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Title

# Sentence Complexity in James Joyce's *A Portrait* of *the Artist as a Young Man* and William Faulkner's *The Sound and the Fury*



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Title

## Sentence Complexity in James Joyce's *A Portrait of the Artist as a Young Man* and William Faulkner's *The Sound and the Fury.*

**Submitted by**
**Mrs Hassiba KHERROUBI**

# Statement of Authorship

**Statement of the authorship**

I, Hassiba KHERROUBI, currently declare that the content of this thesis is completely my own work and has never before been presented to a university or other academic organization with the intention of earning a degree.

I certify that all data in this thesis was gathered, organized, and presented in complete accordance with academic standards and moral guidelines.

I also confirm that I properly acknowledged and referenced any borrowed ideas in this thesis.

# Dedication

# Dedication

*I dedicate this research work to my mother, who helped me a lot to accomplish this thesis with her advice and prayers that gave me strength while doing this,*

*To my sisters, Saida and Hakima, for the unceasing encouragement, support and attention,*

*To the apple of my eyes, my sweet baby Youssef for the huge happiness he spreads in my life,*

*And to those who supported and encouraged me to accomplish my educational path.*

*I would like to express my sincerely gratitude to my family members and my friends and to everyone helped me to survive the tress all along my educational process.*

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# Abstract

# Abstract

Stylistic analysis is a branch of linguistics that examines the stylistic features of language use in various contexts, such as literature, media, and everyday communication. It delves into the patterns and choices of words, grammatical structures, and literary devices employed by an author or speaker to convey meaning, create effects, and establish their unique voice. Stylistic analysis goes beyond simply understanding the literal meaning of a text; it seeks to uncover the underlying intentions and messages embedded within the author's stylistic choices. This study delves into the stylistic intricacies of James Joyce's *A Portrait of the Artist as a Young Man* and William Faulkner's *The Sound and the Fury*, exploring the authors' deliberate use of complex sentence structures as a narrative tool.This research conducts a comparative analysis employing both qualitative and quantitative approaches.The analysis, grounded in Halliday's and Matthiessen's Model (2014), unravels how these intricate sentence constructions serve as vehicles for conveying profound ideas, shaping distinct character portrayals, and weaving intricate narratives. It reveals that James Joyce employs complex sentences to mirror the protagonist's intellectual and emotional development from childhood to adulthood, while William Faulkner utilizes them to differentiate the personalities of his characters, creating a tapestry of perspectives.

**Key-words:** stylistic analysis; syntax; sentence complexity; paratactic relationship; hypotactic relationship.

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# General

# Introduction

**General Introduction**

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**1. Background of the Study**

Sentence complexity is a stylistic feature that can be used by authors to create a variety of effects in their literary works. Complex sentences are typically characterized by multiple clauses, subordinate conjunctions, and varied sentence structure. They can be used to create a sense of formality, sophistication, or even difficulty. Authors can use sentence complexity to convey different aspects of their characters' personalities, thoughts, and feelings. For example, a complex sentence might be used to represent a character's complex thought process, while a simple sentence might be used to represent a character's direct and straightforward thinking. Sentence complexity is used to create a specific atmosphere or mood in a literary work. For example, a series of complex sentences are used to create a sense of suspense or tension, while a series of simple sentences might be used to create a sense of calm or peacefulness

This study ventures into the realm of twentieth-century English literature, exploring two iconic novels: William Faulkner's *The Sound and the Fury* and James Joyce's *A Portrait of the Artist as a Young Man*. These literary masterpieces, penned by the celebrated authors Faulkner and Joyce respectively, are renowned for their distinctive narrative styles.

*A Portrait of the Artist as a Young Man,* crafted by James Joyce in the modernist vein, first graced the literary world on December 29, 1916. This novel unfolds in five chapters, weaving a tale set in Dublin between 1882 and 1903. At the heart of the narrative lies Stephen Dedalus, a young man grappling with the conflicting loyalties to family, church, nation, and his own artistic calling. Each of the five chapters culminates in a pivotal moment, marking a turning point in Stephen's journey of maturation. The most significant climax occurs at the end of the fourth chapter, where Stephen decisively chooses the path

of an artist, rejecting the confines of religious life. Throughout the novel, Joyce masterfully employs a stylistic evolution that mirrors Stephen's growth, paralleling his changing perspectives and emotions.

Modernist writers are those who published most of their best works between 1910 and 1930 including James Joyce, T.S.Eliot, Ezra Pound, Wyndham Lewis, D.H. Lawrence, Yeats ,... etc (Evans). Joyce is considered as the progenitor of modern Irish prose and arguably Ireland's greatest novelist, who chose voluntary exile (Lee-Brown, 2003).

Delving further into the realm of twentieth-century literature, we encounter William Faulkner's masterpiece, *The Sound and the Fury*. Faulkner, renowned for his unconventional style and mastery of interior monologues, employs this technique to delve into the depths of his characters' thoughts, emotions, and hidden truths. In this novel, Faulkner showcases his literary prowess by crafting distinct linguistic styles for each character, creating a rich tapestry of voices and perspectives.

Some of Faulkner's most well-known pieces include indications of his admiration for and fascination with Joyce. After *The Sound and the Fury* (1929) was published, several reviewers charged Faulkner with overtly copying Joyce. Although he mockingly claimed to have never read Joyce, Faulkner occasionally would recite his poem "Watching! the Needleboats at San Sabba" for his friends (Blotner, 2005).

## 2. Statement of the Problem

James Joyce and William Faulkner are two of the most celebrated modernist writers of the 20th century. They are both renowned for their unique and experimental styles of storytelling, which often challenge readers with their complexity, non-linearity, and stream-of-consciousness narration. Joyce's works, such as *Ulysses* and

*Finnegans Wake*, are known for their dense and intricate prose, his use of multiple perspectives and voices, and his playful experimentation with language. Faulkner's works, such as *As I Lay Dying* and *Absalom, Absalom!*, is characterized by their complex and fragmented narratives, his use of multiple narrators with unreliable memories, and his exploration of the complex legacy of slavery and racism in the American South.

Both Joyce and Faulkner's works has been praised for their originality, their insights into the human condition, and their beauty and power of language. Their unusual styles of storytelling have had a profound influence on subsequent generations of writers, and their work continues to be studied and enjoyed by readers around the world. They both tend to make the reader get lost and confused because they employ several narrative styles in their novels. All the works written by    James Joyce and William Faulkner are characterized by sentence complexity as a stylistic feature and the two novels (*A Portrait of The Artist as a Young Man* and *The Sound and the Fury)* chosen as the corpus in this study are not an exception. Therefore, the present study tends to investigate the two writers' motives behind employing sentence complexity as a stylistic feature in *A Portrait of The Artist as a Young Man* and *The Sound and the Fury*.

**3. Research Questions**

In order to achieve the aim of the present study, the following questions are raised:

1. How does James Joyce proceed to show the development of his main character's maturity through the selection of sentence types in *A Portrait of the Artist as a Young Man?*

2. How does William Faulkner proceed to distinguish his characters' personalities through the selection of sentence types in *The Sound and the Fury*?

3. What is the stylistic effect behind using complex sentences in the two chosen novels?

**3. Research Hypotheses**

In order to answer the above-mentioned questions, a number of hypotheses can be suggested as possible responses; these hypotheses can be expressed as follows:

1. It is hypothesized that James Joyce shows the development of Stephen's maturity through increasing the number of complex sentences from the first chapter of *A Portrait of the Artist as a Young Man* to the last one.

2. It is hypothesized that William Faulkner distinguishes his characters' personalities through the number of complex sentences used by each one of these characters in *The Sound and the Fury*.

3. It is hypothesized that sentence complexity is used by Faulkner as a marker of complex and simple personalities, whereas it is used by Joyce as a marker of linguistic maturity.

**4. Aim of the Study**

The present study attempts to compare the use of complex sentences in the two novels *The Sound and the Fury* and *A Portrait of the Artist as a young Man*. It aims to achieve the following objectives:

1. To investigate how James Joyce proceeds to show the development of his main character's maturity through the selection of sentence types in *A Portrait of the Artist as a Young Man*.

2. To investigate how William Faulkner proceeds to distinguish his characters' personalities through the selection of sentence types in *The Sound and the Fury*.

## 5. Methodology

The present research work is a comparative study. It uses a qualitative method. It aims at analysing sentence complexity in the two selected novels, Joyce's *A Portrait of the Artist as a Young Man* and Faulkner's *The Sound and the Fury*. In order to achieve the above-mentioned purpose, the stylistic approach is adopted. This analysis is informed by Halliday and Mattheissen's Functional Grammar (2014), which examines the relationship between language and meaning. Halliday and Mattheissen (2014) define a simple sentence as one with only one clause, while a complex sentence contains more than one clause. They further distinguish between paratactic clauses (which are joined by a coordinating conjunction) and hypotactic clauses (which are joined by a subordinating conjunction).

The analysis in this thesis examines different types of complex sentences used by the authors and identifies the reasons for their stylistic choices. For example, the authors may use complex sentences to convey complex ideas, to create a sense of rhythm or flow, or to emphasize certain points. By understanding how the authors use complex sentences, we can gain a deeper appreciation for the meaning and artistry of their work.

## 6. Organization of the Thesis

The present thesis is divided into four chapters. The first two chapters are theoretical .They are devoted to the literature review; the first chapter tackles style and stylistics, it discusses the concept of style, its historical background and definitions of stylistics, its approaches and its branches in addition to some relevant models to

stylistic analysis. The second chapter is about sentence complexity in the English language, it deals with the definition of syntax, the notion of sentence, the types of relations between clauses and types of interdependency between clauses. The other two chapters are practical and are devoted to the analysis of the two novels. The third chapter focuses on paratactic structures in Joyce's *A Portrait of the Artist as a Young Man* and Faulkner's *The Sound and the Fury*. However, the fourth chapter sheds light on hypotactic structures in the two selected literary works.

# Chapter One:

# Style and

# Stylistics

**Chapter One: Style and Stylistics**

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**Introduction**

The present chapter is devoted to discuss the notions of style and stylistics. It deals with their definitions and historical backgrounds. Moreover, this chapter presents branches of stylistics such as feminist stylistics, historical stylistics, critical stylistics, cognitive stylistics. Additionally, it tackles some relevant models of stylistics. Some of these models are Joos's Model (1961), Enkvist's Model (1973) and Leech and Short's Model (2007). Besides, it introduces several approaches to stylistic analysis, such as linguistic and literary ones.

**1.1 The Concept of Style**

Style is the unique way in which a person expresses his thoughts and ideas. It is influenced by a variety of factors, including the individual's personality, background, and purpose for communicating. Style can be conveyed through a variety of linguistic choices, such as word choice, sentence structure, and tone. According to Swift (2010), style entails using the appropriate words in the appropriate context. This means choosing words that are clear, concise, and effective in communicating your intended message. It also means being mindful of the register, or formality level, of your writing or speech. Choosing a style involves choosing among the available linguistic qualities, such as register, lexis, and word order. Register refers to the formality or informality of your writing or speech. Lexis refers to your choice of words. Word order refers to the way you arrange your words in a sentence Swift (2010).

According to Lucas (1974) and Renkema (1993), style refers to a person's modes of expression. Each person has a unique method for communicating their thoughts,

feelings and views. According to Lynch (2001), the term 'style' may be employed in a variety of contexts, including literature, linguistics, behaviours and manners of dressing, and other spheres of human activity. The word 'style' in ancient Latin refers to the manner of writing and expressing oneself. Practical linguists and language educators define style as the capacity to write clearly, accurately, and in a way that is meant to pique readers' attention and encourage reading (Lucas, 1990). Style, according to Galperin (1977), is the intermediary between thinking and its manifestation. In other words, style is a means of expressing one's ideas and views. It is seen in the organization of sentences to convey ideas and elicit responses. According to Galperin, a writer's style is the unique method in which he or she employs language to produce his or her personal characteristics and to produce the desired impact. Each writer aspires to develop a unique writing style that sets him apart from other authors. Similar to this, Chatman (1977) views style as the result of personal decisions and patterns of decisions among linguistic options. In other words, since each language user has a unique set of characteristics that set him apart from other people who speak the same language, style is compared to a fingerprint. This point of view contends that a writers' style is a reflection of who they are as a person since it showcases their unique background, education, perspective and method of expressing ideas that set them apart from others (Mustafa, 1998). As a result, style is a term used frequently on the board to refer to approaches, methods, strategies, grammars and processes that one may learn (Corder, 1979).

The Academician V. V. Vinogradov (1990) defines style as "socially recognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language

or another" (p.73). In 1971, Galperin offered his definition of style as "a system of interrelated language means which serves a definite aim in communication" (p. 18). According to Skrebnev (1994), style is what distinguishes one text (a group of similar texts) from all other texts. The collection of unique characteristics of a certain text type or what is called peculiarity can be used to establish style.

### 1.1.1 Style as a Choice

Style is thought of as a distinct method of utilizing language for certain objectives and effects. The impression that a certain style has is determined by the language's choice of forms and structures. All of the literary and stylistic tactics employed to capture the interest and curiosity of the reader are the outcome of the decision to prioritize some aspects above others that may have been chosen, but were not (Verdonk, 2002). Style as choice refers to the idea that we have the power to choose how we express ourselves, both verbally and non-verbally. This includes the words we use, the sentence structure we construct, the tone we convey, and the way we dress and carry ourselves.

The reader's attention can be crucial for understanding texts and for spotting the many linguistic devices that authors might use to imply 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".

It is ultimately fascinating for stylisticians to understand why some phrases are chosen and preferred over others in a novel, as well as how authors use language in various ways to account for the variety of events and everyday occurrences (Simpson,

2004). In other words, language serves an experiential purpose by codifying people's everyday experiences, including what they say, think, and do. The researcher develops his theory by contending that the experiential function, which focuses on what is known as style as choice, is a crucial predictor of style, particularly of narratives. Turner (1973) states unequivocally that the fundamental idea of choice underlies all evaluations of style. This notion is supported further by Hough (1969), who contends that discussing style involves discussing choice. Regardless of the perspective we choose regarding the nature of style, the ability to choose among the many lexical and syntactic resources of a particular language is fundamental.

Language choices are stylistic in nature and serve a variety of purposes that differ from one sort of writing to another. This sentence defines style as the linguistic decisions the speaker or writer of a piece makes. The linguistic decisions are, in fact, stylistic decisions that are given preference over other language repertoire options. According to Carter(1985), style is the consequence of several simultaneous intersecting overlapping levels of linguistic arrangement. Accordingly, style is viewed as a mixing of a variety of linguistic functions that are available in the language repertoire. In other words, it is obvious that diverse choices will result in a variety of styles and outcomes.

### 1.1.2 Style as a Variation

Style has been defined as the description and study of the different ways that linguistic objects take on different shapes when they are actually used. 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"

When analysing style as a variation, the focus is on how it gives the speaker or writer a variety of ways to present the same topic (Lyons, 1992). The idea that content may be encoded in more than one linguistic form within the language system is the foundation for the ideas of style and stylistic variation in language. It may therefore function at all linguistic levels, including phonological, lexical, and syntactic levels. Style may be seen as a choice of linguistic methods, a departure from accepted use patterns, and a recurring characteristic of linguistic forms (Ogunsiji, 2014).

Lyons (1992) continues by stating that it is challenging to discover exact synonyms when deciding between two synonymous lexemes. Even though two words are considered to be synonymous, their social connotations may vary. Such words are referred to as stylistic synonyms. Style, according to Wales (2011), is the method or means of expressing oneself in connection to a certain circumstance; it might, for example, be funny. Because not everyone expresses themselves or behaves in the same manner, stylistic differences result. Style is the way in which we express ourselves, both verbally and non-verbally, to create a unique impression and convey our intended message in a particular context (Benzoukh, 2017). It is influenced by a variety of factors, including our personality, background, culture, the purpose of our communication, and the audience we are communicating with. Style can be conveyed through a variety of choices, such as word choice, sentence structure.

In a nutshell, style may be defined as variance and further stated as distinctions in usage and meaning; for instance, a word, even one that is tangible, may have a web of connections or meanings for many users in various contexts. To give an example, the English term 'head' may refer to a variety of things, including a match or pin, a portion

of an animal or human body, a bed, and an organization. However, the meaning of the term can also change depending on the context (Alo, 2004).

### 1.1.3 Style as a Deviation

Bloch (1953, p. 40) is one stylistician who views style as a deviation, saying 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 (1988) makes the assumption that style stands out because it employs elements that stand out from language used in a typical way. According to Enkvist (2016), who agrees with this assertion, style is primarily considered to be a deviation from a set of patterns that have been designated as the standard. Enkvist views style largely as a breach of grammatical conventions.

According to Jeffries and McIntyre (2010), deviation occurs when a reader is surprised by an unanticipated irregularity in language, which leads to foregrounding. Style as deviance, or the idea of breaking from language patterns, is another definition of style that has been promoted by the generative frame of reference (Traugott & Pratt, 1980). In conclusion, the viewpoints presented above have one thing in common: they both define style as a departure from the rules of language.

### 1.2 Stylistics: Historical Facts and Notions

Stylistics is "the linguistic study of style, seldom pursued for its own purpose, just as an exercise in explaining what use is made of language" (Leech & Short, 2007, p.3). Style cannot be viewed as a discipline in itself, but rather as a tool that connects language to an aesthetic function (Leech & Short, 2007). Stylistics is the study of literary discourse from a linguistic perspective (Widdowson, 1975). Therefore stylistics

cannot be regarded as a separate field on its own, but rather as a hybrid of linguistics and literary criticism.

### 1.2.1 Historical Background

The tradition period of rhetoric is where modern stylistics has its roots. Burke (2014, p. 11) claims that "Without classical rhetoric and poetics there would be no stylistics as we know it today". The great traditional age of rhetoric and poetry started to emerge about in the fifth century BC at the same time as democracy in Athens began. It persisted until the Western Roman Empire demise. Up to the fall of the Byzantine Empire in the fifteenth century AD, the Eastern Roman world maintained the Roman heritage of rhetorical schools and its educational curriculum.

Rhetoric continued to develop in the West after Constantinople fell until it was included into the European Trivium, sometimes known as the academic core of education (Bruke, 2014). The Trivium consisted of three disciplines: grammar, logic and rhetoric (Bruke). This system persisted throughout the Renaissance and Early Modern eras until it began to disappear in Europe in the early nineteenth century. However, because rhetoric continued to be taught there and did not stop, the situation was different in the United States. Today, rhetoric is still taught at every US institution along with other subjects like argumentation and composition. Bruke (2014) states that:

> It is perhaps fair to say that rhetoric, with its inherent link to style, is more important to modern day stylistics than poetics. It is for this reason that a relatively short overview of poetics will now be given, followed by a longer survey of classical rhetoric. (p.12)

Stylistics is a trend in the study of language. In the first two decades of the 20th century, Middle- and Eastern-European philological societies hosted a number of

intellectual inquiries that eventually led to this movement (Sotirova, 2016). The two best philologists who introduced the field of stylistics to Germany are Leo Spitzer and Karl Vossler. The Jena School of Romance Philology directed by Meyer-Lübke, served as the training ground for these two philologists. The French linguist and Saussure pupil Charles Bally expanded Saussurean Structuralism in 1909 by introducing a theory of style (Sotirova).Russian Formalists are the most prominent contributions to current stylistics (Sotirova). The ideas of Erlich about literature were adapted to America and Western Europe by Roman Jakobson. These ideas also formed the basis for French Structuralism. Additionally, studies in literature and theoretical discourse in particular are still working on the basis of these ideas. The Moscow Linguistic Circle also originated on the basis of these ideas in 1915 founded in 1915 with Jakobson.

Burke (2014) states that in addition to its traditional components as rhetoric, poetics, formalism, structuralism and functionalism, contemporary stylistics holds new modern components as corpus, critical, cognitive, pedagogical, pragmatic, gender, multi-modal and neuroscientific approaches. This variety gives stylistics the feature of interdisciplinary. This is the real reason behind designing stylistics. The stylistician Paul Simpson (2004, p.2) states that "stylistics is a method of textual interpretation in which primacy of place is assigned to language". Another feature that characterizes the field of Stylistics is the methodological side. Stylistics inherited this feature from its ancestor rhetoric.

Paul Simpson claims that the first beginning of stylistics goes back to the poetics and the rhetoric of the classical world. Paul Simpson (2004) maintains that "there is indeed a case for saying that some stylistic work is very much a latter day embodiment

of traditional rhetoric" (p. 50). He claims that Russian formalism has begun at the twentieth century. For him, this movement (Russian Formalism) is considered as the academic inquiry that had a major influence on the field of stylistics or contemporary stylistics. The Moscow Linguistics Circle school and the Petrograd Society for the Study of Poetic Language school (Opayaz) that were founded in 1915 and 2018 respectively are considered to be the founders of the Russian Formalism Movement; these two schools were led by notables scholars as Jakobson, Shklovsky and Propp; in addition to Tomashevsky, Tynyanov, Eikhenbaum and Brik (Simpson).

**1.2.2 Definitions of Stylistics**

The term 'stylistics' is structured so that the first element 'style' alludes to literary criticism and the second portion to linguistics. According to Fish (1981), the goal of stylistics is to objectively characterize how language is employed in literature; this idea developed in opposition to the subjectivity of literary studies. In literary studies, stylistic analysis is involved with commenting on the quality and meaning of a work; in linguistics, it is concerned with identifying and categorizing the language features being utilized. The same position is taken by Carter (1988); according to him, stylistics serves as a link between linguistics and literature.

Simpson (1993, p.3) defines stylistics as "the practice of using linguistics for the study of literature". For him, stylistics means using linguistics to describe or to comment on literary works. To Verdonk (2002), stylistics is "the study of style in language." (p.3). According to Jeffries and McIntyre (2010), stylistics is a sub-field of linguistics. It is the branch of study that focuses on the methodical investigation of language style and the variables that may influence it, including genre, context,

historical time and author. Turner (1973, p.7) maintains that considering linguistics is the study of language and how it functions, stylistics is the branch of linguistics that focuses on how language is used differently frequently, though not entirely, with a focus on the most sophisticated and deliberate language uses in literature.

In addition to the methods of literary criticism, stylistics has developed as a result of the application of linguistics to literary works. According to Wales et al. (2008), advancements in linguistic theory, particularly Halliday's Functional Grammar, led to stylistics' emergence as a valid and distinct science in the 1960s. Carter and Stockwell (2008) note that in contrast to the inclusion of linguistic insights that led to the incorporation of conversation analysis, conventional methods to literary criticism, such as close reading, concentrated primarily on the texts of literary works. Spitzer was praised by Lodge in 1966 as the founder of the New Stylistics for his efforts to link linguistic elements in literary works to aesthetic outcomes (and even the psychology of the author). While Lodge disapproves Spitzer's focus on using an intuitive reaction to a text as a platform for a more analytical investigation, which may support or refute the first emotion, he accepts the psychological components of Spitzer's work. In this regard, Lodge considers stylistics to be a more objective method that should be incorporated to the literary critic's aesthetic and evaluative point of view.

The field of study known as stylistics combines linguistics and literary studies. The poetics and particularly the rhetoric of the ancient classical civilization are where stylistics first emerged. Stylistics, or what is often referred to as literary linguistics, is the study and analysis of writings, particularly, but not exclusively, literary works (Wales, 2011). A division of broad linguistics is stylistics. The study of writing style, or the

application of linguistics to literature to look at the general characteristics of language as a medium for literary expressions, is what stylistics in literature is all about. Interpreting the literary consequences of linguistic features and their significance for the overall meaning of the text is the focus of stylistics (Leech, 2014).

Stylistics is concerned with studying the variation that can be found in texts. For Crystal (2013), the academic field of linguistics is responsible for the scientific study of language, and the branch of linguistics known as stylistics is responsible for the study of some elements of language variety. According to Short (2016), stylistics can be either linguistics or literary criticism, depending upon where we are looking at it. Widdowson (2014) claims that stylistics is the linguistic-oriented study of literary discourse.

The study of style is called stylistics. According to Ufot (2017), stylistics primarily refers to the study of textual language. Although stylistics may be used in many sorts of writings, whether literary or non-literary, Ufot (2017) asserts that it appears to be more frequently associated to literary works. The tradition and history of stylistics really show that it is more interested in the language of literary writings than non-literary materials. Because of this, many academics view literary stylistics as a stylistics that works with the language of literary text(s), whereas non-literary stylistics focuses on the examination of non-literary text(s) (Jeffries & Mclntyre, 2010; Ufot, 2017).

As long as the field of stylistics includes both the analysis of literary and non-literary texts, the appropriate definition of stylistics is the one that neglects neither literary nor non-literary texts. An example of such definition has been given by Ufot (2012) who sees stylistics as the linguistic study of the various components of a writer's literary (or non-literary) style. Wales (2014) claims that stylistics is sometimes called linguistic stylistics due to the fact that its models and tools are drawn from the

field of linguistics. For Ufot (2006), stylistics is concerned with studying style linguistically. The study of style must be systematic and objective. Jeffries and Mclntyre (2010) write that "Stylistics has been defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period and author" ( p.1).

The interdisciplinary nature of current stylistics (stylistics draws theories and approaches from a variety of disciplines), according to Simpson (2004), is the cause for its continued development and success. In Wales's words, "style can be viewed in several ways, so there are several different stylistic approaches" (p.399). In other words, each stylistician has his or her unique method to dealing with the language of texts, whether literary or non-literary. As a result, stylistics encompasses a wide range of techniques. Jeffries and Mclntyre (2010) state that;

> Stylistics draws upon theories and a model from other fields more frequently than it develops its own unique theories. This is because it is at a point of confluence of many sub-disciplines of linguistics, and other disciplines, such as literary studies and psychology, drawing upon these sub- disciplines but not seeking to duplicate or replace them. (p. 3)

**1.3 Branches of Stylistics**

As stated in Nørgaard (2010), the first research on the field of stylistics goes back to the analyses applied to the style of oral productions. These analyses were based on the traditions of Aristotle's rhetoric. Later on, the field of stylistics began to flourish and succeed during the 1960's in Britain and United States. The reason behind this flourishing period was the notable works done by Russian Formalists.

Poetry, rather than other literary styles, was used as the data of analysis done by formalists. In addition to that, formalists focused more on the linguistic aspect of literary meaning-making (Benzoukh, 2022). Their works also were said to be systematic and rigorous. On the other hand, formalist stylisticians were criticized for their superseding focus on linguistic form rather than the function and effects of the texts under examination. They also neglected the notion of context (the pragmatic, social and historical contexts) in the analysis of texts. What led to the appearance of the idea that stylistics is merely a sub-branch of literary criticism is its focus on literature in general and poetry in particular and the interdisciplinary character which was visible even in the early years of stylistics. Also, it was questioned whether stylistics can be considered as anything other than a method and whether it contained any ideological or theoretical foundations due to its eclecticism. Therefore, matters relating to function and context were increasingly addressed from the late 1970s, which witnessed a functional turn in stylistics. Halliday's functional Model of language had a particular impact with its focus on language as a 'social semiotics', that is, a model of linguistic meaning-making as a social phenomenon influencing and influenced by the context in which it occurs. After Halliday's theory of functional grammar, every linguistic choice came to be seen as functional, and the analyst, whether a linguist or a stylistician, would consequently investigate the (experiential, interpersonal and textual) functions of language as it is actually used in a specific context. The functionalist approach furthermore entailed an interest in longer stretches of text, which provided analytical tools for stylisticians who wished to devote their attention to longer texts such as narrative fiction and play texts. Due to its focus on social context and the realization by any given text of contextual factors such as register, genre and ideology, Hallidayan

linguistics came to play a significant role in branches of stylistics with an interest in the linguistic manifestation of ideology, like those of feminist stylistics and critical stylistics.

Feminist stylisticians are especially concerned with the realization and maintenance of (unequal) gender relations in literary text as well as other types of texts(Nørgaard et al, 2010). As a variant of critical stylistics, feminist stylistics focuses on the linguistic embodiment of social inequality, power structures and ideology in literary texts. Also, pragmatic approaches to text analysis which emerged in the 1960s are basically functional in nature, but they really came to play a role on the stylistics scene from the late 1980s and the beginning of the 1990s (Nørgaard et al, 2010). Like functionalist stylistics, pragmatic stylistics is concerned with language in use and the significance of contextual factors such as the linguistic, social, cultural and authorial contexts of the production and reception of texts. At the crux of pragmatic stylistics is the focus on conversation as exchange, or 'interpersonal meaning', and a devotion to linguistic features such as speech acts, discourse markers, politeness strategies, etc., which makes it a useful approach to drama and other types of text characterized by dialogue (Nørgaard et al, 2010). In spite of the more focused stylistic attention paid to play texts, the relative neglect of this literary genre in stylistics is still apparent when compared to the stylistic analyses of other narrative genres. Another major turn in stylistics is that spurred by the recent rise and growth of cognitive linguistics. Of central interest to cognitive linguists and stylisticians alike is the role played by human cognition in the creation of meaning. Cognitive stylistics, or cognitive poetics, fuses cognitive science, linguistics and literary studies in analyses where meaning is seen as a product of the text and the human conceptualization of it, meaning is ascribed to the

text and the reader (Nørgaard et al, 2010). Corpus stylistics, which has developed along with corpus linguistics and technological advances, is another recent trend in the field. Corpus stylisticians apply the methods of modern corpus linguistics to the analysis of large amounts of literary texts and other linguistic data and fuse it with the major tenets of stylistics. Linguists and stylisticians alike were previously restricted to searching texts manually for various linguistic phenomena; this can now be done by computers, provided that the phenomena sought for can be recognized by the available computer software. It is be not surprising that the corpus approach to literary analysis has spurred a fair deal of scepticism among some literary critics who basically worry that the handling of literature by a computer will fail to capture the special nature of literary art (Nørgaard et al, 2010). Corpus linguistics' methods are increasingly acknowledged in stylistics today as a practical tool for handling large amounts of text and identifying the style of particular texts, authors or genres – a tool which can qualify the analysts' intuitions about the text and perhaps even make them aware of lexical and grammatical features and patterns which may not otherwise have come to their attention. A relatively new actor on the stylistics scene is that of multi-modal stylistic proponents of this branch of stylistics are interested in the meaning-making done not only by wording, but also by other semiotic modes involved in literary as well as other types of text. Based on research in multi-modality more generally, multi-modal stylistics aims to develop and apply 'grammars' for all the different semiotic modes which may be involved in a literary work of art, that is, modes such as typography, layout, colour and visual images, in order to be able to deal as systematically with all these modes and their interaction as more traditional stylistic branches have previously dealt with wording. Finally, certain branches of stylistics combine elements from some

of the branches mentioned above. Historical stylistics is one such branch. With the aim of exploring historical texts from a stylistic perspective, or of examining linguistic aspects of style as they either change or remain stable over time, historical stylisticians draw on concepts, methodologies and models from corpus stylistics, cognitive stylistics and pragmatic stylistics (Nørgaard et al, 2010).

### 1.3.1 The Formalist Stylistics

The formalist stylisticians were influenced by the early ideas of the Swiss linguist Ferdinand de Saussure. They were attracted to the poetic form of literary language rather than prose. They were also inspired by a number of artistic ideas that were emerging from the world of visual art. The most important trend in formalism was symbolism. This movement came almost as a reaction to the preceding movement of naturalism/realism. The formalists' principles came also in opposite way to Plato's and Aristotle's ideas on mimesis (i.e. art imitating nature) (Burke, 2014). For the symbolist's point of view and for formalists in general, art should not reflect the real world as it is; instead the real world should be represented in a different way through imagination and through dreams or what is called fiction. Around 1930 and simultaneously with the decline of Russian formalism, the policy of social realism overwhelmed the Communist world and dominated Soviet society until the demise of the USSR in 1989.

