Ministry of Higher Education and Scientific Research
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Faculty of Arts and Human Sciences
Department of Foreign Languages
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N° d'ordre:
N° de série:

Dissertation submitted in partial fulfilment
of the requirements for the degree of

MAGISTER

OPTION: COMPARATIVE STYLISTICS

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Theme

Stephen Dedalus Linguistic Maturity by Sentence Growth Complexity In James Joyce's "A Portrait of the Artist as a Young Man"

Submitted on April 15th, 2007
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To my mother and father

To my six brothers and five sisters especially the twins Ismahane (Monni) and Asma (Abir)

To my friends Nadia (Nanou), Moufida, Amira, Keltoum, Fatiha, Aunt Hayat, Darine.

To Nadir, Fayçal and Ayoub

Farida.

Acknowledgments

This work would have never emerged without the contribution of three persons.

First and foremost, I wish to convey my deepest gratitude to Prof. F. Bouhadiba, my supervisor, for the inspiration I have derived from his knowledge in the area of linguistic criticism and the field of research methodology. His stress on pedagogical implications let me understand the great responsibility of the teacher of a foreign language. Again, I learnt from my supervisor that every field of research is of great benefit for us and we should not limit ourselves to a narrow field, though focus on some language elements is necessary in research papers and projects. I had the opportunity and privilege that I was able to undertake this study under his supervision. I have a very special debt to him for his understanding and patience.

Second, I wish to express my deep indebtedness to my dear father who provided me, at this age of thirty, with financial help and moral support on many occasions I was about to give up the present study because of my deteriorating health conditions. For you, I say thanks Dad and I am carrying on my studies to pay you back for your efforts.

Third, my deep gratitude goes to my mother who sacrificed herself for my education. She was the only person who did not sleep nights and nights during my stay in Ouargla.

ABSTRACT

This study investigates whether there is a compatibility between the type of sentences used by the hero in *'A portrait of the Artist as a young man'* and his developing maturity or competence.

The study focuses on types of relationship between clauses (structural and logico-semantic ones) as a means to clarify the possible syntactic arrangements a long the novel and their possible interpretation.

Thus , the study attempts to answer the following research questions:

1- How did Joyce proceed to express his hero's maturity through his selection of types of relationship between clauses?
2- Does the move from simple and paratactic construction towards hypotactic ones really reflect the hero's developing linguistic competence?
3- What are the most important reasons and effects that stem out of the use of those different structures?

The study builds upon works and findings of Halliday's Functional Grammar and some developmental psycholinguistic(Piaget, 1926) hints in order to mismatch the psychological and mental state with the grammatical one.

Results show that:

a) Simple syntactic structures are frequently used by the hero when he was a child(only 29,73% of complex sentences) the syntactic simplicity is on a par with the semantic one.
b) As Stephen grows up and is exposed to more experiences and events, he shows an increasing number of simple ones(57,01% of complex sentences).
c) By the end of the novel, Stephen, the young artist, keeps using complex structures but we notice an increasing number of simple ones(paratactic) (41,47% the percentage of complex sentences decreases). This is indicative of the relative maturity of the hero and his return to' Infancy'' to start again his life in exile. Infancy here is not meant to be biological one but spiritual one at the point of Stephen's resolution.

As regards the teaching and learning of syntax through literature, the study suggests the principal of sentence-combining with all its possible exercises. Besides, some activities enhancing literary competence are proposed.

Key words: Irish Literature**,** linguistic analysis, stylistic analysis, linguistic maturity, syntactic complexity, parataxis, hypotaxis, stylistic variation, sentence typology, language expansion, buildingsroman.

تحاول هذه الدراسة تقصّي إمكانية وجود توافق بين نوع الجمل المستعملة من قبل بطل الرّواية ' A Portrait of the Artist as a Young Man' و بين نمو نضجه اللغوي. تركز الدراسة إذن على نوع العلاقات بين أقسام الجملة (علاقات بنيوية و منطقية دلالية) كوسيلة عملية لإيضاح التراكيب الموجودة عبر كامل الرواية و تأويلاتها الممكنة، كما تحاول الدراسة الإجابة على السؤال الرئيسي للبحث: كيف تصرف جويس في التراكيب النحوية ليعبر عن نضج بطله من خلال انتقائه لأنواع العلاقات الممكن قيامها بين الجمل كوحدات دنيا؟ وعلى سؤالين آخرين : هل حقا أن الانتقال من المركب النحوي البسيط إلى المعقد يعكس النمو اللغوي لدى بطل الرواية ويعكس قدراته على الخوض في العديد من المجالات وتداول عدة خطابات (ديني، فني ، سياسي...إلخ)؟ ماهي أهم الأسباب و الآثار المترتبة على استعمال هذين النوعين من التراكيب النحوية؟

إنّ مدلول الجمل سواء كانت بسيطة، مركبة أو معقدة يكمن في تواتر تواجدها و توزعها في الرواية على حسب تطبيقاتها الممكنة و التي تفي بالغرض.

اعتمدت الدراسة في الفصل النظري على أعمال هاليداي (1985) في النحو الوظيفي و على بعض الرؤى و اللمحات مما توفره نظريات علم نفس النمو (بياجيه 1926) من أجل ربط ملائم للحالتين النفسية و العقلية مع الخيار النحوي.

لقد أثبت الإطار النظري الذي اعتمدناه جدواه على مستوى الجملة فقط. إذا أخذنا بعين الاعتبار التعقيد النحوي للجملة كمؤشر على اكتساب نضج لغوي فإن النتائج ستكون نسبية و محددة بالمدونة المختارة. يمكن للبساطة النحوية في بعض الحالات أن تحمل دلالات معقدة أو أفكارا من المفترض أن تكون نتاج فرد ناضج. و عليه يمكن أن نتجاوز التحليل التركيبي إلى دراسة مظاهر أخرى مرتبطة بالنضج اللغوي، الشيء الذي يوحي بأن نوع الجمل المستعملة مرتبط بالمحيط.

في الفصل الثاني قدمت الدراسة عن طريق منهج وصفي تحليلي لبعض النماذج من الرواية مع اعتبار بعض التأويلات و التعليلات. أظهرت النتائج أن:

أ- التراكيب النحوية البسيطة كانت مستعملة بكثرة من طرف البطل الطفل (فقط 29.73 % جمل مركبة) كما أن البساطة النحوية صاحبتها بساطة دلالية (بساطة المعنى).

ب- كلما كبر ستيفن و تعرض لمزيد من التجارب و الأحداث كلما نزع إلى استعمال عدد أكبر من الجمل المعقدة (57 %).

ج- مع اقتراب نهاية الرواية واصل ستيفن الفنان الفتي استعماله لتراكيب نحوية معقدة لكننا لاحظنا كذلك ازدياد عدد التراكيب البسيطة المستعملة (نسبة الجمل المعقدة تدنت إلى 41.47 %) الشيء الذي يوحي بأن نضج البطل نسبي و أنه في حالة عودة إلى الطفولة ليبدأ من جديد حياته في المنفى. الطفولة هنا هي طفولة روحية و ليست بيولوجية عضوية متزامنة مع قرار ستيفن في إعادة ترتيب حياته.

تطرق الفصل الثالث إلى دراسة السمات الأسلوبية و تقنيات التعبير الأخرى التي تعتبر أهم المعابر للوصول إلى الرسالة المراد تبليغها (أسلوب عقلي، حوار داخلي، طرق سردية، محاورة...).

بعض التوصيات البيداغوجية التعليمية تم إدراجها في الفصل الرابع تهدف إلى رفع مستوى النضج النحوي للمتعلم و مساعدته على تحسين ملكة الكتابة عنده خاصة بالتمرن على ما يسمى بتقنية ربط الجمل. كما تم اقتراح بعض النشاطات البيداغوجية لتحسين ملكته الأدبية.

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Literature still maintains its deserved place in recent approaches to language investigation. Apart from the thematic analysis, literature is also a potential field for linguistic, psychoanalytic and stylistic interest and investigation.

The topic of the present study is concerned with the twentieth century English literature. It is rather Irish prose in the twentieth century during which novelists have shown the changes in beliefs and political ideas. In other terms, our investigation covers what is commonly known as recent English literature. It is divided into some eras according to the development in English literature.

Joyce's era is situated in the early decades of the 20th C and in particular the years from 1910 to 1930. As stated in Evans (1985:353), 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,...ect who published most of their best works between 1910 and 1930."*

Irish literature, in its new forms, was and still is a vital element of Irish life as it depicts the Irish legacy and the Irish destination. The term "Irish" literature is used here to mean that Ireland has given Great Britain, the English literature and the world its most important writers. Evans (ibid: 280) states: *"James Joyce and D.H. Lawrence were the most original novelists of the century .... Joyce like Shaw and Yeats, was Irish".*

Irish literature has then flourished, thanks to its writers who represented the Irish Literary Movement. Lodge (1992:135) points out that: *"...at this time, at the turn of the century, Irish writing was in an exciting and fertile phase, especially in poetry and drama, with the work of Yeats, Synge, Russel, Lady Gregory and others".*

In spite of this, Joyce has chosen to connect himself to the European modernist movement in Art and Ideas. *"Ibsen, Hanman and d'Ammunzio were the writers who fired his imagination at that period of his life"* (ibid).

One can say that Irish literature should perhaps be written in Irish or Gaelic, but this is not the case as Joyce chooses English. He recognizes that he uses English as a medium without succumbing to British cultural imperialism. He thought that he had to escape from the frame of the national cultural movement in order to find his own voice as a writer.

So, even if Joyce has written in English, he has devoted all his work in order to give Ireland (Dublin) its meritable value. Anthony Burgess (1993:219) states: "... *Joyce shows himself to have found a positive creed: man must believe in the city (symbolized by Dublin), the human society which must change, being human...*"

To a great extent, Irish literature tries to reflect the voice of the Irish community and it tries to be a medium between the individual and his city. Represented namely by Joyce's works, the Irish fiction shows how a nation, an environment and language all contribute in changing an individual. The Irish fiction, represented again by Joyce's work, shows the state of mind of the Irish individual and his desire to be independent, free and autonomous, as it gives us a comprehensive account for the different kinds of conflicts inside the hero's mind and spirit before being transferred outside to the society itself.

These are some questions that should be addressed in this vein. We shall concentrate particularly on issues such as:
- Why the novel as a genre?
- Why Joyce as a writer?

Allen (1991: 14) signals "...*when we read a novel, we find here a close imitation of man and manners, we see the very web and texture of society as it really exists, and as we meet it when we come into the world*". Before this,

he refers to the importance of the novel as a literary genre and as a fertile terrain for various types of deep criticism including linguistic and stylistic ones.

Allen (1991:13) carries on saying: "... *For the past two centuries, the novel has been the major prose literary form in England...*"

Moreover, Bakhtin (cited in Lodge, 1992:183) defines the novel as: "*The type of discourse and a frame of mind by interweaving a variety of different voices and styles and by questioning all ideological systems...*"

The choice of the novel, again, is supported by the major thrust of our study which is the investigation of the sentence types and their linguistic indications. Since we shall try to see how the hero gains his linguistic maturity throughout the novel, we think prose (and therefore the novel) would be most suitable for the present study.

- Why Joyce as a writer?

Here we come to a very strong motivation and interest of our own towards such a writer. Indeed, Joyce is a writer whom we always tried to avoid and feared reading him. In fact, before reading Joyce, we have read about Joyce. We have met him in every book of the history of literature, of literary criticism, of stylistics and even of linguistics. Joyce was and still is in the scope of interest of every one who tries to extract language secrets[1].

Joyce is an expatriate Irish writer and poet, and is widely considered one of the most significant writers of the 20th C.

Joyce was young when he began to publish his work. Despite this, he had a great readership and he even impressed positively the most known writers at that time.

Lodge (1992; 135) says: "Every one who met the young Joyce was

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[1] Jacques Derrida discusses his indebtedness to Joyce in "Two words for Joyce". Julia Kristina has paid a special tribute to Joyce in her theoretical writings on literature; Northrop Frye, Wolfgang Iser, Umberto Eco, Frederic Jameson, have all written important texts on Joyce. This interest includes also those who have reacted against Joyce like George Lukas and Carl Gustavjung who have recognized his importance.

struck by his extraordinary pride, arrogance and self confidence. «There is a young boy called Joyce who may do something; George Russell wrote to a friend. He is as proud as Lucifer and writes verses perfect in their technique and sometimes beautiful in quality». In a letter to Yeats, Russell wrote: "The first spectre of the new generation has appeared. His name is Joyce. I have suffered from him and I would like you to suffer".

The more we get acquainted with Joyce's life and work, the clearer it becomes that he was a man that merits interest and investigation.

"Reading Joyce is an activity which extends from the small-scale pleasures of appreciating the skilful organization and complex suggestiveness of a single sentence or phrase to the large-scale project of constructing a model that will impart unity to an entire book…" Attridge (1997:3)

"To read Joyce is to see reality rendered without the simplifications of conventional division". Ellman (1965: 04)

"Joyce is the most international writer in English. He shares with Shakespeare a global reputation, but unlike Shakespeare, he crossed many national boundaries in his working career». Attridge (1997: IX)

"Every writer of fiction can learn from Joyce whether style or mode they favour". Lodge (1992:125).

We are not aiming at writing about Joyce's place and achievements in the modern time but in any case, each one should have strong motives to choose a given writer. In fact, if we keep on listing the motives that led us to choose Joyce, it would take us too far a field. We suppose that every one who is interested in literature, literary criticism, stylistics and even linguistic studies has certainly met Joyce through his readings.

Indeed, Joyce's ability to deal with the English language as a main

vehicle to reflect his "Irishness" was of a great genuine and made of him a great writer with a different way of writing.

As to the importance of style in conveying the message, we may consider that Joyce's novels, in general, try to show this member of society under all religious, social and psychological pressures and how he comes out with his own view about art and life. We think that Joyce's first novel *"A Portrait of the Artist as a Young Man"* [2] is a good example of this.

The language of James Joyce is so dynamic that it leads the reader to live with events and to be as close as possible to the hero. The vividness of *"A Portrait of the Artist as a Young Man"* (henceforth *'A Portrait'*) lies in all those ups and downs of the hero and his interchanging discourse along the story. Joyce tries to give an account of his hero's maturity by showing his use of simple flat sentences at the beginning and by his use of more complex ones by the end of the novel. In this respect, we may say that Joyce is leading the reader gradually to understand the title of the novel.

"A Portrait" is a bildungsroman [3] that traces the growth of Stephen Dedalus from infancy to young manhood. It is an autobiographical fiction used by Joyce under fictional names as a means of self-justification, proving to the world that he was right, but Joyce's final aim in this novel is not only to prove his being right. He shows his hero's struggle with an adult world which tries to impose on him a certain way of life and behaviour. On the other hand, Joyce shows his hero's foolishness and immaturity through his speech.

