes from *Telemachus* the opening episode of the novel. This episode marks the beginning of a triad of episodes, it alludes to *Telemachus* in that its opening lines hint tenaciously to the characters and events of *Telemachus*.

4.3.3 Allusion

Allusions are scattered throughout James Joyce's *Ulysses*, Joyce alludes to various historical, cultural, theological and literary events. These allusions relate the novel to many of the greatest minds in literature, philosophy, religion, myths, and popular culture.

According to Joyce's use is distinguished from other authors' not by its purposes but by its extent and thoroughness, *Ulysses* comprises a large number of allusive contexts all persistently modifying, intersecting, and qualifying one another (Thornton,1973).

Allusions representthe interweaving of explicit historico-political and socio-cultural facts into the novel's fabric. In *Ulysses*, Joyce employs a wide array of allusions which are direct linguistic allusions, stylistic imitation allusions, visual allusions, character allusions and content allusion.

In Episode five *Lotus Eaters*, *Ulysses* quotes the Bible in an ironically (contrary to the spiritual nature of the Bible) worldly setting. Leopold Bloom —the protagonist of the second section of *Ulysses "the Wanderings of Ulysses"*—is depicted to be taking a bath, he says in first-person stream of consciousness: "This is my body" (Joyce, 1922,p.175). In this example, Joyce duplicates directly the words of Christ in the "Last Supper" without quoting them where Christ states: "This is my body, which is given for you" (Luke 22.19). Bloom associates himself with Christ through this allusion. Whether readers approve or disapprove Bloom's identification with Christ, the allusion establishes a connection between the two and prompts readers to consider that connection. By engaging texts from

different nations and eras, allusion connects literary works and places them in conversation with each other (Miller, 2016).

As for stylistic imitation allusion, it is revealed throughout *Ulysses* that there are full imitations of entire genres. For example in Episode seventeen *'Ithaca',* Joyce uses a formula of third person questions and answers similar to the style of a Christian catechism. This stylistic imitation of a catechism underpins the narrator's power, providing readers with the truths of characters as a catechism teaches Christian doctrine.

Character allusion is also rampant throughout *Ulysses*. *Ulysses*, for example, alludes to Odysseus through its title. This in some way connects the whole novel to Odysseus. As inspirational from the *Odyssey*, Joyce's affords every chapter of *Ulysses* names referring to episodes of The *Odyssey* in an order which clearly matches the narrative structure of The *Odyssey*, advancing the titular character allusion by connecting the novel to The *Odyssey*. Bloom's journey and Joyce's schema, which lists "*Ulysses*" as a person present in every chapter featuring Bloom, link Bloom to *Odysseus*. *Ulysses* tells the story of Bloom just as The *Odyssey* tells the story of *Odysseus*; thus the titular character allusion refers to Bloom.

4.3.4 Metaphors

Grasping *Ulysses* obscure meaning is assiduously dependable on understanding Joyce's concept of metaphor. It is of paramount importance to highlight how metaphor traces and defines the fundamental relationship between words and reality. In his masterpiece, Joyce makes use of the kinds of metaphorical substitutions enabling Bloom and Stephen signify and be signified by historical figures as drawn from different backgrounds; Greek Mythology, Shakespearian fiction and the like. Analyzing the novel demonstrates how Stephen and Bloom become metaphors in that Bloom substitutes

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Ulysses and Stephen is signified as being *Telemachus* in a trial to imitate the *Odyssey*, Molly is referred to as *Penelope*. It is not an exaggeration to claim that much of the originality and uniqueness of *Ulysses* rests sturdily on its examination of the possibilities of metaphor (Schwartz, 1987).

Metaphors are used throughout the various chapters in *Ulysses* invariably and to express different meanings. The researcher sheds light on two types of metaphor; in its general sense as being a comparison drawn from two domains and in its specific use of historical substitution as being distinctive to *Ulysses.*

4.3.4.1 Conceptual Metaphors

Relying on the Conceptual Metaphor Theory as introduced by Lackoff and Johnson (1980) constructed on the notion of mapping which necessitates the presence of two domains, metaphors are studied and analyzed. Yet, the intensification of metaphors employed in a distinctive way witnesses its zenith in chapter fifteen *Circe* to the end of the novel. For in the final four chapters, the form- no matter how innovative- is in the service of meaning (Lawrance, 1981).

Beginning with the first Episode *Telemachus*, Stephen and Mulligan surveying the sea from the Dublin bay and resembling it with a great mother:

He mounted to the parapet again and gazed out over Dublin bay, his
fair oakpale hair stirring slightly.
-God! he said quietly. Isn't the sea what Algy calls it: a great sweet
mother? The snotgreen Sea. The scrotum tightening sea. *Epi oinopa ponton.*
Ah, Dedalus, the Greeks! I must teach you. You must read them in the
original. *Thalatta ! Thalatta !* She is our great sweet mother. Come and
 look.   (Joyce, 1922, p. 7)
In this conversation, Stephen and Mulligan compare the sea to the great

sweet mother in that both terms share immensity and the ability to absorb the

others' woes and plights.

Still in the context of water, Stephen in the third Episode *Proteus* as I has been stated before fears water, also fears water as the common life of all, the incompatible, inconsistent prime matter. Water as protean and vital matter is closely linked with the animalistic imagination, Stephen observes a dog at the beach, it reminds him, in swift succession, of a hare, a buck, a bear, a wolf, a calf, a fox, a pard, and finally a panther, the all-beast. Within Stephen's metaphorical thinking, the sea similar to the dog, changes shape and resembles a number of animals:

"Airs romped round him, nipping and eager airs. They are coming, the waves. The whitemaned seahorses, champing, brightwindbridled, the steeds of Mananaan"
(Joyce, 1922,p.77)

Approaching the dog, the waves are described as "the wavenoise, herds of seamorse. They serpented towards his feet." (Joyce, p. 93) The images of the sea and the dog are directly linked through *Proteus*, the sea-god of the *Odyssey* who tricks by "taking the shape of every creature that moves on earth, and of water and of portentous fire." Attempting to betray Menelaus, he becomes "a bearded lion, a snake, a panther, a monstrous boar; then running water, then a towering and leafy tree." (Homer 1984, p. 44-45) Water and animalistic nature are equated via their literally Protean mutability.

In Episode two *Nestor*, Stephen holds a conversation with Mr. Deasy, in which Mr. Deasy is claiming that Stephen was not born to be a teacher then Stephen argues that he is a mere learner and that learning is an unstoppable, a never-ending process since life keeps on teaching us.

-I foresee, Mr Deasy said, that you will not remain here very long at this work.
You were not born to be a teacher, I think. Perhaps I am wrong.
-A learner rather, Stephen said.
And here what will you learn more?
Mr Deasy shook his head.
-Who knows? He said. To learn one must be humble. But life is the great teacher.
(Joyce,1922, p. 71)

In this quote, there is a consistent correspondence between the two domains. The metaphor is one-correspondence because there is only one match between the source and target domains. Life is conceptualized compared with a great teacher since they share the same characteristic of delivering lessons. Classifying this metaphor according to the precedent mentioned classes as set by Leech and Short in their checklist, it would fall in the concreting class since life is an abstract concept and being a teacher is a tangible profession. Relating this to the context, it is affirmative to the fact that Stephen exemplifies a learnt character, an erudite and interprets his unceasing aspiration to learn more and acquire new knowledge every day as he lives.

4.3.4.2 Substitution Metaphors

Circe abounds in rhetorical flamboyance, in this episode, metaphors are bestowed a different dimension in relation with the themes expressed; they describe Bloom and Stephen's previous bottled up experiences by means of the stream of consciousness narrative technique. Put another way, *Circe* lets to the open what have Stephen and Bloom experienced in the previous chapters all the daylong, and permits readers to delve deep into their real natures (Lawrence, 1981). This episode's technique of narration is hallucination (Fargnoli & Gillespie, 2006). Hallucinations mean performances of fantasies that preoccupy the character's mind and lead to interference between what is real and what is imaginary. Hallucinations help to describe the personal thoughts of characters, Joyce demonstrates for readers that external events and unconscious life cannot be meaningfully distinguished. These hallucinations have treated the recurrent themes such as the quest of paternity.

Joyce provides metaphors in relation with the *Odyssey* in that he draws similitude between the characters of the two works. The protagonist, Leopold Bloom is paralleled

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with *Odysseus*, this similarity is put forward in consistence with a set of correspondences between the two.

However, "*Circe*" is not merely the dramatization of the conscious and subconscious lives of Bloom and Stephen, but the revelation of the narrative presence, the fictionalized Joyce, as he searches for meaning and fulfillment. As Lawrence puts it, "we are given conceitsor expressive equivalents for the characters' psychic secrets rather than actual replays of past scenes in their lives" (Lawrence, 1981, p. 154).The entire chapter is, in a radical sense, figurative: itsfantastic scenes and dialogues function as dramatized conceits or metaphors for the characters' suppressed desires, fears, and guilt *Circe* demonstrates an inexorable relationship between the past and the present As Bloom says at one point in the chapter, "Past was is today" (Joyce,p. 514).

In *Circe*, metaphors are never a matter of abstract comparison between two things, for instance when Bloom imagines the appearance of his grandfather whom he knows merely as a name in his family lineage, as being manifested in a grotesque, metamorphic creature. In this example, Bloom's grandfather is compared with a physical body rather than an abstraction. As if he is substituted by an imaginative body.

Another striking example of this particular kind of metaphoric expression is when Bloom buys a pig's foot and a sheep's foot. Purchasing the pig's foot is a metaphor of Bloom's becoming a pig in the hands of the sorceress Bella Cohen, meanwhile, it symbolizes Homer's Circe when transformed Odysseus' crew into pigs, hence the pig's foot provides a linkage with between *Ulysses* and the *Odyssey*. The sheep's foot metaphorizes Bloom's submission to Bella, since he can only manage a 'sheepish grin' in the presence of Bella's 'flacon eyes'. The sheep's foot may also suggest the metaphorical innocence Bloom feels when he encounters his stillborn son Rudy, when he appears at the

end of the episode holding a lambkin in his pocket. Metaphorical connection in Circe is physicalized, so that the metaphor is not a mere conceptual connection, to make a metaphor in *Circe* is to imbricate two bodies connected with each other.

Conclusion

The study adopted an analytical approach to treat the various lexical and semantic features in James Joyce's novel *Ulysses*. It is a panorama offering a diversity of stylistic features dying *Ulysses* with a tincture of creativity and innovation.

The analysis was branched into two; lexical features and semantic features. Lexical features are connected with examining the lexical choice of the writer and how it affects meaning, in a different way, it is a scrutiny of how meaning is reflected through words. In this regard, the researcher treated aspects related to nouns, verbs, adjectives and adverbs and shed light on how the potential of these parts of speech plays a key role in disclosing Joyce's intents. Also, under the heading general vocabulary the research demonstrates that Joyce's use of colloquialism and foreignism is highly significant and pivotal.

It is previously mentioned that the LSC operates on a selective basis; it is up to the researcher to choose the most prominent features, those which turn the readers' eyes depending on various criteria whether deviation and violation of the linguistic code, or a matter of frequency which means that those features that are recurrent ,i.e a quantitative issue.

What can be deductible from the analysis is that Joyce does not make choices haphazardly, his choices are rather pragmatic. He chooses lexical items that serve an inner intent, a given fact or a subliminal message he intends to transmit. The traits of his characters, their thoughts are shown through a careful choice of lexis.

The novel does not guarantee a unifying use of stylistic features, in that every episode tends to show its uniqueness and particularity. Features correspond to the themes of every episode. Even the narrative techniques opted for, for instance interior monologue and hallucination which represent typical techniques of Joyce's narrative style are used in a smart way, when it is felt necessary to reveal a certain character's thoughts.