### 1.3.2 Functionalist Stylistics

Burke (2014) maintains that functionalist stylistics has always been regarded as different from formalist linguistics (Saussure 2018; Chomsky 1957). The first is concerned with the structure or form of language system whereas the latter is concerned

with (among other things) the semantic function of the formal properties of the language system. Functionalist approaches (Halliday 1994; Halliday and Hasan 1976) are fundamentally concerned with the ways in which the formal properties of language are used pragmatically. First, Saussure viewed the concept of language as a semiotic system. He suggested two types of relations, the first is called 'paradigmatic relations' which involve the simultaneous selection from a vertical axis of 'choice'; this type of relations exists between the same parts of speech e.g. relations between adjectives, or relations between nouns… etc. While the second is called 'syntagmatic relations': it refers to horizontal axis of combination. The functionalists' view of language gives a great importance to the concept 'context of language event' and considers it as important as the formal features of which it is included. In his work *An Introduction to Functional Grammar* (1994), Halliday develops the idea that language has three primary roles or functions which overlap to make meaning. The example 'David kicked an old tin can' has three interrelated functions in Halliday's terms (p.34): it contains a message (the information about David and his action), it is an exchange (a transaction between a speaker and a listener or writer and reader), and it is a means of representation a construal of some process in ongoing human experience). Thus, Halliday finds out that language has a three-way function, which can be broken down into three interrelating meta-functions as follow:

a. Ideational – to express ideas and experience (clause as representation)

 b. Interpersonal – to mediate in the establishment of social relationships (clause as exchange)

c. Textual – to provide the formal properties of language (clause as message)

### 1.3.3 Feminist Stylistics

The term 'feminist stylistics' was first coined by Mills (1995). Although she was not the first one who applied feminist stylistics perspectives, she was the first stylistician who fully described the principles, practices and aims of this sub branch. Mills had previously used a slightly different version of the label, namely 'Marxist feminist stylistics' (1992). Mills (1995) originally defines feminist stylistics as a particular 'form of analysis':

> Both the 'feminist' and the 'stylistics' parts of this phrase are complex and may have different meanings for readers. Nevertheless, the phrase itself is one which best sums up my concern first and foremost with an analysis which identifies itself as feminist and which uses linguistic or language analysis to examine texts [...]. Thus, feminist stylistic analysis is concerned not only to describe sexism in a text, but also to analyze the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described, and so on. (p.1)

Feminist stylistics can be defined as a sub-branch of stylistics. This type of stylistics aims at employing some of the frameworks and models of stylistics in order to account for the way in which gender issues are linguistically presented in texts. Still, the phrase 'gender concerns' can involve a number of different meanings which has given increase to the many-sided perspectives from which the notion of gender can be approached (Burk, 2014). Feminist stylisticians' contribution to the study of gender has traditionally illustrated how the interface of gender issues and language materializes in literary texts, but such a focus should not be understood as exclusive.

Bruke (2014) claims that Feminist stylistics aims also to arrive at straightforwardly obvious, potentially replicable analyses that explains and describes

how gender issues materialize linguistically. Furthermore, feminist stylistics is also concerned with assessing and finding out which models of analysis can better help to account for how gender issues are encoded in texts and this is what makes feminist stylistics always open to new methodological possibilities. This openness nature has also helped us to understand better the developing nature of the notion of gender. Furthermore, feminist stylistics has investigated the grammatical and lexical aspects of literary and non-literary texts, and supra-sentential, discoursal devices and identified them as prototypically capable of gender-inscription. In addition to that, non-verbal, multi-modal aspects are also being identified as potential gender-encoders.

### 1.3.4 Corpus Stylistics

Corpus stylistics is the sub-branch of stylistics that applies corpus methods to the analysis of literary texts, taking into consideration the relationship between linguistic description and literary appreciation (Mahlberg, 2013). The term 'corpus stylistics' has become popular over the past decade, with Leech and Short (2007, p. 286) mentioning a 'corpus turn' in stylistics. Corpus stylistics belongs to the much broader interdisciplinary field of digital humanities which is concerned with the protection, study and accessibility of physical artefacts and archives as well as born-digital data. For Biber (2011), using the term 'corpus stylistics' may make the emphasis or the attention go to the historical developments or to the rhetorical concerns of recent studies; on the other hand, less attention is given to the works on computational and statistical stylistics. However, not every time that the term 'corpus stylistics' is used, theoretical implications about the range of principles and approaches and the development of a field will be consciously evoked. Part of the popularity of the term

seems to be simply due to the fact that corpus linguists are increasingly taking the opportunity to look at literary texts as data – not least because of the ever-growing number of electronically available texts. Equally, stylisticians seem to profit from the increasing availability of easy-to-use off-the-shelf corpus tools. As part of this development, handbooks or introductions to corpus linguistics include sections on the study of literary texts (e.g. Chapelle 2012, Flowerdew 2012, Lindquist 2009, and O'Keeffe and McCarthy 2010) and textbooks or reference works on stylistics take account of corpus approaches and methodology (e.g. Jeffries and McIntyre 2010, Leech and Short 2007, and McIntyre and Busse 2010) (Simpson, 2004).

**1.3.5 Narrative Stylistics**

As stated by Burke (2014), in the narrative discourse writers retell or recapitulate felt experiences. In this type of discourse, writers match up patterns of language to a connected series of events. The narrative discourse is composed of series of clauses. Each two clauses are temporally ordered, and any change in their order will result in a change in the way we interpret the supposed chronology of the narrative events: For example, the two narrative clauses in the sentence "John dropped the plates and Janet laughed suddenly".

This example suggests a temporal progression between the two actions described. The reader can assume that John's accident precedes Janet's response, and also that it was his accident that caused her response. On the other hand, when we inverse the two clauses to 'Janet laughed suddenly and John dropped the plates', we would have another interpretation that is that Janet's laughter not only preceded, but actually caused John's trouble.

It is obvious that most narratives whether those of recognized prose fiction or of the spontaneous stories of everyday social interaction, in addition to temporally arranged clauses have other features like development, elaboration and embellishment. For William Labov (1972), narratives involve certain crucial elements of structure. He provided this story as an example: "Well this person had a little too much to drink and he attacked me and the friend came in and she stopped it." (Labov, 1972, p.360)

Although this story contains the minimum criterion for narrative which is temporally connected clauses, it lacks a number of vital elements which are important to the transfer of a successful narrative. These elements include where and when this story exactly took place and also who are the main characters of the story. Besides, the context of the events is absent. It is obviously clear that this story misses a lot of essential elements though the mission of establishing a complete and rough model of narrative discourse has caused a challenge for stylisticians. The process of isolating the various elements which together form a novel or a short story is still not agreed upon. Additionally, the structure of the narrative presents only one side of a coin of which narrative comprehension is the other. The job of stylistics and narratology is to make a primary distinction between two basic components of narrative: narrative plot and narrative discourse. The term 'plot' generally refers to the arrangement of elemental, or to the events which are chronologically ordered. On the other hand, narrative discourse refers to the means by which that plot is narrated. Narrative discourse is often characterized by the use of stylistic devices such as flashback, prevision and repetition (Simpson, 2004).

**1.3.6 Cognitive Stylistics**

The field of stylistics from its early beginning till now has achieved a lot by the use of linguistic analysis as a tool for interpreting literary texts. Despite all these achievements, there was always something missing from this approach, what has largely been missing from this approach has been any account of the mental processes that inform and are affected by the way we read and interpret literary texts. In other words, stylistics has lacked a readerly dimension. In the last decade of the previous century, things have begun to change when stylisticians began to redress the 'writerly biases' in stylistics through discovering more systematically the cognitive structures that readers employ when reading texts. Other fields as cognitive linguistics and Artificial Intelligence are integrated in this process, and this new emphasis in research method leads to the emergence of new type of stylistics named cognitive stylistics or cognitive poetics. The main aim of this new type of stylistics is to make the links between the human mind and the process of reading more explicitly. It aims to complete and enhance the existing methods rather than replacing them. For most stylisticians, there is nothing called a 'literary language'. This assumption has positioned stylistics in a direct counterpoint to the sort of literary criticism that places 'the language of literature' beyond the reach of ordinary users of ordinary language. One of the main problems addressed by cognitive stylisticians is the one of literary language. Furthermore, since the focus of cognitive stylistics is on reading more than writing, research for new models was to go beyond even those models of pragmatics and discourse and to account for the stores of knowledge which readers bring into play when they read, and on how these knowledge stores are modified or enriched as reading progresses (Simpson 2004).

**1.3.7 Critical Stylistics**

Critical stylistics came to existence as a result of the collaboration of two significant domains. These domains are critical linguistics and critical discourse analysis. Critical stylistics emerged as a response to the growing prominence of critical discourse analysis as an increasingly influential method for examining how ideology is expressed through language (Burke, 2014). Nørgaard et al (2010) claim that the main purpose of critical stylistics is to explore language as used as a medium for revealing social meanings.The two fields of critical linguistics and critical discourse analysis are interrelated to each other. Also, critical linguists and critical discourse analysis made inspiration to the birth of the field of critical stylistics.

The father of critical linguistics Roger Fowler with the aid of his colleagues at the University of East Anglia in addition to other notable scholars managed to discover and explain how social meanings as power ideology are encoded through language (Jeffries, 2010). The work on critical discourse analysis has never stopped, but it is still continuing till these days. The most notable works in this domain are the works of Norman Fairclough (1989; 1995; 2000) and the works of M. A. K. Halliday (Systemic Functional Grammar, 1985). Most of the works in the fields of critical discourse analysis and critical linguistics were based on the findings of these two scholars (Jeffries).

Critical Discourse Analysis is also concerned with the idea that some ideologies became natural and acceptable in the society so that language users cannot even notice them. This situation is termed as 'naturalization' in the field of discourse analysis. An example of naturalization is that of child labour. The phenomenon of child labour was unacceptable and refused in the beginning, but now it has speeded everywhere like any

other normal phenomenon. That is to say, it has become so imbedded or naturalized in

society. Jeffries (2010) states that:

> The idea that children should be looked after and are not
> required to work 13-hour days in factories is now a very
> common ideology that has been naturalized in the United
> Kingdom for many years, and as a result seems to us to be
> self-evident. However, to those Victorian families who relied
> on children's wages and to those families in the developing
> world who do so today, this ideology would perhaps be
> surprising. (p. 9)

As it has been mentioned above, Fowler was one of the first and most notable

establishers of critical stylistics. He has many researches about different phenomena in

this area. Among the phenomena that Fowler was interested in is the phenomenon of

how we use language to represent our experiences, our opinions and point of view, the

role of the reader as well as the relations between text and context. From a feminist

perspective, Burton's (1982) investigation of the etymological development of the

feebleness of the female hero of Sylvia Plath's *The Bell Jar* (1963) is habitually cited.

Through an investigation of transitivity designs, Burton shows how the original hero is

developed semantically as latent and frail while going through electric shock treatment

at the emotional well-being clinic to which she has been conceded. In *Language, Ideology*

*and Point of View* (1993), Simpson, thus, conducts phonetic examinations of the

acknowledgement of (mental and additionally philosophical) perspective in various

scholarly and non-artistic messages: By fostering a specific style, a maker of a spoken

or composed text honours specific readings, certain approaches to seeing things, while

smothering or making light of others. The reason, all in all, is to test underneath

language, to translate the complex decisions which shape a text's importance. In

addition to Flower, Simpson (1993) also investigated a number of linguistic phenomena; among these phenomena are as follows:

a. Modality: how attitudes are revealed through language;

b. Transitivity: how experiences are linguistically constructed;

c. Pragmatic aspects of meaning-making.

**1.4 Approaches to Stylistics**

The field of stylistics is a very broad field. Approaching a literary text whether it is a poem or a novel or a short story can be conducted from two different angles and the stylistician is free to choose whether the linguistic, or the literary approach to stylistics depending on the reason behind conducting his study.

**1.4.1 Linguistic Approach to Stylistics**

The linguistic study of literature is central to the linguistic approach to stylistics. Halliday (1962) states that:

> We can define linguistic stylistics as the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole and the comparison of each text with others by the same and by the different authors in the same and in different genres.(p.2)

Linguistics is a logical study of language. It also focuses on style in a general and impartial manner. Aitchison (2003,p.148) states that "the linguistic analysis of literary language is known as stylistics[…]the words style and stylistics have acquired somewhat specialized, narrow usage of linguistics applied to literature".

It is worth mentioning that stylistics' attention is not limited to scholarly text analysis; it extends well beyond that. The dissection of abstract literature is also a part

of complex investigation. According to Ufot (2013), there have been "striking advances in the discipline of stylistics resulting inevitably in increasing focus on its interdisciplinary potential." (p.620). According to Ufot (2013), the discipline of stylistics is characterized by interdisciplinarity. It draws on a variety of sources, including conversation analysis, pragmatics, eco-analysis, and blunder analysis. It examines creative and non-abstract literature using theories from all of the fields described earlier. Danjuma (2013) aimed to conduct a thorough examination of Gani Odutokun's compositions by focusing on the technical and philosophical aspects of these works of art. According to Danjuma (2013), the study focuses on the paintings' artistic approaches and philosophical meanings. He maintains that "The objectives of the paper are three: to sort out technical details of the style used; second, to explore how the intricate technique is used to convey message, and third, to reveal the philosophical meanings of the paintings." (p.129).

Danjuma's review draws on language stylistics, expressive arts and theory, as evidenced by the aims listed above. Alimi conducted a more sophisticated review in Nigeria (1991). The language of children's programs was used as the source of data in this study. Alimi (1991) looked at the printing techniques, expressive registers and textual features of the texts in the corpus of the study. Following this focus, Alimi (1991) came to the conclusion that the language of children's programs in Nigeria is known as the informal style, which is defined by a few etymological elements such as the use of ellipsis and conversational structures. The categories of the description of language are the following:

a.  **Phonological level:** in this level, the analysis focuses on exploring the phonological features of language. This level of linguistic analysis focuses on the sound system of a language. It includes the study of the individual sounds (phonemes) that make up a language, as well as the rules for how those sounds are combined to form words and sentences.

b.  **Graphitic level**: in this level, the analysis focuses on exploring the graphological features of language. This level of linguistic analysis focuses on the writing system of a language. It includes the study of the symbols (letters, punctuation marks, etc.) that are used to represent the sounds of a language as well as the rules for how those symbols are combined to form words and sentences.

c.  **Lexico-semantic level:** in this level, the analysis focuses on exploring the lexico-semantic features of language. This level of linguistic analysis focuses on the meaning of words and sentences. It includes the study of the relationships between words (e.g., synonymy, antonymy, hyponymy, etc.), as well as the rules for how words are combined to create meanings.

d.  **Grammatical level:** in this level, the analysis focuses on exploring the grammatical features of language. This level of linguistic analysis focuses on the structure of sentences. It includes the study of the different parts of speech (e.g., nouns, verbs, adjectives, adverbs, etc.), as well as the rules for how those parts of speech are combined to form sentences.Alimi (1991)

Any stylistic investigation should include linguistic theory in addition to these levels of analysis. The stylistician frequently adopts linguistic theory in order to substantiate his interpretation and explanation. The two fundamental theories of Noam Chomsky's Transformational Generative Grammar and M.A.K.Halliday's Systemic

Functional Linguistics are among the ideas that can be incorporated in current linguistic stylistics. These two theories are usually adopted in the long essays, dissertations and theses of stylistics researchers.

In the subject of linguistic stylistics, Halliday's Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG) is well-known. The link between language and society is given a lot of weight in this idea. 'Analysis of text/context relationships in language' is a common use of this idea (Olutoke, 2015). SFL, according to Fairclough (2003), is concerned on the relationship between language and various components and elements of public activity. Olutoke also acknowledges that it is an approach geared toward the social personification of texts. Systemic linguistics, according to Fairclough (1995), is a functional theory of language centred on the topic of how language is designed to address its major social functions. In explaining Halliday's concept of textual grammar, Ayoola (2008) points out that SFG is concerned with text analysis. In this context, text refers to any spoken or written passage that forms a coherent whole, regardless of length (Halliday & Hassan, 1976). In SFL, the concept of situation context is crucial. According to Halliday and Hassan, the context of a text's situation is defined by the field (the complete event in which the text is operating), mode (the text's function in the event; the channel taken by language) and tone (role interplay among event participants). Halliday (1994) writes about three meta-functions of language, according to Olutoke (2015, p.20): ideational (states of affairs in the world) and interpersonal (social relationships between participants in the world). In explaining Halliday's concept of textual grammar, Ayoola (2008) points out that SFG is concerned with text analysis. In this context, text refers to any spoken or written passage that forms a coherent whole, regardless of length (Halliday & Hassan, 1976). In SFL, the concept of situation context

is crucial. According to Halliday and Hassan, the context of a text's situation is defined by the field (the complete event in which the text is operating), mode (the text's function in the event; the channel taken by language), and tone (role interplay among event participants).

To spot a research that used a linguistic style approach, it is necessary to check for these fundamental indicators. For starters, we look to see if the study looks at text or language use in any, all, or none of the categories of language description. Then, we look to see if the analysis is based on a linguistic theory. The phonological aspects of Thomas Gray's Elegy are studied by Ufot (2013). Ufot (2013) observes that very little earlier study has been done on the poem's "phonaesthetic structure" which is famous for its bold use of iambic pentameter. He then makes an attempt for a detailed investigation of all the phonaesthetic devices which identify the poem as a happy and celebratory elegy. He observes that using the metrical phonological theories of Stallworthy, Wales, Katamba, Leech, Roach and Boulton, a study of the supra-segmental features of novels could examine all of the following, and provide examples of how these devices support the meaning of the novel:

a. **Syllabification:** The way in which words are divided into syllables can affect the rhythm and flow of a novel. For example, a novelist might use a lot of short, monosyllabic words to create a sense of urgency or excitement, or they might use a lot of long, polysyllabic words to create a sense of slowness or deliberation.

b. **Rhyme:** Although rhyme is not as common in novels as it is in poetry, it can still be used to create a sense of rhythm and flow, or to emphasize certain words or

phrases. For example, a novelist might use rhyme to signal the end of a chapter or section, or to create a sense of irony or contrast.

c. **Elision:** As in poetry, elision can be used in novels to create a sense of speed or excitement. For example, a novelist might use elision to describe a fast-paced action scene, or to create a sense of urgency in the reader.

d. **Onomatopoeia:** Onomatopoeia can be used in novels to create a vivid and sensory experience for the reader. For example, a novelist might use onomatopoeia to describe the sound of raindrops falling, or the sound of footsteps on a gravel path.

e. **Alliteration:** Alliteration can be used in novels to create a sense of rhythm and flow, or to emphasize certain words or phrases. For example, a novelist might use alliteration to describe a character's physical appearance, or to create a sense of atmosphere or mood.

f. **Assonance:** Assonance can be used in novels to create a sense of rhythm and flow, or to create a sense of unity or cohesion. For example, a novelist might use assonance to describe a character's thoughts or feelings, or to create a sense of place.

g. **Consonance:** Consonance can be used in novels to create a sense of rhythm and flow, or to create a sense of darkness or foreboding. For example, a novelist might use consonance to describe a character's internal conflict, or to create a sense of suspense or dread.

Presenting the supra-segmental features of the poem as pieces of evidence, Ufot (2013) concludes that Gray's 'Elegy' is indeed not a poem of mourning as such, but a posthumous 'musical' contemplation of the virtues of simplicity and hard work.

Robert and Edem (2017) undertake a lexico-semantic study of Nigerian and Senegalese national anthems. Theirs is an excellent language stylistics example. Robert and Edem (2017) maintain that :

> The concepts of linguistic stylistics and presupposition are adopted as the theoretical framework for the study. Using Halliday's Triple Categorisation of context, the authors apply issues of field of discourse, mode of discourse and tenor of discourse to the texts to reveal their hidden characteristics which help expand their interpretation.(p.15)

The two anthems contain meanings that transcend beyond the daily meanings of the lexical words used in the texts, according to their research. They come to the conclusion that the anthems have been styled to appeal to people's sensitivities in order to make them patriotic and embrace the national ethos of "statesmanship," assuring peace and stability.

In Helon Habila's *Waiting for an Angel*, Ayeomoni and Abiodun (2014) analyze the pronominal 'I' as a communicative linguistic technique and protest. Their research falls within the lexico-semantic subcategory of language description. According to them:

> Approaching the text from a linguistic stylistic perspective, the study discovered that the use of the pronominal item by the implied author is significant in frequentative terms and also foregrounded his preoccupation with literature as a weapon of social survival and a signal of the power of literary creativity, even in the face of physical limitations imposed by repressive state apparatuses. The paper showed that Habila, as a major voice in the third generation of Nigerian writers, uses repetition as a schematic device for foregrounding the contradictions of military rule in Nigeria and the triumph of the creative spirit. (p.162)

There are numerous examples of linguistic stylistic studies. Importantly, the linguistic stylistician uses a linguistic theory or model to explore the style of whatever language is used in literary and non-literary writings (Benzoukh, 2022). The ultimate purpose is to reveal how language is employed to accomplish certain goals, and this explication frequently contributes to current linguistic theory.

**1.4.2 Literary Approach to Stylistics**

In essence, literary stylistics refers to stylistics that have taken on or acquired a literary tone. It is concerned with the examination of literary and non-literary texts, just as linguistic stylistics. It simply refers to the application of linguistic techniques (i.e., consideration of phonological, graphological, lexico-semantic, and grammatical features) to the interpretation of literary texts in order to determine a writer's or speaker's style, or a group of writers' or speakers' style. The following are the fundamentals of literary stylistics, according to Ghazalah (1987), based on Carter and Nash (1983):

1. Literary works have features of literariness that may be detected.

2. Recognizing these aspects is not an easy task; rather, it is ingrained in the stylistic patterning of language, the effects it produces and their interplay in texts.

3. Because the language of literary works is multi-layered, the literary element should be identified at several levels rather than just one or two.

4. Literariness is a product of the investigation of the overlapping of the different levels of the language of texts and the effects of that overlapping; it is not an intrinsic property of a lexical item, a stylistic device, a special linguistic feature, or any other overt property of language; it is the product of the investigation of the overlapping of the different levels of the language of texts and the effects of that overlapping.

5. Finally, the so-called literariness traits are not limited to literary texts; other genres of text can exhibit a few of them, but only seldom and not to the same degree of intensity and depth as literary writings. These characteristics represent the dividing line between

literary and non-literary writings, as well as the criteria by which literary texts may be better characterized.

There was a heated argument in the early 1900s over whether it was appropriate to use linguistic approaches to explain literary writings. In his landmark article 'Closing statement: Linguistics and Poetics'Roman Jakobson, a prominent formalist, offers historical remarks that sort of put the dispute to rest. One of those that have been widely quoted by practitioners of literary stylistics is presented by Carter and Simpson (1989):

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has 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. (p.2)

Alawonle (2016) puts it clearly when he states that stylistic analysis is, without doubt, one area of linguistic studies which is aimed at closing the gulf between literary studies and linguistic investigations of literary texts.Literary stylistics, according to Widdowson (1990), is the union of linguistic and literary studies. Literary stylistics complements literary criticism, which is usually dependent on intuitive assessments and subjective inclinations, because it seeks for objectivity.

The fact that literary stylistics uses stylistics as its theoretical framework is one of its distinguishing features. Ruban and Backiavathy (2016) observe that:

> The objective of the research paper is to segment the poetic language of Ted Hughes in stylistic perspective. In addition, it intends to analyse the effective presence and functions of the two levels of stylistics: lexical and phonological. The lexical level analysis encompasses hyperbole and oxymoron. Similarly, the phonological level analysis includes alliteration, assonance and

consonance. The lexical level of stylistics deals with the meaning of the word and their enhancement of the context and the phonological level dissect and distinguish the different sounds produced at the time of articulation.(p.59)

In K. G. Kyei's 'Time', Osundare's 'Rain-coming' and Remi Raji's 'Silence,' Alawonle (2016) investigates the inventiveness of graphology. The article demonstrates that without graphological research, the meaning and interpretations of the chosen poetry cannot be thorough. Furthermore, the technique frequently incorporates a functional theory, which is a theory that allows for content investigation, allowing for the sociological component of a literary piece. Halliday's Systemic Functional Grammar is an excellent example. Despite being a purely verbal theory, it is crucial in explaining social commentary.

**1.4.3 Differences between Linguistic Approach and Literary Approach to Stylistics**

The two methods have been distinguished by renowned stylistics practitioners. We provide three instances here: Jeffries and McIntyre (2010), Carter and Simpson (1989), and Ngara (1982).

Jefferies and McIntyre (2010) observe that literary stylistics bridges the gap between language and literature, employing linguistic techniques to unlock the mysteries within texts. In contrast, linguistic stylistics turns the tables, using literature as a testing ground to hone and elevate language models, ultimately enriching the field of linguistics.

Carter and Simpson (1989) characterise linguistic stylistics as the purest form of stylistics, in that its practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory. They, on the other hand, characterize literary stylistics by identifying a distinguishing trait.

While the literary stylistician meticulously dissects literary language through stylistic lenses, Ngara (1982) argues, the stylistic critic commands a vast panorama. Their purview extends beyond the toolbox of grammar, lexis, phonology, and prosody; they venture into the uncharted territory of deviation from the norm, dissecting not just how language is used but also how it is bent and reshaped in the crucible of artistic expression.

Linguistic stylistics is the stylistic critic here; yet, the area it covers is broader than the one indicated.

**1.5 Some Relevant Models to Stylistic Analysis**

The detection of patterns of usage in speech and writing is referred to as stylistic analysis in linguistics (Leech & Short, 2007). The numerical recurrence of particular stylistic traits is employed in various kinds of stylistic analysis to draw judgements about the nature and quality of the text. Among many techniques and terms we use while doing a stylistic analysis, foregrounding is particularly important in stylistic analysis. Leech and Short (2007,p.48) define foregrounding as an 'artistically motivated deviation'. According to Mukarovsky (2009), foregrounding, the opposite of automaticity in a text, refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony); all of which violate the scheme of the text.

While studying a literary text from a stylistic perspective, we should start reading the text to understand the overall picture. Then, we should start dissecting the text by looking at peculiar and eye-catching peculiarities.

According to McIntyre (2010), here are a few points to consider (a set of questions to answer) while analysing a text from a stylistic perspective:

1. Does the text contain some striking irregularities of form in comparison to traditional texts that are within the same genre?

2. Are there deviant grammatical or graphological elements?

 3. Despite all deviant characteristics, is there order in the text?

4. How about the text's phonological qualities? Are some sounds repeated? Are there some sounds missing?

 5. Are there neologisms or awkward word usage? Does the author use jargon, slang, or standard language?

 6. Semantic fields are especially important while analysing a text stylistically. For example, can you categorize the words in different semantic fields? What kind of feeling do the verbs give? By looking at the verbs, do you get the feeling of the past or do they point at an ongoing activity?

7. In conclusion, are the linguistic features of the text directly related to the overall or particular meanings reached?

**1.5.1 Joos's Model (1961)**

The term "usage-scales" is introduced by Joos (1961). The elements of these usage- scales are the following: age, style, breadth and responsibility. The relationship between these elements is not restrictive. In other words, it is not necessary that a

consultative style is used only by teenage or that formal style is used only by a mature

(Joos,1961). The following table shows the four above-mentioned scales:

**Table 1.1: The Usage-scales Introduced by Joos (1969)**

| Age | Style | Breadth | Responsibility |
|---|---|---|---|
| Senile | Frozen | Genteel | Best |
| Mature | Formal | Puristic | Better |
| Teenage | Consultative | Standard | Good |
| Child | Casual | Provincial | Fair |
| Baby | Intimate | Popular | Bad |

The styles, frozen, formal, consultative, casual and intimate, are called "five

clocks" by Joos. Concerning the above mentioned styles, it is unacceptable to use one

of these styles instead of the other; nevertheless, it is allowed to shift from one style to

the other even within the same sentence. Therefore, it is not obligatory that a speaker

has to limit himself to one single style for one occasion, so it is possible to shift to

another style even within the sentence (Joos, 1961).

Joos (1961) claims that in the consultative style the participants do not share

any background information, hence the speaker has to supply background information

because he is not going to be understood without it. On the other hand, the addressee

participates continuously. This style is utilized when the speakers do speak the same

language, but they are strangers for each other. That is to say that they do not share

any background knowledge or that their personal stock of information may be different.

Casual style is different from consultative style because it is used among friends and

acquaintances. In this style, there is no need for supplying background information. In the casual style, the following features are found: ellipsis and slang. In the intimate style, no public information is used. Intimate style has two features, extraction and jargon(Joos,1961). In the formal style, the word "one" is usually used instead of "I, me, and mine"; thus, the speaker keeps himself away from involvement. This style is often used to inform. It is characterized by absence of participation in addition to detachment and cohesion. Frozen style is used for print and declamation. The participants of this style are and will remain strangers. Like the formal style, the frozen style lacks participation. Since this style is often used for print, the reader can reread.

This model presents also some dimensions of style. These dimensions are individuality, dialect, time, discourse, medium, province, status, modality and singularity(Joos,1961). First, individuality refers to the features or characteristics that distinguish someone from others. These features can make the language user special and different from other users of the same language. These features can be found in both spoken and written languages. It can also be used to describe someone's psychological and physical trails (Crystal & Davy, 1969). The second dimension mentioned in this model is dialect. Person's dialect generally includes specific features that can be directly linked to a specific region. Hence, dialect can be used as a helping factor to recognize geographical origins.

The dimension of time includes temporal features of an utterance of an individual which indicate exclusively diachronic information (Joos,1961). Such information is of primary importance in any historical study of English, both in the general sense of the development of the language as a whole, and in the particular sense

of the development of the habits of a single human being. Discourse includes two types variability in language: i) medium which can be either speech or writing, and ii) participation in the language event which can be monologue or dialogue. Province features identify an utterance with those variables in an extra–linguistic context which one defined with references to the kind of occupational or professional activity being engaged in (Joos). The term status is related to different factors as formality, informality, respect, politeness, deference, intimacy, kinship relations, business relations and hierarchic relations in general. The dimension of modality allows a description of the linguistic features which are correctable with the specific purpose of an utterance which leads the user to adopt one feature rather than another, and to produce spoken or written format of his language which may be given a descriptive label. Singularity is a cover –term for those personal and occupational features which are only related to individual user. In other words, it describes those linguistic and idiosyncratic features which are regarded as markers of an authorship if they appear in a person's usage. Therefore, there is a contrast between singularity and personality in the sense that the former is relatively continuous, permanent, and not to be manipulated in short or nonlinguistic, whereas the latter is short, temporary, and manipulatable. Additionally, there are some situational categories that must be distinguished within each dimension, such as formal, informal legal, religious, etc. These categories are in turn called "stylistic features" which correlate with the distinctiveness of a situation and operate at some or all of the phonological, grammatical, and lexical levels.

**1.5.2 Enkvist's Model (1973)**

Enkvist (1973) states that one way of defining styles is by regarding them as variations that correlate with contexts and situations. Like Crystal and Davy, Enkvist sheds light on other variations as temporal, regional, social dialect as well as idiolect. He introduces the term "linguistic diatype" to include all the different sub- variations mentioned above. Style means differences since it is defined as a variety of language (Bouguelmouna & Benzoukh, 2021). Such differences can be analysed and described in terms of comparison. The comparison is important to show ranges of linguistic variation in specific situations, and in each situation the recipient of a message has some exceptions about the massage i.e, it has a certain type of situation/bound language. If the expectations are fulfilled, the message has conformed to the style usually associated with the situation and the message has a high stylisticality. If they are disappointed, the message departs from the usual style and has a low stylisticiy Enkvist (1973). This model shows that differentiation exists in literary language due to the differences in the actual situations in which language is used (Galperin, 1977). Consequently, there are two varieties of literary language: the spoken and written. The spoken language is considered primary and the written secondary simply because the speaker may use other means in addition, such as intonation, gestures, and tones in his voice quality in order to give the utterance some kind of melody and to affect its general meaning. The spoken language involves the presence of speaker /interlocutor whereas the written variety presupposes the absence of both because the speaker cannot view language from outside and there must be an interlocutor to react whereas in the written variety, the speaker can look upon his utterance objectively with an opportunity to correct and improve his variety before it reaches to the interlocutor (Galperin, 1977). Stylistics tries

to analyse the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or a string of sentences (Benzoukh, 2017). The utterances are patterned as neutral or non-stylistic as the sentences are patterned as simple, compound or complex. Such patterns are called as "stylistic patterns" since they help to establish the norm of syntactical usage. Such patterns are viewed as variants of the general syntactical models of the language i.e, syntax is not a new material that is coined but new relation i.e, a definite combination of grammatical forms Leech (1969). Galperin (1977) defines the term "utterance" as a stylistic term to be a means to denote a certain span of speech in which coherence, interdependence of the elements, one definite idea, and the purport of the writer may be observed leech (1969). To achieve the purport of the writer, the syntactical units are connected to achieve the desired effect and it is often by the manner they are connected that the desired effect is served (Galperin, 1977).