"A Portrait" was written in a style with the absence of the author who

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[2] Preceded by an unpublished "Stephen Hero", the first version of Joyce's autobiographical novel which was rejected by publishers and then thrown by Joyce in the fire but much of it was rescued by his wife.

[3] From Greek: Formation Novel. This is a term more or less synonymous with Erzeihungs roman. Literally on "Up bring" or education novel widely used by German critics, it refers to a novel which is an account of the youthful development of a hero. It describes the process by which maturity is achieved through the various ups and downs of life.

preferred to let the reader be close to the hero and his voice. Joyce has run through a series of stylistic changes so as to match the style at every stage to Stephen's developing maturity and to the changes in his attitudes and feelings shown through the development in the complexity of the language he uses.

The change in Stephen's language (the move from simple short sentences to long complex ones) is quite normal and inevitable since it reflects an individual growing up and exposed to a world full of oppressive rules. In fact, Joyce's stylistic progress can be sketched out by considering Stephen's remembrance of his infancy and childhood. As the complexities of life affect Stephen's mind, the style becomes a little less spare and childish.

Structurally speaking, we may say that Stephen's language starts getting mature when Joyce has begun to show his potential for becoming an artist. Attridge (ibid) says in this respect: "At the end of each of *'A portrait*'s' five parts, Joyce uses elevated language to suggest that Stephen achieves a momentary insight and intensity through a transforming experience ". The language complexity also lies in Stephen's emotional, artistic and psychological development.

Throughout this work, we shall investigate the basic element upon which our observation is made about growth complexity and maturity of language*: the sentence*. Being semantically more self-contained than any other unit, and being easy to identify, the sentence in Joyce's work is an important stylistic feature where he tries to put all his linguistic genius at work.

Throughout reading Joyce's novels, we have noted his distinct way in arranging his sentences, almost all of which are long. The case in *"A portrait"* is that Joyce has modified his sentence types and length so that we can move with his hero from one developing stage to another.

The analysis of the novel is stylistically based. We think that Joyce is a writer who should be approached differently. Allen (1991:342) states: "There

is no doubt that novelists such as Lawrence, Richardson, Woolf and James Joyce are with an entirely different and new approach to the art of fiction".

Departing from the aforementioned statement, we have to say that modern prose and modern writings in general, need to be viewed differently. Classical approaches have almost been imprisoned in the thematic analysis, but literary discourse needs other types of analysis. Hence, stylistics suggests itself as an adequate alternative to show which language patterns and features do occur in a text written in a given of social context.

Moreover, we think that the use of linguistics in literary interpretation would give the analysis more objectivity. Linguistic criticism shows the particularities of a writer and depicts through language structure and use how a given text can be a Shakespearean one or a Joycean one. Crystal (1974:09) points out that: "Style may refer to some or all of the language habits of one person as when we talk of Shakespeare's style, or the style of James Joyce ... it refers to a selection of linguistic habits, the occasional linguistic idiosyncrasies which characterise an individual's "uniqueness"".

What remains to be said about stylistics is that it gives the text a linguistic value as well as a literary one. It renders the text as a means of communication and through the investigation of its style the reader discovers the socio-cultural environment of the writer, his psyche, his ideology,…etc.

Everyone believes that the stylistic study is a kind of permanent dialogue between the reader and the writer through a given text. This dialogue is achieved thanks to four levels: the text, the sentence, the word and the sound.

The work of James Joyce remains, at least for us, a model for a stylistic investigation especially if we know that it is about an artistic young man growing up in an insensitive family and a hostile environment, all of which makes his original style.

To talk about style of one text is to talk about recurrence, pattern and

frequency of a given linguistic choice. Our concern here is to account for the types of sentences used by Joyce in his novel *"A portrait"*. So, our choice is a subject of variation since there may be a multiplicity of styles within the same work.

Hence, the theme of our study is mainly concerned with a changing stylistic element which is the sentence from simple to complex (in functional terms: parataxis and hypotaxis).

So, the linguistic piece we want to concentrate on is not a stable one but it is reflective of the novel.

Leech and Short (1981:67) stand for the previous idea: "Some stylistic features are themselves variable, for example, sentence complexity"

Beginning with the sentence, its choice has not come at random as Crystal and Davy (1974:43) say: "This is generally agreed to be the most convenient point of departure for grammatical investigation". This novel is about Stephen's developing maturity exposed through his memories and experiences.

The first stage of Stephen's life was but baby talk. When Stephen is at school his reflections are framed in short, plain sentences, direct, never complex in syntax, never decorated.

In further stages, Stephen's thoughts are presented in a more sophisticated style expressed by more complex sentences showing his growing linguistic competence and his ability to express his ideas about language, art, religion, politics and the nation.

The development of the language of an individual goes through many stages and this is in fact the case of *"A portrait"*

The theoretical justification for such a linguistic maturity arises from the requirement that a grammatical theory must be able to account for how a child is able to develop a system of grammatical rules that will generate all possible sentences. (cf. Chomsky, 1957/1965)

The use of different types of sentences throughout the novel is according to his hero's growing competence.

In this sense one may ask:

1) How did Joyce proceed to express his hero's maturity through his use of sentence ordering and sequencing?

2) Does Joyce's arrangement of clauses reflect really the hero's developing linguistic competence and ability to use more complex sentences in a variety of registers (religious, artistic, political, philosophical...)?

We suppose that an account of psycholinguistics may help.

Let us adopt Leech's question: "Should a writer use simple, one clause sentence, or should he build his separate units into more complex sentence structures?" We shall make an attempt in what follows to clarify questions.

Trying to answer the research questions mentioned above, some hypotheses may be put forward.

1) The growing complexity of Joyce's sentences in *'A portrait'* is due to his hero growing up (natural cause).

2) If we try to link the method of writing with the structures being used, we notice that *"A portrait of the Artist as a Young Man"* is written in a narrative way based on memories and reflections. In this sense, Joyce moves from presenting the outer scene to presenting what is going on in Stephen's mind. So, one may suppose that the linguistic complexity goes with the increased complexity of the events.

3) If we examine the novel, we may judge that using coordination and subordination is related to Stephen's state of mind. So, simple sentences may appear in the late chapter besides complex ones .

4) The narrative text presents a « hierarchical» structure. So the frequency of subordinate clauses for instance is related with Stephen/ Joyce's psychological elaboration since it is not a matter of relations between characters as it is a matter of relation between Stephen and his psychological

state and events.

5) Finally, we suppose that subordination (hypotaxis) as a syntactic device in used to make some ideas more important than others. These ideas are those of a young man who tries to create his own voice and to use language as a means of self justification and self representation.

It is hoped that the results of this study will shed light on the importance of Joyce's style in modern writings and to encourage the readership to rediscover Joyce and to prove that literature is a good terrain for investigating linguistic structures. So, if we understand the language of a writer and read it with a critical eye, and then are able to justify his use of a given device, we think that the appreciation of the work would be greater and the gap between the reader and the writer would be narrower.

ORGANIZATION OF THE STUDY

This study is divided into four chapters that interrelate together to answer the questions set in this work.

Chapter One includes a theoretical debate about what are called sentence/ clause/ parataxis, hypotaxis and sentence structure.

Following M.A.K. Halliday (1985), we shall try to see the functional role of such syntactic units, and we shall give our own understanding of Functional Grammar and try to open doors for further investigation by using the findings of Generative Grammar and Psycholinguistics in order to give a comprehensive account to the study.

Chapter Two sets out the methodological steps of the study and presents collected data from the corpus with description, analyses, and comments of simple, paratactic and hypotactic clauses.

Chapter Three deals with some outstanding stylistic features used by Joyce which seems, at least to us, to be linked to a growing linguistic

competence. Some pedagogical implications are drawn in Chapter Four aiming at increasing the learners ' syntactic maturity to help them develop their writing skill by practising some techniques such as sentence-combining technique and some other activities.

A general conclusion is set to show the importance of the novel in developing linguistic as well as literary competence.

CHAPTER ONE
The Theoretical Debate

1.0 Introduction

This chapter is a review of the clause patterns (simple and complex sentences) and an account of the relationship between clauses.

Prior to this, we shall give a brief review concerning the relationship that exists between the syntax of a language and the study of style. A glance at sentence structure and grammatical categories seems to be necessary.

1.1 Definition of Syntax

A simple definition of Syntax is as Van Valin, Jr and La Polla (1999:1) state: "the term "syntax" is from the Ancient Greek *Syntaxis,* a verbal noun which means "arrangement" or "setting out together".

Matthews (1982:1) (cited in Van Valin, Jr and La Polla (ibid)) mentions: "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".

So, the main concern of syntax is to check organization of meaningful elements within the sentence. As a result of this view, one may safely imply what that the upper limit of syntax is the sentence by which one can decide upon what a normal sentence may be.

1.2 The Role of Syntax in the Study of Style

The field of stylistic investigation can be delimited by three types

1- Style as being a deviation of the rule.
2- Style as being a frequency

3- Style as being the exploit of the syntactic or grammatical abilities.

In fact, the third type was adopted by generativists since it is the right entry to the study of the literary text and to finding out language potentialities.

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: 368) talks 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.)".

Given the mature of the research questions (How did Joyce proceed to express his hero's maturity through his use of sentence ordering and sequencing? And does Joyce's arrangement of clauses reflect really the hero's developing linguistic competence?) the choice of syntactic stylistics as a methodological orientation is very suitable for our work.
Turner (1973:70) 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.

"For the student of style, a study of syntax will reveal further areas of choice in language" Turner (1973:70).

1.3. Sentence Structure and Sentence Construction

When analysing an English sentence or an English clause at a minimal level, we find in a full finite clause a subject and a predicate.

The occurrence of the complement depends on the type of verb in the clause i.e., whether it is transitive or not. Still, we may find complements following intransitive verbs. Again, the adjuncts are optional in the clause.

Now, the general structure of an English clause may be: SPCA: Subject-Predicate-Complement-Adjunct.

In other terms, Van Valin, Jr and La Polla (1999: 29) give us a conceptual definition of the clause by stating that: "The clause is a syntactic unit composed of the core and periphery.

Clause

core nucleus	Periphery

As by illustration we may give the following clause:

Core	Periphery
He **broke** the glasses	in the garden path.

This definition makes the clause concerned with its parts where the most important is the nucleus (the verb). Given this important the verb denotes an action, an event or a process. Hence, a clausal analysis will be defective without investigation of the main verb.

1.4 Grammatical Categories

Apart from the immediate constituents of the clause, we are aware of other aspects that enable us to detect the structural complexity of a given clause listed under grammatical categories. We mention: word order, mood, voice and tense.

1.4.1 Tense

With tense, we are more to consider a category associated directly with the verb. We gave details of tense at the expense of other categories because tense is a striking feature in corpora like narratives and it is a reinforcing concept of the writer's stylistic choice especially when presenting memories, flashbacks and recalling past events. We notice in our corpus the careful use of tense.

1.4.1.1 Definition

Tense is defined by Comrie (1993: 09) as "grammaticalized expression of location in time".

In fact, tense relates the meaning of the verb to a time scale. To answer what the meaning of the verb may be, we say that a verb may refer either to an event or to a state.

1.4.1.2 Tense System

We encounter normally three basic tenses: present, past and future. Yet Lock (1996: 161) points out that "Some linguists claim that English has only two tenses. This is based on the fact that verbs can be inflected for present

tense and past tense only. As far as context is concerned, the selection of tense is made according to the type of context. Narrative texts are mostly written in the simple past tense, or the present simple. Descriptive texts are typically treated with simple present whereas narrative texts may be presented with different tenses.

1.4.4 Voice

There are two ways of expressing action processes in English: Active and Passive Voice.

The shift in voice is necessarily made through structures that have a transitive verb.

The choice of the passive voice depends on the choice of a transitive verb and also on context to favor the object by subjectirising it.
The structural complexity of any English sentence or clause lies also in the type of verbs (transitive, non- transitive), the voice adopted (active, passive), the choice of tense (simple, perfect).

1.5 Sentence/Clause: conceptual complexity

To give a comprehensive account of the sentence, it is worth starting by delimiting the notion of the sentence and its different types.

To start with the problem of terminology, we have to clarify that the sentence can be identified as a clause complex. This can be clearly understood from Halliday's (1989:192) definition: "A sentence can be interpreted as a clause complex: a head clause together with other clauses that modify it". Still, the notion of the sentence is not clearly defined, for it is viewed differently by different linguists. However, typical definitions were set as a "minimum complete utterance".

"The sentence has evolved by expansion outwards from the clause". Halliday (1985:192).

bThis definition makes the sentence larger than the clause. Still, the minimum complete idea is there in both structures. Thus, to choose the clause as a key item for investigating both syntactic complexity and linguistic maturity is workable.

Structurally speaking, the most important criterion for judging the sentence is the fact that it has to be presented as a multi-varied structure.

"In a sentence, the tendency is much more for any clause to have the potential for functioning with any value in a multi clausal complex" (Ibid).

It is assumed then, that "the notion" of "clause complex" enables us to fully account for the functional organization of the sentence. "A sentence will be defined, in fact, as a clause complex." Halliday (1985:193). So, from this moment onwards, we shall stand for the concept of clause complex to be the generic term.

"The clause complex will be the only grammatical unit which we shall recognize above the clause. Hence, there will be no need to bring in the term "sentence" as a distinct grammatical unit" (ibid).

This distinction between the sentence and the clause complex will help avoid ambiguity: a sentence is a constituent of writing, while a clause complex is a constituent of grammar. Palmer (1990:68) states that: "The sentence is the largest unit to which we can assign a grammatical structure". He adds (1990:72) that: "The traditional grammars reserve the term sentence for the larger or 'maximal' sentence and talk about the sentences of which it is composed, the 'minimal' sentences, as clauses.

Furthermore, Leech and Short (1981:217) state: "On the syntactic level, a sentence may be defined as an independent syntactic unit, either simple (consisting of one clause) or complex (consisting of more than one)".

Lock (1996:247) says: "The word *sentence* is actually somewhat problematic. In written language, a sequence of structurally related clauses normally begins with a capital letter and ends with a full stop. In other words, the sequence is marked as being a "*sentence*". In spoken language, however, one has to take intonation into account, as well as the presence of conjunctions such as "and", "if" and "so long as" to decide whether clauses are structurally related or not. In addition, a sequence of structurally related clauses in speech might not be acceptable as a sentence in written language.

Lock (1996:04) goes far to mention the term "rank" and to say that: "it is useful to retain the term sentence for the highest rank of grammatical organization in both spoken and written English".

Again, Leech and Svartvik (1974:288) define sentences as "units made up of one or more clauses". So they make the distinction between the sentence and the clause by considering the sentence a larger unit.