It is substantial to insinuate that reading James Joyce's *Ulysses* revealed its richness of style and Joyce's deliberate breach of the linguistic code resulting in figurative as represented principally in tropes. The findings show that Joyce relies on irony, metaphor and allusion to convey his subliminal messages, to show his characters' traits and to establish a bond between various literary works.

The next chapter marks the end of this research it is ascribed to the investigation of the LSFs in James Joyce's *A Portrait.* Its last section is dedicated to drawing similarities and differences between the two novels in a concise way, in which the researcher is going to compare and contrast the use of the LSFs in the Joy.Cor.

Chapter Five:

Analyzing the Lexico-Semantic Features in James Joyce's *A Portrait of the Artist as a Young Man*

Introduction

5.1 The Lexical Features *A Portrait*

5.1.1 General

5.1.2 Nouns

5.1.2.1 Abstract and Concrete Nouns

5.1.2.2 Proper Nouns

5.1.3 Adjectives

5.1.3.1 Adjectives and Physical Attributes

5.1.3.2 Adjectives and Emotive Attributes

5.1.3.3 Adjectives and Color Attributes

5.1.4 Adverbs

5.2 The Semantic Features in *A Portrait*

5.2.1 Imagery

5.2.2 Neologism

5.2.3 Allusion

5.2.4 Repetition

5.3 Significant Affinities between *Ulysses* and *A Portrait*

Conclusion

Introduction

Widely anthologized, *A Portrait of the Artist as a Young Man* is seen as one among the finest pieces written by James Joyce. This chapter endeavours to offer insights into the LSFs in this second masterpiece created by James Joyce A *Portrait*. Equal to the process followed in the chapter before, investigating this novel makes a linkage between thematic and linguistic analyses to yield an unassailable interpretation demonstrating the organic unity of style and theme. Analysis operates interestingly on two levels; the lexical and the semantic one. The lexical level concerns itself with those features related to the author's linguistic choice and how it is connected with the evolving themes of the novel. On the other edge, the semantic level deals predominantly with how the author's linguistic choice affects meaning and thus leading readers to find their way to the novel's concealed meanings.

The triad of investigating themes, linguistic choice and meaning works in interrelatedness to set up a reliable interpretation. The lexico-semantic features are like the vehicles by which meanings and themes are transmitted. In *A Portrait of the Artist as a Young Man* (*A Portrait* henceforth) Joyce records the development and maturation of Stephen Dedalus from childhood to achieving emotional, intellectual, and artistic manhood. The novel first appeared in print in *The Egoist*, where it was serialised from 1914 to 1915.

Gorman (1994) argues that *A Portrait* is considered to be an autobiographical book, a personal history of the evolution of a mind depicting Joyce own mind, and his own exhaustive absorption in himself. In this concern Joyce avows that *A Portrait* was the picture of his spiritual self. *A Portrait* accounts for how Stephen had grown out of the Jesuitical territory of his youth. The scholar goes on to claim that Joyce compiled *A*

Portrait in an attempt to look at himself objectively, to assume a divine poise of alertness and observance over the little boy he called Stephen and who was really himself.

From a linguistic and stylistic stand, *A Portrait* is viewed, to a broad measure, to be challenging to decode owing to Joyce's intensive outstanding use of the narrative technique stream of consciousness where he juxtaposes the protagonist's inner and outsider thoughts. Getting into the protagonist's thoughts is reflected on the surface that is the linguistic creation.

Needless to say, in order to unveil the lexico-semantic features in *a Portrait*, a stylistic analysis comes to the forth. However, standing for the stylistic analysis does not imply the denial of other approaches, it is opted for as it best fits the purposes of the inquiry. Leech and Short Model (LSM hereafter) is also adopted in this analysis as the general theoretical template.

This investigation is in the goal to bring to light the clarification of some issues in relation with the precedent analysis of *Ulysses*. The first grilling is whether Joyce's style is confined to a given set of features to be exclusively a replica in every work, or every literary production enjoys its uniqueness and distinctiveness. In case of a replica, whether the motives of applying them show a kind of sameness, or they are used differently to meet the terms of different purposes and themes.

5.1 Lexical Features in *A Portrait*

Shedding light on the lexical features in *A Portrait* seems to be a paying-off experience since Joyce is widely acknowledged of his lexical inventiveness and colorful varied stylistic choice. In this respect, style is viewed from both the lenses of variation and choice. This subsection represents the researcher's attempt to make a survey about the lexical items employed in Joyce's *Portrait*.

The researcher installs the enquiry by studying some passages relying on a random selection to find out the various purposes those lexical features are to fulfill. Lexical features are concerned with the choice of specific lexical items and their distribution and relation among themselves, and the way they generate meaning in the text. To examine a text in terms of its lexicon is highly advantageous since it can unleash sources of cohesion that might not otherwise be noticed and their study can lead to the discovery of persistent themes and images in a text under investigation (Traugott & Pratt, 1980).

The procedure followed in analysis is identical with the one adopted in the previous chapter, it proceeds by selecting a certain passage from the novel, then giving an overall comment on it, and last the analysis of the required features.

A Portrait accounts for events which match to a certain extent with those of Joyce's first twenty years of his life. According to Joyce's celebrated biographer, Richard Ellman (1982), Joyce aimed that his *Portrait* would be an autobiographical novel, in which he would translate his life into words in a fictional way. While some scholars would dissent on the extent to which Joyce's life had a direct impact on his fictional creativity in the novel. These conflicting debates agree on the fact that Stephen Dedalus as being the main character conveys a twofold role; the protagonist of the novel, as well as the persona (Latin word standing for "mask") behind which Joyce paints his fictional "portrait" of the "artist" and of the "young man." Stated differently, through this character Joyce portrays the artist he envisions as having an artistic temperament and a retrospective behavior (Zimbaro,1992).

In broad terms, Joyce's language in *A Portrait* is perceived as being gradable in that it walks in accordance with Stephen's growth. Joyce uses child language, it is imbued with simplicity relying to a great measure on sensory description particularly by the beginning of the novel lasting to about the third episode. In his language, Stephen focuses principally

on his senses 'hairy face', 'warm', 'the queer smell'. As a little infant, Stephen is described as having lisp: 'the green wothe botheth', in a trial to say 'the green rose blossoms'.

Through his fiction, Joyce demonstrates the inner thoughts and conceptions of his protagonist Stephen in a narrative way making use of the language he might use at the time his thoughts are flowing and are being expressed. This technique, called 'coloured narrative', debunks precisely how the young Stephen lives through the world around him by means of sensory perception: the sight and touch of his father's 'hairy face', the sound of the song, the smell and temperature of urine on bed sheets. Interestingly, it depicts the young Stephen in a constant struggle to interpret his ideas and lived experiences into language.

Joyce's experiments with language are often startling and engage one's mind for a long time. Edward Albert calls Joyce, "A ceaseless experimenter", who is over anxious to explore the potentialities of a method once it is evolved, and in his use of the stream of consciousness technique and in his handling of the interior monologue, he goes further and deeper than any other (Warsi, 1976, p. 6).

5.1.1 General Vocabulary

Unlike the first masterpiece *Ulysses*, *A Portrait* is not told by an analogy as intricate and well-established as the analogy to The *Odyssey*. However, in the depiction of Stephen it is remarked that there is a kind of emulating *A Portrait* to *Ovid's* story of *Daedalus* and *Icarus* and the frequent pattern of Daedalian (or rather Icarian) flight and fall. *Icarus* classical myth is believed to be offering the inspirational structure of the novel, on the grounds that it provides the skeletal structure of *APortrait*. Stephen's growth as artistic inventor is paralleled by the assiduity of his eponym, the legendary artificer Daedalus (Gifford, 1982).

The novel starts off as a fairy tale: "Once upon a time", then its flow goes on as a recital of the quotidian life and an account of everyday events of Stephen Dedalus from early childhood to adulthood. The narration concentrates on Stephen's development and self-actualization as he struggles with realistic issues that range from adapting to a new school, to a major religious and identity crisis and the like. The story also represents the clash between Stephen and a bundle of societal restraints. He is pressured by society and a defined social order set forth by Irish and Catholic conventions to become something that he does not want to be. His maturity and development into an adult is portrayed in a realistic manner as he attempts to break free of these restrictions

Growing in consciousness and maturity, Stephen, the protagonist of *A Portrait* seeks to deracinate himself from the Irish heritage and build a well refined identity. This sense is tasted by the end of the story since the beginning is reflective to the development of the little boy starting with narrating a set of factual remembrances. This fact is broadly echoed in his use of language which develops all along the five episodes as Stephen experiences maturity.

Under the banner of general vocabulary, there lies a plethora of features to be scrutinized; the use of colloquialism as represented in all its components, specialized range of vocabulary, foreignism, and so on. It is noticed that Joyce encodes not only Stephen's reminisces but also how he can remember the various happenings he underwent during his early age. The narrative voice mimics the childish perception: it is written as free indirect discourse. As the novel progresses, such syntax and vocabulary dissipates with Stephen's growth.

Thanks to the stream of consciousness narrative technique, Joyce permits his readers to sink deep in Stephen's inner thoughts and discover the traits of his personality.

The analysis of *A Portrait* goes one step forward to provide not only stylistic explication but also a psychological one, the latter seems to be inescapable.

To gain data about the features of general vocabulary used in *A Portrait*, the LSM proposes asking a set of questions to assist researchers in their work. As it has been formerly explained, the checklist is not rigid, it is flexible which means it is up to the researcher to select the stylistic markers or features that serve the aims of her inquiry operating on a selective basis. Among the quintessential properties of studying vocabulary is its degree of formality, it is remarkable that Joyce makes use of informal colloquial language. Colloquialism characterizes Joyce's lexical choice, therefore the researcher ought not to overlook it.

The use of colloquialism is one of the most pronounced features in Joyce's writings, in literary fiction, colloquialism plays a key role in that authors feel at home when using colloquies adding a local tincture to their fiction. Most capsule explanations of colloquial expressions and words are inspired from Gifford's seminal work *Joyce Annotated Notes for Dublinersand A Portrait of the Artist as a Young Man* that was published in 1982.

The story opens with Stephen Dedalus as a young child when he was about three years old. Stephen is in the process of reciting his first memories. He is depicted as being told lines of a fragmented story and a nursery song by his father. These memories revolve around Stephen's surroundings depicted in a sensory perception. Joyce is presenting to the readers the ingenuity of a future artist's perception and interpretation of the world.

The opening passage of the first episode of *A Portrait* abounds in colloquies especially slang, this passage records Stephen reminisces about his early childhood events.

However, the researcher also focuses on other passages from the same episode in order to come up with many and diverse examples.

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo...
His father told him that story: his father looked at him through a glass: he had a hairy face.
He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt

(Joyce,1916, p. 3).

A moocow in this context is an Irish colloquy, it stands for "silk of the kine," in Irish idiom, the most beautiful of cattle, and it represents an allegorical epithet for Ireland (Gifford, 1982). This passage is among the facts that prove the autobiographical nature of *A Portrait* in that Joyce's father in a letter in January 1931 to his son articulated that among their souvenirs in Brighton Square is that he used to take Joyce as he named him "Babie Tuckoo" and told him about the moo-cow that used to come down from the mountain and take little boys across (Gilbert, 1966). This story belongs to the Irish traditions and it bears many versions, for instance in the west of Ireland: the supernatural (white) cow takes children across to an island realm where they are relieved of the petty restraints. The word 'tucko' is associated with James Joyce it is an Irish slang word which is suggestible to mean tucked in bed. Other words that have its same root and belong to the Irish slang too are 'tuckin' (or'tuckout') standing for a good meal,a feast.