**1.5.3 Leech and Short's Model (2007)**

Leech and Short (2007) limit the domain of style to written literary texts because they are the best representatives of their author, period and it is possible to see how language serves a particular artistic function. As a relational term, style reflects the person who uses the linguistic habits; the way language is used; the period, genre, school of writing or some combinations of these.

Generally, looking at style in a text, one is not interested in choices in isolation but at a pattern of choices which belongs to the text as a whole i.e, a chosen feature must be seen in relation to other features against the background of the pervasive tendency of preferences in the text (Leech & Short, 2007). The process of measuring

style is to find out what is distinctive about the style of a certain corpus or text and to work out the frequencies of the features it contains and then to measure the figures against equivalent figures which are normal. Therefore, style is to be measured in terms of deviations either higher or lower frequencies from the norms (Leech & Short, 2007). Since the ideal of a completely objective description of style is a myth, the norm is not an absolute norm but a relative one. The process of measuring style is to compare the corpus whose style is under scrutiny with one or more comparable corpora. There are many measures as there are relative norms. Within the relative norms, which determine the more general expectation of language, there is a secondary norm which is attained by stylistic consistency in that text. Then appears the phenomenon of internal deviation in a text through which the features of language within that text may depart from the norms of that text. Such a phenomenon explains the prominence of an ordinary, even banal piece of language which seems to gain its impact from the context in which it is found. But how the frequency of a particular feature can be determined?

Leech and Short (2007) present two ways: either by working out the number of times it occurs per x, where x is some standard general measure including the features being counted; as counting the number of nouns per words not per sentence, or to express the frequency in terms of the ratio of occurrences of one category to occurrences of another. The categories to compare are ones which are immediately in contrast with another, as comparing the ratio of nouns to adjectives(Leech & Short ,2007).

**Conclusion**

All the models discussed in this chapter tackle the important notion of style from different perspectives. Any stylistic feature must be compared with a certain norm,

whether textual or extra textual. The myriad of models for stylistic analysis offer diverse approaches to comprehending and interpreting the nuances of style in various forms of written language. Each model delves into the intricacies of language, examining aspects such as grammar, syntax, vocabulary, figurative language and sound patterns to unravel the stylistic choices made by authors or speakers. By employing these models, we can illuminate the subtle yet significant ways in which language is employed to convey meaning, evoke emotions, and shape our understanding of the world around us.

# Chapter Two:

# Sentence

# Complexity in the

# English Language

Introduction

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2.2 The Notion of Sentence

2.3 Types of Relations between Clauses

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Conclusion

**Introduction**

The present chapter is devoted to the notion of sentence complexity in English language. It is an attempt to give a clear definition to the notion of syntax in addition to the notion of sentence complexity. It also introduces the different types of sentences with explanation and examples. Besides, it tries to give an explanation to the semantic relationships between clauses in addition to the types of interdependency. Finally, it introduces models for analysing sentence complexity in English.

**2.1 Definition of Syntax**

The term 'syntax' means arrangement or setting out together. It is derived from the Ancient Greek word Syntaxis (Van Valin & La Polla, 1999). For Arats (2008), syntax is the part of grammar that focuses on the study of sentence structure. Matthews (1982, p.1) states that "Traditionally, syntax refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence". Thus, the main concern of syntax is to check organization of meaningful elements within the sentence. As a result of this view, one may infer that the higher limit of syntax is the sentence by which one can decide upon what a normal sentence may be.

Venturing into the realm of language, syntax stands as the cornerstone of sentence structure, governing the arrangement and organization of words, phrases, and clauses. At its core, it dictates the order in which these linguistic elements are placed, forming the backbone of meaningful sentences (Agu,2008). When examining syntax from a stylistic perspective, several key factors come into play. One such consideration is the writer's deliberate deviation from the conventional order of words, known as inversion.

This intentional disruption of the expected word order serves a specific purpose, whether it is to emphasize a particular element, heighten emotional impact, or create a unique rhythm. The frequency of such inversions also plays a significant role, striking a balance between predictability and surprise to maintain reader engagement. Additionally, the length and complexity of sentences contribute to the overall stylistic effect. A writer may employ a preponderance of short, concise sentences to convey a sense of urgency or immediacy, while opting for longer, more intricate constructions to evoke depth and contemplation. The choice between simple, compound, multiple, or complex sentence structures further enriches the writer's stylistic palette, allowing them to tailor the flow and emphasis of the text to suit the intended message.

In general, a skillful writer strives for a harmonious blend of syntactic diversity, avoiding monotony by varying the length, structure, and order of words within sentences. This approach ensures that the reader's attention remains engaged, captivated by the dynamic interplay of language. However, in certain instances, a writer may deliberately employ a particular type of sentence predominantly, seeking to achieve a specific artistic effect or fulfil a unique narrative purpose. For instance, an abundance of short, declarative sentences can create a sense of starkness and realism, while a predominance of complex, flowing sentences may evoke a dreamlike or meditative atmosphere. Ultimately, the writer's mastery of syntax lies in their ability to harness its expressive power, shaping the flow of language to serve their literary goals.

Syntax is essential for the study of language style since it deals with the relationship of units within a larger unit and it would give us more clarity in meaning if

acquainted with the analysis of sentences and clauses. Hence, Vorshney (1980) writes

about how stylistics of the sentences can work:

> Syntactic stylistics will examine the expressive values of syntax at three super imposed planes: components of the sentence (individual grammatical forms, passages from one word-class to another), sentence structure (word order, negation (mood), etc.), and the higher units into which single sentences combine (direct, indirect and free indirect speech, etc.). (p.368)

Turner (1973, p.70) states that: "one purpose of the study of syntax is to detect

and analyse ambiguity" .As far as syntactic structures are concerned, one may have

many ways of arranging syntactic units according to the message to be conveyed.

The informal characterization defined syntax as the set of rules or principles that

govern how words are put together to form phrases and well-formed sequences of words

(Turner, 1973). Almost all of the words in it have some common sense meaning

independent of the study of language. We more or less understand what a rule or

principle is. A rule or principle describes a regularity in what happens. This notion of

rule that we will be interested in should be distinguished from the notion of a rule that

is an instruction or a statement about what should happen, such as "If the light is green,

do not cross the street." Linguists' interest is not in how someone says what you should

talk about, but rather, they are interested in how people really talk (Turner, 1973).

## 2.2 The Notion of Sentence

Within the realm of written language, the sentence stands as a fundamental

building block, aptly defined by Carter and McCarthy (2006) as a unit of grammar.

Typically, a sentence is readily identifiable by its capitalized first word and

concluding full stop. Its versatility allows it to encompass a single word or a carefully

curated arrangement of words, effectively conveying a statement, command, question,

or exclamation (Onions, 1965). The declarative sentence, exemplified by the statement "I am an engineer." lacks both negation and a question mark, conveying a straightforward assertion. Conversely, the imperative sentence, as exemplified by the command "Speak!" omits an explicit subject, but nonetheless carries the force of an instruction. The interrogative sentence, like "How do you do?", concludes with a question mark, eliciting a response from the addressee. Finally, the exclamatory sentence, exemplified by "How it thunders!", punctuates its intensity with an exclamation point, conveying a heightened emotional state.

The English language offers a diverse array of sentence types, each serving a distinct purpose. The simple sentence, a fundamental building block of language, comprises a single clause and encompasses essential elements such as subject, verb, object and adverbial modifiers (Quirk et al,1985). Declarative sentences, the most common type of simple sentence, convey straightforward statements, with the subject typically preceding the verb. For instance, "Pauline gave Tom a digital watch for his birthday." illustrates a declarative sentence. Interrogative sentences, on the other hand, pose questions, further divided into two categories: yes-no questions and wh-questions. Yes-no questions seek a simple confirmation or negation, often employing an auxiliary verb placed before the subject, as in "Did Pauline give Tom a digital watch for his birthday?" Wh-questions, on the other hand, elicit specific information, with the wh-word placed at the beginning of the sentence, as exemplified by "What did Pauline give Tom for his birthday?" Imperative sentences, distinguished by their commanding tone, omit the subject and employ the base form of the verb, as in "Give me a digital watch for my birthday". Finally, exclamatory sentences, characterized by their emphatic nature,

often begin with 'what' or 'how' and typically adhere to subject-verb order, as in "What a fine watch he received for his birthday!"

Simple sentences contain a single independent clause. They are typically short and concise, and they can be used to convey a variety of ideas, from simple statements of fact to complex emotional responses. Simple sentences can be used effectively in novels to achieve a number of different goals. For example, they can be used to create a sense of urgency or excitement; a novelist might use a series of short, simple sentences to describe a fast-paced action scene. Besides, simple sentences are used to emphasize important information since novelists use them to highlight a key plot point or to reveal a character's true feelings. Furthermore, simple sentences can provide clarity and conciseness. For example, a novelist might use simple sentences to explain a complex concept or to summarize a long passage of text. They are also used in order to create a sense of rhythm and flow since novelists might use a series of simple sentences to create a sense of momentum or to establish a particular mood or atmosphere.

It is important to note that simple sentences should not be overused in novels. A novel that is written entirely in simple sentences can become repetitive and bland. However, when used strategically, simple sentences can be a powerful tool for novelists.

Venturing beyond the realm of simple sentences, we encounter compound sentences, characterized by the union of two independent clauses, each capable of standing on its own. These clauses are typically linked by coordinating conjunctions or connectors, as aptly defined by Eckersly and Eckersly (1972). In a compound sentence, both clauses hold equal rank, as exemplified by the harmonious pairing of "The sun is shining and the birds are singing". Crystal (1996) further elaborates on the concept of

complex sentences, defining them as syntactic structures that unite two or more main clauses through coordinating conjunctions. Like their compound counterparts, complex sentences feature clauses of equal stature. In this type of sentence, economy of language takes center stage. If the subject or auxiliary verb is identical in both clauses, it may be omitted from the second clause, as evident in the concise construction "The sun is shining and the birds are singing".

Distinct from compound sentences, complex sentences introduce a hierarchical relationship between their clauses. These intricate structures comprise a primary main clause, capable of standing alone, and a subordinate clause, reliant on the main clause for its completion. Palmer (1972) aptly captures this distinction, highlighting the self-sufficiency of the main clause and the dependence of the subordinate clause. This interplay between independent and dependent clauses creates a rich tapestry of meaning and nuance within the complex sentence.

Complex sentences are used to add complexity and nuance to writing, and they can be very effective in novels. One way to use complex sentences in novels is to create a sense of place. A novelist might use a complex sentence to describe a character's surroundings in details. This can help the reader to visualize the setting and to immerse themselves in the story.

Another way to use complex sentences in novels is to develop characters. Complex sentences can be used to reveal a character's thoughts and feelings, or to show how a character is changing over time. A novelist might use a complex sentence to describe a character's internal conflict, or to show how a character is struggling to come to terms

with an event in their life. Complex sentences can also be used to advance the plot of a novel. Some novelists use a complex sentence to describe a cause-and-effect relationship, or to show how a character's actions are leading to a particular outcome.

## 2.3 Types of Relations between Clauses

Within the intricate landscape of language, clauses can be interconnected in two distinct ways: structural and coordinative. Structural relations encompass two fundamental types of connections between clauses: binding and linking (Lock, 1996). Coordination, a form of linking, establishes a relationship of equal rank between two clauses, whether they are dependent or independent. This technique, as eloquently stated by Quirk et al (1992), serves as one of the primary mechanisms for uniting clauses within a single sentence. Coordination finds its most fitting application when the two clauses convey information of comparable significance, seamlessly blending their ideas into a cohesive whole.

There are seven coordinating conjunctions in English: for, and, nor, but, or, yet and so. Coordinating conjunctions are placed between the two independent clauses, and they are usually preceded by a comma.

Coordination can be used to combine clauses in a variety of ways. For example, coordination can be used add information: "I went to the store, and I bought some groceries." or to contrast information: "I like to read, but I also like to watch TV". It can also be used offer a choice: "You can have ice cream, or you can have cake". Furthermore, coordinating conjunctions can show effect "I'm going to the park, so I'm packing a picnic". Coordinating conjunctions can also be used to join more than two

independent clauses. When this is done, a comma is placed before each coordinating conjunction except the first one. For example: "I went to the store, and I bought some groceries, but I forgot to buy milk". Coordination is a valuable tool for writers. It can be used to create complex and interesting sentences, and to convey a variety of meanings.

In contrast to coordination, subordination, also known as binding, establishes a relationship of unequal rank between two clauses, where one clause is dependent on the other. This hierarchical structure, as defined by Quirk et al (1992, p.270), manifests as "a non-symmetrical relation, holding between two clauses X and Y in such a way that Y is a constituent or part of X". In this arrangement, the dependent clause, incapable of standing alone, gains completeness by attaching itself to the independent clause. The two clauses can be linked either by binding conjunctions such as 'although,' 'if' 'and,' 'because,' or by 'wh-words' such as 'who' and 'which.' These linguistic tools serve as bridges, connecting the dependent clause to its governing independent clause. Complex sentences are sentences that contain one independent clause and at least one dependent clause. Independent clauses can stand on their own as complete sentences, while dependent clauses cannot.

## 2.4 Types of Interdependency

Delving into the realm of grammatical nomenclature, independent clauses, also known as paratactic clauses, stand as self-sufficient entities, capable of forming complete sentences. In contrast, dependent clauses, also referred to as hypotactic clauses, rely on the support of independent clauses for their grammatical completeness. This distinction extends to the broader structure of sentences. Compound sentences, characterized by the coordination of two or more independent clauses, are classified as

paratactic constructions. Complex sentences, on the other hand, feature a hierarchical relationship between an independent clause and one or more dependent clauses, earning them the designation hypotactic constructions  (Halliday & Mattheissen, 2014):

a. **Paratixis:** Simply defined, parataxis is the relation between two elements of equal status, one initiating and the other continuing. Parataxis is often used in novels to create a sense of realism or to convey a character's stream of consciousness. Parataxis also can create a sense of immediacy and urgency. They can also be used to create a more lyrical and poetic effect. Parataxis can create a sense of stillness and quiet. Parataxis is a versatile literary device that can be used to create a variety of effects. It is a common device in novels, and it can be used to enhance the realism, urgency, and lyricism of a story.

b. **Hypotaxis**: Hypotaxis is the relation between a dependent element and its dominant. In Halliday's terms (1985, p.198), "Hypotaxis is the binding of elements of unequal status. The dominant element is free but the dependent element is not". Hypotaxis is commonly used in novels to create a variety of effects. For example, it can be used to elaborate on or explain information in the main clause or to show the relationship between two events or ideas. They can also be used to create contrast or comparison or to express the author's point of view or interpretation. They might be used to create a sense of suspense or anticipation. Hypotaxis can also be used to develop characters and plot. For example, a novelist might use hypotaxis to describe a character's thoughts and feelings, or to show how a character is changing over time. Hypotaxis can also be used to create suspense by delaying the resolution of the main clause, or to create anticipation of an important event.

**2.5 The Logico-Semantic Relationships between Clauses**

The intricate interplay between clauses hinges on the logico-semantic relationship that binds them, influenced by the nature of the message conveyed by the subordinate clause. This relationship can manifest in various forms, including exemplification, addition, time relation, spatial relation, cause, quotation, and reporting. These multifaceted connections fall under two overarching categories: expansion and projection (Halliday & Mattheissen, 2014).

Expansion involves the secondary clause enriching the primary clause in diverse ways, such as elaboration, exposition, exemplification and classification. This amplification of meaning enhances the depth and breadth of the primary clause's message.

Projection, on the other hand, encompasses two distinct forms: projection of ideas and representation of content. The former encapsulates the expression of thoughts and concepts, while the latter embodies the verbalization of what is said, manifesting as a 'verbal' clause. These nuanced distinctions underscore the intricate interplay between clauses, revealing the subtle ways in which meaning is conveyed and enriched through language (Leech & Short, 2007).

**2.6 The Concept of Complexity in Stylistics**

Within the realm of sentence structure, complex sentences stand out as intricate constructions composed of a single main clause, the backbone of the sentence, accompanied by one or more subordinate clauses, which serve as complementary

elements. This hierarchical arrangement, aptly termed subordination, establishes a relationship of dependence between the clauses. The main clause, capable of standing alone as a complete sentence, assumes the role of the governing entity, while the subordinate clauses, lacking independence, seek refuge under its grammatical umbrella. This interplay between the main clause and its subordinate counterparts creates a tapestry of meaning, weaving together distinct ideas into a cohesive whole. Wright and Hope (1996, p.140) state that "Subordinate clauses are very often used in grammar to describe a hierarchic structure of clauses within the complex sentence which has at least two clauses: a main clause and (one or more) subordinate clauses".

Building upon the foundation of sentence structure, Quirk et al. (1985) elucidate that complex sentences typically comprise two or more distinct clauses. The first clause, termed the main clause, stands as a self-sufficient entity, capable of conveying a complete and meaningful message on its own. This independent nature allows it to exist as a grammatically complete sentence. In contrast, the second clause, known as the subordinate clause, relies on the support of the main clause for its grammatical completeness. This dependent relationship between the clauses forms the cornerstone of complex sentence structure. Strumph and Douglas (1999, p.341) point out that "the main clause expresses the principal idea of the statement," and that "the subordinate clause expresses an enhancing or modifying idea; its role is to support the main clause." There are special connectors used for connecting or linking the main clause to the subordinate clause; these are called subordinating conjunctions such as 'as', 'if', 'that', etc.

The intricate architecture of complex sentences is composed of diverse types of clauses, each fulfilling distinct functions within the sentence structure. Quirk and Greenbaum (1973) meticulously categorize clauses into three primary groups: finite, non-finite, and verbless clauses. Finite clauses, named after their finite verb phrases, encompass the most fundamental building blocks of sentences, as exemplified by the simple sentence 'John has visited New York'. In contrast, non-finite clauses derive their name from the absence of a finite verb form. Verbless clauses, as the name suggests, are devoid of any verb element, yet still contribute to the overall meaning of the sentence.

At the heart of complex sentences lies the interplay between two essential clauses: the main clause and the subordinate clause. The main clause, serving as the backbone of the sentence, introduces the central idea or theme. Its subordinate counterpart, playing a supportive role, provides additional information, elaboration, or context, enriching the overall message conveyed by the sentence (Greenbaum, 1973). This harmonious partnership between the main clause and its subordinate allies allows complex sentences to effectively navigate complex thoughts and nuanced ideas.

Complexity in literary works can manifest in two different shapes. The first type of complexity is manifested through non-projection. This type of complexity is usually clear and can be directly detected. Nevertheless, the second type of complexity is more difficult to detect since it is less transparent than the first. This type of complexity is used on purpose or projected. As far as stylistics deals with the variation of style in use, the impact of complexity, whether predictable or not, increases in this regard. Fab (2002) and Clay (2005) claim that complexity may reveal a lot by implicating sometimes the nature of the characters or hinting at the intended themes at other times. In this respect,

many scholars have dealt with complexity in a variety of literary and non-literary texts resulting in the fact that structure complexity relates highly to the semantic intensity of a text. Fabb (2002), accordingly, suggests that literary texts have two types of form: explicit and implicit or generated form: the first type being represented in the explicit meaning of narrative framework, the second in the meaning generated by the form of the literary work which needs to be identified by the reader. Stylistic complexity, as found mainly in the second type, shows itself in various shapes that are almost in hierarchical relationships.

Bellard (1992, p.18) assures that sentence structure is a very "revealing aspect of style". Knowing about the structure of the sentence helps in describing a particular author's style in recognizing a character's behaviour and in determining whether this style is formal or informal. He further suggests that when there is an explicit relation between the stylistic structure and the plot, this will need less inference than if there is a contrastive relation between them leading to a sudden type of complexity. In a similar vein, Jucker (1992) believes that stylistic complexity might result from sentence length which results in turn from pre and post modifications represented in the form of noun phrases. He suggests that such type of complexity requires a kind of inference behind the purpose of the author. Dámová (2007, p.48) states that the grammatical constructions of English are "as distinctive as those of lexis" , and the complexity of sentences which might result out of long sentences, embedded clauses, or the unusual word order flows to the meaning of the text. Wales (2011) and Furlong (2014) also maintain that stylistic complexity is an important factor that gives rise to implicates about the sophistication in the author's thoughts; and the variation in syntactic

structure can suggest and/or reflect the real associations in the literary work. In fact, sentence complexity is frequently a sign of mental complexity.

**2.7 Models for Analyzing Sentence Complexity**

Several models were developed by different scholars in order to analyse sentence complexity. The following models are the most important among many of them:

**2.7.1 Leech and Short's Model (2007)**

Leech and Short (2007) claim that complex sentences are generally a result of subordination since it is the major device for linking ideas together in a complex sentence. For them (Leech and Short), this type of sentences is utilized when the author wants to present a complex structure of ideas. Hence, in the complex sentence, the main clause gives the principle information and the subordinate clause adds extra information. In general, clauses are divided into main and subordinate. The subordinate clauses are divided into finite, non-finite and verbless clauses.

In their model of analysis, Leech and Short (2007) suggest a checklist. This checklist includes a list of questions to be answered by a stylistician. The answers of these questions will form the data that will be examined to find the literary effect of each passage. This checklist is devised in order to help stylisticians collect the data of analysis in a systematic way. The checklist includes information about four kinds of categories:

1. Lexical categories

2. Grammatical categories

3. Figures of speech

4. Context and cohesion

Sentence complexity is included within the grammatical categories. Five questions are raised about such a kind of complexity:

1. Do sentences on the whole have a simple or a complex structure?

2. What is the average sentence length (in number of words)?

3. What is the ratio dependent to independent clauses?

4. Does complexity vary strikingly from one sentence to another?

5. Is complexity mainly due to coordination, subordination, or parataxis (juxtaposition of clauses or other equivalent structures)?

Leech and Short took a sample paragraph from Joseph Conrad's novel *The Secret Sharer* (from 1909). Then, they applied their model of analysis on this paragraph. They first scored sentence length for each of the seven sentences of the paragraph, and then they tried to give an explanation of the possible effects of placing the shortest sentence at the end of the paragraph. After that, they tried to describe sentence complexity. Again, they tried to explain the possible artistic justification behind such a structure: the structure might be used to "imitate the movement from the observer's eye towards the distance" (Leech & Short, 2007, p. 56). They designed a table involved all the data they gathered using their suggested check-list: within the grammatical data, they scored the number of the independent clauses, for example (10), and the number of dependent clauses, for example (28), and calculated the ratio of dependent to independent clauses, which is (2.8).

**2.7.2 Halliday and Mattheissen's Model (Systemic Functional Grammar) (2014)**

Halliday and Mattheissen developed a model named 'systemic functional grammar (SFG)'. This model is extremely systemic. For them, language is the resource of meanings (meaning potential). In their SFG, Halliday and Mattheissen (2014) use a different way when dealing with elements in grammar. The predicator is the most essential constituent of the clause; in the normal case the number of clauses in a sentence is the same to the number of predicator in that sentence, as in the following example, the sentence: "He shouted, laughed, cried, and finally fell down the stairs." has four clauses; the missing subjects for the three subsequent clauses are understood to be 'he' in the first clause.

In Halliday's terms, an independent clause is referred to as a paratactic clause. Also, a compound sentence is called a paratactic construction. However, the complex sentence is called a hypotactic construction.

Paratixis refers to the logical interdependency between clauses where the interdependents are of equal status and this is what is referred to as coordination in generative grammar. If two clauses are related paratactically, the primary one is initiating, and the secondary one is continuing: 'I switched on my TV set and there was a programme about Scotland'.

Hypotaxis refers to the logical interdependency between clauses where the interdependants are of unequal status. Thus, one of the clauses can be seen as a head being modified by the other(s). If two clauses are related hypotactically, the primary one is dominant and the secondary one is dependent which is referred to as subordination in traditional grammar. Halliday and Mattheissen (2014) classify a sentence with one clause

as simple, others with more than one whether of the paratactic or hypotactic type as complex.

In a nutshell, in the English language, there are three types of sentences, simple, complex and compound. No sentence type is better than another. Each has its place and its usage. Academic writing relies heavily on compound sentences to build arguments and relate ideas whereas complex sentences are used more in literary works to express complex series of events. On the other hand, simple sentences are generally easy way to highlight key points.

## 2.8 Linguistic Deviation

The term 'linguistic deviation' was created by Geoffrey Leech in 1969 while studying a number of poems. He discovered many irregularities in using language from a linguistic outlook (Rahman & Weda, 2019). Before any claim for deviance from a norm can be made, a 'standard' definition must be established. *The Cambridge Grammar of Spoken and Written English* (Carter & McCarthy, 2006) defines the sentence as: "The sentence is principally a unit of written grammar and is normally easily identified by an initial capital letter on the first word and a full stop after the last word. It must be grammatically complete" (p.269) (i.e. it must have at least one main clause). Therefore, 'Deviant' refers to the fact that certain sentences do not conform to what is considered prescriptively to be 'grammatically correct'. Again, the term deviation generally refers the act of moving away from what is normal or acceptable. That is to say, being a different from what is expected or acceptable. Here, any departure from the usual and acceptable norms of language is considered as a deviation. Therefore, the linguistic deviation is "a case of non-conformity to the norms and regularities of discourse structure" (Cook, 1989, p. 74). To Crystal (2003. p. 134), "deviation refers to a sentence,

or another unit, which violates the rules of the normal use of language and appears grammatically, phonologically, or even semantically ill-formed". Deviant sentences play an important contextual role in flowing prose that enables them to contribute both to meaning and to the projection of a fictional world in a much less limiting sense than prescriptive grammar alone might allow. Their deviance stems mainly from the fact that, as written sentences, they appear at a graphological level not to conform: when a reader reaches the full stop, he realizes that something is missing or that the sentence contains too much. Even though a reader reads a number of sentences in sequence and thus establishes context, the reader's eye is unavoidably drawn to the deviance of the incomplete or overly complete sentences.

Leech (1976) locates nine types of linguistic deviation in poetry; lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register.

**2.8.1 Lexical Deviation**

Lexical deviation occurs at the level of word. It happens when words depart from their normal standard, or when new words are created in a process called neologism or nonce-formation. These new words are invented either occidentally or on purpose, to create deeper meanings and an aesthetic value, to achieve a certain (stylistic) effect...etc. This process is also called lexical invention or modernism (Leech, 1969). An example about lexical invention is when T.S. Eliot invented a new lexical item; a verb which has never been used before in English when adding the prefix "fore" to different words like foresee, foreknow, foretell and forewarn (Ouameur, 2013). Another good example, in this respect, is given below in which the phrase soon will (shall) is repeated at the beginning of the three lines in the stanza to create a feeling of splendour and

magnificence by emphasizing the device of parallelism:"Soon will the high Midsummer pomp's come on, Soon will the musk carnations break and swell, Soon shall we have gold – dusted snapdragon" . (Arnold, 1842, p.36)(Cited in Mansoor & Salman, 2010, p.19)

### 2.8.2 Semantic Deviation

This type of deviation occurs when ordinary words are put in a context in which they have an extraordinary meaning; therefore, the reader is obliged to look for their meaning in the dictionary (Leech, 1976). As in "I am not yet born; O hear me" . (MacNeice, 1938, p.77), the Welsh poet Dylan Thomas is famous of using this type of deviation in his works as in the following examples, 'once below a time' (rather than its usual form Once upon a time) and his famous phrase: 'A grief ago' (in a poem entitled *A Grief Ago*) in which grief has been given a durational time dimension just such as week, month, or year (Mansoor, 2013) : "A grief ago, She who was who I hold, the fats and the flower, Or, water-lammed, from the scythe-sided thorn, Hell wind and sea" (Dylan, 1946, p.26)(Cited in Mansoor & Salman, 2010, p.9) . To create a poetic effect, Thomas added the characteristic of time-span to the word grief; though the noun phrase is abnormal, it induces some emotions (Jain, 2016). This type of deviation is not allowed in the ordinary use of language, but it is allowed in literary language.

### 2.8.3 Syntactic Deviation

The syntactic deviation usually occurs at the level of syntax. It refers to the situation in which writers depart from the norms of syntax. In other words, it is the state of non-respecting rules of grammar. In addition to the aforementioned types of deviation, this kind of deviation is also used by poets. According to Seturaman and Peck (1995, p. 236), "Poets tend to have their own grammar and

resort to deviation whenever they have to express a meaning which the normal language cannot". Although this kind of deviation is helpful for poets to achieve their artistic goals, it often causes ambiguity and difficulty of understanding for readers. Let us take the example from the poem of "Locksley Hall" which was written by Alfred Tennyson:

> Many a night I saw the Pleiads rising thro' the Mellow shade, Glitter like a swarm of fire-flies tangled in a silver braid. Many a morning on the moorland did we hear the Copses ring, And her whisper throng'd my pulses with the fullness Of the spring. Many an evening by the waters did we watch the Stately ships, And our spirits rush'd together at the touching of The lips. (Tennyson, 1845, p.102).( Cited in Mansoor & Salman, 2010, p.10)

In "many a night, many a morning, and many an evening" the singular form is used with many and this represents disrespecting of the rules of English grammar in which many are used with countable plural nouns. The syntactic deviation is also represented using ill-formed (ungrammatical) sentences, in which there is no subject and verb as in the first line in which the initial subject plus verb (It was) have been deleted "A clamping cold-figured day, He, as yet unsearched, unscratched" (Tennyson, 1845, p.112) (Cited in Mansoor & Salman, 2010, p.10).

### 2.8.4 Phonological Deviation

Phonological deviation occurs when language users misuse the phonological rules of language (Glaing & Espeland, 2005; Smith et al., 2005 cited in Granzotti et al., 2017). This type of deviation has different forms. Let us take the example of the omission of certain sounds (graphologically indicated by letters): The omission of an initial part of a word or phrase (aphesis): tis (it is), the omission of a medial part (syncope): ne'er (never), o'er (over), pow'r (power), or the omission of a final part

(apocope): Oft (often)(Leech, 1976). The purpose behind using such type of deviation is for the requirement of rhyme at the end of the lines in the verse in order to place the sounds in a better and easier way and to achieve the communicative effect intended by the poet (Leech, 1976).

**2.8.5 Morphological Deviation**

According to Crystal (2003), any sort of deviant morphological constructions is the product of ill-formed morphemes. This deviation, which is quite common in literary texts, is related to the way words are formed. Morphological deviations involve many things, such as addition of affixes to words which they usually do not take or remove of their usual affixes. A typical example of this type is indicated by the use of the er, est suffixes (for the comparative and superlative), but with adjectives such as (grateful, ungrateful, and thankful) that require the use of more and most in example (1) or the use of double superlative as in example (2) below (Cited in Brook & Ichikawa, 1954. p. 239):

1. "Well! Of all the ungratefullest, and worst-disposed Boys as I ever see, Oliver, you are…"

2. "Oliver, you are one of the most bare-facedest."  (*Oliver Twist* by Charles Dickens)

Another example is present in the poem *Adonais* by P. B. Shelley (Abbas, 2017).