For Halliday (1985, 193) in the analysis of a written text, each sentence can be treated as one clause complex. Crystal and Davy (1974:110) try to avoid the overlapping between the notion of clause and sentence. They state: "…if utterances do reach any substantial length, it is because of this phenomenon of loose coordination. It might be better, indeed, to refer to such a feature without using the term 'sentence' at all, talking instead of "clause- complexes".

We won't fall into the trap of notional complexity; what is important for our work is to analyse types of clauses and their relationships in terms of structure and logico-semantic relationships. So, we shall adopt both Halliday's terms 'clause complex' and 'sentence'.

1.6 Sentence Types

We shall see the types of sentences existing in English in terms of their structure. After that we shall adopt Halliday's classification of types of interdependency between clauses to try to use them in the analysis of the corpus. In all, what concerns us is the structure of the sentence or the clause regardless the appellations i.e, a parataxis or a compound sentence are equal and a hypotaxis or a complex sentence are the same.

1.6.1 The Simple Sentence

Leech and Svartvik (1974:288) state that: "sentences containing just one clause are called SIMPLE ". Crystal and Davy (1974:46) define the simple sentence as that which: "consists of a subject and a predicator[1], with or without a complement depending on the class of the verb occurring as predicate with or without one or more adverbials, and with or without a vocative".

Quirk, Greenbaum, Leech and Svartvik (1992:342) define the simple sentences as the ones : "containing just one clause, a clause being a unit that can be analysed into the elements S (subject),V(verb), C(complement), O(object) and A(adverbial)".

For Lock (1996:247): "A sentence which consists of only one ranking (i.e, non embedded) clause is known as a simple sentence".

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[1] The term predicator is not to be confused with predicate in its traditional sense, i.e the whole of the sentence except the subject.

1.6.2 The Compound Sentence

Crystal and Davy (1974:47) define a compound sentence as follows: "1-It consists of a simple main clause and one or more simple dependent clauses linked by one of coordinating conjunctions, or, in writing, by one of a range of coordinating punctuation devices (for instance, a semi-colon)". "2-It consists of a simple main clause plus a clause of the 'parenthetic' type (such as 'you know', 'I mean'), which may be imbedded in the main clause or may occur in sequence with it."

Halliday (ibid): "A sentence with one or more independent clauses following the first clause is known as a compound sentence".

1.6.3 The Complex Sentence

The complex sentence is defined by Crystal and Davy (1974:48) in the following terms: "it consists of one main clause of the simple type, with the adverbial element of its structure expounded by at least one dependent clause".

"…a complex sentence contains more than one clause" Quirk et al (1992:720).

So, a sentence with one or more dependent clauses in relation to the main clause is known as a *complex sentence*.

Some grammarians such as Lock, Svartvik and Leech do not make clear the distinction between the compound and the complex sentence:

"…sentences containing more than one clause are called complex".

Leech and Svartvik (1974:28)

"In traditional grammar, a distinction is made between compound sentences which contain only linked independent clauses, and complex sentences which contain dependent clauses" Lock (1996:247). For Lock

(ibid): "Any sentence containing more than one ranking clause will be called a complex sentence."

1.6.4 Mixed Types

"A mixed sentence consists of a compound sentence in which at least one of the clauses has a dependent clause, introduced by a subordinating conjunction" Crystal and Davy (1974:49).

Halliday (ibid) states "Incidentally, a sentence with **both** independent and dependent clauses is sometimes known as a compound complex or mixed sentence."

The use of such type of sentence is needed when there are more than two ideas: main and less important ones. For instance two ideas on equal importance and one less important idea subordinated to one of them.

The occurrence of mixed sentences is a syntactic choice that gives the writer variety in writing. Still, when he seeks variety he is to take into account the context of writing, the degree of advancement of ideas and the ultimate message to be conveyed. Here the choice of mixed sentences may carry stylistic traits and effects.

1.7 Types of Relationship between Clauses

We can have two types or ways by which clauses are related. The first relationship between clauses is a structural one. There are two basic kinds of structural relationships between clauses which Lock (1996:248) calls linking and binding.

1.7.1 Linking (Coordination)

The principle of linking clauses is that of equality. Lock (1996:248) says about linked clauses that: "They must all be independent clauses or all dependent clauses. The clauses are either simply juxtaposed (in writing often with a comma, semicolon, or dash between them) or they are joined by a linking conjunction (and, but, or …etc.)."

Palmer (1990:72) stands for that: "Two sentences may be joined together by a conjunction as 'and'. This kind of linking of sentences is known as 'coordination'."

He adds "The second way in which two sentences may form a larger sentence is one in which, instead of the two sentences being joined together as equals, one of the sentences functions as part of the other. A term used for this today is 'embedding', one sentence being embedded within another." (ibid)

"The traditional grammar refers to this as subordination and talks about the embedded sentence as a 'subordinate clause'. These subordinate clauses were further classified into noun-clauses, adjective clauses and adverb clauses, according to whether they had a function of nouns, adjectives or adverbs within the other sentence (the main clause)." (ibid)

Quirk et al (1992:720) say: "One of the two main devices for linking clauses together within the same sentence is that of coordination".

They carry on saying that "coordination is a linking together of two or more elements of equivalent status and function" (Ibid).

The above type of syntactic structures is useful when we want to exchange messages of the same importance.

1.7.2 Subordination (Binding)

The principle of binding is that of inequality. In binding, a clause may be a dependent on an independent clause, and may also be dependent on another dependent clause.

Lock (1996:249) offers a number of ways in which a clause may be marked as a dependent clause.

"By a binding conjunction such as *although, if,* and *, because*

- By wh-words such as who and which.

- By word order.

- By being a non finite clause."

Concerning the clause position, Lock (ibid) says that "In binding, the sequence of clauses is usually much freer than in linking. A dependent clause may precede, follow, or interrupt the clause it is dependent on. It may also occur internal to the clause".

Quirk et al (1992:270) define subordination as follows: "…, subordination is a non-symmetrical relation, holding between two clauses X and Y in such a way that Y is a constituent or part of X.

They add that: "only two clauses enter into the relationship of subordination". (ibid) They even go further to say that: "The device of subordination enables us to organize multiple clause structures. Each subordinate clause may itself be superordinate to one or more other clauses one within another may be built up, sometimes resulting in sentences of great complexity."

Leech & Svartvik (1974:294) share the same idea with Quirk et al: "In subordination one clause, which we call a subclause, is included in the other, which we call the main clause. A subclause can also have another subclause inside it, which means that it behaves as a 'main clause' with respect to the other subclause."

Subclauses may have different functions such as subjects, objects and post- modifiers.

In the case of subordination, ideas differ in their degree of importance.

1.7.2.1 Markers of Subordination

The signals of subordination are contained in the subordinate clause. There are different indicators of subordination

1. Subordinating Conjunctions

Quirk et al (1992:727) stand for that: "Subordinators (or more fully SUBORDINATING CONJUNCTIONS) are perhaps the most important formal devices of subordination".

Quirk et al (Ibid) divide the subordinators into:

2. Simple Subordinators

After, (al) though, as, because, before, if, however, once, since, that, till, unless, until, when (ever), where (ver), whereas, while, whilst.

3. Compound Subordinators

-**Ending with that:**

In that, so that, in order that, such that, except that, save that.

-**Ending with optional that, which may be omitted**

Now (that), provided (that), supposing (that), considering (that), given (that), granted (that), admitting (that), assuming (that), seeing (that)

-**Ending with as**

As far as, as long as, as soon as, so long as, in so far as, so far as, in as much as, so as (to+ infinitive).

-Ending with than

Sooner than, rather than.

-Others

As if, as though, in case.

Correlative subordinators:

[A]: if …..then, al (though)……yet (nevertheless), as…..so.

[B]: more/less……than, as……as, so…….as, so…..(that), such……(as).

[C]: whether…….or.

[D]: the ……..the.

4. Other Indicators of Subordination

a- Wh-words

Quirk et al (1992:730) say that : " Wh-Elements are initial markers of subordination in interrogative Wh-clauses in relative Wh-clauses, and in conditional- concessive Wh-clauses."

b- Inversion of Subject Operation

In some conditional clauses, where the operator is had, were or should. Let us adopt the example given by Quirk et al (1992:730)

"Had I known more, I would have refused the job".

Here the inversion is a marker of subordination.

c- The Lack of a Finite Verb Form

Quirk et al (ibid) explain that "The absence of a finite verb form is effectively an indication of subordinated status, since non-finite and verbless clauses occur only in dependent clauses.

eg: The match will take place tomorrow, weather permitting.

On the other hand, there are two types on subordinate clauses with no marker of subordination.

These are cited by Quirk et al(Ibid) as follows:

"[1] Nominal that –clauses from which 'that' has been omitted.

I suppose you're right (I suppose that you're right)

[2] Comment clauses as a kind relatable to the main clause in the previous example. You're right, I suppose."

In analysing our corpus we shall frequently meet simple and compound subordinators. Other indicators of subordination are less frequent. Such subordinators are met in narratives since they indicate time, place, reason, purpose …etc.

1.7.2.2 Finite, Non-Finite and Verbless Clauses

The structure of dependent clauses may be analysed into three main clauses:

Quirk et al (1992:722) distinguish between:

Finite Clause: a clause containing a finite verb

eg: Because John is working

Non-Finite Clause: a clause containing a non finite verb such as to work, having worked, given

eg: (John) having seen the pictures

Verbless Clause: a clause containing no verbal element at all.

eg : turning left

A further analysis of the aforementioned types of clauses leads us to consider that:

- The finite clause always contains a subject as well as a predicate whereas the non finite clause may include optional ones.

Subjectless Clauses

Besides being verbless; the verbless clause is also subjectless.

Quirk et al (1992:731) give various functions of dependent clauses "Dependent clauses may function as subject, object, complement or adverbial in the super ordinate clause."

All what has been stated before as definitions and theories is considered necessary for us before tackling the sentence from another viewpoint. Yet, we shall adopt Halliday's theory concerning the sentence and therefore we shall stick to Halliday's terms or notions. Departing from the linguistic element being chosen, Halliday (1985:192) defines the clause complex as: "A head clause together with other clauses that modify it".

The concept of modification here needs to be explained more in order to know the kind of relationships within the clause complex.

The types of relationships between clauses may be distinguished into

(i) Type of interdependency, or 'taxis'.

(ii) Type of logico-semantic relation.

The above types of relationships between clauses will help us develop an analysis of samples from the novel on the basis that they may be either paratactic or hypotactic, expanded or projected and then we shall decide which type occurs frequently.

1.8 Types of Interdependency: parataxis and hypotaxis

With regard to terminology, an independent clause is also called a paratactic clause, and a dependent clause a hypotactic clause. Likewise, 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.

For the sake of comparison between parataxis and hypotaxis, it may be useful to use Halliday's term primary clauses for both the initiating clause of a paratactic construction and the main clause of a hypotactic construction; and secondary clauses for both the continuing clause of a paratactic construction and the dependent clause of a hypotactic structure (the main clause of a hypotactic construction is also known as the dominant clause).

Table 1.1: Primary and Secondary Clauses

	Primary	**secondary**
Parataxis	1(initiating)	2(continuing)
Hypotaxis	A(dominant)	B(dependent)

From Halliday(1985:193) An Introduction to Functional Grammar

1.8.1 Parataxis

Simply defined, parataxis is the relation between two elements of equal status one initiating and the other continuing.

In addition, Halliday (1985:198) states in principle that: "…the paratactic relation is logically symmetrical and transitive."

This idea can be exemplified by the 'and' relation.

Since there is no dependence of either element on the other in parataxis, paratactic structures are represented by the sequence and so by numerical notion.

eg: Faiza gets in and closes the door, her sister left, but her son stayed there.

1.8.2 Hypotaxis

Hypotaxis is the relation between a dependent element and its dominant. In Halliday's terms (1985:198): "Hypotaxis is the binding of elements of unequal status. The dominant element is free but the dependent element is not".

By contrast to the paratactic principle, the hypotactic relation is logically non-symmetrical and non transitive.

Halliday uses Greek letters to represent the clauses in a hypotactic structure.

Contrariwise to the paratactic structure, the hypotactic structure contains elements that are ordered in dependence, and thus ordering is independent of the sequence.

According to Halliday (1985:200) we have various sequences:

Dependent clause:

"(i) following the dominant clause α ˆ β" eg You won't fail if you work hard.

"(ii) preceding the dominant clause β ˆα" eg when he finishes his journey he will write a journal.

"(iii) enclosed in dominant clause α «β »" eg Try, when coming in the room, not to make noise.

"(iv) enclosing a dominant clause β «α »" eg He can, he proposed, help the disabled people.

1.9 The Logico-Semantic Relationship

A wide range of logical relationships exist between structurally related clauses. This range of logical relationships can be categorized into two main categories: expansion and projection. The type of logico-semantic relation depends on the kind of the message developed in the subordinate clause

(exemplification, addition, time relation, space relation, cause, quoting, reporting …etc).

Parataxis and hypotaxis are the two basic forms that can be taken by logical relations.

1.9.1 Expansion: expansion means that the secondary clause expands the primary clause in three different ways:

(i) -Elaboration

In elaboration, one clause may elaborate the message in another clause by relating it with different words, giving more details, being more specific, giving an example or clarifying it in a certain way. The elaborated clause is primary which may be elaborated as a whole, or it may be just some part of it.

eg: His pleasure was romancing and dreaming i.e. creating a real word by magical language.

Elaboration and Parataxis

When combined with parataxis, elaboration takes three forms. Halliday (1985:203-204) states in this vein that: "parataxis with elaboration yields three types, the first two of which could be regarded as APPOSITION between clauses."

According to Halliday (ibid) we have:

(i) Exposition

Here the secondary clause restates the thesis of the primary clause in different words, to present it from another point of view, or perhaps just to reinforce the message.

In writing, there may be a semicolon, comma, or dash between the juxtaposed clauses.

Logical meaning is marked by: *in other words or that is to say*.

(ii) Exemplification

The secondary clause shows a more thesis development of the primary clause by precising and exemplifying it. Here the conjunctives are: *for example, for instance, in particular*.

(iii) Classification

The secondary clause clarifies the primary one with explanation or comment. Some markers of classification are: *in fact, actually, indeed.*

Elaboration and Hypotaxis

When combined with hypotaxis, elaboration gives the structure of a non restrictive relative clause. The elaboration may be just of one noun group within the independent clause, or a larger part of the clause or of the whole clause.

Halliday (1985:205) says: "In written English a non defining relative clause is marked off by punctuation- usually commas,…".

Extension

One clause may extend the meaning in another clause by addition, variation or by alternation.

Addition and Co-ordination

There is a simple joining of the two clauses

Example:

- I have written the report and gave it to my boss.

- They always liked staying at home but their children were fond of concerts.