The use of slang is very frequent throughout the first episode, Stephen remembers his father's pieces of advice before sending him to the College. His father advised him never to peach on his friends:

"And his father had told him if he wanted anything to write home to him and, whatever he did, never to peach on a fellow" (Joyce,1916,p.6).

In the scene in Stephen's early days at Clongowes Wood College, Joyce describes an important incedent that shapes Stephen's personality and launches his scene of alienation and feeling as an outsider at school. This sense of alienation and estrangement is a recurrent notion throughout the novel. The event is when one of Stephen's bullying classmates Wells pushed him in a cesspool. Wells felt sorry and came to apologize, then at this moment Stephen remembered the bit of advice his father gave him:

—I didn't mean to. Sure you won't?
   His father had told him, whatever he did, never to peach on a fellow. He shook his head and answered no and felt glad.
   Wells said:
—I didn't mean to, honour bright. It was only for cod. I'm sorry.
<div align="center">(Joyce,1916,p.6)</div>

In this excerpt, "to peach" is slang meaning to inform on. Also the word "a cod" is slang meaning a joke (Gifford, 1982). In the same episode, there occur other examples of the informal variety of language as represented in slang. Stephen remembers an incident during Father Arnall's Latin lesson when students were unable to answer and to write good Latin themes, Stephen's mate Fleming was a victim of Father Arnall's wrath to be punished by standing in the middle of the room on his knees, this excerpt stresses Father Arnall's anger:

Was that a sin for Father Arnall to be in a wax or was he allowed to get into a wax when the boys were idle because that made them study better or was he only letting on to be in a wax? It was because he was allowed, because a priest would know what a sin was and would not do it. But if he did it one time by mistake what would he do to go to confession? (Joyce, 1916,p. 56).

The following quote also shows how Mr. Harford is a calm and cool person unlike the other masters:

"But Mr Harford was very decent and never got into a wax. All the other masters got into dreadful waxes" (Joyce, p. 53).

"a wax" is slang which means a rage, apassion. It depicts the extent to which Father Aarnall gets angry. This excerpt also demonstrates Stephen's skepticism of those in the

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clerical profession as he starts questioning their behavior and doubting their integrity, this demonstrates his consciousness right his tender age.

Through his writings, it is remarkable that Joyce invariably tends to refer to cultural entities in that he employs cultural bound abbreviations referring to practices belonging to Catholic traditions. In episode two, Stephen and his classmates at school are described to be ascribed to write the Jesuit's motto at the top of the first page:

"The next day he sat at his table in the bare upper room for many hours. Before him lay a new pen, a new bottle of ink and a new emerald exercise. From force of habit he had written at the top of the first page the initial letters of the jesuit motto: A.M.D.G. On the first line of the page appearedwrite A.M.D.G".

(Joyce,1916,p. 83)

A.M.D.G stands for *Ad Majorem Dei Gloriam* (To the Greater Glory of God). This abbreviation represents the slogan of the Jesuitical order, it is a tradition that students were instructed to place the initials A.M.D.G. at the tops of all their school tasks and essays (Zimbaro,1992).

The use of abbreviations recurs in episode two also, when finishing their school work, Stephen and his mates are recommended to write L.D.S

"After this the letters L. D. S. were written at the foot of the page, and, having hidden the book, he went into his mother's bedroom and gazed at his face for a long time in the mirror of her dressing-table" (Joyce,1916,p. 85).

L.D.S. stands for Laus Deo Semper, Latin for praise to God Always; placed at end of written school work in Jesuit schools.

5.1.2 Nouns

Nouns in the literary text have a potential, to trace Joyce's choice of nouns, their functions and their significance as to refer to the literary context of *A Portrait*, an analysis of separate passages is felt to be compulsory. In order to find out information concerning

nouns, it is technically necessary to put readers in the right track by reminding them with the set of questions to be asked:

- Are the nouns abstract or concrete?

- What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)?

- What use is made of proper names? Collective nouns? (Leech & Short, 2007)

5.1.2.1 Abstract and Concrete Nouns

The narrative shows a richness of details and imagery, by which Joyce conveys his underlying messages. In *A Portrait*, investigating the lexical choice of James Joyce affords minute details about the image of the artist Joyce wishes to draw in the minds of his readers.

Studying the use of nouns shows the abundance of concrete nouns by the beginning of the novel rather than the abstract ones. This is to confirm that reading Stephen's mind as a child does not show any abstractions which walks hand in hand with the child's mental and linguistic development. Stephen tends to describe his experiences imbuing them with concreteness and simplicity far away from abstractness and complexity. Concrete nouns are opted for clarifying what is intended to be seen from Stephen's eyes.

In the opening passage, Joyce tends to exhibit Stephen's childish memories depicting his surrounding environment and his family and friends. To describe Stephen's past reminisces in a vivid way and to put readers at the core of Stephen's mind , Joyce opts for concrete nouns such as road, moocow, glass, boy, face, piano, lemon platt, feet, paper, oilsheet, bag, ball, hands, refectory. It is no surprise that Joyce goes for concrete nouns since the passage is told at Stephen's tongue from a third person point of view. The use of concrete nouns inter alia is a distinctive feature of the childish talk according to

psychologists such as Piaget who believes that children's thinking tends to be very concrete struggling with abstract ideas.

The use of abstract nouns cannot be denied, yet it is lesser than the concrete ones. LSM proposes that concrete nouns are referent to a number of entities such as events, perception, moral qualities, describing processes and so on. To illuminate these references, it is considered as necessary to present as tabular information.

Table 5.1: References of Abstract Nouns

Abstract nouns' reference	Evidence from *A Portrait*
Events	But the Christmas vacation was very far away: but one time it would come because the earth moved round always. (p.13) It was his first Christmas dinner and he thought of his little brothers and sisters who were waiting in the nursery (p.13).
Perception	The consciousness of the warm sunny city outside his window (p.107) At the last moment of consciousness the whole earthly life passed before the vision of the soul (p.137). We shall try to understand them fully during these few days so that we may derive from the understanding of them a lasting benefit to our souls. (p. 134) —If you mean speculation, sir, said Stephen, I also am sure that there is no such thing as free thinking inasmuch as all thinking must be bound by its own laws.(p. 231) Through this image he had a glimpse of a strange dark cavern of speculation but at once turned away from it, feeling that it was not yet the hour to enter it. (p. 220).
Moral qualities	Eve yielded to the wiles of the archtempter. She ate the apple and gave it also to Adam who had not the moral courage to resist her. The poison tongue of Satan had done its work. They fell. (p. 145). —Didn't the bishops of Ireland betray us in the time of the union when Bishop Lanigan presented an address of loyalty

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		to the Marquess Cornwallis? (p.43).
		He shrank from the dignity of celebrant because it displeased him to imagine that all the vague pomp should end in his own person (p. 195).
Social qualities		Away then: it is time to go. A voice spoke softly to Stephen's lonely heart, bidding him go and telling him that his friendship was coming to an end (p. 307).

The above table shows the references of the abstract nouns as dictated by the LSM, the first one which is events the researcher mentions "the Christmas Vacation" which was used by Stephen Dedalus when he was counting the days to get home. This was mentioned in the first episode in Stephen's early childhood. This fact demonstrates the religious education of Stephen and how religious events represent part and parcel of Stephen's thinking. However, this event is very familiar and does not represent a deep religious meaning. Later on, Stephen will develop his religious knowledge, it will be apparent in a number of instances that he earns religious maturity. The second event represents the Christmas dinner it is significant in Stephen's mind since there, he stood for the first time with adults and he witnessed a vigorous political discussion between his father's friend Casey and Mrs. Dante about political and religious issues that made him feel confused.

The second reference of abstract nouns is perception, it involves abstract nouns related with mental processes such as understanding, speculation, consciousness along with others. These examples are extracted mainly from later chapters when Stephen starts figuring out the sense and the essence of consciousness and how he perceives the world surrounding him. Even the social and moral qualities are being to be recognized by Stephen right the age of fourteen years old and on.

The third one is moral qualities, they include moral and ethical matters, Joyce shows how Stephen acquires maturation in the moral side and is able to discuss moral issues. When he was a child, Stephen made mistakes and then he imagined that he was in

the chapel to purify himself and the preacher was giving him sermons and reminding him about the first sin committed by Adam and Eve in the Heaven because of the Satanic eloquent words, at this age of adolescence Stephen was able to grasp abstract issues related with morality.

Moving to social qualities as being expressed by means of abstract nouns, Stephen in his early adolescence started to perceive the meaning of friendship and its fundamentals.

5.1.2.2 Proper Names

Most of proper names in *A Portrait* are drawn from Joyce's surrounding, since the novel is autobiographical representing Joyce and the events happening during his coming-of-age until he matures. Some of the characters' names are listed in the following table with the provision of their parallels in Joyce's real life, in case the name does not have its equivalent, an explanation is provided as drawn from A Critical Companion to James Joyce (1996).

Table 5.2: Proper Names

Character's Name	Interpretation
Ghezzi	A name of a character in A *Portrait,* he is a professor who taught Joyce Italian, especially the works of Dante Alighieri that represent a seminal work providing Joyce inspiration in his artistic creations.
Dedalus Simon	Joyce modeled Mr. Dedalus's character on that of his own father, John Stanislaus Joyce. This character is portrayed to be irresponsible as a father since he is financially undependable.
Conmee	He was a priest and the rector at Clongowes College. He arranged for Joyce the Belvedere College Scholarship. In *A Portrait*, Conmee is a Jesuit priest and the rector of Clongowes Wood College.
Charles, Uncle	Joyce based Uncle Charles on William O'Connell, a prosperous

	businessman in Cork who was a maternal uncle of Joyce's father.
Mrs.Riordan Dante	Mrs. Riordan's character is based upon that of Mrs. "Dante" Hearn CONWAY, a woman originally from Cork who came into the Joyce household in1887 as a governess.
Clongowes Wood College	is a voluntary boarding school for boys, located near Clane in County Kildare, Ireland. The school was founded by the Society of Jesus (Jesuits) in 1814
Butt ,D., SJ	Joyce constructed his depiction of Father Butt most probably depending on his recollections of the Rev. Joseph DARLINGTON, SJ, who was the dean of studies and a professor of English at University College, Dublin when Joyce attended (1898–1902).

A Portrait is an autobiographical novel which implies that its material is inspired from Joyce's life, this is clearly perceived in his choice of characters' names and even some institutions such as school where Joyce enrolled.

In his fiction, Joyce rests greatly on the people, events, and environments in his own life for models of the characters and events. This is a commonplace of scholarship on Joyce, and indeed much of that scholarship has been dedicated to researching Joyce's personal environments and to identifying the autobiographical traits in his work.

As it is demonstrated in the table above, most names have a relation with Joyce's real world. The first proper name Ghezzi was Joyce's professor of Italian, his name was carved in Joyce's mind since he was the one who taught him about Dante Alighieri that is present in Joyce's fiction.

More importantly, in what concerns Joyce's choice of his protagonist's name Stephen Dedalus, it is referent to Daedalus, the genius craftsman, architect and inventor of Greek mythology; regarding Stephen's name, Joyce avows: Now, as never before, his

strange name seemed to him a prophecy […]. Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawk like man flying sunward above the away, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring implication (Joyce,2004,p. 213).

Stephen's name matches to a certain extent with his personality and the experiences he goes through in the novel. It is also partly associated with the martyr who was persecuted. This labyrinth of guilt forms a part and parcel of Stephen's life. As it is previously stated, right the beginning of the novel Stephen felt guilty because he showed an intention to get married with Eileen the daughter of their neighbors the Vances. He was accused by committing a mistake that necessitates apology since Eileen is protestant and Stephen is catholic. Significantly, his favorite song is about *wild* roses--not tamed, cultivated roses, but wild roses. His taste for rebellion and freedom has already budded.