Adonais Shelley in his Complete Poems Cummings (1972) coins many ill-formed words which violate the rules of morphology. These deviations include ingly - adverbs like kissingly in "Kissingly, i will bring you every spring handfuls of little normal worms" (p.161); the deviant use of the un-prefix like unlove in "Unlove's the heavenless hell and homeless home of knowledgeable shadows" (p.765); and the modal verb can and the quantifier most as pure plural nouns "Our can'ts were born to happen Our mosts

have died in more" (Cited in Matrood, 2008, p.537).

**2.8.6 Graphological Deviation**

It is a kind of deviation where rules of legible writing are ignored or neglected. This happens when words are written without any boundaries in lines, space, or punctuation marks. Occasionally, poets and novelists write without putting full stops at the end of sentences (Leech, 1976). Notice the following three lines from Eliot's *Ash-Wednesday* in which the full stop is missing at the end of lines. Eliot has intentionally done this to provoke some intended esthetic effects "The right time and the right place are not here No place of grace for those who avoid the face No time to rejoice for those who walk among Noise and deny the voice" (Eliot, 1930, p.6) (Cited in Saleem, 2012, p.414).

Freeborn et al., (1986) claim that an extraordinary graphological deviation is exemplified by Carlos Williams in his poem "As the cat" in which all the rules of graphology and punctuation are completely ignored and violated. The poem is a deviant one; actually, an ill-formed single sentence "As the cat climbed over the top of the jam closet First the right refoot carefully then the hind stepped down into the pit of the empty flowerpot"(Williams,1930,p.1).(Cited in Mansoor & Salman,2010, p.10).

Abbas (2017) claims that although the use of a capital letter at the beginning of each line in verse is a distinctive graphological device that distinguishes it from other types of language, deviation from this rule may exist in poetry. This is represented by the use of small letters in positions where capital letters are supposed to be used. A typical example is found in Cumming's lines of the coming verses which begin with small letters instead of capitals, and a small form of the first person pronoun 'I' instead of the usual capital form 'I', "somewhere i have never travelled, gladly beyond Any experience, your

eyes have their silence: In your most frail gesture are things which enclose Me, or which i cannot touch because they are too near" (Cumming, 1921) (Cited in Mansoor & Salman, 2010, p.10).

Conversely, certain words in the middle of the line begin with a capital letter violating the rules of capitalization in "To that high Capital, where kingly Death" (Shelley, 1822) and in "Somewhere i have never travelled, gladly beyond" (Cumming, 1921) (Cited in Mansoor & Salman, 2010, p.10).

**2.8.7 Historical Deviation**

Leech and Svartvik (1985) claim that the historical deviation is well represented when the poet uses archaic (old-fashioned) words which are not found in daily use of language, but refer to the language of the past. Poets do this to add an esthetic and emotive effect to the literary text. This kind of deviation can also be employed by a writer or a public speaker of today if he/she wishes to move the audience by the seriousness and significance of his/her message. A good example, in this respect, is found in the inaugural speech of President Kennedy (1961), in which he uses the archaic words forth (forward) and foe (enemy). He also begins his speech with the elevated let-construction in "Let the word go forth from this time and place, To friend and foe alike, that the torch has passed to A new generation of Americans"(Cited in Mansoor & Salman, 2010, p.10) .

For Ghazala (1994), archaic vocabulary is widely used in literature, especially in poetry. This serves the function of reflecting the formality and conservatism of literary language. George Herbert (19th century poet) included many archaic words in his poem Easter Wings. These words include 'beginne' 'begin', 'thinne' 'thin', 'sinne' 'sin', 'didst' 'did', 'thou/thee' 'you', 'thy/thine' 'your', and 'victorie' 'victory':

"My tender age in sorrow did beginne And still with sicknesses
and shame. Thou didst so punish sinne, That I became Most
thinne. With thee Let me combine, And feel thy victorie: For, if
I imp my wing on thine, Affliction shall advance the flight in me."
(Cited in Ghazala, 1994, p.104)

Rahman and Weda (2019) see that Shakespeare's plays are full of archaic words and expressions which are not found in today English since they have nearly been forgotten. These include, among other things, the following: hie (hurry), thou (you-subject), thee (you-object), thy (your), thine (yours), hence (away), ere (before), doth (does), didst (did), art (are), hath (has), shalt (shall), liveth (lives), anon (right now), hark (listen), and wherefore (why).

### 2.8.8 Dialectal Deviation

According to Leech (1976), this type of deviation is frequently noticed in verse written by poets who intend to reveal their emotions and feelings, but think that the standard language cannot help in exactly representing such feelings and emotions. Therefore, they resort to the dialect of their mother tongue because they think that it is in a better situation to do this role rather than the standard language.

The term dialectal deviation or dialectism, as labeled by Leech (1969), indicates the borrowing of certain aspects of socially or regionally defined dialects that deviate from the standard norms of language, for example, heydeguyes (a type of dance), weaned (a newly weaned kid or lamb), and rontes (young bullocks) in Spenser's "The Shepherdesses Calender" (Leech, 1969). Non-native writers and poets in particular, employ words from their mother tongues to colour their poems with their own culture and traditions. A good example of dialectal deviation (in prose) is cited from Dickens' *Oliver Twist* where substandard (Cockney) words are used instead of the standard ones: "That's acause they damped the straw afore they Lit it in the chimbley to make 'em

come down agin, Said Gamfield; that's all smoke, and no blaze; Vereas smoke ain't o"

no use at all in making a Boy come down, for it only sinds him to sleep, And that's wot

he likes" (Dickens, 1839, p.49) (Cited in Mansoor & Salman, 2010, p.11). The italicized

lexical items are dialectal (Cockney) words for the standard ones because, before,

chimney, them, again, whereas, isn't, of, sends, and what (respectively). Another

example which typically represents this kind of deviation is seen in a poem entitled

*Tizzic* by Edward Brathwaite, the West Indian poet in which he narrates a panic story

of a slave. To convey and project the picture of the West Indian culture, he employs

words from their own language. Brathwaite's interests in black musical forms and jazz

music seem to provide him with basis for an esthetic in 'The Arrivants' where he

mentions words such as Calypso, banjo, limbo, and maljoin in "Steel drum steel drum

Hit the hot calypso dancing Hot rum hot rum Who goin' stop this bacchanalling? For

we glance the banjo Dance the limbo Grow our crops by maljo" (Brathwaite, 1973)

(Cited in Mansoor & Salman, 2010, p.11).

**2.8.9 Register Deviation**

The register is a language variety used by a particular group of people who share

the same occupation, interest, or social situation, such as advertising, church service,

and shopping (Stern, 1996). This refers to the area in which vocabulary, grammar, etc.,

are used by speakers in particular situations or contexts (Mansoor, 2013).

The term situational dialect, which is also used to refer to register, is only used

by a small group of people in society to serve certain needs or requirements. A chief

characteristic of register deviation is the so-called register mixing. This happens when

features from different registers are used in the same text (Leech, 1969; Halliday et al.,

1964). A good example of this type is quoted from an advertisement term (To Let) to

picture Oliver's poor and wretched condition as if he were a real piece of estate "The next morning, the public were once more Informed that Oliver Twist was again To Let, and That five pounds would be paid to anybody who Would take possession of him." (Dickens, 1839, p.11) (Cited in Mansoor & Salman, 2010, p.12).

**Conclusion**

Sentence complexity is a measure of the grammatical structure of a sentence. It can be measured in a number of ways, such as the average sentence length, the number of subordinate clauses per sentence, and the types of subordinate clauses used.

Sentence complexity is an important part of literary writing. It can be used to create a variety of stylistic effects within a single piece of writing. An author might use short, simple sentences in a dialogue scene to create a sense of realism, while using long, complex sentences in a descriptive passage to create a sense of atmosphere. Overall, sentence complexity is an important tool that authors can use to create a variety of effects in their writing. By carefully choosing the length and structure of their sentences, authors can create a sense of rhythm and flow, express complex ideas, and create a sense of atmosphere in their writing. In the coming chapters, the researcher thus selects two novels to investigate sentence complexity in literature.

# *Chapter Three:*

# **Paratactic Structures in *A Portrait of the Artist as a Young Man* and *The Sound and the Fury***

**Chapter Three:** Paratactic Structures in *A Portrait of the Artist as a Young Man and The Sound and the Fury*

Introduction

3.1 Paratactic Structures in *A Portrait of the Artist as a Young Man*

3.1.1 Examining Paratactic Structures in the First Chapter of *A Portrait of the Artist as a Young Man*

3.1.2 Examining Paratactic Structures in the Second Chapter of *A Portrait of the Artist as a Young Man*

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3.2 Paratactic Structures in *The Sound and the Fury*

3.3 Analysing Paratactic Structures in Benjamin's Chapter

3.4 Investigating Paratactic Structures in Quentin's Chapter

3.5 Exploring Paratactic Structures in Jason's Chapter

Conclusion

**Introduction**

The present chapter is devoted to the analysis of paratactic structures in the two chosen novels. This analysis is based on Halliday's and Mattheissen's Model of Functional Grammar (2014). For Halliday and Mattheissen (2014), a sentence with one clause is considered as a simple sentence whereas a sentence with two clauses, whether of the paratactic or hypotactic type is considered as a complex sentence. This chapter is divided into two main sections. Each of these two sections is devoted to the paratactic structures in *A Portrait of the Artist as a Young Man and The Sound and the Fury* respectively. The main aim behind this analysis is to investigate how James Joyce proceeds to reveal his character's maturity development through the selection of sentence types and how William Faulkner proceeds to distinguish his characters' personalities through the selection of sentence types.

**3.1 Paratactic Structures in *A Portrait of the Artist as a Young Man***

James Joyce is one of the most famous practitioners of paratactic writing. In his novel *A Portrait of the Artist as a Young Man*, he uses paratactic structures to create a vivid and immersive portrait of Stephen's consciousness. Joyce's use of paratactic structures is one of the things that makes his writing so unique and powerful. It allows the reader to experience the world through Stephen's eyes, and to feel the full intensity of his emotions. Furthermore, Joyce's use of paratactic structures is a key element of his style. It allows him to convey a wide range of emotions and ideas. Joyce's use of parataxis is one of the things that makes his writing so unique and challenging.

**3.1.1 Examining Paratactic Structures in the First Chapter of *A Portrait of the Artist as a Young Man***

In the first chapter, Stephen is still a child. He is still discovering the world; at the same time, he is also still acquiring the language. Since Stephen's linguistic competence is not yet completely shaped, he is not yet able to produce highly complicated and deep structures. The coming table shows that most of Stephen's utterances are simple and direct; therefore, the number of complex sentences (paratactic and hypotactic structures) is in its lowest point in this chapter (253 complex sentence) while the whole number of sentences is 851. The researcher has relied on online Countwordsworth (2023) software to find out the total number of sentences in the two novels. Also, the researcher has used Antconc software (2023) Version (3.5) to count the number of compound and complex sentences in the two novels.

**Table 3.1: Number and Percentage of Sentence Types in the First Chapter of *A Portrait of the Artist as a Young Man***

|  | **Number** | **Percentage** |
|---|---|---|
| Number of sentences | 851 | 100% |
| Simple sentences | 598 | 71% |
| Complex sentences | 253 | 29 % |

The following passage is taken from the first chapter of *A Portrait of the Artist as a Young Man*. It is composed of four sentences:

There was a picture of the earth on the first page of his geography: a big ball in the middle of clouds. 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 Michael Darrit. But he had not told Fleming to colour them those colours. Fleming had done it himself. He opened the geography to study the lesson; but he could not learn the names of the places in America. Still they were all in different countries and the countries were in continents and the continents and the continents were in the world and the world was in the universe. (Joyce, 2018, p.9)

"There was a picture of the earth on the first page of his geography" (Joyce, 2018, p.9) is the first independent clause in the sentence. Stephen states that there was a picture of the earth on the first page of his geography book. The use of the word 'there' as a dummy subject emphasizes the existence of the picture.

"a big ball in the middle of clouds" is the second independent clause in the sentence. Stephen describes the nature of the picture, presenting the earth as a big ball surrounded by clouds.The imagery created here evokes a visual representation of the earth's atmosphere.

The coordinating conjunction 'and' joins these two independent clauses, indicating a relationship of addition or continuation. The paratactic relationship allows the two ideas to be presented side by side without subordination or hierarchy.

In this sentence, Stephen tried to convey the presence of the picture in a concise and straightforward manner. The combination of the earth being depicted as a big ball in the middle of clouds emphasizes its prominence and stands out as a visual representation. Since Stephen is still a child, he uses simple yet vivid description which could potentially evoke a sense of awe or curiosity about the earth's composition and its place within the atmosphere.

The sentence "Fleming had a box of crayons and one night during free study he had coloured the earth green and the clouds maroon." consists of two independent clauses connected by coordinating conjunctions 'and'.Each clause presents a distinct piece of information or action. This paratactic structure allows the sentence to convey multiple ideas in a straightforward and concise manner.

In this sentence, Stephen describes an event involving Fleming and his use of crayons. It states that Fleming possessed a box of crayons and, on a particular night during a period of free study, he coloured the earth green and the clouds maroon. The meaning conveyed is that Fleming used his crayons to depict an unconventional scene where the earth is green and the clouds are maroon.

Stephen here creates a vivid image in the reader's mind due to the unexpected and imaginative colouring choices. By using the colours green for the earth and maroon for the clouds, the sentence suggests an alternate reality or a creative interpretation of the world. The effect is one of surprise, as it challenges the reader's expectations of how the earth and clouds should appear.

Overall, the paratactic structure of the sentence allows for a concise presentation of information, while the unconventional colouring choices in the sentence's meaning create an effect of surprise and imaginative visualization.

Parataxis refers to the arrangement of clauses or phrases in coordination, without using subordinating conjunctions. In the given sentence, "That was like the two brushes in Dante's press, the brush with the green velvet back for Michael Darrit. But he had not told Fleming to colour them those colours", there are two independent clauses joined by the coordinating conjunction 'but'. This conjunction creates a contrasting relationship

between the two clauses. Stephen here is describing the two brushes in Dante's press. Since he is still a child, he is interested more in colours because he is yet discovering the world around him.

The sentence, "He opened the geography to study the lesson; but he could not learn the names of the places in America,"exhibits a paratactic relationship. In this sentence, two independent clauses are connected by the coordinating conjunction 'but'. The first clause is "He opened the geography to study the lesson" and the second clause is "he could not learn the names of the places in America." these clauses are of equal grammatical importance and are presented as separate but related ideas.

In terms of meaning, in this sentence Stephen is still talking about Fleming and describes the situation when Fleming opened a geography book with the intention of studying a lesson. However, despite the effort, he was unable to learn the names of the places in America. The sentence implies a contrast or contradiction between Fleming's initial expectation (to learn) and the actual outcome (not being able to learn).

Here is another passage taken from the first chapter of *A Portray of the Artist as a Young Man*:

> The bell rang for night prayers and he filed out of the study hall after the others and down the staircase and along the corridors to the chapel. The corridors were darkly lit and the chapel was darkly lit. Soon all would be dark and sleeping. There was cold night air in the chapel and the marbles were the colour the sea was at night. The sea was cold day and night: but it was colder at night. It was cold and dark under the seawall beside his father's house. But the kettle would be on the hob to make punch". (Joyce, 2018,p.11)

The sentence "The bell rang for night prayers and he filed out of the study hall after the others and down the staircase and along the corridors to the chapel" exhibits a paratactic relationship, which is a type of sentence structure characterized by coordinating independent clauses linked with coordinating conjunctions. In this case, the independent clauses are "The bell rang for night prayers" and "he filed out of the study hall after the others and down the staircase and along the corridors to the chapel."

Stephen describes a situation when he was at elementary school, when the bell signalled the start of night prayers, prompting him to leave the study hall. He followed the others and proceeded down the staircase and along the corridors until reaching the chapel.

The effect of this paratactic structure is to convey a sense of swift and sequential action. The absence of elaboration and subordination between the clauses creates a rapid pace, emphasizing the efficiency and movement of the scene. The reader can visualize the character swiftly leaving the study hall and progressing towards the chapel, enhancing the overall flow of the sentence.

In this sentence, "The corridors were darkly lit and the chapel was darkly lit" (Joyce, 2018, p.11), there is a paratactic relationship between the two independent clauses "The corridors were darkly lit" and "the chapel was darkly lit.".They are joined by the coordinating conjunction 'and' indicating that both statements are equal in importance and are connected in a simple, additive manner.

Stephen here describes the lighting conditions in both the corridors and the chapel. It conveys that both locations were dimly illuminated or had low lighting,

indicated by the phrase "darkly lit". Here we can understand that Stephen is still a child and he is not comfortable and scared because of the lighting conditions.

The repetition of the phrase "darkly lit" in close proximity creates emphasis and draws attention to the atmospheric quality of both the corridors and the chapel. It suggests a sombre or mysterious ambiance in these spaces, setting a specific mood or tone. The use of parallel structure (both locations being described in the same way) enhances the effect and creates a sense of coherence in the sentence.

In this sentence, "There was cold night air in the chapel and the marbles were the colour the sea was at night" (Joyce, 2018, p.11), we have two independent clauses joined by the coordinating conjunction 'and' The first clause is "There was cold night air in the chapel,"and the second clause is "the marbles were the colour the sea was at night." The paratactic relationship between these clauses allows them to be presented side by side, emphasizing their equal importance.

Stephen describes a scene in a chapel with a specific ambiance. He mentions the presence of cold night air, implying certain chilliness in the environment. Additionally, he states that the marbles (presumably referring to statues or decorative elements) have the same colour as the sea at night.

The sentence sets a vivid atmosphere by combining the sensations of cold night air with the visual imagery of marbles resembling the night time sea. The use of the phrase "the colour the sea was at night" evokes a mysterious and serene ambiance. It creates a sense of tranquility and calmness, while also hinting at a hint of darkness or depth. The juxtaposition of the cold night air and the sea-colored marbles adds a touch of sensory richness to the description, enhancing the overall effect on the reader.

Overall, the sentence employs a paratactic structure to convey a particular meaning and elicit an effect that combines elements of tranquillity, darkness, and sensory imagery

The following sentence "The sea was cold day and night: but it was colder at night" (Joyce, 2018, p.11) consists of two independent clauses have equal status linked by the coordinating conjunction but to indicate a simple opposition as a mark of parataxis.

Stephen here is talking about the sea, for him the sea is always cold whether at day or at night but at night it is much colder.

In terms of effect, the sentence creates a vivid description of the sea's temperature, emphasizing the intensification of coldness during the night-time. The contrasting conjunction 'but' emphasizes the distinction between the already cold temperatures experienced throughout the day and the increased coldness specifically during the night. This construction enhances the reader's understanding of the sea's chilling nature, thereby contributing to the overall atmosphere and imagery of the scene being described.

The given sentence "It was cold and dark under the seawall beside his father's house. But the kettle would be on the hob to make punch" (Joyce, 2018, p.11) exhibits a paratactic relationship between the two clauses: "It was cold and dark under the seawall beside his father's house" and "But the kettle would be on the hob to make punch."

In terms of meaning, the first clause sets the scene by describing the environment: cold and dark under the seawall beside his father's house. The second clause introduces a

contrast or contradiction with the word 'But' and states that the kettle would be on the hob to make punch. This implies that despite the cold and darkness, there is a contrasting element of warmth and activity as indicated by the kettle being on the hob.

The effect of this sentence is to create a sense of juxtaposition or contrast. The description of the cold and darkness under the seawall sets a somber and desolate tone, while the mention of the kettle on the hob suggests a potential source of warmth and comfort. This contrast enhances the overall atmosphere and adds depth to the scene, evoking a feeling of hope or solace amidst difficult circumstances.

The following table shows the logico-semantic relationships between clauses in the sentences analysed above. Since most of the clauses are linked either by the coordinating conjunction 'and' or by 'but', the semantic relationships between clauses are relations of extension (the second clause extends the first one by adding extra information to it).

**Table 3.2: Clausal Analysis of Paratactic Structures in the First Chapter of *A Portrait of the Artist As A Young Man***

| Sentence | The Logico-Semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence1 | Extension (positive addition) | - | and |

| Sentence2 | Extension (adversative addition) | - | but |
|---|---|---|---|
| Sentence3 | Extension (adversative addition) | - | but |
| Sentence4 | Extension (positive addition) | - | and |
| Sentence5 | Extension (positive addition) | - | and |
| Sentence6 | Extension (positive addition) | - | and |
| Sentence7 | Extension (positive addition) | - | and |
| Sentence8 | Extension (positive addition) | - | and |
| Sentence9 | Extension (positive addition) | - | and |

| | | | |
|---|---|---|---|
| Sentence10 | Extension (adversative addition) | - | but |
| Sentence11 | Extension (adversative addition) | - | But |
| Sentence12 | Extension (adversative addition) | - | But |

In the first chapter, Stephen is still a child at the age of six. He is alone far away from his family and his home. He is most of the time talking to himself dreaming of returning to home. We can notice that Stephen has learned a huge number of vocabularies, but still he does not really know how to combine the correct meaning of the words he hears. Most of his utterances are simple and direct structures, paratactic structures are frequently used by him. The paratactic structures used by him are generally joined either by the coordinating conjunctions 'and', 'but' or by the punctuation mark 'colon' and all of them are markers of expansion and addition.

**3.1.2 Examining Paratactic Structures in the Second Chapter of *A Portrait of the Artist as a Young Man***

In the second chapter, Stephen is getting older. His linguistic maturity is developing with every new experience he goes through. From the following table, one

can notice that the number of complex sentences is increasing (41%); on the other hand, the number of simple sentences is decreasing (59%).

**Table 3.3: The Distribution of Sentence Types in the Second Chapter of *A Portrait of the Artist as a Young Man***

|  | Number | Percentage |
|---|---|---|
| Number of sentences | 561 | 100% |
| Simple sentences | 306 | 59 % |
| Complex sentences | 225 | 41% |

From the table above, we can notice that the percentage of complex sentences is less than the percentage of the simple sentences, but when comparing it to the first chapter, we find that the percentage of simple sentences decreased from 71% to 59% while the percentage of complex sentences increased from 29% to 41%. Therefore, we can say that sentence complexity is increasing from the first to the second chapter.

In this sentence "He was happy and free; but he would not be anyway proud with Father Dolan" (Joyce, 2018, p.53), the sentence conveys a sense of Stephen's conflicting emotions. He is happy and free, but he also feels guilty for his actions. The conjunction 'but' introduces a contrast between Stephen's happiness and his guilt. The clause "he would not be anyway proud with Father Dolan" further emphasizes Stephen's guilt. He knows that Father Dolan would not be proud of his actions, and this thought weighs heavily on him.

The sentence is effective in creating a sense of tension and suspense. The reader is left wondering what Stephen did to make him feel guilty. The juxtaposition of Stephen's happiness and his guilt also creates a sense of irony. Stephen is happy in the moment, but he knows that his happiness is fleeting. He is haunted by his guilt, and he knows that he will not be able to escape it for long.

The sentence is made up of two independent clauses, which are joined by the conjunction 'but'. This paratactic structure creates a sense of balance and symmetry. The two clauses are of equal weight, and they both contribute to the overall meaning of the sentence. The paratactical structure also helps to emphasize the contrast between Stephen's happiness and his guilt.

The sentence "I told them all at dinner about it and father Dolan and I and all of us we had a hearty laugh together over it. Ha! Ha! Ha!"(Joyce,2018,p.66) contains two independent clauses connected by the coordinating conjunction 'and' .This type of syntactic structure is known as parataxis, where two or more clauses are placed side by side without any explicit subordination or dependence on each other.

This sentence conveys the sense of a shared moment of amusement and camaraderie among Stephen, Father Dolan, and the rest of the group. The repetition of the phrase "we had a hearty laugh together" emphasizes the collective nature of the laughter and the sense of connection it fostered. The exclamation points and the final "Ha! Ha! Ha!" further reinforce the light-heartedness and joviality of the moment.

The use of parataxis clauses creates a sense of immediacy and spontaneity, as if Stephen is recounting the events as they happened. This adds to the sense of realism and

authenticity of the scene. The repetition of the word 'all' creates a sense of inclusivity and reinforces the idea that everyone was involved in the shared laughter.

Parataxis is used effectively in this sentence to create a sense of informality and immediacy. The lack of conjunctions between the clauses gives the sentence a breathless, excited quality, as if Stephen is eager to share the story. This reinforces the sense of camaraderie and shared amusement that is central to the sentence's meaning.

The sentence "He was neither flattered nor confused, but simply wished the banter to end." (Joyce, 2018, p.71) conveys Stephen's emotional state in response to the ongoing banter. It suggests that he is indifferent to the flattery and oblivious to any confusion that might be intended. Instead, he is simply weary of the back-and-forth and desires its conclusion.

The use of parallel structure, specifically the correlative conjunction "neither...nor" creates a sense of balance and emphasizes Stephen's neutrality towards the situation. The clause "but simply wished the banter to end" abruptly shifts the focus to his underlying desire for the interaction to cease, highlighting his frustration and lack of engagement.

The sentence employs a paratactic relationship, meaning the clauses are joined without the use of subordinating conjunctions. This creates a sense of directness and immediacy, conveying Stephen's straightforward and unfiltered thoughts. The paratactic structure also contributes to the overall rhythm and flow of the sentence.

The sentence "A film still veiled his eyes but they burned no longer" (Joyce, 2018, p.79) is a vivid and evocative description of Stephen's state of mind. The clause "A film still veiled" suggests that Stephen's thoughts and emotions are hidden from others, and the contrast between the 'film' and his 'eyes' suggests that he is feeling detached from reality. The clause "but they burned no longer" is a stark contrast, and it implies that Stephen has lost his passion and vitality.

The sentence is effective in its use of imagery and metaphor. The film metaphor creates a sense of mystery and unease, while the contrast between the burning and non-burning eyes creates a sense of loss and despair. The paratactic structure of the sentence also adds to its effect, as it creates a sense of breathlessness and urgency.

The paratactic structure of the sentence is the use of two independent clauses connected by a coordinating conjunction 'but'. This structure creates a sense of contrast and opposition between the two clauses. In this case, the contrast is between the veiled film and the burning eyes. This contrast is what gives the sentence its power, as it suggests that Stephen is deeply conflicted and torn between two different states of being.

In terms of meaning, the sentence "It was a raw spring morning and his eyes were still smarting and weak" (Joyce, 2018, p.72) conveys a sense of discomfort and vulnerability. The word 'raw' suggests a harsh and unpleasant environment, while the clause "smarting and weak" describes Stephen's physical state in a way that evokes sympathy. The juxtaposition of these two elements creates a sense of contrast, highlighting Stephen's vulnerability amidst the harshness of the world.

The sentence creates a sense of unease and foreboding. The use of the conjunction 'and' suggests a cause-and-effect relationship between the raw spring morning and Stephen's discomfort. This implies that the external environment is somehow contributing to Stephen's inner state, creating a sense of tension and anticipation.

The sentence is an example of parataxis, a stylistic device that uses simple coordination to connect phrases or clauses of equal importance. In this case, the two independent clauses are connected by the coordinating conjunction 'and,' which gives the sentence a sense of balance and symmetry. This balance reinforces the contrast between the raw spring morning and Stephen's discomfort, further emphasizing the tension and unease of the scene

The following table is an attempt to describe the logico-sematic relationships between clauses in the sentences that we have analyzed above. Most of the relationships between clauses are relations of extension either by positive (and) or adversative addition (but).

**Table 3.4: Clausal Analysis of Paratactic Structures in the Second Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The Logico-Semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (adversative addition) | - | but |

| Sentence 2 | Extension (positive addition) | - | and |
|---|---|---|---|
| Sentence 3 | Extension (adversative addition) | - | but |
| Sentence 4 | Extension (adversative addition) | - | but |
| Sentence 5 | Extension (positive addition) | - | and |

The number of paratactic structures is increasing from one chapter to another because Stephen is going through new experiences one after another what helps in strengthening his personality in addition to his linguistic competence since his language is the only tool by which he can defend his opinions and by which he can convince his family and his friends by his choices and ideas.

**3.1.3 Investigating Paratactic Structures in the Third Chapter of *A Portrait of the Artist as a Young Man***

From the table above, we can notice that the percentage of complex sentences is less than the percentage of the simple sentences, but when comparing it to the first and second chapters, we find that the percentage of simple sentences decreased from 72% to 59% to 55% while the percentage of complex sentences increased from 28% to 41% to

45%. Therefore, we can say that sentence complexity is increasing from the first to the second to the third chapters.

The sentence "The music came nearer and he recalled the words."(Joyce,2018, p.94) showcases a paratactic relationship between two independent clauses connected by the coordinating conjunction 'and'. In this sentence, Stephen talks about a situation when he heard a song which is familiar to him, but he could not remember its words until the music came nearer. The arrival of the music becoming closer creates a sense of excitement or expectation, while the recollection of the words may trigger emotions or memories associated with the music. Overall, the sentence conveys a connection between auditory stimuli and the mental response of recalling specific words or lyrics.

The sentence "They were quenched: and the cold darkness filled chaos." (Joyce, 2018, p.95) contains a paratactic relationship, which is evident from the presence of the coordinating conjunction 'and' connecting two independent clauses. The meaning of the sentence suggests that a group or entities referred to as 'they' have been extinguished or put out, resulting in the emergence of a cold darkness that fills the chaos. The specific referents of 'they' 'cold darkness' and 'chaos' would depend on the context in which the sentence is found.

The effect of the sentence is to convey a sense of abruptness and contrast. The use of the coordinating conjunction 'and' suggests a sudden shift or change, emphasizing the extinguishing of the entities and the subsequent filling of chaos with cold darkness. This construction creates a stark juxtaposition between the two actions, intensifying the impact of the imagery and evoking a sense of dramatic transformation or turmoil.

The paratactic relationship between these two clauses in the following sentence "The particular judgments was over and the soul had passed to the abode of bliss or to the prison of purgatory or had been hurled howling into hell."(Joyce, 2018, p.103) creates a sense of contrast and presents three distinct possibilities for the soul after the particular judgments.

In terms of meaning, in this sentence Stephen thinks what will happen to him after death; he describes the outcome of the particular judgments, which is the divine judgment that takes place immediately after death according to some Christian beliefs. The sentence suggests that there are three potential outcomes for the soul after this judgment: it may go to the abode of bliss (heaven), the prison of purgatory (a temporary state of purification before entering heaven), or be sent to hell.

The effect of this sentence is to convey a sense of finality and the gravity of the particular judgment. It presents these three possibilities as stark and definitive, emphasizing the weight of the judgment and the potential consequences for the soul. The use of the expression "howling into hell" also adds a vivid and dramatic image, intensifying the impact of the sentence. Here we can see that Stephen is experiencing an internal struggle between following the right or the wrong path in his life.

The sentence "God spoke to you by so many voices, but you would not hear." (Joyce, 2018, p.113) consists of two independent clauses connected by the coordinating conjunction 'but'. This creates a paratactic relationship, which means that both clauses are syntactically independent and equal in importance. Each clause presents a contrasting idea or situation.

In this sentence, Stephen is blaming himself when he says that God communicated with him in various ways or through different 'voices'. However, despite the numerous attempts by God to speak to him, Stephen did not listen or perceive God's messages. The clause "God spoke to you by so many voices" suggests that God gave him many signs to stop making sins. "But you would not hear" implies that Stephen failed to recognize or respond to God's attempts to reach him.

Stephen shows a tone of disappointment or frustration. It highlights the missed opportunities or willful ignorance. The repetition of the word 'you' in both clauses emphasizes his responsibility in not heeding God's messages. The use of the coordinating conjunction 'but' accentuates the contrast between the multitude of ways God reached out and Stephen's failure to listen, intensifying the impact of his inattentiveness or resistance to divine communication. Overall, the sentence suggests a missed connection or lack of spiritual receptiveness on the part of Stephen.