Variation and Co-ordination

One clause may replace another totally or partially.

As far as hypotaxis is concerned, its combination with extension leads us to consider addition, variation and alternation as well, but here the extending clause is dependent. The latter may be finite or non-finite.

(1) Addition and subordination with finite dependent clause: we find that the hypotactic clause of addition is introduced by the conjunctions *whereas and while*.

Addition and subordination with non finite dependent clause

The non finite clause is generally introduced by a conjunction such as *besides*, as *well as*, or *without*.

Halliday (1985:206) gives a summary of the markers of extension in the following table:

Table 1.2: Principal Markers of Extending Clauses.

	Paratactic	Hypotactic	
		Finite	Non-finite
(i) Addition "and" positive "nor" negative "but" adversative	(Both….) and; not only.. but also (neither…) nor (and) yet, but	While, whereas from, as well as While, whereas	besides, apart without
(ii) Variation "Instead" Replacive "except" subtractive	But not; not.. but Only but, except	than Except that than	Instead of, rather except for, other
(iii) alternation "or" alternative	(either…) or (else)	If…not (…then)	

From Halliday(1985:206) An Introduction to Functional Grammar

(iii) Enhancement

One clause may enhance the meaning of another clause by providing information about time, space, means, comparison, cause, purpose, condition and concession.

Enhancement and Co-ordination

Enhancement combined with parataxis gives it a circumstantial characteristic.

Table 1.3 explains the different expressions of paratactic enhancement.

Table 1.3 Principal Markers of Hypotactic Enhancing Clauses

	Finite	Non-finite	
	Conjunction	Conjunction	Preposition
(I) Temporal			
Same time: extent	as, while	while	in (the course /process of) on
Same time: point	when, as soon as, the moment	when	-
Same time: spread	whenever, every time	-	after
Different time: later	after, since	since	before
Different time: earlier	before, until / till	until	
(II) Spatial			
Same place: extent	as far as		
Same place: point	where		
Same place, spread	wherever, everywhere		
(III) Manner			
Means	as, as if, like, the way	like	by (means of)
Comparison			
(IV) Causal-Conditional			
Cause reason	because, as, since, in case, seeing that, considering		with, through, by at, as, result of, because of, in case of
Cause: purpose	in order that, so that		(in order / was) to; for (the sake of), with the aim of, for fear of
Condition: positive	if, provided. as long as		in the event of
Condition: negative	unless		but for, without
Condition: concessive	even if, although		despite, in spite of, without

Source: Halliday(1985:226) An Introduction to Functional Grammar

Enhancement combined with hypotaxis gives, according to Halliday, (1985:213): "what are known in traditional formal grammar as 'adverbial clauses'."

Similarly with parataxis, these adverbial clauses may be of time, place, manner, cause, condition or concession. They may be finite or non-finite.

Halliday (1985:213) explains that: "The finite ones are introduced by a hypotactic conjunction ('subordinating conjunction'). The non-finite are introduced either (a) by a preposition such as on, with, by functioning conjunctively…or (b) by one of a subset of the hypotactic conjunctions".

1.9.2 Projection

We deal with projection when the secondary clause in a clause complex is controlled by a verbal or mental process.

Under the notion of projection, Halliday (1989:1989) introduces the sub-notions of 'locution' and 'idea'.

- Locution refers to that one clause which is projected through another as a construction of wording.

In such a case, we use verbs like "say".

-Idea refers to that one clause which is projected through another presenting it as a construction of meaning

In such a case, verbs like "think" tend to be used.

Projection may be either paratactic or hypotactic.

The significance of projection lies in its importance for the study of speech and thought presentation.

Symbolisation

There is a set of suggested symbols which are convenient with the number of subtypes of both expansion and projection.

They are, as suggested in Halliday (1989:196), as follows:

1- Expansion

a-elaboration   =   ('equals')

b-extension   + (' is added to')

c- enhancement   x ('is multiplied by')

2-projection

a- locution   "   (double quotes)

b- Idea   '   (single quotes)

These symbols apply to both paratactic and hypotactic structures.

1.9.3 Projection Types

There are three types of projection: quoting, reporting and facts.

We shall focus on two types: quoting and reporting since they are the only two ways of saying or thinking whereas facts are half-way between quotes and reports. Halliday (1985:249) explains this further: " …quotes and reports typically enter into clause complexes- that is they keep their status as clauses…-facts are 'objectified' and enter as constituents into the structure of other clauses."

Since we are investigating clause complexes, our focus on quotes and reports would be quite right.

1.9.3.1 Quoting ('Direct Speech'): verbal process, parataxis

It is the simplest form of projection. We just represent what is said by a projected clause.

Halliday (1985:229) explains the relationship between the two clauses as follows: "The total structure, therefore, is that of a paratactic clause complex in which the logical-semantic relationship is one of projection; the projecting clause is a verbal process, and the projected clause has the status of wording."

Projection is mentioned by quotation marks. Verbs used in quoting clauses are:

1-Say, tell, remark, observe, point out, report, announce, ask, demand, reply, explain, protest, continue, interrupt, insist, complain, cry, shout, murmur,…etc.

Quoting through direct speech is a way of representation in narration. As a stylistic marker, it is a direct association with the narrator. Paratactic projected clauses are as we shall see appropriate in the flow of narration and in transmitting statements verbally.

1.9.3.2 Reporting ('Indirect Speech'): mental process: hypotactic language is both used to talk and to think.

The difference between the verbal process and the mental one is that the projecting clause is one of cognition and the projected clause is a meaning and not a wording i.e., presenting something as meaning means we are not representing the words because there are no words, hence, the typical pattern for representing thinking is the hypotactic one.

As for the comparison between quoting and reporting we may state the following:

i. They differ in meaning

ii. As far as the tactic system in quoting is concerned, the projected clause is an independent one whereas in reporting it is a dependent one.

1.9.3.3 Free Indirect Speech

It is a half-way stage between direct and indirect speech, and is used extensively in modern narrative writing.

The reporting clause is omitted. It is therefore only the back shift of the verb together with equivalent shifts in pronouns and so on.

The structure of free indirect speech is paratactic. Free indirect speech can be projected verbally and mentally.

The table below sums up Free Direct, Indirect and Free Indirect Speech.

Table 1.4 Direct, Free Direct and Indirect Speech

Type of projecting process	Speech function	Orientation Report		
		Taxis: paratactic 1 2		Hypotactic
Locution"Verbal	Proposition Statement question	Wording "1 2" "I can", he said "Are you sure?" asked Fred	Wording represented as meaning He could, he said Was she sure, Fred asked	Wording represented as meaning He said he could Fred asked if she was sure.
	Proposal	"Wait here", she told him	Wait there, she told him	She told him to wait there
Idea" mental	Proposition Statement	Meaning represented '1 2 as wording " I can" he thought	Meaning (intonation represented as wording) He could, he thought	Meaning a 'β He thought he could
	question	"Am I dreaming?" wondered Jill.	Was she dreaming, Jill wondered	Jill wondered if she was dreaming
	Proposal	"Wait here" she willed him	Wait there, she willed him	She wanted him to wait there
		"Direct"	Free indirect	"indirect"

Source: Halliday (985:232) An Introduction to Functional Grammar

1.10 Developmental Psycholinguistics

For a better understanding of language development of a human being one may rely on the findings of developmental psycholinguistics which examines how speech capacities develop over time and how children go about constructing complex structures in their mother tongue.

This seems to be quite useful only for the early stages of language development (holophrastic, analytic syntactic stages), since our purpose is to follow the main changes in the syntactic structures of Stephen in *"A portrait of Artist as a Young Man"*. Still, we need other perspectives to describe the other stages of Stephen's language.

Jean Piaget (1926) was a leading figure in the field of developmental psychology. He endeavored to explain the relationship between the language of a child and his thought. Piaget, (1926) (translated by Marjorie & Ruth (1978:02)) attempts to answer the question: "What are the needs which a child tends to satisfy when he talks?"

At this stage, we are not going to treat the logic of the child but Piaget will help us by giving two other questions which are: "How does the child think?", and "How does he speak?"

Piaget (ibid: 09) gave eight fundamental categories of speech which are as follows:

The first kind of speech is what Piaget (ibid) calls *"ego-centric Speech"* which in its turn may be further divided into three categories:

1. Repetition

Piaget (ibid) calls it *echololia*. The child, in the first year of his age, likes to repeat the words he hears, to imitate syllables and words even as Piaget (ibid) says "Those of which he hardly understands the meaning". He suggested that the function of repetition here is because the child's confusion between the **I** and the not-**I.**

Repetition seems to be just a kind of game for the child. On the other hand, the frequency of repetition in the child's speech is not high. Piaget (ibid) gives the percentage of 1% to 2%.

2. Monologue

By using monologues, the child does not address any one. The child talks to himself as if he was thinking aloud. He speaks the same moment he acts. Piaget (ibid:14) called the monologues separated by silences "soliloquy", which is usually accompanied by the habit of romancing or inventing i.e. creating reality by words and magical language.

If repetition is a sort of game for the child, monologue is striking for him in the sense that it helps him build his thought and language.

3. Dual or Collective Monologue

Here, even though the child seems to be talking to others, he is in fact talking aloud to himself.

Piaget (ibid) explained that there is an outsider associated with action or thought at the moment of speaking. And "the point of view of the other person is never taken into account; his presence serves only as a stimulus".

The second kind of speech is what Piaget (ibid) names *"Socialized Speech"* within which we can distinguish:

1. Adapted Information

At this stage, the child starts to exchange his thoughts with others. He tries to influence them. By contrast to collective monologues, the child, here, is taking into account the point of view of his hearer.

2. Criticism

The child starts making remarks about the behavior of others. Here, the criticism is openly stated in front of others taking for instance the cases

of arguments, quarrels, etc., whereas the utterances of the collective monologue are with no effect on the others.

3. Commands, Requests, Threats

They express the real active interaction among children to express their needs.

4. Questions and Answers

By questions, we mean the child's call for answers to real questions or interrogatives in order to explore the external physical environment. By answers, now, it is meant answers to real questions and commands. Piaget (ibid) states that questions make up 13% to 17% of children's talk.

The compilation of functional grammar theories with the findings of psycholinguistics may make things clearer as far as the language of Joyce/ Stephen is concerned, specifically at his early stages.

* Criticism

The area of syntax has known many theories of language. Textual analysis has been based on the investigation of sentences.

From a generative point of view, individuals are considered to generate language from their innate sources. The Generativist's main idea was initially to account for the creativity of people's use of language. That is, their ability to generate sentences that have never been produced before. (Chomsky 1957; 1976)

Generative Grammar can be an adequate field for studying one's linguistic competence and maturity. Thus, one may say why don't we adopt Generative Grammar and Psycholinguistics or rather a psychologically oriented theory of language; but the latter have some weaknesses. First, generativism (in particular Chomskyan grammar) is designed to generate all

and only well- formed sentences which is not always the case of literary texts. Second, the generative theory is a theory of language that ignores context and situation; it is concerned only with an idealized grammar.

Michael Halliday is one of the linguists who appose to Chomskyan grammar not from the argument about language generation but from the psychological orientation of the theory.

"Like Chomsky, Halliday is concerned with sentence grammar, but from a sociological perspectives; his field of analysis is language as social Semiotic" David Birch (1993; 139)
We think that Halliday's theory is the most suitable support for our purpose since he affirms, quite forcefully, the effectiveness of linguistics as a science (psychological or sociological).

Literature for Halliday has special status as verbal art. He says: "by analyzing a literary text as a verbal art effect, we are asserting its status as literature (Halliday; 1983: VIII). So, Halliday is right as he tries to go beyond the text. Moreover, if analysis of literary texts is to be objective and fruitful we have to call for the help of linguistics. Halliday argues that the analysis of literature is at its most creative degree when it is a linguistic analysis (Hassan, 1988: VIII) cited in Birch (1993; 139).

He object strongly to the determinist theory of style as deviation from norm and to the concentration within generative linguists on the derivational history of sentences and its appropriation for stylistic study by Chomskyan linguistics, offering the important consideration that the supposed noun is also part of the stylistic make-up of a text.

Having chosen Hallidayan's functionalism does not imply that it has no weak points. Birch (1993:141) states that "linguistics under the banner of both Chomsky and Halliday was for the most part linguistics of the sentence". Thus, if one seeks more comprehensive and accurate stylistic investigation he has to push it beyond the limits of the sentence.

Additionally, Chapman insists on the fact that a sentence must be in relation with other sentence so that the investigation of any given style and language patterning will provide a variety of effects and interpretations. "In fact stylistics, whatever style is being investigated, cannot proceed very far without recognition of units above the sentence". Chapman (1973: 100)

Since we are dealing with literary discourse, there is much more literature, and the specificity of literary discourse is to try to depict its message through the linguistic items being used.

Hence, Henry Widdowson comes to question language resources and their use to communicate, "What Henry Widdowson wanted to know was, if a grammar accounts for the knowledge speakers have, why is it that speakers know how to interpret ungrammatical sentences? (Widdowson1972: 294, cited in Birch 1993: 140).

What Widdowson suggests is that because there is more to literature than linguistic deviance, the analyst should not be asking to question. "What are the linguistic particularities of this text and how can they be communicated in this text and how are the resources of the language being used to bring this communication about?" (Widdowson 1972: 299, cited in Birch 1993: 140)

Widdowson questions here the resources and social functions that go beyond the sentences. He argues that linguists should consider literature as communication.

Birch (1993: 141) says: "This is a very important point, because a communicative view of language is one of the last considerations in functional, structuralist analyses of text.

The importance of Widdowson's view lies in its pedagogical implication, since he demonstrates ways in which the integration of language and literature study can take place in an "English Lesson".

Furthermore, Carter (1982:178) agrees with Widdowson and shows his position on the integration of literary and linguistic insights into a communicative teaching syllabus.

So, stylistics, literature and linguistics are all here to help the English language teacher to present language material to his learners and it would be of great benefit for them.

Our standing for Halliday does not imply the denial of other theories.

Summary and Conclusion

This chapter sketches sentence structure and sentence types or more precisely types of relationships that might occur between English clauses. Language as a mediator between man and his experience is in fact a kind of use of interrelated sets of systems. Each system represents a given choice. In our case, syntax seems to be the writer's choice in order to transmit some messages. The primary goal of syntactic analysis is to describe and explain the organization of clauses and thereby help us- as readers- find our path to meaning.

Having exposed how clauses may interrelate, and having considered the issue of language development in the field of developmental psycholinguistics, we now turn to consider the various syntactic structures used in James Joyce's *"A Portrait of the Artist as a Young Man"* and their tentative implications , stressing on the relationship between the character's maturity and his linguistic development.

Equally important, a parallel view of developmental psycholinguistics has traced our path to explain some important features in the language of Stephen the child.