5.1.3 Adjectives

Adjectives play a kinetic role in description, they provide vigour and vivify the description. Robbins (2007) states that adjectives are employed to modify, describe, restrict, or in a way to qualify nouns and pronouns. Generally, adjectives do not modify other adjectives, verbs, or adverbs, they modify nouns and pronouns only. In this passage from the Joy.Cor, the author employs descriptive adjectives and other forms of adjectives to describe the characters, scenes, events and the like. These descriptions tend to tint the mental picture of the characters or the scenes being described. Adjectives used for the purpose of description appeal to providing images of sight, perception, smell, touch etc.

The tables below are to describe the use of adjectives extracted from different episodes in *A Portrait*, they are classified according to the attributes they fulfill in a trial to unveil the relationship between Joyce's lexical choice of adjectives and the functions they fulfill.

5.1.3.1 Adjectives and Physical Attributes

The following table highlights some of the adjectives referring to the physical attributes of various characters.

Table 5.3: Adjectives and Physical Attributes

Characters	Physical Attributes
Stephen	his body small and weak amid the throng of the players and his eyes were weak and watery. His eyes were weak and watery (p.5). That was why the prefect of studies had called him as schemer and pandied him for nothing: and, straining his weak eyes, tired with the tears, he watched big Corrigan's broad shoulders and big hanging black head passing in the file. But he had done something and besides Mr Gleeson would not flog him hard (p. 64). It was dark and silent and his eyes were weak and tired with tears so that he could not see (p.66).
Stephen's mother (Mary)	His mother had told him not to speak with the rough boys in the college. Nice mother! The first day in the hall of the castle when she had said goodbye she had put up her veil double to her nose to kiss him: and her nose and eyes were red (p.6).
Uncle Charles	Uncle Charles was a hale old man with a well tanned skin, rugged features and white side whiskers.(p.71)
Lynch	Lynch began to sing softly and solemnly in a deep bass voice (p.261)
Brother Michael	prefect spoke to Brother Michael and Brother Michael answered and called the prefect sir. He had reddish hair mixed with grey and a queer look (p.23)
Nasty Roche	Nasty Roche had big hands (p.5).

As the findings are shown in the above table, Joyce uses adjectives for the purpose of characters' physical description. He aims at giving a concrete picture to his readers by means of adjectives accounting for characters' physical traits. The findings also support the

fact that Joyce aims to generate a visual image of his characters referring to the context in the plot.

In the first episode, Stephen is described in many occasions as being weak, and his sight is weak too. This fact reinforces his feeling of alienation, powerlessness, home-sickness and inability to endure the tough moments he undergoes. In the first episode, one Stephen is frequently described as having a weak and small body which is natural for every child, yet for Stephen this weakness affects his personality in that he feels inferior compared with his mates.

In the same episode, when Stephen's mother Marry was bidding farewell to her son the day he left for studies in the Clongowes College, she is described as wanting to cry, hence her nose and eyes were red. Stephen has a good impression about his mother when saying "a nice mother". This memory will be carved in his mind.

Uncle Charles is described as being old man with a suntanned skin and white beard. Other adjectives are used to portray the various characters such as Nasty Roche had big hands, Brother Michael had queer look, and Lynch's voice is deep and bass. From here it is deducible that the nature of Joyce's vocabulary is descriptive more than evaluative.

5.1.3.2 Adjectives and Emotive Attributes

Undoubtedly, the choice of adjectives appeals to emotional responses. Presenting the emotive attributes of characters and events with the help of adjectives create an emotional effect according to the context in which they are used. *A Portrait* exhibits emotive attributes vehicled through the carful and appropriate use of adjectives distributed in a wise way throughout the novel's fabric. The lexical choice of Joyce's emotive words does never happen on a choppy or rough basis, it is rather founded in compliance with the situations.

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Furthermore, these adjectives are not merely titled to one or two emotions but permeate to the invocation of all major emotions from love to bitterness, from joy to pain, from beauty to ugliness and from strength to weakness. Just like representation of physical attributes, the emotive language is also distributed amongst all the significant characters in the novel.

Throughout the novel, Joyce uses repeatedly and more particularly the adjective 'cold' so as to highlight a recurring and a key emotional fact Stephen underwent which is alienation. Stephen's feeling of being estranged started right the beginning of the novel. For instance, in his first days at Clongowes College, Stephen linked coldness with being unfamiliar with his new habitat:

"It would be better to be in the study hall than out there in the cold. The sky was pale and cold but there were lights in the castle" (Joyce, 1916,p. 6)

When Stephen reminisces the tragic incident of the pool when Wells pushed him, he shivered as a result of the cold water, this feeling fostered his estrangement at the College:

He shivered as if he had cold slimy water next his skin. That was mean of Wells to shoulder him into the square ditch because he would not swop his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! (Joyce, p.6)

In the same context of his mate Wells shouldering him in the square ditch of slimy water, Stephen remembered the look of the lavatory made him also feel cold:

To remember that and the white look of the lavatory made him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. (Joyce ,p.8).

It is also observable that this example holds the juxtaposition of hot and cold which is recurrent throughout the story as it represents the contradictions society imposes on Stephen. In this vein, these two contradicting adjectives reoccur in the following instance:

It would be lovely in bed after the sheets got a bit hot. First they were so cold to get into. He shivered to think how cold they were first. But then they got hot and then he could sleep.   (Joyce,1916,p.16)

Another instance consolidating the bitter feeling of alienation at the College was in the scene of describing their master receiving the death-wound from the Prague Battlefield.

"O how cold and strange it was to think of that! All the dark was cold and strange. There were pale strange faces

(Joyce, p.18).

Thinking about the prefects' pandy bats made Stephen feel fearful and cold:

"long thin cane would have a high whistling sound and he wondered what was that pain like. It made him shivery to think of it and cold"
(Joyce, p.52)

5.1.3.3 Adjectives and color attributes

Another attribute of adjectives is color attributes. *A Portrait* shows abundance in colour adjectives as they serve in description.

Table 5.4: Adjectives and Color Attributes

Characters	Color Attributes
Stephen	He crept about from point to point on the fringe of his line, making little runs now and then. But his hands were bluish with cold. He kept his hands in the side pockets of his belted grey suit. (p. 5). His white silk badge fluttered and fluttered as he worked at the next sum and heard Father Arnall's voice (p.10). He thought his face must be white because it felt so cool (p.10).

Uncle Charles	Uncle Charles smoked such black twist that at last his nephew suggested to him to enjoy his morning smoke in a little outhouse at the end of the garden (p.70).
Fleming	Fleming had a box of crayons and one night during free study he had coloured the earth green and the clouds maroon. That was like the two brushes in Dante's press, the brush with the green velvet back for Parnell and the brush with the maroon (p.13)
Father Arnall	Father Arnall's face looked very black (p.9)

In the first instance, Stephen's hands are portrayed as being bluish to indicate the cold environment especially in this place. Description indoors is often characterized by the white colour.

The two colours maroon and green occur frequently since they signify political symbols. Other examples as being not depicting characters are also rampant in the novel. In the first episode there was the red rose wins, the dark rose before it had reddened "into bloom" to signify blood sacrifice. The red rose was a traditional symbol for conquered Ireland.

In episode one, Father Arnall organizes a competition between students in the module of sums:

It was the hour for sums. Father Arnall wrote a hard sum on the board and then said:

—Now then, who will win? Go ahead, York! Go ahead, Lancaster! (Joyce,1916,p. 9).

The class is divided into two teams of students named Yorks and Lancaster, each representing one of the two families (Lancaster, red rose; York, white rose) that battled for the English throne during the 40-year War of the Roses from 1445 to 1485.

White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could
(Joyce,1916, p.10).

Stephen is showing his appreciation of the white roses and the red ones in a hint to his growing interest in arts.

5.1.4 Adverbs

Adverbs are used in a varied fashion to fulfill or perform a number of semantic functions. In order to gain information about adverbs in a passage, the LSM also proposes a set of questions.

Table 5.5 : Adverbs and their Semantic Functions

Adverbs' semantic function	Evidence from *A Portrait*
Manner	He would seize a handful of grapes and sawdust or three or four American apples and thrust them **generously** into his grandnephew's hand while the shopman smiled **uneasily** (p. 72)
Time	Socialism was founded by an Irishman and the first man in Europe who preached the freedom of thought was Collins. Two hundred years **ago** (p.244)
Degree	He heard a confused music within him as of memories and names which he was **almost** conscious of but could not capture (p.207).
Reason	

	In this life our sorrows are either not very long or not very great **because** nature either overcomes them by habits or puts an end to them by sinking under their weight (p.161).
Purpose	We shall try to understand them fully during these few days **so that** we may derive from the understanding of them a lasting benefit to our souls (p.134).
Concession	his face was black-looking and his eyes were staring **though** his voice was so quiet (p.55).

Adverbs are employed for a bunch of semantic functions. They are used to indicate the manner of doing a certain action such as anxiously, carefully, loudly, willingly. They are also opted for to identify places like away, along, across, upstairs, elsewhere especily in describing. Directions are also designated by means of adverbs; backwards, forward, up, down, in, out

5.2 The Semantic Features in *A Portrait*

As it has been mentioned in the previous sections, semantic features are those style markers which are related to meaning. Leech (1969,p.49) indicates that semantic deviation "in poetry, transference of meaning, or metaphor in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane". He introduces semantic deviation as some kind of 'nonsense' or 'absurdity' where the meaning is not stated flagrantly, readers are recommended to look for it (Hameed,& Al-Sa'doon,2015). Joyce's deliberate deviation from the linguistic code urges readers to exert efforts so as to come up with reliable interpretations.

5.2.1 Imagery

In his masterpiece, *A Portrait*, Joyce makes use of imagery to capture the traits, growth and various events Stephen Dedalus the protagonist of the novel experiences. This

focus on studying the psychological state of the character rather than concentrating on the plot and actions helps in analyzing and discovering the characters' qualities in depth (Cuddon, 2013, p.570). As the plot's events unfold, the reader gains a full image of Stephen's personality and psychological development as he climbs the ladder of maturation, in addition to the various forces and factors that help in shaping and modeling his personality.

Analyzing the first episode of *A Portrait*, Joyce describes Dante as owning two velvet-backed brushes; a green and a maroon one. This color imagery has a reference to historical Irish personalities.

Dante had two brushes in her press. The brush with the maroon velvet
back was for Michael Davitt and the brush with the green velvet back
was for Parnell. Dante gave him a cachou every time he brought
her a piece of tissue paper
                                        (Joyce ,1916,p.4).

The maroon brush symbolizes Michael Davitt, the Irish republican activist who co-founded the Irish National Land League. While the green velvet represents Charles Stewart Parnell who was an Irish nationalist politician. In the novel, Parnell represents Dante's political hero. Yet, after being condemned by the church, Dante ripped the green velvet cloth from her brush.

He wondered which was right, to be for the green or for the maroon, because
Dante had ripped the green velvet back off the brush that was for Parnell one day
with her scissors and had told him that Parnell was a bad man. He wondered if
they were arguing at home about that. That was called politics (Joyce ,p. 15).

Joyce also uses colour imagery to provide details about the protagonist Stephen:

"But his hands were bluish with cold. He kept his hands in the side pockets of his belted

grey suit"   (Joyce,p.5)

Colour imagery is used to describe events as well, how do characters look at a given incident.