The sentence "He prayed beside them but it was hard." (Joyce, 2018, p.128) consists of two independent clauses connected by the coordinating conjunction 'but' This conjunction establishes a contrast contradiction between the two clauses. The paratactic relationship here creates a sense of juxtaposition between the act of praying and the difficulty associated with it.

Stephen is engaged in prayer alongside others, but he finds it challenging or difficult. This suggests a struggle or emotional strain associated with the act of prayer. The use of 'but' in the sentence creates a contrasting effect that emphasizes the difficulty mentioned. This contrast draws the reader's attention to the emotional or personal struggle Stephen experiences while praying. It adds a layer of complexity and tension to

the scene, evoking curiosity or empathy from the reader. The personal struggle Stephen experiences is presented through this example.

The table 3.5 presents a clausal analysis in the third Chapter of *A Portrait of the Artist as a Young Man*. Most of the clauses are joined either by the coordinating conjunction 'and' or by 'but'; therefore, most of the relationships between clauses are either positive or adversative addition (extension).

**Table 3.5: Clausal Analysis of Paratactic Structures in the Third Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The logico-semantic relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (positive addition) | - | and |
| Sentence 3 | Extension (positive addition) | - | and |
| Sentence 4 | Extension (adversative addition) | - | but |
| Sentence 5 | Extension (adversative addition) | - | but |

As Stephen attended college, he grew more conscious of his own goals. Using magic words and reading books, particularly poetry, provided him with solace. He is now certain that the priesthood is not his true destiny therefore when we compare the third chapter to the first and the second ones, we see that the frequency of paratactic structures is increasing on the other hand the number of simple sentences is decreasing, and this reflects Stephen's linguistic maturity which becomes richer than before.

### 3.1.4 Investigating Paratactic Structures in the Fourth Chapter of *A Portrait of* the *Artist as a Young Man*

In this chapter, as the following table shows, the percentage of complex sentences is less than the percentage of the simple sentences, but when comparing it to the first and second and the third chapters, we find that the percentage of simple sentences decreased from 72% to 59% to 45% while the percentage of complex sentences increased from 28% to 41% to 55% to 57%. Therefore, we can say that sentence complexity is increasing from the first to the second to the third to the fourth chapters.

**Table 3.6: Distribution of Sentence Types in the Fourth Chapter of *A Portrait of the Artist as a Young Man***

|  | **Number** | **Percentage** |
|---|---|---|
| Number of sentences | 328 | 100% |
| Simple sentences | 141 | 43 % |
| Complex sentences | 187 | 57% |

The sentence "He knew that the tale was a prelude and his mind waited for the sequel."(Joyce,2018,p.140) contains a paratactic relationship between two clauses, connected by the coordinating conjunction 'and' Stephen here is listening to the priest speech and he is aware that the story or tale they have encountered is an introduction or preliminary part of a larger narrative. He knows that the tale is setting the stage for something more significant to follow.

In this example, "the phrase had been spoken lightly with design and he felt that his face was being searched by the eyes in the shadow."(Joyce, 2018, p.141), the clause "The phrase had been spoken lightly with design" describes how the phrase was spoken. It is connected to the next clause with the coordinating conjunction 'and' indicating a paratactic relationship between the two clauses.

The clause "He felt that his face was being searched by the eyes in the shadow" describes Stephen's feeling. It is connected to the previous clause with the coordinating conjunction 'and' indicating a paratactic relationship between the two clauses.

In this example, Stephen is describing the situation in which the priest was speaking the priest intentionally chose his words and delivered them in a casual or nonchalant manner. The use of "with design" implies a deliberate intention or purpose behind the delivery of the phrase. He also sensed that someone or something was observing or scrutinizing him, symbolized by the "eyes in the shadow." The use of 'shadow' adds a sense of mystery or potential threat to the situation.

The sentence creates a sense of intrigue and tension by combining the intentional delivery of a phrase with the feeling of being watched. The phrase being spoken lightly with design indicates that there may be hidden meanings or ulterior motives behind the

words. The imagery of the eyes in the shadow searching the priest's face adds an element of suspense or unease. Overall, the effect of the sentence is to engage the reader's curiosity and heighten the atmosphere of the scene.

The sentence "The troubling odour of the long corridors of Clongowes came back to him and he heard the discreet murmur of the burning gasflames."(Joyce,2018,p.146) exhibits a paratactic relationship as it consists of two independent clauses joined together without any conjunction or punctuation mark.

Stephen here is experiencing a sensory recall of a past experience at Clongowes, a place with long corridors that had a troubling odour. This recollection triggers another sensory perception in Stephen, as he hears the discreet murmur of burning gas flames.

The effect of this sentence is to evoke a sense of nostalgia and memory retrieval. The description of the troubling odour and the discreet murmur of the burning gas flames create a vivid atmosphere, immersing the reader in Stephen's recollection. The absence of conjunctions or punctuation between the two independent clauses contributes to a sense of continuity and fluidity, enhancing the flow of the sentence.

The given sentence, "He sat near them at the table and asked where his father and mother were." (Joyce, 2018, p.148) exhibits a paratactic relationship. Parataxis is a syntactical structure in which two or more independent clauses are placed side by side, typically separated by a coordinating conjunction (such as 'and' in this case) or a semicolon. In this sentence, two independent clauses are joined by the coordinating conjunction 'and'. The meaning of the sentence is that Stephen sat close to some people at a table, and then he asked about the whereabouts of his father and mother.

The effect of the paratactic relationship in this sentence is to convey a sequence of events or actions in a straightforward and concise manner. By connecting the two independent clauses with 'and,' the sentence creates a sense of continuity between sitting near the people and asking about his parents. This construction suggests that Stephen's proximity to the people at the table prompted or facilitated his inquiry about his parents' whereabouts.

In the coming table, we will try to provide a clausal analysis in the fourth chapter of *A Portrait of the Artist as a Young Man*. As the table shows, the analysed examples are joined by one of the two coordinating conjunctions 'and' or 'but' and therefore the relationships between clauses in these examples are relations of extension (positive or adversative addition).

**Table 3.7: Clausal Analysis of Paratactic Structures in the Fourth Chapter of *A Portrait of the Artist As A Young Man***

| Sentence | The Logico-Semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (positive addition) | - | and |
| Sentence 3 | Extension (positive addition) | - | and |
| Sentence 4 | Extension (positive addition) | - | and |

In contrast to the three first chapters, this chapter contains more paratactic structures since Stephen will in general show that he can discuss any topic or to depict any occasion or scene with the suitable language design which he considers to accommodate his point. Utilizing both simple and complex structures is likely at this point.

**3.1.5 Exploring Paratactic Structures in the Fifth Chapter *A Portrait of* the *Artist as a Young Man***

In the fifth chapter, the number of complex sentences decreases till it reaches the percentage of 44% as the table shows. The fifth chapter of *A Portrait of the Artist as a Young Man* is the longest one. We are drawing nearer to the personality of Stephen through his particular utilization of language as a vehicle to every one of his thoughts, dreams and aspirations. This chapter inspects the impact of family, nation and religion which have formed Stephen's life so far. It shows Stephen stripping himself layer by layer of every one of the limiting shackles which confine his developing creative soul. Each one of the expressive, divided designs and exchanges uncover Stephen's transformation into an artist as he moves from one subject to another trying to determine his struggles. This last chapter, once more, sums up Stephen's experience hitherto. We see the psyche of Stephen meandering, making it inconceivable for him to focus on his talks. He is exhausted with the talks at the university. He is currently at the stage to pass judgment and assess what he reads.

**Table 3.8: Distribution of Sentence Types in the Fifth Chapter of *A Portrait of the***

***Artist as A Young Man***

|  | **Number** | **Percentage** |
|---|---|---|
| Number of sentences | 1165 | 100% |
| Simple sentences | 684 | 58% |
| Complex sentences | 517 | 44 % |

From the table above, we can notice that the percentage of complex sentences is less than the percentage of the simple sentences but when comparing it to the first and second and the third and the fourth chapters, we find that the percentage of simple sentences decreased from 71% to 59% to 55% to 43% than it increases again in the last chapter to 58% while the percentage of complex sentences increased from 29% to 41% to 45% to 57% than it decreases in the last chapter to 44%. Therefore, we can say that sentence complexity is increasing from the first to the second to the third to the fourth chapter but in the last chapter it decreases again.

Parataxis refers to the juxtaposition of clauses or phrases without the use of subordinating conjunctions. In the sentence, "The yellow dripping had been scooped out like a boghole and the pool under it brought back to his memory the dark turf-coloured water of the bath in Clongowes" (Joyce, 2018, p.158), we can observe parataxis in the construction "the yellow dripping had been scooped out like a boghole, and the pool under it brought back to his memory the dark turf-coloured water of the bath in

Clongowes." The two clauses are presented side by side with an explicit connective word 'and' creating a paratactic relationship.

Stephen describes a visual and sensory experience. He compares the yellow dripping (presumably a substance) that has been removed or collected to a boghole, which is a wet, muddy depression found in bogs or marshes. Then he introduces a pool under the dripping, which triggers a memory of similar dark, turf-colored water in a bath at Clongowes. The overall meaning conveyed is the association of the current scene with a past experience, evoking a sense of familiarity and nostalgia.

The sentence employs rich imagery and evocative language to engage the reader's senses and imagination. The comparison between the yellow dripping and a boghole creates a vivid and somewhat ominous image, suggesting a dark and murky substance. The mention of the pool under the dripping adds depth to the description and further enhances the sensory experience. By referencing the memory of the bath at Clongowes, the sentence connects the present moment to Stephen's past, eliciting an emotional response and adding a layer of introspection to the narrative. The effect is to immerse the reader in the scene and evoke a nostalgic and reflective mood.

"The box of pawn tickets at his elbow had just been rifled and he took up idly one after another in his greasy fingers the blue and white dockets" (Joyce,2018,p.158) contains paratactic relationships, conveys meaning through its description, and creates certain effects.

Parataxis refers to the use of coordinating conjunctions (such as 'and') to connect independent clauses or phrases. In this sentence, the paratactic relationship is evident in the conjunction 'and' that joins two actions: "The box of pawn tickets at his elbow had

just been rifled" and "he took up idly one after another in his greasy fingers the blue and white dockets." These two actions are presented equally, without one being subordinate to the other.

This sentence describes a scene where Stephen has recently gone through a box of pawn tickets and is now casually picking them up, one after another, using his greasy fingers. The phrase "The box of pawn tickets at his elbow had just been rifled" (Joyce, 2018, p.158) indicates that Stephen has recently searched through the box, possibly looking for something specific or taking inventory. The subsequent action of picking up the dockets suggests a nonchalant or idle attitude.

The sentence creates a specific effect by employing vivid imagery and sensory details. The use of "greasy fingers" paints a tactile image, conveying a sense of uncleanliness or negligence. The phrase "blue and white dockets" adds visual imagery, emphasizing the appearance of the pawn tickets. These details contribute to the overall atmosphere of the scene, potentially conveying a sense of grimy or downtrodden surroundings. In summary, the sentence utilizes parataxis to connect two actions, describing the act of rifling through a box of pawn tickets and idly picking them up. The meaning of the sentence revolves around a casual and potentially neglectful attitude towards the dockets. The effect is created through vivid sensory details, providing imagery that contributes to the atmosphere of the scene.

The sentence "Stephen glanced up quickly but Moynihan's snoutish face, outlined on the grey light, was impassive" (Joyce,2018,p.174) contains a paratactic relationship, meaning it consists of two independent clauses joined together with a coordinating conjunction. In this case, the coordinating conjunction used is 'but.'

The meaning of the sentence suggests that Stephen looked up quickly, presumably in response to something, but when he saw Moynihan's face outlined in the grey light; he noticed that it was impassive or expressionless. The word 'snoutish' is used to describe Moynihan's face, indicating that it has a snout-like or protruding quality.

The effect of the sentence is to convey a momentary interaction or observation between Stephen and Moynihan. The use of "glanced up quickly" implies a sense of urgency or surprise on Stephen's part, indicating that he was momentarily startled or taken aback. The phrase "outlined on the grey light" adds a visual element, suggesting that the lighting conditions may have played a role in how Moynihan's face appeared to Stephen. The word "impassive" indicates that Moynihan's facial expression did not reveal any emotions or intentions, potentially creating a sense of mystery or intrigue. Overall, the sentence helps to set the scene and establish the dynamic between Stephen and Moynihan.

The given sentence, "At certain instants her eyes seemed about to trust him but he had waited in vain" (Joyce, 2018, p. 202) exhibits a paratactic relationship between two independent clauses connected by the coordinating conjunction 'but.'

Parataxis refers to the arrangement of phrases or clauses in a simple juxtaposition without the use of subordination or conjunctions. It allows for a concise and straightforward expression of ideas. In this case, the conjunction 'but' establishes a contrast or contradiction between the two independent clauses.

The sentence describes a situation where Stephen observes the eyes of Emma, showing signs of potential trust or openness towards him. However, despite these

moments of apparent trust, he had waited in vain for further indications or actions from her, suggesting that his expectations were not fulfilled.

The effect of this sentence is to convey a sense of missed opportunity, disappointment, and unfulfilled expectations. The contrast created by the conjunction 'but' highlights the contrast between the initial expectation of trust and the subsequent realization of disappointment. The use of the phrase "in vain" emphasizes the futile nature of the waiting, suggesting a sense of frustration or sadness. Overall, the sentence portrays a complex emotional dynamic and captures a moment of unrequited trust or connection.

The sentence "I can see that. But I am as good as you any day" (Joyce, 2018, p. 214) demonstrates a paratactic relationship between two independent clauses connected by the coordinating conjunction 'but'.

In terms of meaning, the first clause states "I can see that," indicating Stephen's acknowledgement or understanding of something previously mentioned or implied. The second clause, "But I am as good as you any day," introduces a contrasting idea to the first clause. It expresses Stephen's belief in his own abilities, asserting that he is just as good as the person he is addressing, regardless of the specific context.

The effect of this sentence is to assert confidence and challenge any potential superiority or advantage implied by the previous statement or conversation. By claiming to be "as good as you any day," Stephen is asserting his equality or even superiority in certain aspects. The use of "any day" intensifies the claim, suggesting that Stephen is always ready to prove his worth or compete. Overall, the sentence presents a strong, self-assured tone.

Parataxis is a grammatical structure where independent clauses or phrases are placed next to each other without explicit subordination. In this sentence, "They were secret and inflaming but her image was not entangled"(Joyce,2018,p.216), the paratactic relationship is established through the use of the coordinating conjunction 'but,' which connects two contrasting clauses.

Stephen has many images which are secret, but Emma's image was not among them. In the second part, "her image was not entangled," indicates that despite the secrecy and provocation surrounding these images, the image of Emma remains unaffected or untangled.

The use of parataxis and the contrasting conjunction 'but' creates a sense of tension or juxtaposition between the two clauses. This contrast emphasizes the difference between the secretive and provocative images and the untangled image of her. The sentence conveys a sense of intrigue, secrecy, and perhaps even danger, while highlighting the resilience or purity of Emma's image. It leaves the reader with a curiosity to uncover more about the secretive aspects and their potential impact on the person involved.

The coming table tries to show that the types of semantic relationships between clauses are relations of extension (positive or adversative addition) since the second clause adds extra information to the first one.

**Table 3.9: Clausal Analysis of Paratactic Structures in the Fifth Chapter of *A Portrait of***

***the Artist As A Young Man***

| Sentence | The logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (positive addition) | - | and |
| Sentence3 | Extension (positive addition) | - | and |
| Sentence 4 | Extension (adversative addition) | - | but |
| Sentence 5 | Extension (adversative addition) | - | but |
| Sentence 6 | Extension (adversative addition) | - | but |

| Sentence 7 | Extension (adversative addition) | - | but |
|---|---|---|---|

The fifth chapter of *A Portrait of the Artist as a Young Man* is the longest one. This part analyzes the impact of family, nation and religion which have molded Stephen's life hitherto. It shows Stephen stripping himself layer by layer of every one of the binding shackles which limit his developing creative soul. The language of Stephen is both semantically and linguistically complex to show that the person is recognized by his language as a way of thinking of his own.

**3.2 Paratactic Structures in *The Sound and the Fury***

*The Sound and The Fury* is a novel written by the famous American novelist William Faulkner. It was the fourth novel that Faulkner wrote. In this novel, the writer employs several narrative styles, including stream of consciousness and interior monologues. The story and its events happen in Jefferson, Mississippi during the first third of the 20th century. In this novel, Faulkner tackles the Compson's family and how they struggle to deal with the problems that face them.

*The Sound and the Fury* is divided into four chapters. The first chapter is devoted to Benjamin Compson, a mentally disabled 33-year-old man. The events, thoughts and memories presented by Benjamin happened on April 7th, 1928. Benjamin's chapter is characterized by simple language structures in addition to deviant and fragment sentences.

The second chapter is narrated by Quentin Compson who is Benjamin's old brother. The events take place on June 2nd, 1910.Quentin retails his memories with his parents and his sister 'Caddy'; the section ends with Quentin's suicide.

In the third section, the narrator is Jason. Jason is Benjamin's younger brother. He is serious and pessimistic. The events of Jason's section happened on April 6th, 1928.

**3.3 Analyzing Paratactic Structures in Benjamin's Chapter**

The title sets us up for a story told by an idiot, not really for a distinctive progression of sensations and the impression of a little kid. Faulkner has a strange capacity to call for a striking deception of genuine in the custom of realism, with a newness, immediacy, depth, and beautiful language that amplifies and hoists his vision in this novel past realism to the elements of legend a modernist accomplishment similar to those of Thomas Mann, Marcel Proust and James Joyce.

Benjamin's section is full of interior monologues. The events are not remembered in their chronological order but rather in a random way. He may recall two events that happened in different times and link them up as if they happened together. Here is an example:

> She climbed the fence with the letter in her hand and went through the brown, rattling flowers. Mrs Patterson came to the door and opened it and stood there. Mr Patterson was chopping in the green flowers. He stopped chopping and looked at me. Mrs Patterson came across the garden m running, when I saw her eyes I began to cry. You idiot Mrs Patterson said, I told him never to send you alone again. Give it to me. Mr Patterson came fast, with the hoe. Mrs Patterson

> leaned across the fence m reaching her hand. She was trying to climb the fence. Give it to me, she said, give it to me. Mr Patterson climbed the fence. He took the letter. Mrs Patterson's dress was caught on the fence. I saw her eyes again and I ran down the hill. (Faulkner,2014,p.6)

The first and the second events happened when Benjamin was sent by his uncle Maury to give a letter to Mrs Patterson. In the first sentence, Benjamin was with his sister (Caddy) because the writer uses the pronoun 'she'. However, in the second example, Benjamin was sent alone.

Also, Benjamin mixed up to other events, Caddy's wedding day and the day their grandmother died:

> They getting ready to start, T.P. said 'You stand right here now while I get that box so we can see in the window. Here, les finish drinking this here sassprilluh. It makes me feel just like a squinch owl inside. We drank the sassprilluh and T.P. pushed the bottle through the lattice, under the house, and went away. I could hear them in the parlor and I clawed my hands against the wall. T.P. dragged the box. He fell down, and he began to laugh. He lay there, laughing into the grass. He got up and dragged the box under the window m trying not to laugh. (Faulkner, 2014, p.18)

A silent, mentally challenged man who serves as the novel's initial narrator, Benjy was given the name 'Maury' in honor of his uncle before Caroline discovered his disability. Benjy lives as a child and has no concept of morality, cause and effect, or time. Benjy has a jumbled haze of emotions. Despite this, Benjy has a sixth sense that the other Compsons lack; he cries when Damuddy passes away and recognizes Caddy's troubles. Benjy's sister Caddy, his pasture (which was sold to a golf course), and fire are his three favourite things. After attempting to chat to a passing schoolgirl about Caddy,

who had recently gotten married, his actions were viewed as an assault, and he was castrated as a teenager.

Hollister (2013) claims that a whole vision of the entire story may be found in Benjy's first chapter of the novel. The major effect would be diminished if another part came before it. Also, the novel's initial scenes are included in this section, ordered chronologically. Benjy is able to capture for us scenes from 1898 with the vividness and immediacy of their recent occurrence. The muddy drawers, Quentin's desire to keep Caddy safe, Benjy's capacity to spot changes, and Jason's seclusion and villainy are all depicted in the scenes at the branch (or stream). These are attributes that develop into the characters' defining characteristics as they get older. This section would lose its impact if it were to occur later in the book. In Benjy's section, we also get a peek of the personalities of each of his siblings. It would be an afterthought to return to Benjy's chapter and hear about Mrs. Compson's whiny neuroticism if we had one of the other chapters before. Furthermore, by delivering Benjy's chapter first, Faulkner creates a stronger emotional effect. For instance, when the reader reads through the chapter, he becomes aware of some aspects but does not completely comprehend them. A sudden and overpowering awareness of what truly occurred in Benjy's chapter occurs later in one of the other sections. If Benjy's chapter had not been introduced first, the effect would have diminished. Additionally, there have been some peculiar explanations for why Benjy' part came first. One of these is Carvel Collins' interpretation, according to which Benjy stands in for the family's Freudian 'id', which must come first since it is the most essential component of a person's psyche.

As mentioned above, *The Sound and the Fury* is the first novel to be analysed. The paratactic structures like other structures exist throughout the entire novel. But what

differ from one chapter to another are their frequency and their stylistic effect. Simply defined, parataxis is the relation between two elements of equal status one initiating and the other continuing. Additionally, Halliday and Mattheissen (2014) state that: "the paratactic relation is logically symmetrical and transitive". (p.198). In Benjamin's chapter, there are 600 simple sentences and 163 compound sentences (paratactic constructions) and 39 complex sentences (hypotactic constructions). Most of sentences in Benjamin's chapter are simple. The continuous occurrence of simple sentence in Benjamin's chapter makes the reader feels as if he is reading a children story or listening to a baby talk. The reader does not need any efforts to understand since Benjamin's structures are simple and clear.

Below is the distribution of sentence types in Benjamin's chapter. Following Halliday and Matheissen's (2014) model, an independent clause is also called a paratactic clause, and a dependent clause a hypotactic clause. Also, a compound sentence is known as a paratactic construction and a complex sentence a hypotactic construction. These terms will be used throughout the analysis of the corpus.

**Table 3.10: Number and Percentage of Sentence Types in Benjamin's Chapter**

| Sentence Types | Occurrence | Percentage |
|:---:|:---:|:---:|
| The number of sentences | 802 | 100% |
| Simple sentences | 600 | 74% |
| Complex sentences | 202 | 26% |

From the table above, it is clear that the number of simple sentence is higher than the other two types of sentences. Complex (paratactic and hypotactic) constructions are rarely used by Benjamin.

The following passage is taken from Benjamin's chapter; this passage contains four sentences. The Three first sentences are compound while the fourth one is a complex compound sentence.

> They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass. (Faulkner, 2014, p.1)

The paratactic relationship in this sentence "They took the flag out, and they were hitting" is expressed through the coordinating conjunction 'and'. 'And' connects two independent clauses, indicating a sequence of actions or events that are happening concurrently.

In this sentence, Benjamin tends to convey a sense of action and activity. The use of the coordinating conjunction 'and' indicates that the two actions of taking the flag out and hitting were happening at the same time.

This sentence exhibits a paratactic relationship by connecting two independent clauses with the coordinating conjunction 'and' connects two independent clauses, indicating a sequence of actions or events that are happening concurrently.

In this sentence, Benjamin tends to convey a sense of action and activity. The use of the coordinating conjunction 'and' indicates that the two actions of taking the flag out and hitting were happening at the same time.

In summary, the sentence exhibits a paratactic relationship by connecting two independent clauses with the coordinating conjunction 'and'. It conveys a meaning of sequential actions, with the first action leading to the second. The sentence's effect is to create a sense of action and liveliness, with an implied intensity or aggression in the hitting described.

The following example is also taken from Benjamin's section, and it also exhibits a paratactic relationship: "Then they put the flag back and they went to the table" (Faulkner, 2014, p.1).

The sentence "Then they put the flag back and they went to the table," exhibits a paratactic relationship between two independent clauses connected by the coordinating conjunction 'and'. Parataxis refers to the placement of phrases or clauses in coordination with each other, with coordinating connections.

In terms of meaning, in this sentence Benjamin describes a sequence of actions. The first action is that "they put the flag back," and the second action is that "they went to the table". We can notice here that Benjamin tends to use simple sentences and simple coordinating conjunctions.

The effect of using parataxis in this sentence is to create a straightforward and concise description of events. The lack of subordination or complex sentence structures

gives a sense of directness and immediacy. The reader or listener can easily understand the chronological order of the actions without any additional context or explanation.

The following example also shows Benjamin's tendency to use a simple and straightforward style using parataxis and the simple coordinating conjunction 'and': "he hit and the other hit" (Faulkner, 2014, p.1).This sentence, "he hit and the other hit," exhibits a paratactic relationship. Parataxis is a grammatical construction in which coordinating conjunctions such as 'and', 'but', 'so', 'for' and 'yet' are used to link independent clauses or phrases without subordination. In this case, the conjunction 'and' is used to connect the two clauses "he hit" and "the other hit." The paratactic structure emphasizes the equality and simultaneity of the actions described.

In terms of meaning, Benjamin here is describing two individuals (referred to as 'he' and 'the other') engaged in a physical confrontation or violence. The verb 'hit' indicates an action of striking or making forceful contact with someone or something. The sentence implies that both individuals delivered blows or attacks, emphasizing their shared participation in the act of hitting.

The effect of this sentence is to create a concise and direct description of the simultaneous actions. The paratactic structure without any additional conjunctions or subordination contributes to a sense of immediacy and a lack of elaboration. The brevity and straightforwardness of the sentence convey a sense of action and urgency, capturing the abruptness and intensity of the hitting. It also leaves room for the reader to imagine the context and consequences surrounding the event, fostering engagement and curiosity.

The following sentence also exhibits a paratactic relationship, which means that it consists of two independent clauses joined together with a coordinating conjunction "Then they went on, and I went along the fence" (Faulkner, 2014, p.1).

The two clauses are "Then they went on" and "I went along the fence." . They are connected by 'and', indicating a pause or break between the two thoughts. In this example, Benjamin describes two separate actions happening simultaneously independently. The first clause, "Then they went on," suggests that a group of people or individuals moved forward or continued their journey. The second clause, "I went along the fence," indicates that the speaker (Quentin) followed a different path along the fence while the others proceeded.

Benjamin's use of parataxis in this sentence creates a sense of parallelism and independence between the actions of the group and the speaker. It allows each action to be highlighted individually and adds a dynamic quality to the narrative. The contrast between the group moving forward and Benjamin taking a different path along the fence creates a visual and experiential contrast, potentially evoking a feeling of curiosity or divergence in the reader's mind.

The following table will show the logico-semantic relationships between clauses in each example from the examples analysed above. As the table reveals, most of the semantic relationships between clauses are relations of extension (positive or adversative addition) because most of the clauses are linked by the coordinating conjunctions 'but' or 'and'

**Table 3.11: Clausal Analysis of Paratactic Structures in the First Passage of Benjamin's**

**Section**

| Sentence | The logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (positive addition) | - | and |
| Sentence 3 | Extension (positive addition) | - | and |
| Sentence 4 | Extension (positive addition) | - | and |

The coming passage is taken from the first chapter of the novel *The Sound and the Fury*. It contains seven sentences. Two of them are simple while the others are compound sentences (paratactic structures):

> I wasn't crying, but I couldn't stop. I wasn't crying, but the ground wasn't still. Then I was crying. T. P. tried to get up. He fell down again and the cows ran down the hill. Quentin held my arm and we went toward the barn. (Faulkner, 2014, p.9)

The sentence "I wasn't crying, but I couldn't stop" exhibits a paratactic relationship between two independent clauses connected by the coordinating conjunction 'but'. Parataxis refers to a grammatical structure in which independent clauses are placed side by side and joined by a coordinating conjunction.

In this sentence, Benjamin tries to describe his feelings when he was with Jason and Quentin and T.P at the branch watching cows and pigs; he said that he did not initially cry, but when the ground was sloping and they couldn't walk that  caused him to start crying uncontrollably.

The sentence conveys a sense of contradiction or conflict between Benjamin's emotions and his outward expression. The use of 'but' emphasizes the unexpected or contradictory nature of the situation. The inability to stop crying despite not initially crying suggests a deep emotional impact or overwhelming emotional response to something. Overall, the sentence creates a poignant and emotionally charged atmosphere, highlighting Benjamin's struggle to control his emotions.

 Parataxis refers to the coordination of two or more independent clauses using coordinating conjunctions like 'but', 'and', 'or' In the following sentence, the conjunction 'but' is used to connect two contrasting independent clauses: "I wasn't crying" and "the ground wasn't still". The paratactic relationship created by 'but' juxtaposes these two contrasting ideas, highlighting the contrast between Benjamin's emotional state and the ground's movement.

The sentence "I wasn't crying, but the ground wasn't still" conveys a contrast or contradiction between Benjamin's emotional state and the physical state of the ground. The clause "I wasn't crying" suggests that Benjamin was not expressing sadness or shedding tears. On the other hand, the statement "the ground wasn't still"  indicates that the ground was moving or shaking in some way. This contrast between Benjamin's emotional stability and the physical movement of the ground creates a sense of tension or unease.

The sentence creates an atmosphere of uncertainty or instability. The contrast between the Benjamin's lack of tears and the ground's movement introduces a discordant juxtaposition, which can evoke a sense of disquiet or apprehension in the reader or listener. The sentence's brevity and simplicity enhance its impact, allowing the contrasting ideas to stand out more prominently and leaving room for interpretation and further exploration of the emotions and situation being described.

Again, in the given sentence, "The ground kept sloping up and the cows ran up the hill," (Faulkner, 2014, p.9) we can observe a paratactic relationship between the two independent clauses connected by the coordinating conjunction 'and' This sentence is relatively straightforward. Benjamin describes two simultaneous actions: the ground continuously sloping upwards and the cows running up the hill. The clause "the ground kept sloping up" implies a gradual incline, suggesting that the slope persisted or continued over a period of time. On the other hand, "the cows ran up the hill" indicates the cows' movement in an upward direction.

The effect of this sentence is to create a vivid image of the scene. By combining the description of the sloping ground and the cows' uphill run, Benjamin portrays a dynamic and energetic picture. It conveys a sense of motion.

The coming table will describe the logico-semantic relationships between clauses in each example from the examples analysed above:

**Table 3.12: Clausal Analysis of Paratactic Structures in the Second Passage of**

**Benjamin's Section**

| Sentence | The Logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| **Sentence** 1 | Extension (adversative addition) | - | but |
| **Sentence** 2 | Extension (adversative addition) | - | but |
| **Sentence** 3 | Extension (positive addition) | - | and |
| **Sentence** 4 | Extension (positive addition) | - | and |

It is obviously clear that Benjamin's section contains more simple structures than complex structures. Although paratactic sentences occur from time to time, they are composed of two or more simple sentences that are joined by familiar connectors like 'and' and 'but'. Additionally, we can see that Benjamin does not bother to use complicated structures to express his ideas. He prefers to use the connector 'and' instead of the 'whereas', 'while' or 'besides'.

In addition to simple sentences, lexical choices (nouns, verbs and adjectives), modality, figures of speech, cohesive devices, underlexicalisation, deviant sentences and

fragment sentences make the reader think that the narrator is just a child, but in fact Benjamin is 33 years old man. This contradiction between Benjamin's language and his age has only one interpretation which is that Benjamin suffers a mental disorder which affects his language ability.