2.0 Introduction

In analysing the data we have followed Halliday's (1989) tabulation already provided in the preceding chapter (p. 36, 37, 41). The tabulation gives us a comprehensive account of types of relationships between clauses. We shall see in this chapter how the language of Stephen shaped his early and late thinking.

Sentence investigation is essential for our purpose. We shall see how clauses are expanded or projected throughout the novel. Added to that, we shall see the clausal structure as far as their constituent parts are concerned. The novel chosen is relatively long thus we shall select passages from each chapter of the novel and try to see which type is mostly used and why.

The reader is reminded that the questions asked were as follows:

1-How did Joyce proceed to arrange his clauses along the novel?

2-Does such an arrangement or sequencing reflect really the aim of Joyce?

3-Is there any relationship between the Joycean syntactic complexity and his semantic complexity?

Before considering the aforementioned issues, some comments on the corpus (data) are necessary.

2.1 The Corpus

James Joyce's first novel *"A Portrait of the Artist as a Young Man"* is said to be mainly the autobiography of Joyce himself in which he traces the growth and development of Stephen Dedalus from infancy to adulthood.

It is a kind of psychological novel in which Joyce uses it in the same way as Cuddon (1999: 709) to "describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action".

'A Portrait' is a novel that presents us a special kind of hero so that his voice throughout the novel would be reflected in a very special kind of language which represents his way of thinking. This variety of syntactic structures stretches from paratactic to hypotactic so that, by the end of the novel, they give a portrait of Stephen's linguistic (language) maturity.

'A Portrait' is divided into five chapters. Each of these chapters is sub-divided into sections.

The first and the fifth (the last) chapters, consist of four sections. The second chapter contains five sections whereas in the third and the fourth chapters, we find three sections for each.

* Selected Data

After a close reading of the novel *"A Portrait of the Artist as a Young Man"*, the first step consisted in selecting some passages in order to analyse their sentential structure. Those passages will be reference marks in our study.

The analysis was carried out following Halliday's (1985) conventions (see tables in Chapter I, p 30, 34, 36, 40). However, some other comments will be elicited on the basis of psycholinguistic perspectives.

The presentation of the data was made through a descriptive analysis displaying types of relationships between clauses and types of interdependency as well as possible combinations of both types. The

selection of the data was made according to the most striking events in Stephen's life.

2.2 Description and Analysis of the Different Types of Structures

The sentences of the novel vary from simple to paratactic to hypotactic. We suggest here to analyse the opening of the novel which attracted the attention of many linguists and stylisticians.

"Once upon a time and a very good time it was there was a moocow that was coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo…

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

O, the wild rose blossoms

On the little green place.

When you wet the bed first it is warm then it gets cold. His mother had a nicer smell than his father. She played on the Piano the sailor's hornpipe for him to dance. He danced:

Tralala lala,

Tralala tralaladdy,

Tralala lala,

Tralala lala.

Uncles Charles and Dante clapped. They were older than his father and mother but Uncle Charles was older than Dante.

Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davit and the brush with the green velvet back

was for Parnell. Dante gave him a cachou every time he brought her a
piece of tissue paper.

The Vances lived in number seven. They had a different father and
mother. They were Eileen's father and mother. When they were grown
up he was going to marry Eileen. He hid under the table. His mother
said:

> *O, Stephen will apologize.*
>
> *Dante said:*
>
> *O, if not, the eagles will come and pull out his eyes.*
>
> *Pull out his eyes,*
>
> *Apologize,*
>
> *Apologize,*
>
> *Pull out his eyes.*
>
> *Apologize*
>
> *Pull out his eyes,*
>
> *Pull out his eyes,*
>
> *Apologize"*
>
> *("A Portrait" p 7- 8)*

Sentential Analysis

2.2.1 Description and Analysis of the Simple Structures

This opening contains 36 sentences: 23 simple sentences, 6 hypotactic clause
complexes and 6 paratactic clause complexes.

Table 2.1 summarizes the simple structures of the opening of the novel.

Tableau 2.1 Clausal Analysis of the Simple Structures

Sentence	Parts							Tense		Voice	
	Subject	Predicator						present	past	active	passive
		Verb			Object		Complement				
		Trans	Intrans	Aux	Direct	Indirect					
S1	+	+		-	+	+	-	-	+	+	-
S2	+	+		-	+	-	+	-	+	+	-
S3	+	-	+	-	-	-	+	-	+	+	-
S4	+	-	-	+	-	-	+	-	+	+	-
S5	+	+	-	-	+	-	-	-	+	+	-
S6	+	+	-	-	+	-	-	-	+	+	-
S7	+	-	-	+	-	-	+	-	+	+	-
S8	+	-	+	-	+	-	-	-	+	+	-
S9	+	-	-	+	+	-	+	-	+	+	-
S10	+	-	+	-	-	-	-	-	+	+	-
S11	+	-	+	-	+	-	+	-	+	+	-
S12	+	-	+	-	-	-	+	-	+	+	-
S13	+	-	+	-	+	-	+	-	+	+	-
S14	+	-	-	+	-	-	+	-	+	+	-
S15	+	-	+	-	-	-	+	-	+	+	-
S16	-	+	-	-	+	-	-	+	-	+	-
17	-	-	+	-	-	-	-		-	+	-

Sentential Analysis

Now we shall provide a detailed description and analysis of each sentence by analysing each part of the sentence.

1- *"His father told him that story"*

Subject	Predicator
His father	told him that story.

Clause elements syntactically defined: we find in this sentence a subject and a predicator.

The Subject: The subject of this sentence is a noun phrase containing a possessive pronoun and a noun.

The Verb: *told,* the past form of the irregular verb to tell. It is conjugated in the past simple tense.

The Object: in the previous sentence, we meet the case of two objects (direct and indirect).

The indirect object: a pronoun "him".

The direct object: a noun phrase with a demonstrative pronoun "that" and a noun "story".

We say that it is a simple clause complex that contains the normal parts of an English clause complex. It is not too long.

The clause type is: SVO_1O_2 in which normally the indirect object precedes direct object.

Clause elements semantically described: in terms of meaning, this clause, like every clause, describes an event.

The participants in the event of this sentence are:

The doer: His father.

The affected: him.

In such a clause we have complements that complete the verbal group (the verb). These complements are the indirect and the direct objects successively.

Since this clause complex is with object complements, it is called a transitive clause.

The clause complex is stated in a declarative mood which does not imply any structural complexity.

Voice: Active voice: the process of action is presented as follows: the doer of the action is the subject (the agent= the subject).

Thus, we can say that this kind of clause does not reveal any kind of complexity.

The previous sentence is not ambiguous and it does not denote any complex ideas.

This is a full finite clause (it contains a subject and a predicate with a finite verb).

2- *"His father looked at him through a glass"* (ibid).

His father	looked at him through a glass
subject	Predicate

Subject: noun phrase: possessive pronoun+ noun

Verbal phrase (predicate): Verb (past form) + preposition: *'at'*

Object: pronoun "him".

Adverbial: prepositional phrase.

Preposition	Article	Noun
through	a	glass

It is a simple structure of the clause complex. The clause pattern is: SVOA.

In such a clause, we have an adverbial which is "through a glass" (complementing the clause complexe's sense).

3-*"he had a fairy face"* (ibid).

Subject	Predicate
he	had a fairy face

Syntactic Analysis

It is a simple sentence. We are dealing just with one clause complex but its structure is not identical to the two previous ones. We have :

he: a personal pronoun signalling the third person singular.

had: a verb. Here the past form of "to have" is in its finite form since it means to possess or to own.

Tense: the clause complex is in the past simple.

The adjectival phrase: the complement.

a: indefinite article.

fairy: adjective

face: simple noun.

It is a declarative clause complex since it gives a piece of information or some detail about the father. The mood structure here is simple (no modals used, no apparent tone).

4-"He was baby tuckoo".

Subject	Predicate
He	was baby tuckoo

We have a simple structure of the clause complex.

He: subject, a personal pronoun (3rd person singular).

was: a predicate, auxiliary (to be).

tense: past simple.

baby: noun / tuckoo: noun.

The complement here is a compound noun.

Mood: declarative.

Voice: active.

5- *"she sold lemon platt"*

This is a simple sentence with different parts.

Subject	Predicate
She	sold lemon platt

She: a subject, a personal pronoun (3r person singular).

sold: a verb (the predicate) a finite verb; a transitive one.

Tense: the past simple.

The complement: lemon platt (direct object).

Mood: declarative.

Voice: Active.

Since we have a transitive verb, this clause is a transitive clause.

6- *"He sang that song"*

It has the same structure of the previous one.

Subject	Predicate
He	sang that song.

He: the subject, a personal pronoun.

sang: the verb (the predicate), a finite transitive verb.

Tense: simple past (to sing).

The complement: noun phrase which embraces:

    That. an adjective

    Song: a simple noun.

The complement (the noun phrase) is the direct object.

Mood: declarative.

Voice: active

Again, we are in front of a "transitive clause" (a finite clause).

7-"That was his song"

Subject	Predicate
That	was his song.

The Subject: it is just a demonstrative pronoun.

The verb: was, an auxiliary (to be).

Tense: past simple.

The complement: a noun phrase: we have.

    A possessive pronoun: his.

    A simple noun: song.

    It is a non-finite clause.

Mood: declarative

Voice: active.

8-"*His mother put on the oilsheet***"**

Subject	Predicate
His mother	put on the oilsheet

Now, we consider the structure of this clause which appears similar to the previous ones but it has some differences.

The subject: it is a noun- phrase made up of a possessive pronoun (his) and a noun (mother).

The predicate: we find:

The verb: put on, a finite transitive verb. In fact this kind is called a phrasal verb: **put + on**, so it is not just a simple word.

The complement: it is a direct object. It is a noun phrase made up of the definite article (the) and the compound noun (oilsheet).

Mood: declarative.

9- *"That had the queer smell"*

Subject	Predicate
That	had the queer smell.

The subject: a demonstrative pronoun "that".

The verb: had (in finite form).

Tense: past simple

The complement: a nominal phrase enclosing:

the definite article: *the.*

Adverbial adjective: queer (this is a single word).

Noun: smell (simple word).

Mood: declarative.

Voice: active.

10- *"Uncle Charles and Dante clapped"*

We still meet the same simple structure. We have:

Subject	Predicate
Uncle Charles and Dante	clapped.

The subject: it is a nominal group made up of:

a vocative: *Uncle*. A vocative is defined as by Quirk et al (1992: 372) as "a nominal element added to a sentence or a clause optionally, denoting the one or more people to whom it is addressed, and signalling the fact that it is addressed to them".

Its form belongs to the standard appellatives, which are usually nouns without any modifications.

'Uncle' here is indicating a family relationship, and it takes an initial position in the sentence.

Charles: a proper name.

and: a conjunction.

Dante: a proper name.

We notice that the subject is more complex than the other ones in the previous clauses.

The predicate:

The verb: a finite non- transitive verb (clapped).

Tense: past simple

Mood: declarative

Voice: active.

The final clause pattern is**:** voc S V.

11- *"Dante had two brushes in her press".*

Subject	Predicate
Dante	had two brushes in her press.

The Subject: a proper name.

The Predicate:

The Verb: the auxiliary had (to have)

Tense: simple past.

The complement: *two*, a noun (numeral).

brushes: plural noun.

in : a preposition

her: a possessive pronoun.

press: a noun.

Mood: declarative.

Voice: active

The vocative is used in this case to signal familiarity. So, it is a positive mark of attitude.

12- *"The Vances lived in number seven"*

Subject	Predicate
The Vances	lived in number seven.

The subject: The Vances.

The predicate:

The Verb: lived, a finite non transitive verb.

Tense: simple past.

 The complement: a prepositional phrase.

 A preposition: in.

 Noun: number.

Noun: seven (number).

Mood: declarative.

Voice: active.

13- *"They had a different father and mother"*.

Subject	Predicate
They	had a different father and mother.

The Subject: a personal pronoun 'they'.

The predicate:

The verb: had: in its finite form.

Tense: simple past

The complement: adjective phrase:

Indefinite article: a

An adjective: different.

Noun: father

Conjunction: and.

Noun: mother.

Mood: declarative.

Voice: active.

14- *"They were Eileen's father and mother"*.

Subject	Predicate
They	were Eileen's father and mother.

The subject: a personal pronoun 'They'

The predicate:

The verb: were, an auxiliary (to be).

Tense: simple past.

The complement: a noun phrase consisting of:

A proper noun: Eileen.

An "s" genitive: the contractive form.

A noun: father.

Conjunction: and.

A noun: mother.

Mood: declarative.

Voice: active.

15- *"He hid under the table"*.

Subject	Predicate
He	hid under the table.

The subject: a personal pronoun 'he'

The predicate:

The verb: hid, a finite verb.

The adverbial:

An adverb: under.

Noun phrase:

Article: the.

Noun: table.

Mood: declarative.

Voice: active.

16- *"Pull out his eyes*

Subject	Predicate
(you)	pull out his eyes.

The subject: no subject, since the sentence is in the imperative mood (implicit subject "you").

The predicate:

The verb: pull out, finite transitive.

The complement: a direct object, a possessive pronoun.

A noun: his eyes.

Mood: Imperative.

Voice: active.

17- *"Apologize".*

It is just an order.

Subject	Predicate
(you)	apologize

The verb: Apologize, a finite verb.

Mood: Imperative.

Voice: active.

The other sentences are just the repetitions of *"pull out his eyes"* and "Apologize". i.e, they have the same structure.

It seems that this clause pattern is common in use by the child Stephen Each time when he talks (recalls) his first family environment he uses a fluent simple structure. This reinforces the impression that we are in a setting when Stephen is a baby. Before we talk about Stephen's maturity we look at his identity. Form a psychological point of view, Stephen's name is not given at the beginning; he was rather named 'baby tuckoo'.

2.2.2 Discussion and Comments on the First Passage

The first passage contains twenty three simple sentences simply defined as having a subject and a predicate. The sentences (or clauses) describe the simple use of a linguistic element to convey childish memories that bear simple messages, or let us not say messages but simple facts.
The novel opens with Stephen's memories of his childhood. He recalls a bed time story he used to be told by his father.
Stephen's memories are entirely about his family and his close intimate environment.

What is striking here is that we are not told the story in its traditional way by starting: "Once upon a time, there was a little boy called Stephen. He lived with his mother and father. He has an uncle and an aunt named Charles and Dante respectively. He used to be told a story when going to bed…" But from the very moment, we are sinking in Stephen's mind and we are reading (rather thinking) his thought. We view things through his mind. Still, Stephen is an infant and he cannot as yet show all his faculties so his language is flat and simple.

From a psycholinguistic view, Stephen is a child using his five senses to present us his own world. Hence, most of his language came in simple structures reflecting all what he hears, sees, smells and touches.