The first day in the hall of the castle when she had said goodbye
she had put up her veil double to her nose to kiss him: and her nose
and eyes were red. But he had pretended not to see that she was going
to cry

<div align="center">(Joyce,1916 ,p.6).</div>

auditory imagery is also employed, Joyce describes the dance of Stephen Dedalus
in the the first episode

"He danced:
Tralala lala,
Tralala tralaladdy,
Tralala lala,
Tralala lala."

<div align="center">(Joyce, p.4)</div>

Olfactory imagery that has to do with smelling, it is used to describe Stephen's mother's

smell when she was alive:

<div align="center">"His mother had a nicer smell than his father" (Joyce ,p.3).</div>

Joyce uses tactile imagery at the opening of the novel:

"When you wet the bed first it is warm then it gets cold. His mother put on the oilsheet"

<div align="center">(Joyce ,p.3).</div>

It is used right the beginning to allow readers to discover the traits of Stephen's

personality when he was a child and to draw analogies when he matured later. As a child,

Stephen's behaviour swings between right and wrong. When he wets the bed, he learns that

it is an unpleasant or inappropriate behaviour, and it should be corrected immediately when

his mother replaced the wet sheet with a dry sheet. Thus, in this vein, the wet versus dry

gives an indication of the learned and the natural occurring behavior.

5.2.2 Neologism

The first corpus *Ulysses* revealed a big deal of lexical coinages, Joyce's lexical

inventiveness is functioning on a massive scale. Neologism is generated through a number

of processes namely compounding, nonce formation, and functional conversion.

<div align="center">249</div>

Joyce, with his true creative impulse imitates a sense of fluid reality and divests words as far as possible of their traditional significance and form. He coins many of them and uses them by sometimes placing them in altogether new context irrespective of their meaning or suitability. The psyche of human beings at times defies logical articulation, so the ideas and sensations are such, which are mostly beyond the grasp of words and images. We find several kinds of neologisms by compounds, conversions and wrenching of lexical items. Repetition of lexical items in various ways also contributes to the depiction of the stream of consciousness of the characters. Joyce also exhibits his knowledge of many other languages by borrowing words from the and thus mixing the codes. His use of multilingual puns and portmanteau words demand a special attention from the reader (Saha, 2012).

Throughout the novel, nonce words are formed by Joyce in different contexts and according to a plenty of events. In the first episode, as the opening passage recites a bedtime story told by Simon Dedalus –Stephen's father- to Stephen, he uses "Nicens" which is not a real-world word. It is created by Stephen Dedalus's father in describing a cow coming down a country road to baby Stephen.

"Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo... (Joyce, 1916,p. 3).

From the context, it can be guessed that the word "nicens" just means "nice" and is a nonce word invented at the time by Stephen's father in a trial of generating "baby talk" for the benefit of the baby Stephen to add an effect of sprightliness and vivid imagination.

5.2.3 Allusion

Identical with *Ulysses*, allusions are rampant in *A Portrait* with allusions as being literary, historical, mythological and biblical.

Starting with literary Allusions Stephen's use of the name "Dante" for his aunt (Mrs. Riordan) because of the way "The Auntie" sounds in her Cork accent refers to The Divine Comedy by Dante Alighieri. In Chapter 3, Father Arnall's sermon about hell, which leads to a turning point in Stephen's life, draws heavily from Dante Alighieri's poem Inferno, which recites the Dante's descent to hell story. Similar to Dante's feeling of ease by the appearance of the Virgin Mary summoning him upward to heavenly union with his beloved Beatrice, Stephen receives a vision of Mary placing her hand on his beloved Emma. Stephen makes direct allusions to the doctrines of Catholic theologian St. Thomas Aquinas. Stephen paraphrases Aquinas' definition of beauty as "ad pulchritudinem tria requiruntur: integritas , consonantia, claritas," which he then translates as "Three things are needed for beauty: wholeness, harmony and radiance." (Joyce,1916, p. 229)

The epigraph "Et ignotas animum dimittit in artes" (And he sets his mind to unknown arts) is inspired from Ovid's Metamorphoses alludes to the myth of Daedalus:

O, the wild rose blossoms
On the little green place.

(Joyce,p.2)

These two verses allude to H．S.Thompson's song, 'Lily Dale'chorus:

"Oh！Lily, sweet Lily,dear
Lily Dale,
Now the wild rose blossoms
O'erher little green grave,
'Neath the trees in the ftow'ryvale."

Joyce uses another literary allusion stemming from Isaac Watts, Protest anthymnologist, in Divine Songs Attempted in Easy *Language for the Use of Children.* In Chapter one, when Stephen erred by claiming to marry Eileen in the future, Dante warned him by saying: the eagles will come and pull   out his eyes:

Have you not heard what dreadful plagues Are
threatened by the Lord,

To him tha tbreaks hisfather 'slawor
mocks his mother's word?
What heavy guil tupon him lies!
How curse dishis name!
The ravens shall pick out his eyes.
And eagles eat the same

The scriptural basis for Watts's 'song' was Proverbs,"The eye that mocke that his father, and despiseth too bey his mother, theravensofthevalleyshallpickitout,and they oung eagles shall eat it."

At one point, Stephen expresses his intention to marry the young girl, Eileen Vance, who lives next door. Eileen happens to be Protestant, however, and in response to his Catholic family's shock, Stephen crawls under the table. Stephen's mother assures the others that he will give his apology, and Dante threatens him that eagles will pull out Stephen's eyes in case he does not apologize. Because of their strong effect on his ear, Stephen turns these threatening words into a ditty in his mind. From his tender age, Stephen recalls that he was exposed to religious ties which have a suffocating effect on his thinking and behaving freely.

5.2.4 Repetition

Repetition is an overriding aspect in James Joyce's *A Portrait*, this is never surprising since it tends to be a distinctive feature of children's speech. Piaget states that repetition is part of the child's egocentric speech in which there is no exchange of thoughts and the child does not take into consideration another person's point of view thinking that the world revolves around him. By way of illustration, Stephen in episode one in trying to remember his very first days as a child of about three years old he was singing a song

"he sang a song that was his song" (Joyce,1916,p.3).

Later when Stephen joined the Clongowes College, the effect of egocentricism was still rampant in his mind:

"He turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was.

Stephen Dedalus
Class of Elements
Clongowes Wood
CollegeSallins
County Kildare
IrelandEurope
The World
The Universe
                            (Joyce,1916, p.14).

According to the scholar, a child's use of egocentric speech continues until the age of 7 or 8 year and then disappears as the child develops gradually the process of social speech geared to others' needs. According to Vygotsky, however, egocentric speech is in part a type of vocalized social speech delivered in the purpose of solving problems and develops into inner language (APA,2020).

Repetition in *A Portrait* is mostly a paired one which means according to Marre (2015) repeating a passage twice or three times with or without a subtle differentiation in the second and third citation of the passage. According to Calhoun paired repetition in A Portrait is done in a conscious and deliberate way functioning as a vehicle of meaning.

In episode one, Stephen remembers Eileen's hands providing minute details.

"Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of TOWER OF IVORY"
                            (Joyce,1916, p. 40).

Short afterwards, Stephen keeps on repeating the same words in a trial to remember how Eileen's hands look like ivory in their softness and whiteness:

"Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. That was the meaning of TOWER OF IVORY"
                            (Joyce,p. 48).

In these examples, Stephen kept repeating the same expression "Eileen had long white hands" to create an emphasis. This trio of repeated pairs has a set of lexemes in common besides other additional material, yet the basic ones are stable.

The image of Eileen's hands makes it possible to Stephen to comprehend the meaning of the term 'Tower of Ivory,' a phrase which he utters repeatedly without understanding it in the Litany to the Blessed Virgin Mary.

Repetition is frequent in Chapter one as it is a recollection of Stephen's childhood events, Stephen remembers the pandy batting of prefects:

He felt the touch of the prefect's fingers as they had steadied his hand and at first he had thought he was going to shake hands with him because the fingers were soft and firm: but then in an instant he had heard the swish of the soutane sleeve and the crash

(Joyce, 1916,p.61).

The second remembrance is a variable of the first one, the first one is strong emotionally what interprets its intensity is Stephen's age. When he was younger, the pandies felt stronger.

Later, Stephen describes the pandies in a lighter way, in which he does not depict the pandy and his emotions:

During all the years he had lived among them in Clongowes and in Belvedere he had received only two pandies and, though these had been dealt him in the wrong, he knew that he had often escaped punishment

(Joyce,p. 192).

5.3 Significant Affinities between *Ulysses* and *A Portrait*

Ulysses and *A Portrait* exhibit a plethora of similar and different aspects, yet similarities tend to outnumber differences. However, this cannot be seen as an absolute fact and could be taken for granted.

Thematically, the two novels are more on the difference edge. *A Portrait* runs broadly on the life of Stephen, *Ulysses* treats in an ironic way the lives of three Dubliners Stephen, Bloom and Molly as inspired from their counterparts in the *Odyssey*. There are

entirely different themes treated within the two masterpieces, some themes witness the appearance of their direct opposites. The key one is that of paternity which takes different connotations in the two novels. In *A Portrait*, Stephen as a child used to revere his father as any infant in the world who perceives his parent with an eye of perfection and pride. However, as the novel events' develop Stephen recognizes his father's ever-strained financial situation and mounting debts especially when he could not afford his education in the most prestigious school Clongowes Wood College.

When comparing the two novels of James Joyce on the linguistic level, sharp language distinctions emerge; in *A Portrait*, Joyce's language is geared by the child's language characteristics such like repetition, the absence of logic, concreteness at the expense of abstractness. On the lexical scale, Joyce's choice of lexical items tends to be simple, direct and it wobbles more to concreteness particularly in the first and second episodes. This is due to, as it has been hinted to before, the childish and babyish language of the protagonist Stephen. On the other hand, *Ulysses*' language is never at the readers' reach and the lexical stock employed in the novel bears a reputation of being challenging for it depends primarily on allusions and metaphors. Besides, the noticeable use of foreignism and colloquial language as distinctive features of *Ulysses* represent another difficulty for readers. Foreign expressions are scattered throughout *Ulysses* but they are prominent in the third Episode *Proteus*.

The investigation of lexis in general, it is observed that Joyce has an intensive use of colloquial language as embodied principally in the use of slang, idiomatic expressions and abbreviations. It is used densely in *Ulysses* more than *A Portrait*, in that as it is previously deduced *A Portrait* is the first product of James Joyce, it is his first experience with language it is written in a simpler style, while *Ulysses* is written later when Joyce acquired

a stylistic and artistic maturity and capacity to play with language. Colloquial expressions are used primarily to add a local Irish taste to the different passages.

Comparing Joyce's use of proper names in *A Portrait* and in *Ulysses* shows a line of difference. Proper names in *Ulysses* are attributed a religious and literary reference; they are culture- bond names, they are dense in that Joyce loads them with religious, literary and cultural substance. In the contrary, in *A Portrait* most of proper names refer to realistic personalities drawn from the real life of Joyce which affirms the autobiographical nature of the novel.

In *A Portrait*, the span from half the third chapter to the fourth and the fifth chapters pronounces flagrantly the devotion and the meekness of Stephen to the Catholic Church and its related religious matters. Stephen's religious spirit is a distinctive trait in *A Portrait*, yet soon afterward, by the end of the last episode, Stephen shows a strong desire to detach himself from every force hindering his artistic spirit among which is his religious devotion besides family and societal commitments. What is worth mentioning in this sense is that these two chapters are loaded with lexis of religious nature. Hence, they have a religious register.

Moving to the use of adjectives, in both novels adjectives help on a gigantic scale in adding details to description. It is remarked that adjectives in Joyce's fiction are frequently used, have multiple attributes and there is a particular use of color adjectives in both novels since Joyce employs them as a vehicle to symbolize religious and political facts. Colors have a number of significant interpretations.