## 3.4 Investigating Paratactic Structures in Quentin's Section

The topics discussed in Benjy's section are carried over into Quentin's second section. Quentin is the character who is most immediately impacted by the novel's events. It follows that his chapter should come after the first section. Considering that it is set in 1910 and that the third and fourth chapters mostly focus on events from 1928. It follows chronologically in the right order. The main idea of Quentin's section is that contemporary males will not live long enough to witness the resolution of the catastrophe. For instance, in a traditional tragedy, the protagonist is slain in the play's climactic moment after having paid the price for his errors. Contrarily, in the contemporary era, it is not possible for a man to live forever. The topic of why the novel should go on when the main character dies at the halfway point is raised as a result. The subsequent parts show, validate and explain Quentin's decision to commit suicide, which is the key to the solution. The latter two portions depict the horrific world he would have had to live in if he had survived. The idea that Quentin symbolizes the contemporary man who is unable to deal with the issues that arise during a catastrophe and must end his life by fusing with his shadow in the river beneath him is crucial to understanding Faulkner's plot.

Hollister (2013) calims that Quentin, the eldest Compson son and the second narrator of the novel, gets along well with both his father and Caddy. The persistent

weight of his family's previous glory and present degradation weighs heavily on him. Quentin starts to get obsessed with time and where he fits into it as a result, and now he always wears his grandfather's watch. He also makes a connection between Caddy's promiscuity and the decline of family honor. Quentin is most definitely very jealous of Caddy's honor. The only time Quentin can act on his ideals, like his death pact with Caddy or his attempt to assault Dalton Ames, is when he commits suicide. Quentin is educated and sensitive, yet he is never able to defend (or influence) Caddy.

Quentin's initially thought in the wake of stimulating is of time. Time is sure reality. His first sight is a shadow, a transcendent mental subject provoking his passing. The essential shadow is an effect of unfurling light-enlightenment. First light is a trademark extent of time. The blended brain of Quentin moves reflexively from standard chance to counterfeit clock time. The watch is a standard unique picture of development practical, mechanical, straight, processing, predictable, normalizing, reductive, spiritless, ceaselessly moving, hypnotizing, and unyielding: "And so as soon as I knew I couldn't see it, I began to wonder what time it was" (Faulkner, 2014, p.42).

As a hostage of clock time, Quentin is separated from nature, from the normal request and the spirit, evoked here by the unmentioned daylight and by the shadow. Focused on the shadow, Quentin does not see the light. For Hollister (2013), Quentin is particularized exhaustively as a southern white kid at Harvard fixated on his sister; however, he additionally encapsulates clashes regular in the twentieth century between confidence in God and secularism; among vision and agnosticism; among reason and nature; among pride and enduring; and among life and self-destruction.

According to Hollister (2013), the watch has been given from Grandfather Compson to Quentin. Granddad had a strong personality, helped assemble the local area

and addressed the best of the Old South though Mr. Compson is a skeptical pessimist who typifies the wantonness of the old blue-blooded request. The conventional southern goals of his Grandfather that Quentin was raised to respect are presently being disdained as useless by his dad, who gives the watch to Quentin. Amusingly, running against the norm, Quentin goes through the entirety of his last day and even forfeits his life attempting to vanquish time.

Quentin auctions Benjy's field to send his child to school up North, to turn out to be additionally distanced from the regular world. What he esteems about Harvard is the boat races, proof that among his kids he is most similar to Jason "watching pennies has healed more scars than Jesus" (Faulkner,2014,p.86). Mr Compson is another selfish simpleton like Benjy. His rebellious impact on Quentin is obvious all through, particularly close to the end. Quentin has disguised the viewpoint of his dad so much that he knows what his dad would agree and not withstanding his recollections he directs nonexistent discoursed with his dad that lead straight -forwardly to his self-destruction.

Shifts back and forward in time become more successive in Quentin's part than in Benjy's, for he has a more evolved cerebrum and dynamic brain. However, they repeat all the more frequently in pieces, the quantity of recollections is less, and practically all are about Caddy,a proof of his total fixation. Notwithstanding the recollections of Damuddy's passing and Benjy's name change, Quentin played with Caddy and the neighbor young lady Natalie, accepting Caddy's wedding declaration, meeting her better half Herbert Head, the night before her wedding.

Quentin's chapter is the longest one among the three chapters. It contains 1509 sentences. Although the majority of sentences in this chapter are simple, it is not easy to understand their meanings. That is to say, the simple sentences are complex in their

meanings. The number of complex sentences is more than it in Benjamin's chapter. Furthermore, Quentin's chapter is characterized by run-on sentences and fragmented syntax as in the following example:

> Why shouldn't you I want my boys to be more than friends yes Candace and Quentin more than friends Father I have committed what a pity you had no brother or sister No sister no sister had no sister Dont ask Quentin he and Mr Compson both feel a little insulted when I am strong enough to come down to the table I am going on nerve now I'll pay for it after it's all over and you have taken my little daughter away from me My little sister had no. (Faulkner, 2014, p.45)

Here are examples about fragmented syntax:

> Hats not unbleached and not hats. In three years I cannot wear a hat. I could not. Was. Will there be hats then since I was not and not Harvard then. Where the best of thought Father said clings like dead ivy vines upon old dead brick. Not Harvard then. Not to me, anyway. Again. Sadder than was Again Saddest of all Again. (Faulkner, 2014, p.45)

> Say it to Father will you I will am my fathers Progenitive I invented him created I him Say it to him it will not be for he will say I was not and then you and I since philoprogenitive. (Faulkner, 2014, p.58)

The coming table reveals the total number of sentences, the number of simple and complex sentences in addition to the percentage of each sentence type in Quentin's section:

**Table 3.13: The Distribution of Sentence Types in Quentin's section**

| Sentence Types | Number | Percentage % |
|---|---|---|
| The number of sentences | 1509 | 100% |
| Simple structures | 974 | 64 % |
| Complex structures | 535 | 36% |

From the table above, we can notice that the percentage of complex sentences is less than the percentage of the simple sentences, but when comparing it to the first chapter we find that the percentage of simple sentences decreased from 72% to 64% while the percentage of complex sentences increased from 28% to 36%. Therefore, we can admit that sentence complexity is increasing from the first to the second chapter.

The following sentence is taken from Quentin's chapter. The sentence consists of two independent clauses connected by the coordinating conjunction "and."This paratactic relationship indicates that both clauses are of equal importance and are linked together to convey related information "It was propped against the collar box and I lay listening to it" (Faulkner, 2014, p. 37).

Quentin here is describing a situation in which the clock that his grandfather gave to him was placed or positioned in a propped-up position against a collar box and he was listening to the sound it makes. The sentence creates a sense of simultaneous actions or events. Quentin's act of lying down and listening to the propped-up clock is conveyed in a straightforward and sequential manner. The use of the coordinating conjunction 'and' enhances the connection between the two actions, emphasizing their simultaneity. This effect helps to establish a visual and sensory image, engaging the reader's imagination.

In the following example, the paratactic relationship is expressed through the coordinating conjunction 'but'. The conjunction 'but' connects two independent clauses, indicating a contrast or opposition between the actions described in each clause "The folks at the boathouses threatened to call a policeman, but he went anyway" (Faulkner,

2014,p.43). Quentin here describes a situation where the folks at the boathouses threatened to call a policeman to report Bland.

The sentence exhibits a paratactic relationship with a contrast between the actions described in each clause. It conveys a meaning of defiance or determination, while the use of contrasting elements creates a sense of tension or anticipation.

The sentence "I could not see the bottom, but I could see a long way into the motion of the water" (Faulkner, 2014, p.55) exhibits a paratactic relationship between two contrasting clauses, connected by the coordinating conjunction 'but'.

In terms of meaning, the first clause states that Quentin is unable to see the bottom, suggesting that the water is deep or murky. The second clause emphasizes Quentin's ability to perceive a significant distance into the motion of the water, indicating clarity or visibility in a different aspect.

The effect of this sentence is to convey a sense of contrast and juxtaposition. The contrasting clauses create a vivid contrast between Quentin's limited visibility of the bottom and his extended view into the water's motion. This contrast enhances the imagery and adds depth to the description, allowing the reader to visualize the scene more vividly.

Overall, the paratactic relationship between the clauses, the contrasting meanings conveyed, and the descriptive effect combine to create a compelling and evocative sentence.

In terms of paratactic relationship, the sentence "They continued to jeer at him, but he said nothing more" (Faulkner, 2014, p.56) consists of two independent clauses

joined by the coordinating conjunction 'but.' This conjunction establishes a contrast or opposition between the actions of the folks and Bland's reaction indicating a shift in focus or a change in the course of events.

The meaning of the sentence is that despite the continued jeering directed towards Bland, he chose to remain silent and did not respond further. The effect of this sentence is to emphasize Bland's restraint and composure in the face of provocation. The contrast created by the coordinating conjunction 'but' draws attention to the juxtaposition of the jeering and Bland's silence, highlighting Bland's decision not to engage in further communication or confrontation. This can evoke a sense of resilience, self-control, or even defiance.

Parataxis refers to the arrangement of clauses or phrases in a sentence where they are placed side by side. In this sentence "She came out around the counter, but she didn't touch the little girl" (Faulkner,2014,p.60), the paratactic relationship is established by the use of the coordinating conjunction 'but' to connect the two independent clauses, "She came out around the counter" and "she didn't touch the little girl. " This conjunction creates a contrast or opposition between the two actions described.

Quentin here describes two separate actions performed by his sister. The first action is coming out around the counter, while the second action is not touching the little girl. The sentence implies that even though she came out around the counter, she deliberately avoided touching the little girl.

The use of the coordinating conjunction 'but' creates a sense of contrast or contradiction between the two actions. The first part of the sentence, "She came out around the counter" suggests that his sister is physically moving or approaching the little

girl. However, the second part of the sentence, "she didn't touch the little girl" establishes a deliberate avoidance or restraint. This contrast generates a sense of tension or anticipation in the reader, as they wonder why the subject chose not touch the little girl despite being in close proximity. It can create a suspenseful or mysterious atmosphere in the narrative.

The sentence "She quit looking at me, but she was still motionless" (Faulkner,2014,p.61) consists of two independent clauses connected by the coordinating conjunction 'but'. This conjunction establishes a contrast or opposition between the two clauses. The paratactic relationship here indicates that there is a shift in the subject's behavior.

The first part of the sentence, "She quit looking at me," suggests that Caddy stopped directing her gaze towards her brother Quentin or someone else in the scene. This action implies a change in her focus or attention.

The second part of the sentence, "but she was still motionless" indicates that despite Caddy is no longer looking at her brother, she remains immobile or stationary. This suggests that her lack of movement contrasts with the expectation that she might have reacted or responded physically after stopping her gaze.

The sentence creates a sense of contrast and ambiguity. The action of Caddy quitting to look at Quentin could imply disinterest or detachment. However, the fact that she remains motionless adds a layer of mystery or uncertainty. The effect is that the reader or listener is left wondering about Quentin's intentions, emotional state, or the reason behind her lack of movement.

Overall, the sentence's paratactic structure emphasizes the contrasting relationship between Quentin's actions and her physical state, leaving a room for interpretation and intrigue.

In the following sentence, "I could smell the curves of the river beyond the dusk and I saw the last light supine and tranquil upon tide flats like pieces of broken mirror." (Faulkner, 2014, p.82), Quentin describes a sensory experience. He mentions the smell of the curves of the river, indicating a heightened awareness of his surroundings.

Additionally, he observes the last light, which is supine (lying face upwards) and tranquil upon tide flats. The comparison of the light to "pieces of broken mirror" suggests a reflection or fragmentation of light, possibly adding to the overall sense of beauty and serenity.

The sentence creates a vivid and atmospheric scene. The mention of smelling the curves of the river and seeing the last light indicates a deep connection to nature and heightened perception of the surroundings. The imagery of the light on the tide flats, resembling broken pieces of mirror, adds a touch of poetic beauty and a sense of stillness. Overall, the sentence conveys a serene and introspective mood, inviting the reader to imagine the setting and experience the sensations described.

The following table shows the types of semantic relationships between clauses in the sentences that we have analysed above .One can say that the majority of the clauses are linked either by 'and' or 'but' therefore the relationships between these clauses are relations of extension (positive or adversative addition)

**Table 3.14: Clausal Analysis of Paratactic Structures in Quentin's Chapter**

| Sentence | The logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (adversative addition) | - | but |
| Sentence 3 | Extension (adversative addition) | - | but |
| Sentence 4 | Extension (adversative addition) | - | but |
| Sentence 5 | Extension (adversative addition) | - | but |
| Sentence 6 | Extension (adversative addition) | - | but |
| Sentence 7 | Extension (possitive addition) | - | and |

When reading Quentin's chapter, one can notice that he has a very complicated and stylistically rich language style. In contrast to his brother Benjamin, Quentin's language structures are characterized by richness and respecting grammar rules. Paratactic structures frequently occur in Quentin's chapter even though the majority of the paratactic structures used by him are linked by familiar connectors as 'and' and 'but'.

### 3.5 Exploring Paratactic Structures in Jason's Chapter

Jason's chapter moves quickly as it documents the straightforward thoughts of a harsh, unpleasant, and a moral man, a man who makes no effort to conceal his ulterior motives in contrast to Benjy's chapter, which exhibited the confusion of time, and Quentin's chapter, which presented the complexity of the mind. As a result, the reader begins to understand some of the hints and suggestions concerning Faulkner's ideas and motifs in Jason's part. Hollister (2013) claims that from a structural standpoint, the meanest character in the novel is the one who gives us the most detailed and vivid description of the Compson family that we have yet to witness. Additionally, if Jason's piece had been read before the other two sections, our perception of Caddy would have been altered. The reader may get the erroneous impression about Caddy because Jason thinks Caddy is bad and Mrs. Compson forbids Caddy's name from being mentioned. But after watching how Benjy and Quentin portrayed Jason's personality, we are not duped by the way he presents Caddy. Only Jason receives Mrs. Compson's love out of the four siblings Quentin, Caddy, Benjy, and himself and yet he grows up to be a bitter, uncaring man. Jason believes that the world is against him as an adult and despises women, black people, and anyone from the north. Like the other brothers, Jason is enamoured with Caddy, but she is also a source of animosity for him because Herbert Head, Caddy's husband, originally offered Jason a position at a bank but then retracted that offer when

Caddy and Herbert were divorced (because of her illegitimate child). Jason hates Caddy for "costing" him the job. While working at a farm supply store, he steals the money Caddy pays to Miss Quentin, and his only respect and terror are for Dilsey.

Jason starts by preventing the chance from getting change, which he opposes as savagely as his siblings do. His madness is amusing in that he considers himself saner than every other person. This difference between the past and the wanton present is a normal method to modernists starting basically with Eliot's "The Waste Land" (1922). Jason addresses the other worldly degeneration of humankind since vestige and specifically the debauchery of the South, a Compson who sold out to the overarching upsides of the North and declined into a Snopes.

Jason's demeanour toward ladies is obvious from the beginning: "once a bitch always a bitch,' what I say." (Faulkner, 2014, p.87).  His own personality and business disappointments and Dilsey's productivity make his sexism crazy:  "Yet they try to make men believe that they're capable of conducting" (Faulkner, 2014, p.92).

Jason does not regard his mom, who thinks he is her main great child. She whimpers, "But to have the school authorities think that I have no control over her, that I can't" (Faulkner, 2014, p.87) and Jason reproaches her, making her cry: "'Well,' I says, 'You can't, can you? You never have tried to do anything with her,' I says.  'How do you expect to begin this late, when she's seventeen years old? Control is a prevailing topic in this part, the main way Jason and his mom connect with the young lady.  "But to have them think…"  (Faulkner,2014, p.87). Like her dead child Quentin, Mrs. Compson is most worried about appearances. "I didn't even know she had a report card. She told me last fall that they had quit using them this year." (Faulkner, 2014 ,p.87)

This example of Mrs. Compson's gullibility and disregard is clever, establishing the vibe of parody all through this part. Faulkner's disparagement is upgraded by the destructive mockery of Jason himself the cause of all his own problems. In the kitchen, Jason resorts to actual power to control Quentin. "When people act like niggers, no matter who they are the only thing to do is treat them like a nigger." (Faulkner, 2014, p.87) Dilsey attempts to safeguard the young lady. "Dilsey came hobbling along. I turned and kicked the door shut in her face." (Faulkner, 2014, p.88) Dilsey comes in at any rate, attempts to stop him and he pushes her around as well. Quentin tells Dilsey she needs her mom while Dilsey attempts to be a mother to her. "I ain't gwine let him tech you." (Faulkner, 2014, p.88) However, the young lady is so estranged and defiant she thumps Dilsey's maternal hand away: "You damn old nigger," (Faulkner, 2014, p.89) she says. She has less regard for Dilsey than some other Compson. She tells Jason she's going to hellfire and she couldn't care less. At work Jason communicates biases against nigger and against eastern Jews. He retreats when he understands that the client he is conversing with may be Jewish. Jason is a disappointment who hates the success of others. He brags about his insight, the financial exchange and how to play it while acting like impassive: "After all, like I say money has no value; it's just the way you spend it. It don't belong to anybody, so why try to hoard it. It just belongs to the man that can get it and keep it." (Faulkner, 2014, p.94) Or then again to the young lady who takes his cash? His harshness toward his siblings produces dark humor: "I says no I never had university advantages because at Harvard they teach you how to go for a swim at night without knowing how to swim and at Sewanee they don't even teach you what water is. I says you might send me to the state University; maybe I'll learn how to stop my clock

with a nose spray and then you can send Ben to the Navy I says or to the cavalry anyway, they use geldings in the cavalry." (Faulkner, 2014, p.94)

The third chapter of *The Sound and The Fury* is narrated by Jason, the third brother. Jason's style is different to Benjamin's style and Quentin's style because his style is characterized by complexity and ambiguity and non-standard grammar. His complex sentences are sometimes characterized by their length as in the following example when he said:

> Like I say if I thought every time a man did something I didn't know all about he was bound to be a crook, I reckon I wouldn't have any trouble finding something back there on those books that you wouldn't see any use for running and telling somebody I thought ought to know about it, when for all I knew they might know a damn sight more about it now than I did, and if they didn't it was damn little of my business anyway and he says. (Faulkner, 2014, p.110)

Non-standard grammar appears when he sometimes says 'I says' instead of " I say" or 'I said' as in the following examples:

> I says you're lucky if her playing out of school is all that worries you. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six niggers that cant even stand up out of a chair unless they've got a pan full of bread and meat to balance them, to fix breakfast for her. And Mother says. (Faulkner, 2014, p.87)

> 'Yes,' I says, "If she stayed on the streets. I dont reckon she'd be playing out of school just to do something she could do in public," I says. "What do you mean?" she says. "I dont mean anything," I says. "I just answered your question." Then she begun to cry again, talking about how her own flesh and blood rose up to curse her. "You asked me," I says" . (Faulkner, 2014, p.87)

Other examples of non-standard grammar (the present simple) are as follows:

"After all the risk I'd taken, risking Mother finding out about her coming down here once or twice a year sometimes, and me having to tell Mother lies about it." (Faulkner, 2014, p.101)

"Why I never saw fifty dollars until I was twenty-one years old, with all the other boys with the afternoon off and all day Saturday and me working in a store." (Faulkner, 2014, p.101)

The coming table shows that Jason's chapter contains 1423 sentences. Most of them are simple sentences. In comparison to Benjamin's and Quentin's chapters, the number of complex sentences increases in this chapter.

**Table 3.15: The Distribution of Sentence Types in Jason's Chapter**

| Sentence types | Number | Percentage % |
|---|---|---|
| Number of sentences | 1423 | 100% |
| Simple sentences | 640 | 45 % |
| Complex structures | 783 | 55% |

From the table above, we can notice that the percentage of complex sentences is less than the percentage of the simple sentences, but when comparing it to the first and second chapters; we find that the percentage of simple sentences decreased from 72% to 64% to 45% while the percentage of complex sentences increased from 28% to 36% to 55%. Therefore, we can say that sentence complexity is increasing from the first to the second to the third chapter.

Here is an example from the third chapter "It was a couple of minutes to ten, and I invited him up the street to get a coca-cola" (Faulkner, 2014, p. 92). The conjunction 'and' connects these two clauses, indicating a simple coordination or addition of information. The overall meaning of the sentence is that Jason is describing a specific time (a couple of minutes before ten) and stating that he invited his friend to accompany him up the street to obtain a Coca-Cola. The effect of this sentence is to convey a sense of casualness or informality. The use of "a couple of minutes to ten" implies a specific, but relaxed time frame. Additionally, the invitation to get a Coca-Cola suggests a spontaneous and everyday activity, further enhancing the casual tone.

Parataxis refers to the arrangement of clauses or phrases in a sentence using coordinating conjunctions. In the given sentence, "After a while they were all gone and I waited a minute and came out" (Faulkner, 2014, p.97), there are three independent clauses joined together by coordinating conjunctions 'and'; 'but'. The paratactic relationship creates a sense of equal importance and parallelism between the clauses.

In this sentence, Jason describes a sequence of events. Firstly, there is a period of time (After a while) during which 'they' (referring to unidentified people or objects) disappear or leave. Then, Jason waits for a minute. Finally, he comes out or emerges from a particular place.

The paratactic relationship in the sentence helps convey a straightforward and concise account of events. Each clause presents a distinct action or occurrence without emphasizing any particular element. The absence of conjunctions between the clauses gives the sentence a rapid and sequential tone, suggesting a progression of actions

happening one after another. The lack of elaborate subordination or complex sentence structures contributes to the sentence's simplicity and directness.

Overall, the sentence captures a situation where Jason observes the departure of others, waits briefly, and then emerges from a location. The paratactic structure, along with the succinctness of the sentence, adds to the efficiency of conveying this series of events

In the given sentence, "I said Mother wanted her and I took her into the house," (Faulkner,2014,p.98), there is a paratactic relationship between the two clauses connected by the coordinating conjunction 'and.' The paratactic relationship implies that both clauses are independent and have equal syntactic weight.

In this sentence Jason talks about the situation when he took his sister to the house because her mother wanted her.

The paratactic relationship in the sentence helps to convey a sense of directness and simplicity. The clauses are presented one after another, without any explicit subordination or hierarchy between them. This structure adds to the straightforwardness and efficiency of the statement, allowing the reader to focus on the actions and their consequences rather than complex syntax. Overall, the sentence suggests a straightforward sequence of events where the speaker conveys information about Mother's desire and acts accordingly by bringing his sister Caddy into the house.

The sentence, "I know you won't pay me any mind, but I reckon you'll do what Mother says" (Faulkner, 2014, p.100), exhibits a paratactic relationship between its clauses. The overall meaning of the sentence suggests that Jason believes Dilsey will

follow the instructions given by their mother, despite his assumption that Dilsey may not pay attention to his own opinions or concerns. The phrase "I know you won't pay me any mind" indicates that he believes her thoughts or input may be disregarded.

The effect of the sentence is to convey Jason understands of Dilsey's behavior while expressing his opinion about of Dilsey's likelihood of following their mother's instructions. The use of 'but' creates a contrast between Jason's expectation and his acknowledgment of Dilsey's behavior, highlighting a potential conflict or difference of opinion.

The sentence "I went on into the hall and listened, but I didn't hear anything" (Faulkner, 2014, p.113) contains two clauses joined by the coordinating conjunction 'but' this conjunction establishes a paratactic relationship between the clauses, indicating a contrast or opposition between the actions described in each clause. Jason describes a situation where he went to the hall, he tried to listen to his sister's talk in the room but he could not. The contrasting paratactic structure, with the conjunction 'but' creates a sense of disappointment or frustration. Jason's expectation of hearing something is juxtaposed with the reality of not hearing anything. This contrast enhances the impact of the statement and emphasizes the lack of auditory perception, potentially conveying a sense of silence in the hall.

The sentence "There was a ford in front of the drugstore, but I didn't even look at it" (Faulkner,2014,p.120) consists of two independent clauses connected by the coordinating conjunction 'but' This conjunction establishes a paratactic relationship between the two clauses, indicating a contrast or opposition between the ideas expressed in each clause. The first clause states that there was a ford (a shallow area for crossing a

river or stream) located in front of the drug store. The second clause reveals that Jason did not pay any attention to the ford; he did not even look at it. The meaning of the sentence is that despite the presence of the ford, the speaker showed no interest in it.

The effect of this sentence is to emphasize the lack of attention or indifference exhibited by Jason towards the ford. By stating that he didn't even look at it, Jason emphasizes his disinterest or disregard for the ford, possibly suggesting that it held no significance or importance to him. The contrasting conjunction 'but' highlights the juxtaposition between the existence of the ford and Jason's lack of engagement with it. This construction creates a sense of surprise or unexpectedness, as the reader might anticipate that the speaker would at least acknowledge the presence of the ford.

Parataxis refers to the coordination of clauses using coordinating conjunctions. In this sentence, "I could see the empty keyhole, but I couldn't hear a sound" (Faulkner, 2014, p.126), we have two independent clauses: "I could see the empty keyhole'v and "I couldn't hear a sound" (Faulkner, 2014, p.126). They are juxtaposed using the coordinating conjunction 'but,' which indicates a contrast or opposition between the ideas expressed in the clauses.

The sentence describes a sensory experience where Jason is able to visually perceive an empty keyhole, but he is unable to detect any auditory input. The contrasting clauses emphasize the difference between what the narrator sees and what they hear, highlighting a disconnect between visual and auditory senses.

The sentence creates a sense of discrepancy or dissonance between the two senses, sight and sound. By presenting contradictory information, it evokes a feeling of unease or confusion. The inability to hear anything despite seeing the keyhole emphasizes the

absence of expected sound, potentially creating a mysterious or eerie atmosphere. The sentence's concise structure and contrasting elements add to its impact, drawing attention to the juxtaposition of visual and auditory experiences.

In the following table, we will try to analyse the previous examples in terms of logico-sematic relationships between their clauses. The majority of the semantic relationships are relations of extension (positive or adversative addition) since they are linked by the coordinating conjunctions 'but' and 'and'.

**Table 3.16: Clausal Analysis of Paratactic Structures in Jason's Chapter**

| Sentence | The logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (positive addition) | - | and |
| Sentence 2 | Extension (positive addition) | - | and |
| Sentence 3 | Extension (positive addition) | - | and |
| Sentence 4 | Extension (positive addition) | - | and |
| Sentence 5 | Extension (adversative addition) | - | but |

| Sentence 6 | Extension (adversative addition) | - | but |
|---|---|---|---|
| Sentence 7 | Extension (adversative addition) | - | but |
| Sentence 8 | Extension (adversative addition) | - | but |

One can notice that the percentage of complex sentences is increasing in this chapter; it reaches the percentage of (55%) in comparison to simple structures which reaches the percentage of (45%). Again when comparing these numbers to the percentage of paratactic structures in Benjamin's and Quentin's chapters, it is found that the percentage of paratactic structures in Jason's chapter is more than it in the other two chapters. Therefore, Jason's chapter is more complex than the other two chapters.

**Conclusion**

The third chapter discussed the analysis of paratactic structures in each chapter from the selected novels *A Portrait of the Artist as a Young Man* and *The Sound and the Fury* respectively. On one hand, the analysis of paratactic structures in the first novel, *A Portrait of the Artist as a Young Man*, came at the conclusion that the use of complex sentences changes with the change of the narrator's age. On the other hand, the analysis of the paratactic structures in *The sound and the Fury* led to the idea that the use of

complex sentences varies from one section to another and changes with the change of the

characters narrating the events of the story .

# Chapter Four

# Hypotactic Structures in *A Portrait of the Artist as a Young Man*

# and *The Sound and the Fury*

Introduction

4.1 Hypotactic Structures in *A Portrait of the Artist as a Young Man*

4.1.1 Examining Hypotactic Structures in the First Chapter of *A Portrait of the Artist as a Young Man*

4.1.2 Examining Hypotactic Structures in the Second Chapter *A Portrait of the Artist as a Young Man*

4.1.3 Investigating Hypotactic Structures in the Third Chapter of *A Portrait of the Artist as a Young Man*

4.1.4 Investigating Hypotactic Structures in the Fourth Chapter of *A Portrait of the Artist as a Young Man*

4.1.5 Exploring Hypotactic Structures in the Fifth Chapter of *A Portrait of the Artist as a Young Man*

4.2 Hypotactic Structures in *The Sound and the Fury*

4.3 Analysing Hypotactic Structures in Benjamin's Chapter

4.4 Investigating Hypotactic Structures in Quentin's Chapter

4.5 Exploring Hypotactic Structures in Jason's Chapter

Conclusion

**Introduction**

The present chapter is devoted to the analyses of hypotactic structures in the selected novels *A Portrait of the Artist as a Young Man and The Sound and the Fury*. The researcher adopts Halliday and Mattheissen's Model (2014) for analyzing and therefore comparing the stylistic effect behind using sentence complexity as a stylistic feature in each chapter from the two novels, *A Portrait of the Artist as a Young Man*

and *The Sound and the Fury* .

## 4.1 Hypotactic Structures in *A Portrait of the Artist as a Young Man*

When reading Joyce's *A Portrait of the Artist as a Young Man*, we discover that each of the five chapters of *A portrait of the Artist as a Young Man* has a number of sections. These sections are intentionally designed to contain crises. A climax that marks a turning moment in Stephen's development occurs at the end of each chapter. In the first chapter, the climax is when Stephen complains to the rector that he was punished and humiliated without justification, and Stephen's triumph is achieved when the rector makes a vow to talk to the monitor of studies in order to change his mind about Stephen.

## 4.1.1 Examining Hypotactic Structures in the First Chapter of *A Portrait of the Artist as a Young Man*

The sentence "He thought that he was sick in his heart." (Joyce, 2018,p.7) exhibits a hypotactic relationship between the main clause "He thought" and the subordinate clause "that he was sick in his heart." The subordinate clause provides additional information about the subject's thought process, explaining what he believed about himself.

The sentence conveys that Fleming believed that Stephen was emotionally or spiritually unwell, symbolized by being "sick in his heart." (Joyce, 2018, p.7).This suggests a deep-seated emotional turmoil or distress. The sentence creates a sense of introspection and emotional struggle within Stephen. It portrays a level of self-awareness and a concern for one's emotional well- being. The use of the clause "sick in his heart" evokes a strong emotional connotation, emphasizing the intensity of Stephen's perceived distress. Overall, the sentence describes Fleming's thoughts regarding Stephen's emotional state; he believed that Stephen is experiencing some form of inner turmoil or emotional sickness.

The sentence "If they were arguing at home about that. That was called politics." (Joyce, 2018, p.10) consists of two clauses that are connected by the subordinating conjunction 'if.' This creates a hypotactic relationship, where one clause (the subordinate clause) depends on the other (the main clause). The main clause is "That was called politics," which serves as the independent clause providing the main idea, while the subordinate clause is "If they were arguing at home about that," which introduces a condition or hypothetical scenario.

For Stephen, when individuals engage in arguments at home about a particular topic or issue, it is referred to as politics. The use of the conjunction 'if' indicates that the condition of people arguing at home about something is necessary for it to be labeled as politics. The effect of this sentence is to establish a definition or concept of politics within the context of arguments at home. It suggests that discussions or disagreements about certain matters, when they take place within the household, can be categorized as political in nature.

The sentence "I will defend my church and my religion when it is insulted." (Joyce, 2018, p.28) contains a subordinate clause introduced by the subordinating conjunction 'when.' The clause "when it is insulted" acts as an adverbial clause modifying the main clause "I will defend my church and my religion." This hypotactic relationship establishes a condition or circumstance under which the action of defending takes place.

The sentence expresses Stephen's intention or commitment to protect or support his church and religion in situations where they face insult or disparagement. It implies that when his church or religion is subjected to insults, Stephen will take a defensive stance to protect its honour or reputation. The sentence conveys a sense of loyalty, dedication, and determination. It suggests that Stephen has a strong emotional attachment to his church and religion, and he is prepared to take action to safeguard its dignity when it comes under attack. The statement also implies a willingness to confront or counteract any perceived insults or offences directed towards his religious beliefs or practices. Overall, the effect is to emphasize Stephen's resolve and commitment to defending their faith in the face of insult.