On the other hand, Stephen, up till now, can talk only about his very close environment, his familiar one (his parents and his uncle and aunt) and his neighbours.

In the first chapter of the novel it is true that Stephen's language (Joyce's language) is vivid since it displays his early memories of his physical environment.

Using Piaget's terms (1926), one may say that the hero is still too young to be able to make the distinction between himself and the outside environment, put aside his ability of conceptualization. Ego-centric speech as Piaget (ibid) qualified it can be detected in this first section of the novel through repetitions, interior monologue…Children tend to talk about what surrounds them in a very simple and direct sequencing of sentences.

A strong element that might get their motivation and interest and then their memorizing is that the adults, when addressing them, use songs and lyrical language with music and simple structures (nucleic clauses). This instance is quite clear in Stephen's first memories (utterances). *("tralala lala…"O, the wild rose blossoms*
On the little green place").
To the ego-centric speech of the child is characterised by:

1- Repetition

First, the child repeats words and syllables. Later on he is able to repeat whole clauses.

Using Piaget (ibid) arguments, one can safely stand for the ego-centricity of Stephen by revealing his repetition of clauses.

"Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road…""The moocow came down the road…"(James Joyce ,"A portrait" P.07)

Here, Stephen is repeating clauses and words because they were the clauses of the story he was told by his father when he went to bed.

First, the story pleased Stephen and that is why he is repeating its details. In this respect, Piaget (ibid) says that "the child repeats them (words, syllables, sentences) for the pleasure of talking".

Stephen wanted to express it in his own way. Using language in such a way (repetition) is perhaps useful for a child in order to start knowing himself as a distinct part in this world. However, repetition in children's talk may represent non sense for an adult.

The syntactic arrangement shows repetition of the subject (noun or pronoun) in a first place, followed by the complement.

By illustration:*"...and this moocow...","The moocow...", "His father told...", "His father looked...", "he...", "His mother put on ...", "His mother had...", "She...", "Dante had...", "Dante gave...", "The Vances...", "They...", "They were..." (ibid).*

The repetition of the complement is illustrated as follows:

"He sang that song" "that was his song" (ibid).
"...named baby tuckoo" "He was baby tuckoo" "They had a different father and mother" "They were Eileen's father and mother" (ibid).

Stephen is each time, repeating the subject or the complement or the whole clause because he is not yet ready to use his syntactic competence adequately. One may go further saying that Stephen does not know what syntax is or what grammar is. His frequent use of series of simple clauses with repetitions is due to what he recalls from the adults' speech.

Besides, repetition may be due to the fact that adults (his family) are treating him according to his age, so they tend to use very simplified structures for him to understand. Thus, they repeat the same parts of speech step by step, for Stephen to follow the eventual claim of events of the story. When recalling the story, he adopts the same way.

In addition to that, one cannot judge Stephen's speech unless judgment would be a prejudgment. Using language aspects (syntax included) is a matter of exposure too. The case of Stephen shows at the opening of the novel that he is at the centre of a family composed of his father and mother, his uncle (Charles), his aunt (Dante) and his neighbours. The family circle here, even if it is the fertile terrain for Stephen to pick the first forms of vocabulary and grammar, but still he is confined to a very closed and intimate environment in which he cannot express himself fully. Restrictions of this kind may hamper his use of linguistic faculties. What Stephen did from the beginning was just describing his family members.

Towards the end of the first section, we find another kind of repetition: two sentences, being repeated four times each.

Repetition here is useful and it is recalled from Dante's sentences in an attempt to urge Stephen to apologize. The effect of repetition here is an emphatic one.

> *"Pull out his eyes*
>
> *Apologize*
>
> *Apologize*
>
> *Apologize*
>
> *Pull out his eyes".*

In a further consideration, this kind of repetition does perhaps foreshadow future demands for confession and repentance in behalf of Stephen.

As a conclusion and after counting the whole number of sentences of the novel's opening, then counting the proportion of simple and complex sentences respectively we divided each proportion on the whole number, we mention that simple clauses constitute 63,88% of the entire number of clause complexes (sentences) in the opening of the novel (the first section) whereas

complex sentences express only 16,66% and compound ones represent 19,50 %.

These percentages show that Stephen's speech is concise and compressed since he is still a boy who is not able to use more complex structures with all the possible arrangements and conjunctions.

It should be noted that, at this stage, analysis was held out only for simple clauses because of their recurrence. The analysis of the complex structures would be efficient in later extracts.

Since that every incident is filtered through Stephen's sensibility, the prose at the beginning of the book can almost be marked as a *baby talk.* Still, there is another remark to be stated, concerning the first words of Stephen. Before coming to the syntax of Stephen, he must first start by sounds and words.

Scovel (2004: 10) talks about the "cooing stage" in earlier ages of the child's language development.

"…the child starts to **coo**, making soft gurgling sounds, seemingly to express satisfaction".

What is distinctive, here, in the first passage of the novel *('A Portrait')* is that Joyce employs the sound of the cooing stage by integrating them into real words i.e., in the lexis of Stephen to show that Stephen is still impinged to his baby stage when he feels affection, security and satisfaction.

We notice at the phonological level that words such as "moocow" /'kau/, "tuckoo": we have the second syllable is /ku: / like coo /ku: /.

So Stephen was so satisfied by the story that he was able to recall those sounds of satisfaction and to repeat them. His language, now, is affected by his psychological state. This cannot be analysed at the syntactical level. However, phonological and morphological patterns are of great significance.

When projecting these linguistic perspectives on the literary content of the passages, we can safely say that the real character (Stephen) is not yet

born or created. We are being prepared to discover Stephen later through his different use of language patterns and through the establishment of a real syntax emerging from several sources.

The emergence of Stephen as a soul and as a real character acting in the novel appears in the later sections and chapters.

So, how can we expect a syntactic maturity of a character that is not born yet?

2.2.3 Description and Analysis of Paratactic Structures

The paratactic structures of Stephen/ Joyce are frequent and they stretch from the first chapter until the end. What is different is their variety of expansion or projection then their possible pragmatic application.

"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" (James Joyce," A portrait" Ch I, P. 16)

This passage is from the second section of the first chapter of the novel '*A portrait*'. It contains eight sentences (clause complexes in Halliday's (1985) terms).

We find 05 clear paratactic clause complexes, one simple and two complex.

1- *"There was a picture of the earth on the first page of his geography: a big ball in the middle of the clouds"*.

It is a compound complex sentence.

Following Halliday, it is a paratactic structure made up of two clauses.

The basic type of logico-semantic relation that may hold between the primary clause "There was a picture of the earth on the first page of his geography" and the secondary one "a big ball in the middle of clouds" [1] is that of *expansion.*

We recognize that the secondary part expands the primary one by *elaborating* it. Since elaboration is combined with parataxis, the aforementioned clause is secured by *clarification.*

Halliday (1985: 203) explains the term elaborating as: "The secondary clause does not introduce a new element into the picture but rather provides a further characterization of one that is already there, restating it, clarifying it, refining it, or adding a descriptive attribute or comment".

In our example, we can say that the secondary clause does not add any new information but it rather clarifies the picture to the reader. Stephen is explaining as the secondary clause by commenting on it. He describes the earth in the picture as "a big ball in the middle of clouds".

The paratactic relationship is made implicit; there is no conjunctive expression, but we notice the conjuncting punctuation the colon (**:**) which is a mark of expansion (elaboration (clarification)).

At this stage, Stephen is still discovering the world outside his close family. His language has as a major function the description of every thing new. The five senses already awakening in the first section are

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[1] Here the original structure of the secondary clause might be: It was a big ball …the head is omitted.

developing in response to the world around him. Consequently, when describing he will be commenting and trying to explain all what he sees. Until now, he cannot decide which is most important for him. All things (new ones) seem to him on equal status (This justifies his abundant use of paratactic clause complexes.

In terms of symbolization we may write the suggested notation.

- Expansion

Elaboration:

(1 = 2)   (1 equals 2).

2- *"Fleming had a box of crayons and one night during free study he had coloured the earth green and the clouds maroon".*

This paratactic clause complex is a kind of expansion. The secondary clause expands the primary one by *extension*. In other words, the secondary clause extends the meaning of the primary one by *adding* something new to it. Halliday (1985: 207) clarifies this: "What is added may be just an addition, or a replacement, or an alternative".

The combination of extension with parataxis gives us co-ordination between clauses.

In the present clause complex, the co-ordination is typically expressed by the coordinating conjunction **and** which expresses in its turn the "addition" category of extension. Here, one process is joined to another. When looking at the secondary clause which is added to the primary one, we clearly understand that Stephen, and after talking about Fleming owning the box of crayons, he added something new about which him is that he used it to colour the picture.

The notation for positive additive extension, would then be:

(1 + 2)   (1 and 2).

It is quite clear that Stephen is just introducing the reader to new things each time he recalls them. What is significant for him is the information. If Stephen is mature enough then he will be able to say the previous clause complex with hypotactic combination[2]. The new structure might either be:

"Fleming who had a box of crayons had one night during free study coloured the earth green and the clouds maroon".

Or:

"Fleming had a box of crayons by which he had coloured the earth green and the clouds maroon".

Another reason behind such a use of coordination rather than subordination is perhaps due to Stephen's loose and disconnected memories. His impressions trembling back in his mind without organization made him add or alternate new elements each time he remembers them without knowing what is the most important to be independent or less important to be dependent.

3- *"He opened the geography to study the lesson; **but** he could not learn the names of places in America".*

This paratactic clause complex belongs to expansion. That is, the secondary clause is an *extension* to the primary one.

The coordination between the two clauses is expressed through adversative extension (1 and conversely 2) marked by the coordinating conjunction **but**. It is a simple apposition.

The notation is: (1 + 2).

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[2] However, the use of hypotaxis does not always imply semantic complexity. The use of paratactic structures is further found in later chapters when Stephen starts to gain maturity. The different applications of such paratactic structures will be looked at in the third chapter when dealing with the stylistic features.

4- *"They were all in different countries and the countries were in continents and the continents were in the world and the world was in the universe".*

This is a paratactic clause complex denoting a positive addition as a category of extension.

The presence of successive additions here may be due to the fact that Stephen is bored with all those names in the book and his mind of a child cannot bear all that, or he does not have any affinity to such a subject matter (geography).

From another perspective, all those additions could be the answer to Stephen's wondering and his attempt to situate himself in this immense world or universe.

In order to carry on the analysis of Stephen's physical and mental development, we may say that he is still in response to his senses (see the following sentences).

"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". ("A portrait", p.19)

The passage above is mainly paratactic.

5- *"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".*

This is a paratactic clause complex. The combination of both clauses is made by means of a coordinating conjunction **and** which expresses a positive addition as a main category of extension.

The notation is (1 + 2).

6- *"The corridors were darkly lit **and** the chapel was darkly lit"*.

This paratactic clause complex is written by extending the primary clause with a secondary one through addition.

Notation: (1 +2).

Such an arrangement of clauses may be questioned as to why this repetition? Why didn't he say:

"The corridors and the chapel were darkly lit"

Marinier (1996: 57) argues that the use of parataxis produces irony or humour to give back emotion or to imitate the oral style.

"La parataxe est un procédé asyndétique qui refuse la subordination. Elle produit l'ironie ou l'humeur, restitue l'émotion, imite le style oral".

Stephen, goes on using his senses, in walking down to the chapel: first he finds the corridors which he described as darkly lit, then he also finds the chapel darkly lit.

The reason beyond using "and" then is that moving onwards keeping describing the place at the same time (parataxis here is necessary as it is instant (gives instant in details)).

7- *"The sea was cold day and night: but it was colder at night"*.

It is a paratactic clause complex: it is an extension marked by an adversative **but.**

Notation: (1 + 2).

Stephen is describing his feeling of coldness through different stages. The opposition, then, expressed by ***but*** is adequate.

Let us now consider the last two clauses.

8- *"It was cold and dark under the sea wall beside his father's house".*

The first sentence is simple. Traditionally recognized as a complete unit of thought, starting with a capital letter and ending with a period, the first sentence, then, is an example of that. It is not the fact with Stephen, who decided to extend the meaning of this sentence by the following one in which he started with ***but.*** This means that we can join the two paratactically: It is true that it was cold and dark outside but it is warm inside (we understand that from the kettle on the hob).

Stephen remembers when he was in the chapel of the college and the image or the scene of his home has suddenly sprung into his mind. Thus, use of simple and paratactic clauses is notice.

Table 2.2 Clausal Analysis of Paratactic Structures

Sentence	Logico-semantic Relation		Marker
	Expansion	**projection**	
S1	elaboration (clarification)	-	(:)
S2	extension (positive addition)	-	and
S3	extension (adversative addition)	-	but
S4, S5, S6	extension (positive addition)	-	and
S7, S8	+ Extension (adversative addition)	-	but

We notice that Stephen the child tend to use paratactic structures where the secondary clause expands the primary only by addition (positive, adversative).

This is due to Stephen's flow of memories in which he accumulates for us anything he recalls from his childhood. It is also due to those chunks of detailed descriptions graved in his memory.

2.2.4 Discussion of Paratactic Structures

In another direction, what Joyce brings about Stephen's speech is that this schoolboy, at the age of six, is in most of the time talking to himself and projecting the daily adventures into his own world with imaginative and romantic language.

"…, how much of *soliloquy* must take place when a child is alone in a room, or when children speak without addressing themselves to any one."

(Piaget, 1926, translated by Marjorie and Ruth1978: 14).

Stephen's first crisis fits Piaget's statement. This is particularly true when Stephen is away from home and from his family and most of the time he is lonely. The only refuge for him is his bed in the dormitory where his imagination is triggered off. The first scene is when Stephen was told of ghosts, of murderers, which came frighteningly to his mind. Alone in his bed, Stephen, the child of six, tries to go over his fears thanks to his monologue in which he dreams of going home.

The following illustrative passage is almost written in simple sentences sometimes even more with words. Some repetitions are there: the childish language emerges again.

"*Going home for holidays! That would be lovely: the fellows had told him. Getting up on the cars in the wintry morning outside the door of the castle. The cars were rolling on the gravel. Cheers for the rector!*

Hurray! Hurray! Hurray!

The cars drove past the chapel and all caps were raised. They drove merrily along the country roads. The drivers pointed with their whips to Bodenstown. The fellows cheered. They passed the farmhouse of the Jolly Farmer. Cheer after cheer after cheer. Through Clane they drove, cheering and cheered. The peasant women stood at the halfdoors, the men stood here and there. The lovely smell there was in the wintry air: the smell of Clane: rain and wintry air and turf smouldering and corduroy.

The train was full of fellows: a long long chocolate train with cream facings. The guards went to and fro opening, closing, locking, unlocking the doors. They were men in dark blue and silver; they had silvery whistles and their keys made a quick music; click, click: click, click.