On the semantic realm, the two masterpieces also show points of difference and some others of similarity. Metaphors are used in *Ulysses*, they are employed in different ways in that there are metaphors that are used in an ordinary way and can be interpreted by

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means of the Conceptual Metaphor Theory that rests on the notion of mapping between domains a source and a target one. Yet, Joyce also introduces a specific kind of metaphor by means of substitutions. The latter are inspired from the Greek parallel the *Odyssey*. Besides, the metaphorical characteristic that is distinctive to Joyce in *Ulysses* particularly which joins an abstract concept with a physical imaginative entity.

Neologism is less rampant in *A Portrait* than in *Ulysses* since *A Portrait* is dyed with a simple tincture. *Ulysses* is swarmed with lexical coinages, whereas *A Portrait* contains some babyish words and the big portion of its vocabulary witnesses a normal use of the vast reserve of the English language words apart from lexical inventiveness.

In a nutshell, Joyce's linguistic excellence knows its zenith in his last fictional works such like *Ulysses*, however, his thematic inventions and narrative techniques' innovation distinguish his writings right his first published novel *A Portrait*. Joyce's linguistic superiority allows his writings to be paralleled with those of Shakespeare owing to his stylistic and thematic diversity and ingenuity.

Conclusion

This last chapter has crucial position in the research in that it first highlighted the lexico-semantic features in the second corpus chosen for this study that is James Joyce's *A Portrait*. It is the first novel published by Joyce which records the intellectual and religious awakening of an artist from his tender age to his adulthood. At the mean time, profound transformations and radical changes occur affecting Stephen's way of thinking, devotion to Catholicism and religious rituals and perception of realities surrounding him. In this account, a bunch of facts and traits of the Irish culture, lifestyle and religious practices are shown. By the end, the protagonist concludes that in order to draw his life he needs to do a voluntary exile.

During this journey, Joyce operates skillfully on a number of key factors in weaving his fiction's threads which are themes, style and meaning.*In A portrait,* Stephen focuses on those experiences sustaining him to find himself and to lay a foundation to a coherent sense of self.

A Portrait shows a progression in every linguistic aspect be it syntax, lexis it walks in accordance with Stephen's development and maturity. The earlier chapters reflect Stephen's modest linguistic potential; the last chapters are indicative of Stephen's linguistic maturity and Joyce's incremental complexity of the language use and various linguistic and thematic choices. Joyce uses Modernist literary tools to create a new kind of Bildungsroman that still adheres to set guidelines and characteristics of the genre and can therefore be classified as a Bildungsroman novel. Some critics believe that *A Portrait* mingles the two; Bildungsroman and kunstelrroman tradition. The first implies recording the gradual development and education of the protagonist, and kunstelrroman explores the development of an artistic sensibility.

The findings showed that Joyce opts also for a varied lexicon but tends to be simpler than *Ulysses* opting for the parts of speech as concrete nouns, adjectives and adverbs that vivify Joyce's description and account for events. Besides, as the former corpus, Joyce uses colloquial informal language as opposed to the formal one it is represented in the first place of slang. On the semantic edge, Joyce's use of neologism is also limited compared to *Ulysses*, allusion is used skillfully besides repetition that distinguishes child's speech. Imagery is used in all its various types in both novels.

General Conclusion

General Conclusion

This whole study was based on two masterpieces compiled by the Irish novelist James Joyce which are *A Portrait of the Artist as a Young Man* and *Ulysses*. Two tremendously important levels of stylistic analysis were being focused on, discussed and traced in the above mentioned novels; the lexical and the semantic ones . The researcher had put forth that how the investigation of formal features at these two levels is leading towards understanding the underlying messages and the various purposes the author wishes to convey. What is worth remarking is that Joyce's writings are enigmatic, his authorial voice debunks a wide range of mystery abounds with allusions and symbols urging readers to be equipped with a literary, historical and religious background, this fact implies that reading Joyce never takes place in an entirely blank or virgin mind.

The two novels treat different themes and offer a richness of subjects to be discussed linking them with the author's linguistic choice and meanings with reference to the context which incubates them. *Ulysses* is imbued by a symbolic language rife with meanings which are often concealed in obscure allusions and details of veiled suggestive power. *Ulysses* inspires its plot events and is paralleled with the Greek *Odyssey*, hence it treats a multiplicity of themes, in that each episode has its specificity and enjoys its particularity. On the other hand, *A Portrait of the Artist as a Young Man* revolves around recording the growth of Stephen Dedalus and depicts the challenging forces facing the artist in his pursuit of art.

Some key points of similarity and difference between the two corpora in what concerns the LSFs were listed. Paralleling *Ulysses* with *A Portrait* yields a number of concluding points, though the two novels are viewed as a continuum thematically, the two novels tend to be divergent stylistically. Thanks to the Leech and Short Model of analysis which tends to focus on minute details in that in the context of the present enquiry, it offers

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a list of the lexical and semantic items enabling the researcher to perceive the differences between the two corpora, the research revealed that Joyce's ingenuity, inventiveness and playfulness with the English language. Joyce excels to immortalize his name as he intended since his masterpiece *Ulysses* urges readers to be overzealous to study it from different sides not only its lexico-semantic one.

Joyce's linguistic choice is at the service of his meanings. This remark applies to both novels *Ulysses* and *A Portrait of the Artist as a Young Man*. Laborious analysis of the two novels reveals that Joyce's strength lies in using language in accordance with his themes. In *A Portrait* of the Artist as a Young Man, Joyce's vocabulary tends to be simple and direct at the beginning and progresses gradually to be complex, this is dependable to Stephen's development. In what concerns his choice, Joyce selects color adjectives to indicate his characters' physical traits, and focusing on the adjective "cold" to represent the theme of alienation. The use of colloquialism is another important feature which mirrors Joyce's desire to add his Irish thumbprint. Repetition represents a key feature which is part of the ego-centric speech of children. Abstraction is rarely utilized in the first and second chapters, it characterizes the last three chapters as Stephen grows in maturity and mental abilities. *A Portrait* of the Artist as a Young Man shows also Joyce's use of simile and allusion. *Ulysses*, on the other hand tends to be longer and richer in what concerns the lexico-semantic level. A diversity of features are employed such as colloquialism, foreignism on the lexical level and neologism, allusion, irony and metaphor on the semantic one.

Shifting to drawing analogies between *Ulysses* and *A Portrait*, the two novels display a variety of styles and each one enjoys its particularity to a certain extent. Thematically, in the first glance they seem to be similar *Ulysses* and *A Portrait* tend to be counted as continuity yet they exhibit a set of thematic differences. *A Portrait* describes the

growth of an artist from the womb of a number of societal, religious and ideational antagonistic forces. *Ulysses* depicts totally differing themes. There is an established relation between the two in that Stephen as a matured artist in *Ulysses* is the product of the process of maturation and the growth in consciousness he underwent in *A Portrait*. The effect of maturation and consciousness lead Stephen to quest for another father. The quest for paternity is among the most flagrant themes in *Ulysses*.

Stylistically, the two novels share points of similarity and display noticeable differences. Focusing on the LSFs in both novels as being the subject of the present research, Joyce's lexical choice enjoys its particularities in that it differs according to the treated and presented themes from one novel to another. In *A Portrait*, there is a visible gradation of lexical complexity in that the first and second chapters are predominantly simple, concreteness and egocentric speech dominate the scene. The last chapters witness a weighable shift in Stephen's language by being logical, abstract thinking prevails .*Ulysses*, on the other side is intended to be lexically complex and challenging as it is originally inspired from the Greek Homeric Epic ; the *Odyssey*. *Ulysses* encodes a large number of allusions and symbolic language.

Apart from the question of the linkage between theme and form, there are other factors related with Joyce's artistic growth that may help explain the lexical and semantic disparity between the two corpora. *A Portrait* is the first novel edited by the Irish novelist Joyce, as a matter of fact, it mirrors his very first experiment with fictional language. Whereas, *Ulysses* is among Joyce's last productions which reflect his artistic maturity and linguistic advancement.

Scrupulous reading of the two novels shows that in *Ulysses*, Joyce attributes a mood to every episode even if it is divided into three parts; the *Telemachiad*, t*he Wandering of Ulysses*, and Nostos ,every episode enjoys its particularity. On the other

hand, *A Portrait* enjoys stability in mood compared with *Ulysses*. These divergences in Joyce's writings affirm his stylistic variation as a distinctive feature.

The stream of consciousness method aims to give the reader a direct access to the character's thought process, which is obstreperous and often bears indiscriminate intricacy. However, there is a kind of realism about it, which has attracted modernists' attention towards its ripeness with possibility of exploration. It has inspired them to deal with mostly untouched or unexplored aspects of the human personality with ground-breaking verbalism.

Joyce clearly renders various facets of human thought process namely, imaginative thinking, memory, reverie, hallucinations and strong emotions. Understandably, for all these, his linguistic experiments break the commonplace or anachronistic structures of language. Evidently, they are brittle in expressing the fluctuating impressions and come short in expressing the delicate and elusive shades of feeling.

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Appendix

James Joyce Glossary of *Ulysses* and *A Portrait*

A.M.D.G. *Ad Majorem Dei Gloriam* (To the Greater Glory of God), the motto of the Jesuit order; Stephen and his fellow students were instructed to place the initials A.M.D.G. at the tops of all their school exercises and essays.

Ablative singular the case that contains the ending of the object of the preposition.

Ad Majorem Dei Gloriam To the Greater Glory of God. This is the motto of the Jesuit order; students are usually instructed to place the initials A.M.D.G. at the tops of all their papers.

Anatomy theatre the room where anatomy was taught; usually a large room with seats in tiers.

An answer to the canon an answer to the clergy's condemnation of Parnell.

Beggars who importuned him for a lob beggars asking for only a small coin.

Billy with the lip William J. Walsh, archbishop of Dublin; he worked in league with Parnell for land reform but refused to give Parnell vocal or political support when the O'Shea scandal broke.

Black twist coarse, black tobacco leaves twisted together.

Blessed Sacrament the consecrated bread, or wafer.

Boatbearer he who carries the container with the dry incense during mass. **Bonum est in quod tendit appetitus.** The good is that toward which the appetite tends.

Bowl of beeftea a bowl of rich bouillon, or beef broth.

Boy who could sing a come-all-you The boy could sing popular pub songs.

Calico Belly a satiric play on words. Julius Caesar wrote *De Bello Gallico* (The Gallic War), a work that is often taught in Latin classes.

Camaun a piece of hurling equipment resembling a field hockey stick.

Catafalque a raised structure on which a corpse is laid out for viewing.

catechism a series of questions and answers containing the summing up and the key principles of Catholicism.

Chasuble a sleeveless, outer garment worn by the priest who celebrates the mass.

Christian brothers The reference is to Dublin's Christian Brothers' School, an inexpensive day school for boys.

Ciborium the container for the consecrated wafers.

Clumsy scullion the clumsy kitchen servant.

Condemned to death as a whiteboy Whiteboys were somewhat like eighteenth-century KKK members; they wore white garbs at night and threatened Protestant landlords who were raising rents inordinately.

Confiteor I confess; a formalized prayer said at the beginning of the Roman Catholic Mass.

Contrahit orator, variant in carmine vates. A speaker concludes; poets vary in their rhymings.

Corpus Domini nostri the Body of our Lord; the words spoken before serving the Host, or wafer, during communion.

Credo ut vos sanguinarius mendax estis . . . quia facies vostra monstrat ut vos in damno malo humore estis. I believe that you are a bloody liar . . . because your face looks as though you're in a damned bad mood.