Hypotaxis refers to the syntactic structure in which clauses or are subordinated to one another, forming a complex sentence. In this case,the sentence "There were dark wooden presses there where the crimped surplices lay quietly folded." (Joyce, 2018, p.35) exhibits a hypotactic relationship by using a subordinate clause "where the crimped surplices lay quietly folded" to provide additional information about the dark wooden presses. The subordinate clause begins with the relative pronoun 'where,' connecting it to the preceding independent clause.

"There were dark wooden presses there" establishes the existence of dark wooden presses in a particular location. "where the crimped surplices lay quietly folded" describes the location of the crimped surplices, which are neatly folded and at rest within the dark wooden presses. The conjunction 'where' indicates the relationship between the presses and the surplices.

In the previous sentence, Stephen evokes a sense of stillness and orderliness. The description of the crimped surplices "quietly folded" in the "dark wooden presses" conveys a serene and undisturbed atmosphere. The use of the adjective 'dark' adds a touch of mystery or solemnity to the scene. Overall, the sentence creates a visual and sensory image of a tranquil setting where garments are carefully stored.

In summary, the sentence includes a hypotactic relationship to describe the location and condition of the crimped surplices within the dark wooden presses. The specific meaning and choice of words produce an effect of calmness and organization, contributing to the overall atmosphere of the setting

In this sentence, "Athy pointed across the playground to where Simon Moonan was walking by himself kicking a stone before him."(Joyce, 2018,p.36), there is a hypotactic relationship between the main clause "Athy pointed across the playground" and the subordinate clause "where Simon Moonan was walking by himself kicking a stone before him" . The main clause establishes the action of Athy pointing while the subordinate clause provides additional information about the location and actions of Simon Moonan.

Stephen describes a scene where Athy is pointing across the playground, drawing attention to a specific location. The subordinate clause provides information about what Athy is pointing at: Simon Moonan walking alone and kicking a stone in front of him.

The sentence sets up a visual image of a particular moment in the playground. It highlights the isolation and solitary actions of Simon Moonan as he walks and kicks a stone. The use of "by himself" emphasizes his loneliness. The action of Athy pointing implies that there may be some significance to Simon's presence or behaviour. Overall, the sentence creates a sense of observation, implying that the actions being described are significant or noteworthy in some way.

The coming table shows that the logico-semantic relationships between clauses are relations of projection (idea) or relations of Circumstantial (conditional (if)) and enhancement (time (when); place (where)):

**Table 4.1: Clausal Analysis in the First Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The Logicosemantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence1 | - | -Projection (idea) | Thought |
| Sentence 2 | Circumstantial (conditional ) | - | If |
| Sentence 3 | Enhancement (time) | - | When |
| Sentence 4 | Enhancement (time) | - | when |
| Sentence 5 | Enhancement (place) | - | where |

| Sentence 6 | Enhancement (place) | - | where |
|---|---|---|---|

In the first chapter of *A Portrait of the Artist as a Young Man*, Stephen is still a child; at the age of six, he is in most of the time talking to himself and projecting the daily adventures into his own world with imaginative and romantic language. He is not yet linguistically competent to produce complex structures; In fact, even if Stephen has extended his vocabulary, he is still not able to combine the right meaning of each word he hears or learns. Stephen, the immature child, thought that language is but an assemblage of words. Therefore, hypotactic structures are rarely found in this chapter.

**4.1.2 Examining Hypotactic Structures in the Second Chapter of *A Portrait of the Artist as a Young Man***

The following sentence is taken from the second chapter of *A Portrait of the Artist as a Young* Man: "The practice in the park came to an end when Mike Flynn went into hospital." (Joyce, 2018, p.58). It exhibits a hypotactic relationship between the main clause "The practice in the park came to an end" and the subordinate clause "when Mike Flynn went into the hospital". The subordinate clause provides additional information about the circumstances that caused the main action to occur. It introduces a cause-and-effect relationship between the two clauses.

The sentence conveys that the practice in the park, which was presumably ongoing or recurring, ended when Mike Flynn went into the hospital. It suggests that Mike Flynn's absence due to hospitalization had a direct impact on the termination of the park practice.

The sentence implies a cause-and-effect connection between Mike Flynn's hospitalization and the conclusion of the park practice. The use of the conjunction 'when' indicates a temporal relationship, suggesting that the practice ceased at the same time or shortly after Mike Flynn's hospital admission. This information provides context and sheds light on the reason for the practice coming to an end.

Overall, the sentence demonstrates the relationship between a cause (Mike Flynn's hospitalization) and its effect (the conclusion of the park practice). It helps establish the sequence of events and provides a clear explanation for why the practice ended.

The sentence "He hardly knew where he was walking." (Joyce, 2018, p.79) exhibits a hypotactic relationship. The main clause of the sentence is "He hardly knew," while the subordinate clause is "where he was walking." The subordinate clause provides additional information about the circumstances or conditions of the main clause.

Stephen has a difficulty or uncertainty in knowing the location or direction of his walking. The word 'hardly' indicates that his knowledge or awareness of his surroundings was limited or lacking.

The sentence creates an atmosphere of disorientation or confusion. It implies that Stephen was not paying close attention to his surroundings or was lost, possibly due to distractions, unfamiliarity with the area, or being preoccupied with other thoughts. The sentence's effect is to convey a sense of vagueness or uncertainty in the subject's actions and mental state.

Overall, the sentence portrays Stephen is somewhat disconnected from his environment, emphasizing his lack of awareness or familiarity with where he was going.

In the sentence "When the order list had been booked, the two would go on to the park." (Joyce, 2018, p.72), "When the order list had been booked" is a subordinate clause introduced by the subordinating conjunction 'when.' It describes a condition or point in time. "The two would go on to the park" is the main clause of the sentence, stating the action that follows the condition described in the subordinate clause.

The sentence establishes a connection between Stephen's father and Mike Flynn who have booked the order list. It suggests that Stephen's father and Mike Flynn have a pre-existing relationship, as evidenced by their meeting in the park. The use of the phrase "old friend" indicates a long-standing connection between them.

The sentence creates an atmosphere of anticipation or expectancy. Mike Flynn's presence on the bench implies that he has been waiting specifically for Stephen and his father who booked the order list. This builds a sense of intrigue and curiosity, leaving the reader wondering about the purpose of their meeting in the park and what might transpire next.

The sentence "I was just telling my friend Wallis what a lark it would be tonight if you took off the rector in the part of the schoolmaster" (Joyce, 2018, p.69) consists of two clauses connected by the conjunction 'if.' The first clause is the main clause: "I was just telling my friend Wallis what a lark it would be tonight." The second clause functions as a conditional subordinate clause: "if you took off the rector in the part of the schoolmaster." Stephen here is describing a conversation he had with his friend Wallis. He tells Wallis about his idea or suggestion, expressing that it would be amusing or enjoyable if someone were to remove the rector from the role of the schoolmaster. The effect of the sentence is to convey Stephen's excitement or anticipation for a potentially

entertaining or amusing situation. By using the expression "what a lark", Stephen emphasizes the playful and enjoyable nature of the imagined scenario. The sentence leaves room for the reader or listener to speculate on the possible comedic or unexpected outcomes that might result from removing the rector from their role as the schoolmaster.

In the table 4.2, we try to provide a clausal analysis of the above examples taken from the second chapter of *A Portrait of the Artist as a Young Man*. The semantic relationships are relations of enhancement (place/time) when the clauses are joined by the subordinating conjunctions 'when' or 'where'.

**Table 4.2: Clausal Analysis in the Second Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The Logico-Semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Enhancement (time) | - | When |
| Sentence 2 | Enhancement (place) | - | where |
| Sentence 3 | Enhancement (time) | - | When |
| Sentence 4 | Relative nominal clauses (object) | - | What |

In the second chapter, Stephen's linguistic maturity is developing since he is going through experiences one after another, but still his language structures are not yet highly complex, and hypotactic structures are rarely found. Stephen is going through difficult experiences in the second chapter including familial and financial difficulties, which caused him to become lonely.

After speaking out against unfair punishment at the end of the first chapter, he was hailed as a hero by his peers. However, his heroic act was mocked by his father and friends, and we are unable to judge Stephen's language choices because Joyce has left t he reader, like Stephen, with mockeries in his ears.This section's conclusion is all narrati on without any commentary.Although we could sense Stephen's maturity, we cannot definitively confirm it because we were unable to hear him speak.

**4.1.3 Investigating Hypotactic Structures in the Third Chapter of _A Portrait of The Artist as a Young Man_**

Stephen is not the focus of the third chapter of the novel the sermon's longest segment is delivered by the priest. Because of this, Stephen's thoughts and utterances are seldom and, when they do, they are employed in certain contexts like talks, dreams, and recollections. These particular uses of language are acknowledged by stylisticians to assume unique syntactic arrangements (such hypotaxis, etc.), which we will see in our following analysis.

The sentence "They met in Paris where Francis Xavier was professor of philosophy at the university" (Joyce, 2018, p.99) contains a hypotactic relationship by using a dependent clause to provide additional information about the main clause. The dependent clause "where Francis Xavier was a professor of philosophy at the university" provides specific details about the location of the meeting

Stephen conveys that there was a meeting between Saint Francis Xavier and Saint Ignatius. The meeting took place in Paris, which is the location specified in the dependent clause. Additionally, it is mentioned that Francis Xavier, identified as a professor of philosophy, was present in Paris.

The sentence sets the scene by providing the location and introducing Saint Francis Xavier and Saint Ignatius. The mention of Xavier being a professor of philosophy adds a layer of intellectual or academic context to the meeting. Overall, the effect is to provide background information and create a sense of place and context for the subsequent events or narrative. In terms of hypotactic relationship, the sentence "The firelight on the wall of the infirmary where he lay sick" (Joyce, 2018, p.100) contains a relative clause that functions as a subordinate clause.

The relative clause "where he lay sick" modifies the noun phrase 'infirmary' and provides additional information about the location. This creates a hypotactic relationship between the main clause "The firelight on the wall" and the relative clause "where he lay sick".

Stephen describes the presence of firelight on the wall of the infirmary where a sick Brother Michael is lying. The firelight refers to the illumination produced by a fire, and it suggests that there is a fire burning nearby, casting a warm glow on the wall. The infirmary is a place where medical care is provided, indicating that Brother Michael is receiving treatment or recovering from an illness. The sentence conveys a specific setting and the condition of Brother Michael.

In terms of effect, the sentence creates a visual and atmospheric image. The use of the word 'firelight' evokes a sense of warmth and comfort, contrasting with the implication of illness or vulnerability conveyed by the presence of the infirmary and Brother Michael. This contrast adds depth and complexity to the scene, possibly suggesting a moment of solace or contemplation amidst the challenging circumstances.

The overall effect is to engage the reader's senses and emotions, immersing them in the described environment.

The sentence "When it fell to him to read the lesson towards the close of the office he read it in a veiled voice" (Joyce, 2018, p.96) exhibits a hypotactic relationship, which means that it contains multiple clauses that are connected by subordination. In this case, the main clause is "he read it in a veiled voice," and it is connected to the subordinate clause "When it fell to him to read the lesson towards the close of the office." The subordinate clause provides additional information about the circumstances or condition under which the main action occurs. The sentence describes a situation where Stephen is assigned the task of reading a lesson towards the end of the office (presumably a work or religious setting).

The clause "When it fell to him" (Joyce, 2018, p.96) indicates that it was his responsibility or duty to perform this task. The phrase "towards the close of the office" suggests that this reading took place near the end of the office hours or proceedings. The clause "he read it in a veiled voice" implies that the person read the lesson using a hushed or muted tone, possibly implying secrecy or a desire not to be fully heard or understood.

The use of a veiled voice while reading the lesson creates a certain effect or atmosphere. It suggests that there may be an element of secrecy, privacy, or subdued emotion associated with the act of reading the lesson. The veiled voice could imply a sense of reverence, mystery, or confidentiality. The effect of this choice is to add depth or intrigue to the situation and possibly engage the reader's curiosity or interest in understanding the reasons behind the veiled voice.

All in all, the sentence establishes a relationship between the act of reading a lesson, the circumstances under which it takes place, and the manner in which it is performed, conveying a nuanced meaning and creating a particular effect for the reader. It is a compound sentence composed of two hypotactic clauses, the first clause is a finite hypotactic clause enhancing clause of time.

The sentence "You can look back in after years when maybe you are far from this college and among very different surroundings" (Joyce,2018,p.101) contains a subordinate clause followed by the main clause. The subordinate clause is "when maybe you are far from this college and among very different surroundings," which functions as an adverbial clause modifying the main clause. The main clause is "You can look back in after years," which is the independent clause expressing the main idea of the sentence.

The sentence implies that in the future when Stephen is no longer in college and is in completely different surroundings, he will have the ability to reflect on his current situation. It suggests that with the passage of time and distance, one gains a different perspective and can reflect on his experiences from a new vantage point.

The sentence conveys a sense of distance and perspective. Stephen thinks that being physically distant from the college and being in a different environment will allow him to reflect on his time in college. This reflection may bring about a deeper understanding or appreciation of his experiences and the changes that have taken place since then. The sentence evokes a contemplative and nostalgic tone, highlighting the transformative power of time and distance.

Here is a table that describes the logico-sematic relationships between clauses in the examples taken from the third chapter of *A Portrait of the Artist as a Young Man.*

We can notice that all the clauses are joined either by 'when' or 'where' and therefore the logico-semantic relationships between the clauses are relations of enhancement (time; place).

**Table 4.3: Clausal Analysis of Hypotactic Structures in the Third Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The Logico-Semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Enhancement (place) | - | where |
| Sentence 2 | Enhancement (place) | - | where |
| Sentence 3 | Enhancement (time) | - | when |
| Sentence 4 | Enhancement (time) | - | when |

In the third chapter, we notice the abundant use of hypotactic structures since Stephen tends to show that his linguistic competence is developed and he is able now to talk about any subject using highly complicated structures. Stephen is the future artist who recognized his potential abilities and can produce these thorough descriptions. He is now able to employ language proficiency to discuss any subject or to depict any action or scenario using the grammatical structure he believes best serves his objectives. It is likely to use both simple and complex structures right now. One must necessarily have gone through basic ones in order to grasp sophisticated ones. What makes Stephen's words and thoughts exceptional, regardless of how they are expressed, are the ideas themselves.

**4.1.4 Investigating Hypotactic Structures in the Fourth Chapter of *A Portrait of the Artist as a Young Man***

In the fourth chapter of the novel, Stephen is shown to be pleased with his newly altered life. He developed the habit of aimlessly walking the streets of Dublin, and now he must answer the call of creativity and life.

In the given example, "He has a curious idea of genders if he thinks a bitch is masculine." (Joyce, 2018, p.159), the statement "He has a curious idea of genders if he thinks a bitch is masculine" exhibits a hypotactic relationship, specifically a conditional or hypothetical relationship. Hypotaxis refers to the use of subordination or dependent clauses to establish logical relationships between different parts of a sentence.

In this case, the clause "if he thinks a bitch is masculine," introduces a condition or hypothetical scenario. For Stephen, the person being referred to has a peculiar understanding of genders, and the condition being presented is that if this person believes that a female dog referred to as a 'bitch' is masculine, and then it supports the idea that their perception of genders is unusual.

The effect of this hypotactic relationship is to create a conditional statement that implies a potential judgment or criticism of the person understands of gender. Stephen is questioning the individual's perception, highlighting the irony or contradiction in their belief that a female dog could be considered masculine. The statement implies that the person's understanding of gender is mistaken or unconventional.

In the example "If the crook of it caught him that time he was done for" . (Joyce, 2018, p165), "The crook of it caught him" can be interpreted as the cause or action that had an effect on Fonsy Davin. The word 'crook' refers to a curve or a bend. The subject

'him' was caught or trapped by the crook, suggesting that something negative or unfortunate happened to Fonsy Davin.

The expression 'That time' indicates a specific point in time when the action described in the sentence occurred. It adds temporal context to the event "He was done for": This phrase implies that Fonsy Davin faced severe consequences or was defeated as a result of the preceding action. The expression "done for" is an idiomatic way of saying that someone is ruined, finished, or doomed. Overall, the sentence presents a cause-and-effect relationship between the action of being caught by the crook and the subsequent negative outcome for Fonsy Davin. The hypotactic structure is evident as the dependent clauses (phrases) are used to subordinate the information and establish the relationship between the events in a concise manner.

In the sentence "If it does not give light enough I shall sell it and buy another." (Joyce, 2018, p.165), the conditional clause "If it does not give light enough" sets a condition for the subsequent actions. It suggests that there is a possibility that the subject being referred to (presumably a light source) may not provide sufficient light.

The main clause "I shall sell it and buy another" is dependent on the condition expressed in the conditional clause. It outlines the actions that will be taken if the condition is met. Specifically, it states that Stephen will sell the light source in question and purchase a different one.

In the previous example, the hypotactic relationship is established through the use of the conditional clause, which introduces a condition that needs to be met for the actions described in the main clause to occur. Stephen's decision to sell the light source and buy another one depends on whether or not it provides sufficient light.

Overall, the sentence exhibits a hypotactic relationship by connecting a conditional clause with a subsequent main clause, indicating a cause-and-effect relationship between the condition and the actions to be taken.

Hypotaxis refers to the syntactic and semantic relationship between clauses or phrases within a sentence, where one clause or phrase is subordinate to another. It typically involves the use of subordinating conjunctions or relative pronouns to establish a hierarchical structure. In this example "A veiled sunlight lit up faintly the grey sheet of water where the river was embayed." (Joyce, 2018, p.152), the subordinate clause "where the river was embayed" is introduced by the subordinating conjunction "where." It provides additional information about the location or condition of the "grey sheet of water." The main clause of the sentence is "A veiled sunlight lit up faintly the grey sheet of water."

Stephen describes a scene where the sunlight, which is partially hidden or obscured (veiled), illuminates the grey expanse of water. The use of the word "lit up" suggests that the sunlight is casting a gentle or faint glow on the water's surface. Additionally, the relative clause "where the river was embayed" indicates that the water is enclosed or sheltered by the river, possibly forming a bay or a small inlet.

Overall, the sentence paints a visual image of a subdued, dimly lit water surface due to the veiled sunlight, creating a serene atmosphere. The use of hypotactic relationship enhances the descriptive nature of the sentence by providing additional detail about the location of the water.

In the given example, "Evening had fallen when he woke and the sand and arid grasses of his bed glowed no longer."(Joyce, 2018, p.156), there is a hypotactic

relationship between the two clauses. Hypotaxis refers to the use of subordination or dependent clauses to express relationships between ideas. It involves linking clauses together to show dependency or subordination.

In this case, the first clause, "Evening had fallen when he woke," sets the temporal context by stating that it was evening when Stephen woke up. This clause serves as the main or independent clause, providing the main idea or event.

The second clause, "the sand and arid grasses of his bed glowed no longer," is a dependent or subordinate clause. It provides additional information about the state of the sand and arid grasses. It is dependent on the main clause and relies on it to convey a complete thought.

The effect of this hypotactic relationship is to establish a cause-and-effect relationship between the two clauses. The first clause sets up the condition or time frame by mentioning that it was evening when Stephen woke up. The second clause describes the consequence or result of that condition by stating that the sand and arid grasses of Stephen's bed no longer glowed. Overall, the hypotactic relationship in this example helps to create a coherent and connected narrative by linking the time of day with the change in the appearance of the sand and grasses.

The sentence "I sent for you today, Stephen, because I wished to speak to you on a very important subject." (Joyce, 2018, p.143) exhibits a hypotactic relationship between its clauses. Hypotaxis refers to the syntactic arrangement where one clause is dependent on another clause within a sentence, creating a subordination or hierarchical structure. The main clause is "I sent for you today, Stephen" the subordinate clause is "because I wished to speak to you on a very important subject"

The main clause establishes the action of the priest 'I' sending for the person addressed, Stephen 'you' and specifies the time 'today' and the name of the addressee 'Stephen'. This main clause serves as the independent clause that can stand alone as a complete sentence.

The subordinate clause, introduced by the subordinating conjunction 'because,' provides the reason or motive for the action stated in the main clause. It explains the purpose behind the priest's action of sending for Stephen. The subordinate clause is dependent on the main clause for its meaning and cannot function independently as a complete sentence.

The effect of this hypotactic relationship is to create a sense of cause and effect or justification. By explaining the reason for sending for the addressee, the speaker conveys the importance and urgency of the upcoming conversation. The hypotactic structure adds depth and clarity to the sentence, emphasizing the significance of the subject to be discussed. It also establishes a formal tone and indicates a respectful approach by addressing the addressee by name. Overall, this hypotactic relationship enhances the coherence and organization of the sentence, allowing the speaker to present their purpose in a clear and structured manner.

The following table reveals the logico-semantic relationship between clauses in each sentence from the sentences that we have analysed above. The semantic relationships between clauses are either relations of enhancement of time (when) or enhancement of place (where) or circumstantial (because).

**Table 4.4: Clausal Analysis of Hypotactic Structures in the Fourth Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The logico-semantic relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Enhancement (addition) | - | and |
| Sentence 2 | Enhancement (time) | - | when |
| Sentence 3 | Enhancement (time) | - | while |
| Sentence 4 | Enhancement (time) | - | when |
| Sentence 5 | Circumstantial (conditional) | | because |

In the fourth chapter, one can notice that Stephen's structures are getting more complex. Hypotactic structures are more frequent in this chapter in comparison to the previous chapters. We can say that this chapter is the most complicated one among the five chapters of this novel because it contains the most important events in the novel or the climax of the novel when Stephen sees a girl near the sea. She had awakened all his artistic faculties.

Also, Stephen has chosen to be an artist. Ellman (1982) states that "Then at the end of the fourth chapter the soul discovers the goal towards which it has been mysteriously preceding the goal of life. It must swim no more but emerge into air, the new metaphor being flight." (p.105). Thus, this section addresses Stephen's thoughts and aspirations through his language where its intricacy appears to uncover his development and skill.

**4.1.5 Exploring Hypotactic Structures in the Fifth Chapter of *A Portrait of the Artist as a Young Man***

The fifth chapter is the last one in this novel. When comparing the percentage of complex structures in this chapter to its percentage in the previous four chapters, we find that it decreases till it becomes 44%. Thus we can say that sentence complexity reaches its highest point at the fourth chapter and decreases again in the last chapter.

Hypotaxis is a grammatical structure where clauses are linked together in a subordinating relationship, typically using subordinating conjunctions like 'when' 'because,' 'although,' etc. In this case, "When their faces had flushed with the struggle they drew apart, panting" (Joyce,2018,p.184) 'when' is the subordinating conjunction that introduces the subordinate clause.

The main clause is "they drew apart, panting" and the subordinate clause is "When their faces had flushed with the struggle" The subordinate clause provides additional information about the timing or cause of the action in the main clause.

The effect of this hypotactic relationship is to indicate a cause-and-effect relationship between the flushing of their faces and their subsequent action of drawing apart and panting. It suggests that the action of drawing apart and panting occurred as a result of their faces flushing with the struggle. The subordinate clause helps to provide context and detail to the main clause, enhancing the overall description of the scene or event.

In this sentence, "When the soul of a man is born in this country there are nets flung at it to hold it back from flight."(Joyce, 2018, p184), the subordinate clause "When the soul of a man is born in this country" sets the condition or context for the main clause. It introduces the specific situation or scenario in which the action of the main

clause takes place. The main clause describes the consequence or result of the condition presented in the subordinate clause.

The hypotactic relationship created by this sentence structure adds depth and complexity to the meaning of the statement. Stephen suggests that when a person's soul is born in a particular country, certain impediments or 'nets' are thrown at it, hindering its ability to soar or reach its full potential. The use of the subordinate clause gives additional information about the circumstances surrounding the action described in the main clause, highlighting the idea that external factors can restrict one's progress or freedom. Overall, this example employs hypotaxis to convey a sense of constraint or limitation imposed on individuals based on their place of birth, emphasizing the theme of barriers to personal growth and self-realization.

In this sentence, "They passed back through the garden and out through the hall where the doddering porter was pinning up a hall notice in the frame" (Joyce,2018, p.187),"They passed back through the garden and out through the hall", the main clause of the sentence, expressing the action of someone passing through the garden and then through the hall; "where the doddering porter was pinning up a hall notice in the frame" is the subordinate clause that begins with the subordinating conjunction 'where.' It provides additional information about the hall mentioned in the main clause. The clause explains that the doddering porter, who is located in the hall, was engaged in the action of pinning up a hall notice in the frame.

The hypotactic relationship in this case, creates a dependent clause (the subordinate clause) that modifies or adds more detail to the main clause. It provides contextual information about the hall by describing the porter's activity within it.

The effect of this hypotactic relationship is to enhance the reader's understanding of the scene and provide additional sensory details. By including the subordinate clause, the sentence paints a more vivid picture of the location and atmosphere. It gives a sense of movement "passed back through the garden and out through the hall" while also incorporating the action of the doddering porter. This adds depth and richness to the narrative, making it more engaging and immersive.

In the following sentence, "He stared at the table where Moynihan had bent to write his name on the roll" (Joyce, 2018, p178), there is a hypotactic relationship established through the use of a subordinate clause.

The main clause is "He stared at the table," which sets the stage for the action or focus of the sentence. The subordinate clause, "where Moynihan had bent to write his name on the roll" provides additional information about the location and action related to Moynihan.

The subordinate clause begins with the relative pronoun 'where," which indicates a specific location. Stephen here describes the table as the place where Moynihan had performed an action, which is bending to write his name on the roll. The use of the past perfect tense "had bent," and "had written" suggests that Moynihan had already completed this action before the main clause's focus on Stephen's staring at the table.

The effect of this hypotactic relationship is to provide contextual details and expand the reader's understanding of the scene. It highlights the significance of Moynihan's presence and his previous action, which may suggest that Stephen's stare at the table is related to or influenced by Moynihan's activity. By linking the two clauses

together, the sentence creates a sense of coherence and relationship between the Stephen's action and Moynihan's presence.

The example sentence "If the lamp smokes or smells I shall try to trim it." (Joyce,2018, p.170) illustrates a hypotactic relationship in the form of a conditional statement. In this sentence, the main clause is "I shall try to trim it," it is dependent on the conditional clause "If the lamp smokes or smells".

The hypotactic relationship establishes a cause-and-effect relationship between the condition (smoking or smelling lamp) and the action to be taken (trimming the lamp). The conditional clause sets the condition under which the main clause will occur. In this case, if the lamp exhibits the behavior of smoking or smelling, Stephen will respond by attempting to trim it. The effect of using this hypotactic relationship is to convey a logical connection between the condition and the action. It suggests that Stephen recognizes the potential issue of a smoking or smelling lamp and has a proactive plan to address it. This type of sentence structure allows for expressing contingencies, possibilities, or specific conditions that need to be met for an action or outcome to take place

Hypotaxis refers to a syntactic relationship between clauses or phrases where one is subordinated to the other, typically through the use of subordinating conjunctions. In this example, "If it does not give light enough I shall sell it and buy another" (Joyce, 2018, p.170), the clause "If it does not give light enough" introduces a conditional statement, making it a subordinate clause.

The main clause in the example is "I shall sell it and buy another". It expresses the consequence or action that follows if the condition stated in the subordinate clause is

met. The meaning conveyed by this hypotactic relationship is that Stephen is establishing a condition (the light not being sufficient) and indicating the resulting action (selling the item and buying another). The subordinate clause sets up the condition, and the main clause reveals the consequence that will occur if the condition is true.

The effect of this hypotactic relationship is to create a logical and structured connection between the condition and its outcome. It allows for a clear expression of cause and effect, indicating a plan or course of action based on a specific condition being met or unmet. Overall, the example demonstrates how hypotactic relationships can be used to establish conditions and express the resulting consequences, providing clarity and coherence in the message conveyed.

The following table reveals that the clauses in the chosen sentences are linked by the subordinating conjunction 'when' or 'where' or 'if' and therefore the semantic relationships between clauses are relations of enhancement (time; place) or circumstantial relations (conditional (if)).

**Table 4.5: Clausal Analysis of Hypotactic Structures in the Fifth Chapter of *A Portrait of the Artist as a Young Man***

| Sentence | The Logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Enhancement (time) | - | when |
| Sentence 2 | Enhancement (time) | - | when |
| Sentence 3 | Enhancement (place) | - | where |
| Sentence 4 | Enhancement (place) | - | where |

| Sentence 5 | Enhancement (place) | - | where |
|---|---|---|---|
| Sentence 6 | Circumstantial (conditional) | - | if |
| Sentence 7 | Circumstantial (conditional) | - | if |

The fifth chapter of *A Portrait of the Artist as a Young Man* is the longest one. In this chapter, Stephen uses the language in a specific way so that to describe his ideas, dreams and ambitions. This last chapter sums up Stephen's experience up to this point. We see the psyche of Stephen meandering, making it unimaginable for him to focus on his talks. He is exhausted with the talks at the University. He is currently at the stage to pass judgment and assess what he peruses. He gets away from reality by contemplating words, their plan, their Latin subordinates and their utilization in verse.

**4.2 Hypotactic Structures in *The Sound and the Fury***

William Faulkner's novel *The Sound and the Fury* is known for its complex and innovative use of language. One of the ways that Faulkner achieves this complexity is through his use of hypotactic structures. Hypotactic structures are sentences that contain subordinate clauses. Subordinate clauses are dependent upon the main clause of the sentence for their meaning. They can express cause, effect, condition, time, or contrast. Faulkner uses hypotactic structures to create sentences that are long and complex, but also deeply meaningful. He often uses subordinate clauses to express the complex thoughts and emotions of his characters. Faulkner also uses hypotactic structures to create a sense of rhythm and flow in his writing. The long, complex

sentences often mimic the rhythm of human thought. Faulkner's use of hypotactic structures is one of the many things that make his writing so unique and innovative.

He uses these structures to create sentences that are long and complex, but also deeply meaningful and rhythmically pleasing. Faulkner's use of hypotactic structures is a key element of his writing style. This allows him to express the complex thoughts and emotions of his characters in a way that is both powerful and poetic.

## 4.3 Analysing Hypotactic Structures in Benjamin's Chapter

As previously mentioned above, a dependent clause is also called hypotactic clause and a complex sentence is also known as a hypotactic construction. In other words, analysing and discussing hypotactic structures is also the analysis of complex sentences.

The following passage is taken from Benjamin's chapter in *The Sound and the Fury*. It is composed of two sentences:

"The bones rounded out of the ditch, where the dark vines were in the black ditch, into the moonlight, like some of the shapes had stopped. Then they all stopped and it was dark, and when I stopped to start again I could hear Mother." (Faulkner, 2014, p.21).

"The bones rounded out of the ditch, where the dark vines were in the black ditch, into the moonlight" contains hypotactic relationships; it uses subordination and dependency to establish connections between different parts of the sentence. "The bones rounded out of the ditch" is the main clause of the sentence, stating that the bones came out of the ditch. It serves as the central idea or action. "The bones rounded out of the ditch, where the dark vines were in the black ditch into the moonlight" is a subordinate clause that functions as an adverbial clause, providing additional information about the

location or circumstances surrounding the action. It explains the specific place where the bones were located, adding detail to the main clause, describing the direction or destination of the action. It indicates that the bones moved from the ditch and emerged into the moonlight.

In the sentence, Benjamin describes the bones coming out of a ditch where dark vines were present, and emerging into the moonlight. He also suggests that the movement of the bones was reminiscent of some shapes stopping.