And the train raced on over the flat lands and past the Hill of Allen. The telegraphpoles were passing, passing. The train went on and on. It knew. There were lanterns in the hall of his father's house and ropes of green branches. There were holly and ivy round the pierglass and holly and ivy, green and red, twined round the chandeliers. There were red holly and green ivy round the old portraits on the walls. Holly and ivy for him and for Christmas.

Lovely...

All the people . Welcome home, Stephen! Noises of welcome. His mother kissed him. Was that right? His father was a marshal now: higher than a magistrate. Welcome home Stephen!

Noises..."

('A Portrait' P. 22-23)

Another passage shows Stephen's fascination with words which help him build his reality through a stimulated imagination. After his illness, he was ordered off to the infirmary. Alone again, he starts imagining his death and burial. He recalls a funerals verse.

As we shall see, most sentences in the passage are paratactic. Stephen is inventing, and dreaming. His speech (monologue) does not have any communicative function but it has a kind if stimulus to use the language he knows so far.

"How far away they were! There was cold sunlight outside the window. He wondered if he would die. You could die just the same on a sunny day. He might die before his mother came. Then he would have a dead mass in the chapel like the way the fellows had told him it was when Little had died. All the fellows would be at the mass, dressed in black, all with sad faces. Wells too would be there but no fellow would look at him. The rector would be there in a cope of black and gold and there would be tall yellow candles on the altar and round the catafalque. And they would carry the coffin out of the chapel slowly and he would be buried in the little graveyard of the community off the main avenue of limes. And Wells would be sorry then for what he had done. And the bell would toll slowly.

He could hear the tolling. He sang over to himself the song that Brigid had taught him.

Dingdong! The castle bell!

Farewell, my mother!

Bury me in the old churchyard

Beside my eldest brother.

My coffin shall be black,

Six angels at my back,

Two to sing and two to pray

And two to carry my soul away.

How beautiful and sad it was! How beautiful the words were they said Bury me in the old churchyard! A tremor passed over his body. How sad and how beautiful! He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music.

The bell! The bell! Farewell! O farewell." ('A Portrait' P. 26-27)

Apart from the sentential level one may judge Stephen's utterances according to their content of words. The acquisition of language takes a leap onwards by showing a great potential of using words, new words. Stephen is at the age of six, the first time at school, and his speech started to display an exponential growth of vocabulary.

"First words represent a step into symbolic communication, and it signifies the start of the rapid vocabulary growth with which thoughts, feeling and perceptions, as well as other areas of linguistic development are framed."

(Scovel, 1998: 13)

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.

2.2.5 Description and Analysis of the Hypotactic Structures

When reading the fourth section of the first chapter, we know that Stephen has passed through new experience which we find crucial for his maturity as a school boy.

In fact, in dealing with *"A portrait"* we find that each of the five chapters contains a number of sections. Sections are planned so that they contain crises, in Stephen experience. Each chapter ends with a climax which represents a turning point in Stephen's development.

The climax in the first chapter of the novel (in the fourth section) is clearly understood when Stephen protests to the rector because he was punished and humiliated without any reason for that Stephen's triumph is realized when the rector promises to speak to the prefect of studies in order to change his mind before Stephen.

Remarkably enough, Stephen has shown a mental development in relation to his teachers and the way they treat him.

Stephen is now, aware of what a sin is. In addition he is surprised about the behaviour of the priests who should deal with life and events with great morality.

The end of this first chapter has contributed to the shaping of Stephen's mind and the way he perceives the world and reality. His language is getting more and more elevated with a slight increase in the complexity of the structure, namely when Stephen uses monologues.

An analysis of a passage where Stephen is going to the rector's room to complain shows that he is able to describe and give the details of the place.

"He had to decide. He was coming near the door. If he went on with the fellows he could never go up to the rector because he could not leave the play ground for that. And if he went and was pandied all the same all the fellows would make fun and talk about young Dedalus going up to the rector to tell on the prefect of studies.

He was walking down along the matting and he saw the door before him. It was impossible: he could not. He thought of the baldy head of the prefect of studies with the cruel noncoloured eyes looking at him and he heard the voice of the perfect of studies asking him twice what his name was. Why could he not remember the name when he was told the first time? Was he not listening the first time or was it to make fun out of the name? The great men in the history had names like that and nobody made fun of them. It was his own name that he should have fun of if he wanted to make fun. Dolan: it was like the name of woman who washed clothes.

He had reached the door and, turning quickly up to the right, walked entered the low dark narrow corridor that led to the castle. And as he crossed the threshold of the door of the corridor he saw, without turning his head to look, that all the fellows were dark corridor, passing little doors that were the doors of the rooms of the community. He peered in front of them

and right and left through the gloom and thought that those must be portraits. It was dark and silent and his yes were weak and tried with tears so that he could not see. But he thought they were the portraits of the saints and great men of the order who were looking down on him silently as he passed: Saint Ignatius Loyola holding an open book and pointing to the Words Ad Majorem Dei Glariam in it; saint Francis Xavier pointing to his chest; Lorenzo Ricci with his berretta on his head like one of the prefects of the lines, the three patrons of holy youth- saint Stanislaus Kostka, saint Aloysius Gonzago and blessed John Berchmans, all with young faces because they died when they were young, and Father Peter Kenny sitting in a chair wrapped in a big cloak.

He came out on the landing above the entrance hall and looked about him. That was where Hamilton Rowan had passes and the marks of the soldiers' slugs were there. And it was there that the old servants had seen the ghost in the white cloak of a marshal.

An old servant was sweeping at the end of the landing. He asked him where was the rector's room and the old servant pointed to the door at the far end and looked after him as he went on to it and knocked".

<div align="right">

('A portrait' P.62-63).

</div>

Among twenty three sentences, we find sixteen complex ones.

1-   *"If he went on with the fellows he could never go up to the rector because he could not leave the play ground for that".*

It is a complex sentence. We have hypotactic enhancing clauses.
With the finite clause *"he could never go up to the rector"* the conjunctions "if" and "because" serve to express both dependency (the hypotactic status) and the circumstantial relationship.

The whole sentence expresses a very important action that Stephen would have never done if he went with his fellows.

Stephen recognized the independence of his will and the freedom of his decision.

What this sentence represents is a remembrance state of Stephen, because it was written just after the sentence "He was coming near the door". After reaching the door, Stephen is not aware of his deed. He could never be there if he stayed at the playground. He could never protest if he had not decided.

So, what makes his thoughts come in a hypotactic organisation (dependency) is, indeed, his shift in time meeting all the circumstances that would create its present status. What is most important for him, then, is going up to the rector the fact that makes this idea occur in the main or independent clause (Stephen is able now to build up and classify his priorities) *"he could never go up to the rector"*

The dependent clauses are:

"If he went on with the fellows": A finite hypotactic enhancing clause expressing a positive condition.

"because he could not leave the playground for that": A finite hypotactic enhancing clause expressing reason.

The notation is (α × β)

2- *"And if he went and was pandied all the same all the fellows would make fun and talk about young Dedalus going up to the rector to tell on the prefect of studies".*

This compound-complex sentence shows another state of mind of Stephen. That he is not absolutely sure that he will be treated rightly.

The result of this which is, in fact quite important for Stephen, that all the fellows would make fun of him and talk about unsuccessful protest. As a result of all that the main clause was *"all the fellows would make fun"*.

What is clear in this sentence is that there are more than one dependent clause as if all those facts were attached to a central axis.

"And if he went and was pandied all the same": a finite hypotactic enhancing clause, made up in its turn of two equal sub- clauses linked by expansion (the second sub- clause: "and was pandied all the same "extends the first "if he went" by a positive addition marked by the conjunction "and").

The whole dependent clause is one of condition:

"going up to the rector".

It is an embedded clause. It is a relative clause marked with elaboration. Again, it is a non-finite clause defined as Halliday (1985) named: imperfective active clause.

"Dedalus going up to the rector".

Means: "*Dedalus (who was) going up to the rector*".

"to tell the prefect of studies".

It is a non-finite hypotactic enhancing clause marked with the preposition "to".

It is a clause of purpose: an infinitival clause with no subject.

3- *"Why could he not remember the name when he was told the first time?"*

It is a finite hypotactic enhancing clause. It is temporal pointing the same time by the conjunction "when".

The main clause expresses Stephen's wondering about the cause that made the prefect studies not able to remember his name. It is the main clause since it contains a very important psychological trait of Stephen which will be developed in the following sentences (the meaning of his name).

4- *"**It** was his own name **that** he should have made fun of if he wanted to make fun"*.

It is a complex sentence. The first clause is marked with what is known in English grammar as **a cleft sentence.**

The sentence is split into two halves. There is an introductory *"it"* + be. Such a construction is useful for fronting an element as a topic and for putting focus on it.

The topic of the sentence is a nominal group: (his own name) (the name of the prefect) which is stressed or highlighted (subject focused).

From it we understand that there is an implied contrastive meaning in the whole sentence.

Stephen, then, is supposed to have mastered a great deal of language patterns that made him able to choose which syntactic would fit his impressions.

By focusing on the name of the prefect (Dolan) in his sentence to be subject of fun, Stephen is trying to defend himself as far as his own name is concerned (Stephen). This is, in a way, proof of Stephen's search for self identification and an additional proof for his isolation as we shall see in the later chapters.

Furthermore, what is to be taken into account is that Stephen keeps remembering and talking to himself. The reader is not able diagnose his emphasis and tone if he did not use a cleft sentence because he is not talking in fact. To manage this in a written form the cleft sentence was very useful.

"The cleft sentence is particularly useful in <written> English, where we can not mark contrastive emphasis by intonation".

The dependent clause: *"if he wanted to make fun"* is a clause of condition: a finite hypotactic enhancing clause.

5- "*He had reached the door and, turning quickly up to the right, walked up the stairs and, before he could make up his mind to come back, he entered the low dark narrow corridor that led to the castle*".

It is a compound-complex sentence.

The first part:

The main clause: there are two clauses on equal status:

"He had reached the door and"

"walked up to the stairs"

The dependent clause here is: "turning quickly up to the right". it means: "after he had turned quickly up to the right".

It is an enhancing clause 'expressing time).

This clause is relative to the main one "*walked up to the stairs*".

The second part: The main clause: "*he had entered the low dark narrow corridor*"

The dependent clauses are:

"*before he could make up his mind*": a hypotactic temporal enhancing clause.

"*to come back*:" a hypotactic enhancing clause of purpose.

"*that led to the castle*": that- clause or dependent declarative clause occurring as an adjectival complement.

We notice that Stephen's language is getting increasingly characterized by complex sentences with more than one hypotactic clause.

The two parts are linked or coordinated by the conjunction ***and***.

The two actions, in both main clauses, seem to be of the same importance for Stephen: reaching the door and entering the corridor. The sequencing of events is a sign of Stephen's beginning of change in personality.

These two actions will be the start for Stephen to be a hero among his mates. That's why Stephen is using them in a paratactic structure (1=2).

For the rest of clauses they are made dependent since they just give details about the main information

6- *"And as he crossed the threshold of the door of the corridor he saw, without turning his head to look, that all the fellows were looking after him as they went filin gby"*

This long complex sentence is made up of:

The main clause: "he saw"

The dependent clauses are:

"(And) as he crossed the threshold of the door of the corridor".

It is a finite hypotactic temporal enhancing clause marked with the conjunction **as**.

"without turning his head"

It is a non- finite dependent clause marking a circumstantial relationship made by the preposition **without**.

The meaning of the above clause depends on the meaning of the primary (the main) clause.

We may rewrite it as:

"without turning his head he saw that all the fellows were looking after him…"

It is a non- finite hypotactic enhancing clause of concession. In other words, it might be written as follows:

"Although he had not turned his head he saw…"

"to look" again is a non- finite hypotactic enhancing clause introduced by the preposition **to**. It is a clause of purpose.

"that all the fellows were looking after him"

It is a relative clause: that- clause occurring as a direct object.

"*as they went filing by*": another finite hypotactic enhancing clause of time.

7- *"He passed along the narrow dark corridor, passing little doors that were the doors of the rooms of the community"*

This complex sentence is made up of one main clause and a dependent one.

The main clause is:

"*He passed along the narrow dark corridor*"

The most important idea is Stephen's passage through that narrow dark corridor. He would have necessarily passed by the rooms afterwards, this is why Joyce used a main clause to express the idea of passing along the narrow dark corridor.

The dependent clause is:

"*passing little doors'*

It is a non-finite hypotactic enhancing clause of time showing the simultaneity of events (passing the corridor at the same time of passing the doors of the rooms).

If written in another way it would be: "He passed along the narrow dark corridor the moment (or as soon as) he passed the little doors that were the doors of the rooms of the community": a relative clause giving details about the doors.

8- *"He peered in front of him and right and left through the gloom and thought that those must be portraits"*

It is a compound- complex sentence.

The first main clause is:

"He peered in front of him and right and left through the gloom"

The second main clause is*:*

"thought"

The relative clause: *"that those must be portraits"*

It is a relative clause occurring as a direct object.

Both sentences are linked by the coordinating conjunction **and**.

9- *"It was dark and silent and his eyes were weak and tired with tears so that he could not see"*

Again, it is a compound- complex sentence.

The first main clause is:

"It was dark and silent"

The second main clause is:

"and his eyes were weak and tired with tears"

The dependent clause is:

"so that he could not see"

It is a finite hypotactic enhancing clause expressing result.

Both main clauses are coordinated by **and**.

10- *"But he thought they were the portraits of the saints and great men of the order who were looking down on him silently as he passed: saint Ignatius Loyola holding an open book and pointing to the words Ad Majorem Dei Glorian in it; saint Francis Xavier pointing to his chest; Lorenzo Ricci with his berretta on his head like one of the prefects of the lines, the three patrons of holy youth- saint Stanislaus Kostka, saint Aloysius Gonzago and Blessed John Berchmans, all with young faces because they died when they were young, and Father Peter Kenny sitting in a chair wrapped in a cloak"(P.)*

This very long sentence is in fact an accumulation of images in Stephen's memory.

All the dependent clauses give a detailed description to the saints.

The main clause is:

"But he thought"

The dependent clauses are:

"they were the portraits of the saints and great men of the order"

It is a dependent clause occurring as a direct object and the conjunction ***that*** is omitted.

Quirk et al (1992: 734) state that: "When the that- clause is object or complement, the conjunction *that* is frequently omitted in informal use, leaving a 'Zero that- clause'."

"who were looking down on him silently"

It is an embedded clause functioning as a postmodifier

"as he passed"

It is another finite hypotactic enhancing clause marking simultaneity in time.

"holding an open book" and *"pointing to the words"*: normally "who was holding…" and "who was pointing".