Crimped surplices stiffly folded, white linen gowns worn over priests' cassocks.

Dante not Dante Alighieri. This is the nickname of the woman who is Stephen's nanny, or governess.

Dead mass a mass said for someone who has died.

Did messages delivered messages.

Do something for a cod do something for a joke.

Doesn't go to bazaars Stephen doesn't go to large shops or flea markets selling unusually colorful and cheap, exotic items.

Dominicans a Catholic order founded by St. Dominic for the purpose of saving souls by preaching the gospel.

Don't spy on us another way of saying don't "peach" (or inform) on us.

Drisheens a traditional Irish dish made of 1 pt. sheep's blood, 1 pt. milk, 1/2 pt. water, 1/2 pt. chopped mutton suet, 1 C. bread crumbs, salt, pepper, pinch of tansy, thyme leaves. The mixture is formed into a thick roll, tied tightly, and steamed for an hour. Good hot or chilled.

Drunken old harridan a drunken old hag.

Ego credo ut vita pauperum est simpliciter atrox, simpliciter sanguinarius atrox, in Liverpoolio. I believe that the life of the poor is simply atrocious, simply bloody atrocious, in Liverpool.

Ego habeo. I have.

Ejaculation a short, sudden prayer or exclamation.

Emma The reference is to Emma Clery, the young girl to whom Stephen has written poems, much as Dante did to Beatrice.

Ennis, who had gone to the yard Ennis had gone to the school urinal.

Et ignotas animum dimittit in artes. And he sent forth his spirit among the unknown arts. Ovid, *Metamorphoses.*

Et tu cum Jesu Galilaeo eras. And you were with Jesus the Galilean.

Fenian movement Inspired by the American Civil War, these Irish-Americans returned to Ireland to stage a revolt of their own. They were quickly and successfully put down.

Fierce old fireeater A "fireeater" is a person who likes to argue and fight.

Fire of the smoking turf Turf is the name of blocks of peat which are cut from Irish bogs and burned for fuel.

First place in elements first place in the various required classes Latin, mathematics, literature, and so forth.

Foxpapered discolored by age or mildew.

Franciscans a Catholic order founded by St. Francis for the purpose of imitating Christ's life of asceticism, coupled with a deep love of nature. Today, the order is associated with learning.

Gallnuts nutlike galls, or abnormal growths on trees.

Gamecocks birds bred and especially fed for cock fighting.

Gave him a cachou gave him a cashew mint; often used for disguising bad breath. **Gerhart Hauptman (1862-1946)** a naturalist who treated serious subjects (such as alcoholism) in a raw, down-to-earth way.

Getting up on the cars Competing with the railroads, these cars were long vehicles used for transport and were pulled by horses.

Gingernuts gingerbread.

Go ahead, York! Go ahead, Lancaster! The class is divided into two teams, each representing one of the two families (Lancaster, red rose; York, white rose) that battled for

the English throne during the 40-year War of the Roses (1445-85). Shakespeare's Henry VI, Parts 1,2,3 is set in this turbulent era and concerns its dynastic struggle for power

Goethe (1749-1832) German playwright, poet, and novelist. His work is characterized by an interest in the natural, organic development of things, rather than in any dualistic schemes.

Good breath of ozone round the Head John and Simon have walked to Bray Head, a hill outside Bray, close to the sea.

Grace the freely given, unmerited favor and love of God; the condition of being in God's favor.

Grandnephew great-nephew; Uncle Charles is Stephen's great-uncle.

Green baize door The inner door is covered with soft, green woolen fabric.

Green velvet mantle A mantle is a loose, sleeveless cloak.

Guido Cavalcanti Dante's fellow poet and friend.

Had not forgotten a whit He hadn't forgotten the tiniest detail about the incident.

Had two brushes in her press had two brushes in her closet and in this case, an upright piece of furniture used to hold clothes.

Haha a sunken wall or barrier in a ditch, constructed to divide land without obstructing the landscape.

Hamilton Rowan an Irish Nationalist who escaped from his English captors and hid in Clongowes. He tossed his hat out to make the English believe that he had left the castle; the ruse was successful.

Hamper in the refectory a box, or basket of food in the dining hall that belongs to him; probably sent from home.

Hanged upon a gibbet a strange, seemingly vernacular description of the Crucifixion; perhaps Father Arnall is using the phrase to impress upon the boys the fact that Christ was executed "like a common criminal."

He repeated the act of contrition Stephen is repeating the traditional prayer of repentent sinners, vowing nevermore to sin.

He was in the third of grammar He was an older student.

He was not in a wax He was not yet seethingly, passionately angry.

He was only a Dublin jakeen a snooty, lower-class Dubliner.

Heron salaamed Heron bent forward, in a low bow, his right palm on his forehead; this is an Arabic and Indian gesture of respect.

His angel guardian Every baptized Roman Catholic has a personal guardian angel.

His bally old play "bally" is a euphemism for "bloody," which has no equivalent in American English; a "bloody shame" could roughly be translated as a "damned shame."

His father's second moiety notices second half of the notices sent out in bankruptcy proceedings.

His feet resting on the toasted boss His feet are resting by the fireplace on a very low, warm stool which has ornamental "ears," or bosses.

His ghostly father the priest to whom he confesses

His scribbler his notebook.

His stone of coal Irish unit of weight

Hoardings board fence pasted up with lots of advertisements.

Hour for sums the hour for arithmetic, or mathematics.

How many ferulae you are to get A ferule is a metal-tipped cane or rod used to punish children. Here, it refers to how many times the students will be struck

Hurling match a game combining elements of field hockey and rugby.

I know why they scut I know why they tried to escape. "Scut" is defined in the dictionary as the tail of a rabbit, held high while running. In America, the verb form "high-tail it" is similar in meaning to the verb "scut."

In a blue funk to be in a state of terror; in American slang, one could say that Father Arnall was trying to scare the boys out of their wits.

In a great bake another way of saying that someone is angry, or "hot under the collar."

In search of Mercedes The reference is to Edmond Dantes' beloved, the heroine of *The Count of Monte Cristo.*

In tanto discrimine in so many disputes or separations.

In the square in the school bathroom.

In vitam eternam. Amen. Into eternal life. So be it.

India mittit ebur India exports ivory.

Indian clubs bottle-shaped clubs used in gymnastics.

Inter ubera mea commorabitur part of Song of Solomon (1:13), rendered in Latin. The entire verse reads: "My beloved is to me a bag of myrrh that lies between my breasts." Traditionally the image suggests Christ's precious relation to the Church.

Introibo ad altare dei I will go up to the alter of God.

Ipso facto obviously; as one can see; it speaks for itself.

Ireland of Tone and Parnell The goal of these Irish Nationalists was self-rule, along with civil and religious toleration.

Ite, missa est words spoken at the end of the Mass, meaning "Go, the Mass is ended." **Kentish fire** a mighty show of applause, often stamping the feet, as well.

Kettle would be on the hob The kettle would be on the shelf around the fireplace where families kept saucepans, teapots, matches, and so forth.

Kickham had greaves in his number Kickham had padded, protective shinguards in his locker, which was numbered for identification.

Knotting his false sleeves Moonan is knotting two cloth streamers that are attached to the shoulders of the prefect's gown, or soutane.

L.D.S. *Laus Deo Semper* (Praise to God Always), another motto of the Jesuits; often placed at the top of the first page of a school exercise.

Laocoon an essay by Gotthold Lessing, which is also known by the title, "On the Limits of Painting and Poetry." This dissertation disputes former theories on the subject and establishes Lessing's own differentiation between art criticism and literary criticism

Last tram Trams were horse-drawn streetcars.

Legend Here, the word means a carved inscription or caption.

Liberator usually the "l" is capitalized. The term refers to Daniel O'Connell, who was, in 1775, Ireland's leading Catholic politician, advocating the right of Catholics to hold public office.

Lights in the castle The "castle" refers to the complex that houses, among other things, the rector's quarters. The original castle, built in the medieval era, was destroyed in the seventeenth century and rebuilt. The Jesuits purchased it in 1814 and founded the prestigious Clongowes Wood College for boys.

Like the long back of a tramhorse A tram was a horse-drawn passenger vehicle, much like a streetcar.

Looked at him through a glass looked at him through a monocle, an eyeglass for one eye.

Looked at himself in the pierglass A pierglass is a tall mirror which fills the space between two windows.

Lord Leitrim's coachman The reference here is to an Irish coachman who was more loyal to his English landlord than he was to his Irish compatriots who attempted to kill Lord Leitrim. A person who is labeled as "Lord Leitrim's coachman" would be a lackey, subservient to England and having no patriotism for Ireland.

Madam, I never eat muscatel grapes. Dantes (the Count of Monte Cristo) makes this statement to Mercedes; her son remarks that Dantes seems to have an Oriental code of honor and that is, he cannot eat or drink whatever is offered to him in his enemy's house. Because Mercedes married Dantes' rival, Fernand Mondego (alias Count de Morcerf), her house is technically the house of an enemy.

Magistrate a judge; to brag that one's father was a magistrate is to suggest that one is well-off, well-bred, and better than most.

Mark of the spade The potato has an incision where the shovel sliced into it.

Maurice Stephen's brother.

Michael Davitt Organizer of the land reform league. Much more of a political agitator than Parnell, Davitt served seven years in prison for attempting to send firearms into Ireland. He advocated nationalization of Irish lands and believed that Parnell was too moderate in his opposition to English rule.

Moisty and watery about the dewlaps Dewlaps refer to the loose, wrinkled skin under the throat.

Mr. Fox the pseudonym used by Parnell when he wrote letters to Kitty O'Shea.

Muff someone who's awkward at sports; here, Stephen is using the term to describe his youthful naivete at Clongowes.

Mulier cantat. A woman is singing.

Munster Simon Dedalus' family home is in Cork, county of Munster, which was traditionally a political hotbed of deep national pride.

National poet of Ireland Thomas Moore (1779-1852).

Never to peach on a fellow never to tattle or inform on someone else.

New emerald exercise The reference is to unlined notebooks, similar to today's bluebooks.

Nos ad manum ballum jocabimus. Let's go play handball.

Not foxing not pretending.

Not long before the chief died not long before Parnell died.

Noun *mare* *mare* is Latin for sea or ocean.

Novena a devotion consisting of prayers on nine consecutive days.

Old Paul Cullen another Irish archbishop who was anti-nationalist.

Opening of the national theatre The production that night was *The Countess Cathleen.* The Catholics hated it, thought that it was blasphemous.

Out with your bum expose your buttocks.

Outhouse outdoor toilet.

Pange lingua gloriosi. Celebrate with a boastful tongue

Paraclete another name for the Holy Ghost.

Parnell Charles Stewart Parnell (1846-91); Irish Nationalist leader. Fought for Home Rule; urged Irish Catholics to pay no rents to their Protestant landlords. His political career was brought to an end when his adultery with a married woman was made public.

Particular judgment This judgment occurs immediately following death; the Day of Final Judgment, the Last Judgment, occurs when Christ returns to earth and pronounces the final destiny for those who are still alive.

Paten the metal plate on which the bread is placed for the celebration of the Eucharist. **paulo post futurum** it's going to be a little later.

Pax super totum sanguinarium globum Peace through the whole bloody world.

Per aspera ad astra Through adversity to the stars. (After experiencing hardships, anything is possible; or, said another way, the sky's the limit!)

Per pax universalis For universal peace.

Pernobilis et pervetusta familia an illustrious and old family ancestry.

Pope's nose the triangular-shaped "tail" of a chicken or a turkey, where the tail fathers are attached.

Prefects teacher-supervisors; often senior pupils, as well, who are given authority to maintain discipline.