The sentence conveys a sense of mystery and intrigue. The image of bones rounding out of a ditch, surrounded by dark vines, and then entering the moonlight creates a vivid and somewhat eerie atmosphere. The comparison to the stopped shapes adds to the intrigue, leaving the reader with a sense of curiosity about what the stopped shapes might be and why the bones' movement resembles their stillness. Overall, the sentence sets a haunting tone and engages the reader's imagination

The sentence "When I stopped to start again I could hear Mother" (Faulkner, 2014, p.21) is a complex sentence that exhibits a hypotactic relationship, which means it consists of multiple clauses or phrases connected in a subordinate or dependent manner. In this case, the subordinating conjunction 'when' introduces a dependent clause "when I stopped to start again" , which is connected to the main clause "I could hear Mother" .

Benjamin describes a situation when he was walking with T.P. Then they took a break or paused for a moment before resuming their walking "to start again". During this pause, Benjamin was able to hear his mother.

Overall, this sentence utilizes a hypotactic structure to describe a brief pause and the subsequent perception of Benjamin's mother. The effect is to create a moment of heightened awareness and draw attention to Benjamin's relationship with his mother.

The table 4.6 presents the logico-semantic relationships between clauses in the sentences analysed above. The relationships between clauses are relations of enhancement (place; time) because the clauses in these examples are linked rather by 'where' or by 'when'.

**Table 4.6: Clausal Analysis of Hypotactic Structures in Benjamin's Chapter**

| Sentence | The logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | enhancement (place) | - | where |
| Sentence2 | enhancement (time) | - | when |

The sentence "When I was still, they were still" (Faulkner, 2014, p.24) exhibits a hypotactic relationship specifically a temporal hypotaxis. The word 'when' introduces a dependent clause that indicates a temporal condition or circumstance "When I was still" , and the main clause "they were still" provides the result or consequence of that condition. The hypotactic relationship connects these two clauses, creating a cause-and-effect relationship between them. In this sentence, Benjamin is describing the stars, when he stops moving the stars stop moving too when he moves, the stars sparkle and glint. This way of description can make the reader understand that although his age is 33 years old, Benjamin's way of thinking is still as the one of a little child.

The coming table presents a clausal analysis of hypotactic structures in the second passage. The relationships between clauses are relations of enhancement (place (where), time (when)) .

**Table 4.7: Clausal Analysis of Hypotactic Structures in the Second Passage from**

**Benjamin's Section**

| Sentence | The Logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Extension (addition) | - | and |
| Sentence 3 | Enhancement (time) | - | when |
| Sentence 4 | Enhancement (time) | - | when |

In comparison to simple structures and paratactic structures, hypotactic structures are rarely used by Benjamin. Even when they are used, they usually contain familiar and simple conjunctions like 'when' and 'where'. Atteridge (2000) claims that "the ability to process highly complex syntax and unusual vocabulary is the possession of an extraordinary verbal memory" (p.31). Therefore, one can conclude that Benjamin suffers from mental problems. The main reason behind syntactic complexity is the use of dependent clauses. The lack of dependent clauses means lack of complexity. Therefore, one can say that sentence complexity is at its lowest percentage in Benjamin's chapter.

**4.4 Investigating Hypotactic Structures in Quentin's Chapter**

The sentence "If it had been cloudy, I could have looked at the window." (Faulkner,2014, p.42) consists of two clauses connected by the conjunction "if." This

introduces a conditional relationship between the two clauses, indicating that the fulfilment of the condition in the first clause "if it had been cloudy" would allow for the action described in the second clause "I could have looked at the window".

The sentence suggests that Quentin desired to look at the window, but was unable to do so because it was not cloudy. The conditional statement implies that if the condition (cloudiness) had been met, Quentin would have been able to carry out the action of looking at the window.

The sentence emphasizes the impact of the condition not being fulfilled by highlighting the missed opportunity to look at the window. It conveys a sense of longing or regret, as Quentin expresses a desire to engage in the action mentioned but was unable to do so due to the absence of clouds. The use of the conditional construction allows for the expression of a hypothetical scenario and adds a layer of speculation to the statement.

The sentence "If it hadn't been for my grandfather, he'd have to work like white folks." (Faulkner,2014, p.45) contains a conditional clause "If it hadn't been for my grandfather" followed by a result clause "he'd have to work like white folks". This represents a hypotactic relationship, where the conditional clause sets up a condition or circumstance upon which the result clause depends.

The sentence implies that Benjamin's grandfather played a significant role in preventing someone from having to work as hard as "white folks." The expression "work like white folks" suggests that working conditions or expectations for white people might be more demanding or arduous compared to others. Quentin suggests that, thanks to his grandfather, the individual in question has been spared from this potentially burdensome

work. The sentence carries a tone of gratitude or appreciation towards Quentin's grandfather. By emphasizing the role of the grandfather in averting the need for the person to work as hard as "white folks," the sentence highlights the impact of the grandfather's actions on improving the person's work conditions or opportunities. It also suggests a contrast between the person's current situation and what it could have been if not for the intervention of the grandfather, potentially invoking a sense of relief or privilege.

The sentence "Would you mind telling me if any of those watches in the window are right?" (Faulkner, 2014, p.45) contains a dependent clause introduced by the subordinating conjunction 'if.' The dependent clause is "if any of those watches in the window are right," This clause is subordinate to the main clause "Would you mind telling me." The main clause expresses a request or inquiry, while the dependent clause presents a condition or scenario on which the request is based.

The sentence is a polite inquiry or request made by Quentin. Quentin is asking the person addressed whether he would be willing to provide information about the accuracy or correctness of the watches displayed in the window. Quentin wants to know if any of the watches are showing the correct time or are functioning properly.

This sentence shows Quentin's sense of politeness and indirectness. By using the clause "Would you mind," Quentin is being courteous and considerate of the other person's willingness to help. The use of the conditional clause "if any of those watches in the window are right" further softens the request, making it conditional on the availability of accurate watches in the window. The overall effect is a polite and

respectful inquiry that aims to gather information without imposing any obligation on the listener.

In this sentence, the main clause is "I'll take Jason," and the subordinate clause is "and go where nobody knows us." The main clause expresses the action Quentin taking Jason, while the subordinate clause adds information about the destination or purpose of the action.

The sentence conveys Quentin's intention to take Jason with him to a place where they will be unknown or unrecognized by others. The emphasis is on escaping from their current environment or situation and finding anonymity or privacy elsewhere.

The sentence suggests a desire for solitude, anonymity, or a fresh start. By expressing the intention to go where nobody knows them, Quentin implies a need for a break from familiarity, perhaps to find a sense of freedom or to avoid certain people or circumstances. The sentence conveys a sense of determination and purpose, highlighting Quentin's resolve to leave his current situation behind and seek a new, unknown place. Overall, the sentence reflects the Quentin's longing for a change of environment and a desire to establish a new, anonymous identity with Jason.

The sentence "When Versh and I hunted all day we wouldn't take any lunch" (Faulkner,2014,p.59) exhibits a hypotactic relationship between two clauses, connected by the subordinating conjunction 'when.' The first clause, "When Versh and I hunted all day," sets the condition or circumstance under which the action in the second clause takes place.

The sentence implies that whenever Versh and Quentin engaged in a full day of hunting, they had a habit of not taking any lunch. The phrase "hunted all day" suggests

a prolonged period of hunting activity, indicating that their day was fully occupied with this task.

The sentence conveys a sense of perseverance, dedication, and perhaps even urgency in their hunting activity. By choosing not to take any lunch during their hunting expeditions, Quentin and Versh prioritize their pursuit over taking a break for sustenance. This suggests a level of determination and focus on their shared objective. Overall, the sentence illustrates a specific behavioural pattern or routine during hunting trips and implies a committed approach to their hunting endeavours.

The following table describes the logico-semantic relationships between the clauses of the above analysed sentences. The clauses in the above-analysed sentences are joined by the subordinating conjunction 'if' (Circumstantial (conditional)) or by the subordinating conjunction 'when' and 'where' (enhancement of time/place).

**Table 4.8: Clausal Analysis of Hypotactic Structures in Quentin's Chapter**

| Sentence | The Logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence1 | Circumstantial (conditional ) | - | if |
| Sentence 2 | Circumstantial (conditional ) | - | if |
| Sentence3 | enhancement (time) | - | when |

| Sentence 4 | Circumstantial (conditional ) | - | if |
|---|---|---|---|
| Sentence 5 | enhancement (place) | - | where |
| Sentence 6 | enhancement (time) | - | when |

Quentin's structures are characterized by simplicity and directness therefore hypotactic structures are rarely found in his chapter. On the other hand, simple structures are used more by Quentin in this chapter.

In Quentin's section of *The Sound and the Fury*, Faulkner uses hypotactic structures to create a sense of Quentin's inner turmoil. The long, complex sentences reflect the way that Quentin's mind is constantly working, trying to make sense of the world around him. Faulkner also uses hypotactic structures to create a sense of the past. The subordinate clauses often contain flashbacks to Quentin's childhood, or to events that happened before the novel began. This helps to create a sense of Quentin's deep connection to the past, and to the South.

Faulkner's use of hypotactic structures is one of the things that makes Quentin's chapter so challenging to read, but it is also one of the things that makes it so rewarding. Faulkner's use of language is masterful, and he uses hypotactic structures to create a deeply moving and unforgettable portrait of a young man struggling to come to terms with his past and his present.

**4.5 Exploring Hypotactic Structures in Jason's Chapter**

Faulkner's use of hypotactic structures in Jason's section is one of the many ways that he creates a complex and believable character. Jason is a deeply flawed individual, but he is also a tragic figure. Faulkner's use of hypotactic structures allows us to see into Jason's mind and understand his thoughts and emotions, even if we don't always agree with them. He often uses subordinate clauses to express Jason's complex thoughts and emotions, as well as his negative views of the world around him.

The sentence "If you want me to control her, just say so and keep your hands off" (Faulkner,2014,p.92) contains a conditional clause "If you want me to control her" followed by a coordinating conjunction 'and', which connects it to the main clause "just say so and keep your hands off" . This creates a compound-complex sentence structure.

The sentence is a response to a situation where Jason is being asked to control his sister Caddy. He offers to take control but also emphasizes that his mother and his family making the request should refrain from interfering or intervening in the situation. The clause "keep your hands off" implies that Quentin wants them to stay away or not involve themselves physically or figuratively.

The sentence conveys a sense of assertiveness and a clear boundary that Jason wants to establish. By saying "If you want me to control her, just say so and keep your hands off" (Faulkner,2014,p.92) Jason is implying that he is capable of handling the situation and will do so if explicitly requested. The clause "keep your hands off" emphasizes Jason's desire for autonomy and control over the situation. This statement may be seen

as a warning or a firm request, implying that Jason expects the other persons to respect his role and authority in managing the situation without interference.

The sentence "I could hear Ben in the kitchen, where Luster was feeding him" (Faulkner, 2014, p.111) contains a hypotactic relationship between the main clause "I could hear Ben in the kitchen" and the subordinate clause "where Luster was feeding him." The subordinate clause provides additional information about the location and activity of Ben, thereby adding details to the main clause.

The sentence conveys that Jason was able to hear Ben in the kitchen. Although Ben is 33 years old, he is still treated as a little child and cannot eat by himself. The effect of using this sentence structure is to provide context and describe simultaneous actions. The subordinate clause "where Luster was feeding him" clarifies what Ben was doing in the kitchen, emphasizing that he was being fed by Luster. This additional information helps paint a more vivid picture for the reader or listener, enhancing their understanding of the scene and the relationship between the characters.

In summary, the sentence uses a hypotactic relationship to convey Jason's ability to hear Ben in the kitchen while providing further details about Ben's activity and the presence of Luster, leading to a more comprehensive understanding of the situation

The sentence "When I'm gone it will be easier on you." (Faulkner, 2014, p.113) consists of two clauses connected by the subordinating conjunction 'when.' This introduces a dependent clause "When I'm gone" that relies on the main clause "it will be easier on you" to convey a complete thought. The dependent clause provides a condition or circumstance under which the main clause becomes true or relevant.

Jason is talking to his mother about her brother. She tells him that she knows how much he hates him and that he will feel comfortable after she and her brother pass away. The sentence expresses a cause-and-effect relationship between the mother's absence and Jason's experience of ease. It implies that mother's presence may create some form of burden, difficulty, or responsibility for Jason and, which will be alleviated once the mother and the uncle are no longer present.

The clause "When I'm gone it will be easier on you" could range from a sense of relief or liberation for Jason, suggesting that the mother's absence will provide him with freedom or a release from a burdensome situation. Alternatively, it could generate feelings of sadness, loss, or abandonment if the mother's absence is perceived negatively or if the listener values their presence. Overall, the sentence implies that the mother's absence will result in a positive change in the Jason's life, potentially reducing his responsibilities or emotional burden.

The sentence "When you talk that way I know you are thinking bitterly of your father's memory." (Faulkner, 2014, p.113) exhibits a hypotactic relationship, which consists of a main clause "I know you are thinking bitterly of your father's memory" and a subordinate clause "When you talk that way". The subordinate clause serves to provide additional information or context to the main clause.

The sentence suggests that Jason's mother is able to infer his thoughts based on the way he talks. Specifically, when Jason talks in a particular manner, his mother concludes that he is harbouring bitter thoughts about his deceased father. The sentence implies a connection between Jason's speech and his emotional state regarding his father's memory. It indicates that the way he talks serves as a clear indication to his

mother of his negative or resentful thoughts about his father. This statement could have various effects, including potentially triggering a defensive response from the person being addressed, leading to a deeper conversation about their feelings, or causing him to reflect on how his words convey his emotions.

The sentence "If it hadn't been for your mother I'd have done it before now, too" (Faulkner, 2014, p.114) exhibits a conditional or hypothetical relationship through the use of the subordinate clause "If it hadn't been for your mother." This clause introduces a condition that must be met for the main clause to occur. In this case, the condition is the involvement of Jason's mother, suggesting that the action mentioned in the main clause would have happened earlier if not for the mother's influence.

The sentence implies that Jason's father has been influenced by the presence or impact of the Jason's mother. The father indicates that if the mother had not been present or exerted her influence, he would have done something earlier. The sentence conveys a sense of causality and the influence of an external factor (Jason's mother) on father's actions. It suggests that the father has delayed or postponed a certain action due to the mother's involvement. It may convey a sense of frustration, regret, or even relief. Overall, the sentence reflects a conditional relationship and conveys meaning related to the impact of Jason's mother.

The sentence "If it was my own daughter now it would be different" (Faulkner, 2014, p.123) expresses a hypothetical condition using the subordinate clause "If it was my own daughter now." This clause sets up a condition that is followed by the main clause "it would be different." The main clause describes the outcome or result of the hypothetical condition.

The sentence suggests that Jason's perspective or actions would be altered if Caddy is his own daughter. It implies that Jason's attitude, behaviour, or treatment would be different in such a scenario. The effect of this sentence is to emphasize the potential change in Jason's response or behaviour based on the relationship with the daughter. It highlights the significance of personal connection and how it can influence one's thoughts or actions. The statement implies that Jason's feelings or obligations towards his own daughter would lead to a different response compared to a situation where Caddy is not his daughter.

The coming table describes the different types of relationships between clauses in the examples analysed above. The clauses are linked by the subordinating conjunctions 'when' (enhancement of time) or by 'where' (enhancement of place) or by 'if' (Circumstantial (conditional)).

**Table 4.9: Clausal Analysis of Hypotactic Structures in Jason's Chapter**

| Sentence | The Logico-semantic Relationship | | Marker |
|---|---|---|---|
| | Expansion | Projection | |
| Sentence 1 | Circumstantial (conditional ) | - | If |
| Sentence 2 | Enhancement (place) | - | where |
| Sentence 3 | Enhancement (place) | - | where |
| Sentenc e4 | Enhancement (time) | - | When |
| Sentence 5 | Enhancement (time) | - | When |

| Sentence 6 | Circumstantial (conditional ) | - | If |
| Sentence 7 | Circumstantial (conditional ) | - | if |

As far as anyone knows the last sane Compson ends up being similarly as crazy in his manner as Benjy. He is undermined by incongruity and ridiculed all through the novel. In traditions, Jason is a legend in mission of the Golden Fleece, while Jason Compson is an idiot for gold and wools his own niece. His pursuing her for the cash he took from her is a counterfeit quest. Jason's chapter is considered as the most complicated one among the three chapters. The number of paratactic and hypotactic structures increases in this chapter, because Jason uses a specific language style characterized by language complexity, indirectness and richness.

**Conclusion**

Chapter Four discussed the analyses of hypotactic structures in each chapter from the selected novels, *A Portrait of the Artist as a Young Man* and *The Sound and The Fury* respectively. We arrived at the result that in the first novel, the percentage of hypotactic structures depends heavily on Stephen's maturity development: the percentage of complex sentences increases when Stephen gets elder in age. Whereas, in the second novel, the use of hypotactic structures depends to the personalities of characters narrating the events of the story. Each character has a different personality; therefore, a different language style.

# *General*

# *Conclusion*

The basis for this study was paratactic and hypotactic structures. We attempted to see if there is a relationship between the maturity of the main character (Stephen) in *A Portrait of the Artist as a Young Man* and the personalities of the main characters (Benjamin, Quentin and Jason) in *The Sound and the Fury,* and the complexity of their language structures. We provided some theoretical arguments from the theory of Functional Grammar put out by Halliday and Mattheissen (2014) to support our ideas. We believed that using the novel's syntax as a working tool was most appropriate because it revealed significant information about the main characters.

A complex stylistic and structural texture emerges from Joyce's and Faulkner's use of distinctive writing styles, specifically one based on monologues and memories, which forms the cornerstone of their narrative structures and emphasizes repetition and episodic movement. We have granted access to the main characters' life spans, which are developing in harsh environments. As a result, they developed different language and world-view in order to fit into a developing culture.

Some tentative interpretations that aligned with our presumptions about the main characters in the two novels were coupled with an account for the examination of the samples in terms of clausal relationships. We could see Stephen's maturity progression through his words when we read *A Portrait of the Artist as a Young Man*. When Stephen the child was still learning about the world, he utilized straightforward and uncomplicated structures in the first chapter. Stephen employed more complex structures to demonstrate his maturity and his ability to speak about any topic. He benefited from his love of reading, which allowed him to use deeper, more complicated structures. Next, as Stephen grew up into a man, his language choices exhibited linguistic maturity; this was seen in the fourth chapter's extensive use of complicated sentences.

This is what enabled Stephen to persuade his family and friends and to defend his decision to pursue exile and art. Although his sentences are relatively long and are characterized by simplicity and the recurrence of some idioms, Stephen returned to childhood in the fifth chapter.

In *The Sound and the Fury,* William Faulkner uses an extremely unusual style of writing called interior monologue in his first three chapters, which are told by the three characters Benjamin (Benjy), Quentin and Jason respectively. The stylistic method used in the current study demonstrated that each section is defined by particular language characteristics that could have different effects on readers. The majority of significant and notable elements that were looked at have some sort of effect. However, they offer some ideas about the personalities of the characters.

The opening part of the novel, Benjamin's section, is distinguished by its simple language, which permeates nearly every aspect. Most of the sentences are simple and short. Sometimes monotonous and frequently incorrect cohesive devices are used in compound, complex, and compound-complex sentences. Concrete nouns, stative, well-known adjectives, and repeated verbs that signify physical process are examples of simple lexical traits. These elements generally convey the sense that the story is being told by a young child who has just learned a foreign language or a mentally disabled person. Given that the narrator, Benjamin, is 33 years old, the interpretation implied that he is mentally disabled and resembles a child.

Particularly, the simplicity and straightforwardness of Benjamin's language have a relaxing impact, similar to the sensation we get from reading or listening to an innocent child's narrative. Meanwhile, poorly connected linguistic or incoherence units that result

from the inadequate use of cohesive devices have the potential to confuse and irritate readers since the text's contents become challenging to comprehend. The readers also experience time shifts that are exceedingly perplexing because there are not any unified elements that serve as time cues.

Reading carefully will help readers understand the entire chapter's plot and put the events in the proper order. Underlexicalization can produce one of two probable outcomes: amusement or confusion. When underlexicalization manifests as a non-existent term, readers may find them amusing or humorous, while they may become perplexed when the narrator replaces a word with imprecise phrasing.

The vocabulary used in Quentin's chapter is both challenging and breathtaking. The language has a variety of stylistic elements. The narrator uses language effectively, including metaphors, adjective-loaded nouns and a variety of adverbs. The narration, however, regularly violates grammatical conventions. Run-on sentences, fragmented syntax with staccato phrases, grammatical and lexical schemes (anaphora, parallelism, chiasmus, and gradation), and exceptional usage of graphological elements are a few examples. Features like those listed in this section can be extremely frustrating and readers may experience confusion or even annoyance. The eyes will grow tired as a result. Additionally, the longest section of the book is the Quentin section.

Compared to Benjamin's and Quentin's sections, Jason's section has fewer peculiar linguistic characteristics. They neither convey peculiarity like Benjamin's monologue does nor do they contain a great deal of complexity like Quentin's monologue. In Jason's portion, the informal language that uses non-standard grammar, such as faulty subject-verb agreement, as well as the usage of profanity and hedges, is the most noticeable

aspect. Additionally, there are a dearth of challenging evaluative adjectives and adverbs. Instead, the recurring adjectives are well-known, and the adverbs frequently serve as intensifiers. Thus, certain rhetorical or dramatic effects are not achieved in Jason's chapter due to the use of more informal language.

The language used in each chapter of the second novel, *The Sound and the Fury,* reflects the perspectives and attitudes of the characters, which shape their personae. The initial section's simple language gives the impression that the narrator, Benjamin, is a simple person. Benjamin's odd associations and his inability to make proper connections have suggested that he is not just a simple-minded person but also mentally retarded. Meanwhile, the second chapter's complex and stylistically varied language elements convey the idea that the narrator, Quentin, is a knowledgeable, educated and intelligent man. He has also given the impression to be a delicate person due to his messy language and numerous infractions of grammar rules. It supports Quentin's feelings of sadness and acute anxiety. The use of informal or colloquial language in the third chapter creates the idea that the narrator, Jason, is uneducated and a narrow-minded person.

Readers will probably learn from the current study that good language use can provide the intended outcome. Effectiveness is defined as appropriate style through the use of specific linguistic elements. For instance, readers may like and find amusement in lexical schemes and metaphors, but they may become frustrated and perplexed by complicated structures and grammatical errors. Because of this, the researcher expects that many more studies of language styles will be conducted in the future to investigate additional or even innovative styles, in order to positively impact stylistics and inform the readers at general about the advantages of using language effectively.

Future studies and researches may compare the language features in *A Portrait of the Artist as a Young Man* and *The Sound and the Fury* to other novels written by these two writers and use the same style interior monologue, based on the findings that language styles correspond to the characters' personae, in order to know the consistency of particular language features as determinants of a persona. Then, researchers can use various writers' literary works as their study's subject, especially those that use the interior monologue style. It is anticipated that studying the works of numerous authors will provide new perspectives and either substantiation or clarification.

The language used in this study can be linked to the speaker's thoughts or attitudes, despite the fact that it is a stylistic study in which the interpretation mainly relies on textual data. Future researchers who are interested in investigating the connection between language and personality may find it to be an open door to start their researches. There has to be a larger number of reliable studies conducted to determine whether researching linguistic style is a reliable method for identifying a person's personality.

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**Appendix**

**Biographies**

**James Joyce**

James Joyce was, and still is, a major figure of Modernism. As stated in Evans (1985, p.353), he is a modernist writer: " The early decades of the twentieth century were a rich period of creative 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. It includes James Joyce, T.S.Eliot, Ezra Pound, Wyndham Lewis, D.H. Lawrence, Yeats,...etc. who published most of their best works between 1910 and 1930 . He is regarded as the father of contemporary Irish writing and possibly Ireland's finest author, despite his decision to live in exile (Lee-Brown, 2003). James Augustin Joyce, the famed writer, was born in Rathgar on February 2nd, 1882, and was called after his great grandpa. James was born into a Catholic household, but he had always been a rebel; he fought against his father's desire for him to become a priest, instead choosing, or maybe being destined to become, literature's crooked genius. He went on to Clongowes Wood and Belvedere Colleges to study languages and philosophy (Philips, 2004).

Coming from a middle-class family James was smart, German academic Hildegard Tristman described him as "a writer who lost his brain to forgetting." Notebooks were unnecessary since his memory was so strong that he could recall any knowledge he heard or read at any time. Because James' name is derived from the French word 'joyeux,' he was said to possess the holly spirit of joy. He called himself "James

Joyceless," "a Joy of Evil," and "Joyce in the Wilderness" most of the time (Ellmann,1982).

James was a well-behaved, thin little kid with blue eyes and a pale complexion when he was younger. When questioned about what he learnt from his Jesuit instructors, James said, "I have learned to arrange things." Aristotelian realism as the question of his Catholic faith was raised by Father Daly, who fostered him, described his religious and spiritual expressions as strange (Philip, 2004).

Starting in his teen years, James was influenced by the stress produced by economic troubles, and as a result, he developed a reputation for being spiritual and aware of everything going on around him. Joyce learned Italian as a third language at Belever, in addition to Latin and French, in addition to reading European literature at the price of his own grades (Ellman, 1982).

During this period, Dublin was home to several notable literary figures, including William Butler Yeats, Lady Augusta Gregory, James Clarence, and George Moore. All of these writers inspired James, particularly Yeats, whom he met informally on the streets of Dublin in early October 1902 and had a long talk with. That was evident in his approach and goal statements, as well as the way he championed anything transient and new (Ellman, 1982). James A. Joyce's "Ibsen's New Drama" was published in the Fortnightly Review in April 1900, and after that, he was no longer an Irishman, but a European (Ellman, 1982).

After graduating from U.C. Dublin, James' major goal was to travel; his target destination was Paris, which he found difficult to live in. His reputation and reading were not exceptionally extensive at the time. He made the decision to return home because he

was aware of his mother's health problems. On August 13th, 1903, his mother passed away. Following this tragedy, Joyce concentrated on writing reviews for the Irish Homestead magazine, and it was at this time that he met Nora Barnacle and traveled to Pola in late 1904 to teach at Berlitz School. The next several years were terrible for him, as he struggled with serious financial and drinking issues, and he became estranged from everyone around him. Joyce eventually adjusted into a new life in Paris, where he was finally allowed to express himself. He got estranged from the people in his environment. Joyce eventually found a new life in Paris, where he was able to publish Ulysses in 1922. (Benbida, 2013). He continued to have issues, this time with his health, particularly his vision. James had many procedures for cataracts and glaucoma, and he suffered from chronic discomfort and worry (Lee-Brown, 2003).

Difficulties continued to cross James' way as his relationship with publishing firms stalled for a decade, delaying the release of Dubliners. Better days were still to come, as he received a prize from the Royal Literary Fund7 in 1915, and *A Portrait of the Artist as a Young Man* was published in 1916. Ulysses and Finnegans Wake, in particular, changed the face of literature; they represented a fun combination of English and foreign languages, as well as books utterly free of the constraints of regular awareness (Benbida, 2003).

James was an unflinchingly autobiographical writer who never doubted his own abilities. In August 2014, the Irish critic George Moore commended him, writing to the British music legend Sir John Elton, "He (Joyce) was distinguished, courteous, respectful, and I was the same" (Ellman, 1982). "I have been simply a revolutionary, while you have been a heroic revolutionary, for you had no money," Moore stated during their brief rendezvous in London, demonstrating the noble side of the Irishman that

Joyce truly is (qtd in Ellman 1982,p.617). Joyce died on January 13th, 1941, leaving a large body of academic and intriguing works behind him.

## William Faulkner

William Cuthbert Faulkner is a well-known and outstanding twentieth-century American author. He was born in 1897 to an ancient Southern family in Oxford, Mississippi, and raised there. The success of the Portable Faulkner and the popularity of republished works in the 1930s helped him win the Nobel Prize in 1950 (Rampton, 2008). In 1951, he was also awarded the French Legion of Honor. The prizes, accolades, and criticisms were most likely related to Faulkner's writing style.

Faulkner's writings have a distinct and distinctive style. Several critics have stated that Faulkner's style is distinct and difficult to master (Rueckert, 2004; Rampton, 2008; Matthews, 2009). Faulkner's books, according to Rueckert (2004, p.295), are marked by extraordinary verbal density, a type of unbroken smooth verbal surface that appears to the eye as large blocks of paragraphed words that can only be entered at the beginning of paragraphs. Pylon, Absalom, Absalom!, A Fable, The Sound and the Fury, Light in August, The Bear, and more works by him express this idea.

## William Faulkner and James Joyce

Both William Faulkner and Jacques Lacan had seen James Joyce, but only from afar, on different occasions. Faulkner stated to a group of University of Virginia students that he had spent time in Europe in 1923, and that while not considering himself a writer at the time, he made an effort to visit the café where Joyce used to write in order to get a sight of him (Blotner, 1959). At the age of twenty, when Lacan was rejecting Catholicism and the parental figures he blamed for his childhood.

**Résumé**

L'analyse stylistique est une branche de la linguistique qui examine les caractéristiques stylistiques de l'utilisation de la langue dans divers contextes, tels que la littérature, les médias et la communication quotidienne. Elle explore les modèles et les choix de mots, de structures grammaticales et de dispositifs littéraires utilisés par un auteur ou un orateur pour transmettre le sens, créer des effets et établir leur voix unique. L'analyse stylistique va au-delà de la simple compréhension du sens littéral d'un texte ; elle cherche à découvrir les intentions et les messages sous-jacents imbriqués dans les choix stylistiques de l'auteur.Cette étude plonge dans les subtilités stylistiques d'*A Portrait of the Artist as a Young Man* de James Joyce *et The Sound and the Fury* de William Faulkner, explorant l'utilisation délibérée des structures de phrases complexes par les auteurs comme outil narratif. L'analyse, fondée sur le modèle de Halliday et Matthiessen (2014), révèle comment ces constructions de phrases complexes servent de véhicules pour transmettre des idées profondes, façonner des portraits de personnages distincts et tisser des récits complexes. Il révèle que James Joyce utilise des phrases complexes pour refléter le développement intellectuel et émotionnel du protagoniste de l'enfance à l'âge adulte, tandis que William Faulkner les utilise pour différencier les personnalités de ses personnages, créant une tapisserie de perspectives.

**Mots-clés:** analyse stylistique; Syntaxe ; Complexité de la phrase ;  relation paratactique;

relation hypotactique .

**الملخص**

التحليل الأسلوبي هو فرع من فروع اللسانيات يفحص السمات الأسلوبية لاستخدام اللغة في سياقات مختلفة، مثل الأدب والإعلام والاتصال اليومي. يغوص في أنماط وخيارات الكلمات والبنى النحوية والأجهزة الأدبية التي يستخدمها المؤلف أو المتحدث لنقل المعنى، وخلق التأثيرات، وتأسيس صوتهم الفريد. يتجاوز التحليل الأسلوبي مجرد فهم المعنى الحرفي للنص؛ يسعى لكشف النوايا الأساسية والرسائل المضمنة في خيارات المؤلف الأسلوبية. تغوص هذه الدراسة في التعقيدات الأسلوبية لرواية (*A Portrait of the Artist as a Young Man*) لجيمس جويس و (*The Sound and the Fury*) لوليام فوكنر، وتستكشف الاستخدام المتعمد للمؤلفين لهياكل الجمل المعقدة كأداة سردية. يقوم التحليل، الذي يعتمد على نموذج هاليداي وماثيسون (2014)، بمعرفة كيف تخدم هذه التراكيب المعقدة كوسائل لنقل الأفكار العميقة، وتشكيل صور الشخصيات المميزة، ونسج سرديات معقدة. تكشف الدراسة أن جيمس جويس يستخدم جملًا معقدة ليعكس التطور الفكري والعاطفي للشخصية الرئيسية من الطفولة إلى الرشد، بينما يستخدمها وليام فوكنر لتمييز شخصياته، مما يخلق نسيجًا من وجهات النظر.

**الكلمات المفتاحية** التحليل الأسلوبي؛ الصرف والنحو؛ تعقيد الجملة؛ علاقة التجاور؛ علاقة التبعية.