Press in the sacristy a closet (a large piece of furniture) in the room where the sacred vessels and vestments are kept.

Provincial of the order head of a religious order in a province.

Pulcra sunt quae visa placent. A thing is beautiful if the apprehension of it pleases.

Pulcra sunt quae visa placent. That is beautiful which pleases one's sight; or, said another way, whatever pleases the observer is considered beautiful.

Put on the oilsheet put on an oilcloth, a cotton fabric made waterproof with oil and pigment; often used for tablecloths.

Quarter of the jews This is a misleading phrase. Stephen has actually wandered into the brothel district of Dublin.

Quasi cedrus exalta sum . . . odoris. I was exalted just as the cedars of Lebanon and the cypress trees of Mount Zion. I was exalted just as the palms in Cadiz (Spain) and as the roses in Jericho. I was exalted just as the beautiful olives on the plains and the plane trees that grow alongside the streams. Just as I gave forth the strong fragrance of cinnamon and the balsam tree, I also gave forth the sweet fragrance of the choicest myrrh.

Quays piers lying alongside or projecting into the water for loading or unloading ships.
Quis est in malo humore . . . ego aut vos? Which one [of us] is in a bad mood . . . I or you?

Quod? What?

Railway carriage railway car.

Rector in a black and gold cope A "cope" is a form of "cloak"; it is long and is worn in processions.

Renegade catholics those Catholics who desert their faith.

Risotto alla bergamasca a rice dish made with cheese and either a fish or chicken stock, prepared in the style of Bergamo, Italy.

Rosary a series of prayers (usually said with rosary beads) consisting of 15 decades (a group of 10) of aves, each decade being preceded by a Paternoster and followed by a Gloria Patri. One of the mysteries or events in the life of Christ or the Virgin Mary is recalled at each decade.

Sailor's hornpipe a lively dance, usually done by one person; popular with sailors.

Saint Thomas Saint Thomas Aquinas; thirteenth-century monk, theologian, and philosopher. His works summarize all that is known about God by evidence of reasoning and faith and serve as the cornerstone of the Roman Catholic faith. Stephen develops his own aesthetic theory from the ideas of Aquinas and Aristotle.

Seawall a strong embankment to prevent the sea from coming up; a breakwater.

Seawrack seaweed that has been cast up on shore.

Seraphim the highest order of angels.

Seventyseven to seventysix Stephen has 76 days until classes are dismissed for Christmas holidays.

Shelley's fragment the reference is to Shelley's unfinished poem "To the Moon."

She's ripping, isn't she? She's first-rate, splendid.

Shortbread crisp, dry, buttery bars.

Shoulder him into the square ditch shove him into the cesspool.

Sick in your breadbasket sick at the stomach.

Sin of Simon Magus a magician who tried to persuade Peter and John to sell to him the power to confer the spirit of the Holy Ghost.

Singlets undershirts.

Sinned mortally To commit a mortal sin, one must be fully aware that a sin is being committed; knowingly and willingly acting against the laws of God.

Slim jim long strips of candy.

Smugging perhaps a combination of "smuggling" (suggesting something done clandestinely) and "smug" (meaning, to "make pretty"); here, the term refers to the secret homosexual horseplay that five students were caught at, including Simon Moonan and "Lady" Boyle ("Tusker" Boyle).

Virgin Mary a religious association formed by the Jesuit order and based on Loyola's devotion to the Blessed Virgin Mary. Stephen is the administrative leader (prefect) of this organization, which performs charitable works and meets on Saturday mornings for prayers in honor of the Virgin Mary.

Some maneens like myself "maneens" is an Irish diminutive of men; Simon is being overly humble, a bit self-deprecating here in order to be well-liked.

Spoiled nun a woman who, for whatever reason, has turned away from her calling to be a nun.

Stewards ushers.

Stuff in the kisser a punch in the face.

Sums and cuts The teacher has assigned the next problems to be done.

Super spottum on this very spot.

Surd an irrational number; the root of an integer.

Synopsis Philosophiae Scholasticae ad mentem divi Thomae Summary of the Philosophy and Academic Opinions of Saint Thomas.

The Tablet an ultra right-wing English Catholic paper.

Tempora mutantur nos et mutamur in illis . . . Tempora mutantur et nos mutamur in illis. The times change us and we change in them . . . the times change and we change in them.

Terence Bellew MacManus When the body of the exiled MacManus was returned to Ireland for burial, church officials protested his burial in hallowed ground.

That's one sure five That's for sure; a top mark in billiards, using only one stroke.

That's the real Ally Daly That's a first-class turkey, the best!

There were two cocks There were two faucets and one marked "hot," the other "cold."

They are going to be flogged In this context, flogged refers to being whipped by a cane on the buttocks.

They drove in a jingle. A jingle is a covered, two-wheeled Irish vehicle.

They had fecked cash They had stolen cash.

They had stolen a monstrance In the Roman Catholic Church, a monstrance is a receptacle in which the consecrated host is exposed for adoration.

They were caught near the Hill of Lyons. "They" refers to five students.

Thoth the Egyptian god of wisdom and the inventor of the arts, sciences, and the system of hieroglyphics. The Greeks and Romans referred to him as the cunning communicator Hermes, or Mercury.

The three theological virtues faith, hope, and charity.

Thurible a censer, where the incense is burned.

To redden my pipe to light it.

Took their constitutional They regularly took a walk for health's sake.

Trail of bunting a trail of festive streamers.

The trinkets and the chainies geegaws, cheap jewelry, and china dishes.

The tub of guts up in Armagh Michael Logue, another archbishop who didn't, but probably could have, used his influence to dispel the general condemnation of Parnell. Reference is taken from *Hamlet.*

Turned to the flyleaf turned to the blank page in the front of the book.

Turpin Hero the old English ballad from which Joyce derived the title of an unfinished narrative, *Stephen Hero,* which eventually became *A Portrait.*

Twigging scraping a twig broom across a carpet.

Two prints of butter two pats of butter with patterned marks, or "prints" on top.

Upsetting her napkinring A napkin ring is a ring of china, metal, or wood that holds a folded napkin.

Venial sin a minor sin, committed without full understanding of its seriousness or without

Vexilla Regis the royal or King's (standard) flag.

Villanelle a fixed nineteen-line form, originally a French invention, employing only two rhyming sounds and repeating the lines according to a set pattern. The finest villanelle in English is Dylan Thomas' "Do Not Go Gentle into That Good Night."

Visa any form of aesthetic apprehension of perception, such as sight or hearing.

Vive l'Irelande! Long live Ireland!

We can scut the whole hour. We have the next hour free.

Wells's seasoned hacking chestnut Wells's chestnut (used in a game); it has cracked (conquered) 40 others.

Went over to the sideboard a piece of dining room furniture with shelves, doors, and drawers, used for holding tablecloths, linens, and silverware.

the Whitsuntide play refers to a play that is part of a ceremony commemorating Pentecost (the seventh Sunday after Easter).

With her feet on the fender with her feet on a low metal guard before an open fireplace; a fender is used to deflect popping, or falling coals.

You are McGlade's suck. You are McGlade's bootlicker, brown-noser, apple-polisher.

Young fenian a young man who rejects his nation's serf-like relationship to England, believing so fervently in Irish independence that he is ready to embrace terrorism. Often, bands of fenians hid out in the hills.

Résumé

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La stylistique sert à examiner les textes littéraires d'une perspective linguistique. Elle accentue les caractéristiques évidentes d'un texte en suivant certains prototypes et méthodes essayant d'engendrer des significations. La présente étude est stylistique puisqu'elle éclaircisse les traits lexico-sémantiques des romans de James Joyce *Ulysses* et *A Portrait of the Artist as a Young Man*. L'objectif général de cette investigation est d'identifier et de mettre en évidence les principales caractéristiques lexico-sémantiques et d'interpréter leurs différentes significations. Le chercheur utilise le modèle d'analyse de Leech et Short qui est une liste de contrôle comprenant un ensemble de catégories linguistiques classé selon les niveaux de la langue, qu'ils soient phonologiques, morphologiques, syntaxiques ou lexico-sémantiques. L'étude est multiple : elle maintient à examiner deux niveaux d'analyse. Le niveau lexical enclave l'étude du vocabulaire, de sa complexité, de sa formalité et de sa particularité, et des différentes parties du discours notamment les noms, les adjectifs, les verbes et les adverbes. En parallèle, elle étudie les traits sémantiques représentés dans les différentes figures de style, en particulier les tropes. D'autre part, il s'agit d'un essai pour déceler les motifs qui conduisent Joyce à utiliser ces traits lexico-sémantiques renvoyant aux explications textuelles et contextuelles. Une analyse minutieuse et laborieuse de passages choisis dans les deux romans suivant avec précision le modèle Leech et Short a révélé les applications variées de Joyce du lexique général imprégné d'informalité telles que l'utilisation du langage familier incarné notamment dans les argots et le déploiement des principales parties du discours qui construisent significations uniques dans le texte et décrivent les thèmes du roman. L'analyse du niveau sémantique a montré l'emploi par Joyce de tropes tels que la métaphore, l'allusion et l'ironie avec le néologisme.

Mots-clés : stylistique, modernisme, traits lexico-sémantiques, expression familière, tropes, néologisme.

الملخص

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تعنى الأسلوبية بالدرجة الأولى بتفحص النصوص الأدبية من زاوية لغوية بحيث أنها تبرز الخصائص البنيوية في النص باستعمال خطوات ونماذج   قصد انتاج المعاني. تندرج هذه الورقة البحثية ضمن الأدب الانجليزي الحديث. تعتبر هذه الدراسة دراسة أسلوبية لأنها تسلط الضوء على الخصائص المعجمية الدلالية في روايتي عوليس و صورة الفنان في شبابه للكاتب جيمس جويس.يهدف هذا البحث عموما إلى تحديد وإبراز الخصائص المعجمية الدلالية و تأويل دلالاتهم المختلفة، حيث اعتمدت الباحثة على استعمال نموذج التحليل للعالمين ليتش وشورت المتمثل في قائمة تحتوي على مجموعة من الأصناف اللغوية صوتية ، تركيبية، نحوية و معجمية دلالية.

هذه الدراسة متشعبة بحيث أنها تحاول تفحص مستويين لغويين: المستوى المعجمي يشمل دراسة المفردات من حيث درجة تعقيدها ، وانتمائها للغة فصحى أو غير فصحى، وكذلك خصوصيتها، كما يختص هذا المستوى بدراسة أقسام الكلام من أسماء أفعال صفات وأحوال   ، بالموازاة تفحص الخصائص الدلالية المتمثلة في الصور البيانية المختلفة وبالأخص العبارات المجازية. من جهة أخرى تحاول هذه الدراسة كشف الدوافع التي جعلت من الكاتب جويس يستخدم هذه الخصائص المعجمية الدلالية بالنظر الى النص والسياق التي ترد فيه

بعد القيام بتحليل لمقاطع مختارة من كلتا الروايتين وتتبع نموذج التحليل ليتش وشورت بشكل دقيق، اتضح أن جيمس جويس يستعمل معجم عاما متنوعا بحيث يتمثل في   استخدام المفردات العامية كخاصية معجمية، الى جانب استعمال أقسام الكلام الأساسية التي تساهم في بناء المعنواستحضار مواضيع الرواية. من جهة أخرى، أظهر تحليل المستوى الدلالي استخدام جويس للصور البيانية التقليدية المتمثلة في الاستعارة، التلميح، المفارقة والسخرية الى جانب الكلمات المستحدثة.

الكلمات المفتاحية : الأسلوبية، الحداثة، الخصائص المعجمية الدلالية، المفردات العامية، الصور البيانية، الكلمات المستحدثة