Non- finite relative clauses (imperfective in Halliday's terms)

"because they died [when] they were young"

It is a finite hypotactic enhancing clauses. *"sitting in a chair wrapped in a big cloak"*

The absence of real finite verb form in non- finite clauses means that they do not give real determination about the grammatical function of sentence parts. The frequent use of non- finite clauses in a piece of writing suggests what Quirk et al (1992: 724) call "…their value as a means of syntactic compression"

They (ibid) further say: "Certain kinds of non- finite clauses are particularly favoured in the studied style of written prose, where the writer has the leisure to make a virtue out of compactness. That subject and finite-verb form the context".

11- *"That was where Hamilton Rowan had passed and the marks of the soldiers' slugs were there"*

It is a compound- complex sentence.

The main clauses are:

"That was"

"and the marks of the soldiers' slugs were there"

The dependent clause is:

"where Hamilton Rowan had passed"

It is a finite hypotactic enhancing clause of place.

12- *"And it was there that the old servants had seen the ghost in the white cloak for a marshal"*

It is a cleft sentence where the adverbial is focused.

When reaching the entrance hall, Stephen remembers that it was the place of ghosts. So, the important thing in this sentence is being at a place of ghosts that is why it is focused by Stephen through using a cleft sentence.

13- *"He asked him where was the recto's room and the old servant pointed to the door at the far end looked after him as he went on to it and knocked"*

Apart from the main clause we have the dependent clauses:

"where was the recto's room": an adverbial clause of place.

"as he went to it": a finite hypotactic enhancing clause of time.

14- *"He knocked again more loudly and his heart jumped when he heard a muffled voice say"*

It is a compound- complex sentence. We have one dependent clause:

"when he heard a muffled voice": a finite hypotactic enhancing clause of time.

What is frequent in the previous text is that almost all the dependent clauses are expanding the primary one by enhancement with reference to time or place or cause.

To decide upon the complexity of a piece of writing one may calculate what we call the *complexity index.*

First, we make the addition of the independent and dependent clauses in the text.

Second, we divide the total number by the number of independent clauses and then we will find the complexity index.

In the previous text we have: seventy four clauses, thirty seven independent clauses and thirty seven dependent clauses.

$$\text{Complexity index} = \frac{37+37}{37} = \frac{74}{37} = 2$$

The index of complexity is of 2.

Table 2.3 sums up the different hypotactic enhancement clauses

Table 2.3 Clausal Analysis of Hypotactic Structures of the First Passage

Sentence	Logico-semantic Relation		Marker
	Expansion	**projection**	
S1	Enhancement (circumstantial)	-	If, because
S2	Enhancement (condition)	-	If
S3	Enhancement (temporal)	-	when
S4	contrastive	-	It … that (cleft sentence)
S5	Enhancement (temporal, purpose)	-	before, to, that, verb less clause (turning …)
S6		-	as, without
S7	Enhancement (temporal)	-	as
S8	-	Indirect thought (mental)	
S9	Enhancement (result)	-	so that
S10	Enhancement (temporal)	-	as
S11	Enhancement (place)	-	where
S12	Focus	-	It … that (cleft sentence)
S13	Enhancement (place, time)	-	where, as
S14	Enhancement (time)	-	when

Almost all the clauses are marking time. They are suitable for this kind of narratives.

The following passage is the end of the first section from the second chapter in which the young artist takes refuge in the image of Mercedes. He

feels that when he will meet her he will lose his weakness, fear and immaturity.

So, we shall see that Stephen's use of complex structures is a way to express his feelings and dreams.

In this section, Stephen has come back home for the summer holidays. With contact with the adult world in which Stephen hears talks about Irish politics and family stories which rise his consciousness but he prefers rather literature. That is why we see him reading during night. All that would contribute to the process of his building maturity.

"He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue. The peace of the gardens and the kindly lights in the windows poured a tender influence into his restless heart. The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongows, that he was different from the others. he did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how, but a premonition which led him or told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and he made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. he would fade into something impalpable under her eyes and then in a moment he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment"

('A Portrait' P.72-73)

We find seven complex sentences.

1- *"He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood"*

It is a compound-complex sentence containing:

The first sentence:

"He returned to Mercedes and a strange unrest crept into his blood"

This is the paratactic part (the compound sentence).

The second part:

"as he brooded upon her image"

It is a finite hypotactic enhancing clause of time.

2- *"Sometimes a fever gathered within him and lad him to rove alone in the evening along the quiet avenue"*

In this sentence we have a relative clause: an infinitival nominal clause.

3- *"The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongows, that he was different from others"*

It is, again, a compound complex sentence made up of two independent clauses on equal status:

"the noise of children at play annoyed him" and *"their silly voices made him feel…"*

The dependent clauses are:

"even more keenly than he had felt at Clongows": a dependent comparative clause.

"that he was different from others": a finite relative (-that clause) occurring as an object.

4- *"He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld"*

It is a complex sentence.

The main clause is: "He wanted"

The dependent clauses are:

"*to meet*": an infinitive nominal clause.

"*which his soul so constantly beheld*": an elaborating relative clause.

5- *"He did not know where to seek it or how, but a premonition which led him on told him that this image would, without any overt act of his, encounter him"*

It is a compound-complex sentence.

The main clauses are:

"*He did not know*"

"*but a premonition told him*"

The dependent clauses are:

"*where to seek it and how*": it is an adverbial clause (non- finite hypotactic enhancing clause of place)

"*or how*": is elliptical, normally we might find "and how to seek it"

"*which led him on*": an elaborating relative clause

"*that this image would encounter him*": a that- clause (relative occurring as a subject).

6- *"They would meet quietly as if they had known each other and had made their first tryst"*

This complex sentence includes:

A main clause:

"They would meet quietly"

A dependent clause:

"as if they had known each other": a finite hypotactic enhancing clause of comparison expressed by the conjunction ***as if***.

There is an elliptical clause "and had made their first tryst" instead of "and as if they had made their first tryst".

At the end of this section, Stephen used a simple sentence to summarize the event (his supposed meeting with Mercedes).

All those interrelated clauses culminated to reach one major focus of information: meeting in the real world someone who represents the image of Mercedes implies the most important event which is the fall of Stephen's weakness, timidity and inexperience.

In the previous passage we find eighteen (18) dependent clauses and thirteen (13) dependent clauses.

The complexity index is: $\dfrac{18+13}{13} = \dfrac{31}{13} = 2.38$

We summarize the above clauses in the following table:

Table 2.4 Clausal Analysis of Hypotactic Structures of the Second Passage

Sentence	Logico-semantic Relation		Marker
	Expansion	**projection**	
S1	enhancement (time)	-	as
S2	relative clause (infinitival nominal)	-	to
S3	relative clause (object)	-	that-clause
S4	relative clause (infinitive nominal, elaborating)	-	to, which
S5	enhancement (place) two relative clauses (elaborating, subject)	-	where which, that
S6	enhancement (comparison)	-	as if

In the second section of the second chapter Stephen is living hard experiences: financial problems, family problems…which led him to sink into loneliness.

He was considered by his fellows as a hero after his protest against unjust punishment at the end of the first chapter but his heroic deed became the subject of laughter and joking by his father and his friends at the end of this section which, we cannot see through it Stephen's reactions and then we cannot judge his use of language because what Joyce has done is leaving the reader, like Stephen, with mockeries in his ears. The end of this section is just telling and not commenting. Stephen's maturity, though it could be felt, it is not clearly proved since we could not hear his own voice. We are not then going to analyse the final passage of this section.

In the following two sections of the second chapter Stephen believed he gained self- confidence through initiating into the sexual act.

When moving to the third chapter, we see Stephen feeling very guilty after listening to the retreat of the priest. Aware enough of his sins, he saw no escape from going to confess at the church. Given forgiveness, he was filled with joy and became conscious about real life.

At the end of the third chapter we read Stephen's thoughts by means of paratactic structures. The abundant use of parataxis is a sign of the rise of consciousness. We cannot always expect to find complex or hypotactic structures each time Stephen lives a new experience. His use of simpler structures does not necessarily show his immaturity.

Generally speaking, the third chapter of the novel is not devoted to Stephen directly. The priest at the sermon takes the longest part. That is why Stephen's thoughts and statements are not frequent and when they occur they are used in specific kinds of exchanging language such as memories, dreams, and conversations. These specific kinds of language use are recognized by stylisticians to take special ways of arranging their syntax (like parataxis, ellipsis…) which we shall see in our next chapter which deals with the stylistic features.

In the fourth chapter of the novel we see Stephen satisfied with his new amended life.

"Perhaps, connected only for his imminent doom, he had not had sincere sorrow for his sin? But he surest sign that his confession had been good and that he had had sincere sorrow for his sin was, he knew, the amendment of his life.

I have amended my life, have I not? He asked himself."

<div align="right">

('A Portrait' P. 174-175).

</div>

Next, Stephen has been chosen to be a priest, but he did not accept at the end. He wanted freedom.

When he went to the University, he became increasingly aware of his ambitions in life. He found refuge in using 'magic words' and in reading

literature especially poetry. Now, he became sure that the life of priesthood is not his.

Taking the habit of wandering in Dublin Streets, he has faced his fate: the call for life and creativity.

The climax of the novel is when Stephen sees a girl near the sea. She had awakened all his artistic faculties.

"A girl stood before him in midstream, alone and still gazing out to sea. She seemed like one whom magi had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs fuller and softened as ivory, were bared almost to the ships, where the white fringes of her drawers were like feathering of soft white down. Her slateblue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some darkplumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.

She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdraws her eyes from his and bent them towards the stream, gently stirring to water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame tremble on her cheek.

Heavenly God! Cried Stephen's soul, in an out burst of profane joy."

<div align="right">

('A portrait' P. 195)

</div>

In this long passage we have only six complex sentences. Their dependent clauses are finite hypotactic enhancing ones.

This detailed description is a product of a future artist who discovered his potential faculties. He is able now to use linguistic competence to talk about any theme or to describe any event or scene with the appropriate language pattern which he considers to fit his aim. Using both simple and complex structures is probable now. Since one who is mastering complex structures, he has necessarily passed through simpler ones. Now, what is remarkable in Stephen's speech and thoughts is the ideas themselves whatever their way of realization. In other words, reaching a syntactic complexity is not always an indicator of linguistic maturity. It could be that at the first stages, but as soon as the individual is supposed to master all the syntactic structures (simple and complex), he can use them both.

The fifth chapter of '*A Portrait'* is the longest one. We are approaching to the character of Stephen through his specific use of language as a vehicle to all his ideas, dreams, ambitions…

This chapter examines the influence of family, country and religion which have shaped Stephen's life thus far. It shows Stephen stripping himself layer by layer of each of the confining shackles which restrict his maturing artistic soul.

All the lyrical, fragmented structures and dialogues reveal Stephen's metamorphosis into an artist as he moves from subject to subject in an attempt to resolve his conflicts.

This final chapter, again, summarizes Stephen's experience thus far.

We see the mind of Stephen wandering, making it impossible for him to concentrate on his lectures. He is bored with the lectures at the University. He is now at the stage to judge and evaluate what he reads.

He escapes reality by thinking about words, their arrangement, their Latin derivatives and their use in poetry.

Stephen is not thought to be linguistically mature. Otherwise, he is not able to build up his opinions and remarks upon some aspects of language. He goes further along this chapter and through his conversations with his fellows to forge his aesthetic theory.

We shall try to analyse some passages in which the language of Stephen is both semantically and syntactically complex to show that the character is identified by his language: a philosophy of his own.

"*Aquinas uses a term which seems to be inexact. It baffled me for a long time. It would lead you to believe that he had in mind symbolism or idealism, the supreme quality of beauty being a light from some other world, the idea of which the matter is but the shadow, the reality of which it is but the symbol. I thought he might mean that claritas is the artistic discovery and representatives of the divine purpose of anything or a force of generalization which would make the esthetic image a universal one, make it outshine its proper conditions. But that is literary talk. I understand it so. When you have apprehended that basket as one thing and have then analysed it according to its form and apprehended it as a thing you make the only synthesis which is logically and esthetically permissible. You see that it is that thing which it is and no other thing. The radiance of which he speaks in the scholastic quidditas, the whatness of the thing. This supreme quality is felt by the artist when the esthetic is first conceived in his imagination. The mind in that mysterious instant Shelly linked beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the aesthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelly's, called the enchantment of the heart.*

What I have said … refers to beauty in the wider sense of the word, in the sense which the word has in the literary tradition. In the marketplace it has another sense. When we speak of beauty in the second sense of the term our judgment is influenced in the first place by the art itself and by the form of that art. The image, it is clear, must be set between the mind or senses of the artist himself and the mind or senses of others. If you bear this in memory you will see that art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in immediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others.

…The art, being inferior, does not present the forms I spoke of distinguished clearly one from another. Even in literature, the highest and most spiritual art, the forms are often confused. The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the our or dragged stones up a slope. He who utters it is more conscious of the instant of emotion than of himself as feeling emotion. The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. This progress you will see easily in the old English ballade Turnip Hero which begins in the first person and ends in the third person. The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life. The personality of the artist, at

first a cry or a cadence or a mood and then a fluid and lambent narrative,
finally refuses itself out of existence, impersonilises itself, so to speak. The
esthetic image in the dramatic form is life purified in and projected from the
human imagination. The mystery of esthetic, like that of material creation, is
accomplished. The artist like the God of creation remains within or behind
or beyond or above his handiwork, invisible, refined out of existence,
indifferent, paring his fingernails"

('A Portrait' p. 242-245).

This extract contains thirty one (31) sentences:
twenty five (25) complex and six (06) simple.

1- *"Aquinas uses a term which seems to be inexact"*

It is a complex sentence in which the dependent clause is a relative
clause introduced by the relative pronoun **which.**

In Halliday's term this dependent clause is a finite elaborating clause
which is also called 'contact clause'.

Here there is only one piece of information not two "Aquinas uses a
term" but "which seems to be inexact" is a part of the whole news.

The analysis of this clause would be as Halliday (1985) suggests:

Aquinas		uses	a term which seems to be inexact		
Finite	Subject	Predicate	Complement		
			Modifier	Head	Postmodifier
			β	α	β

The embedded clause functions as a postmodifier.

2- *"It would lead you to believe that he had in mind symbolism or idealism, the supreme quality of beauty being a light from some other world, the idea of which the matter is but the shadow, the reality of which is but the symbol"*

It is a complex sentence made up of a main clause: *"it should lead you"* and five dependent clauses:

    "to believe": an infinitive nominal clause.

    "that he had in mind symbolism or idealism": a declarative clause occurring as a direct object.

    "being a light from some world": a non- finite dependent clause.

The major link between this dependent clause and the main clause is that of expansion marked essentially by elaboration:

    "being a light from some other world"

    "which is a light from some other world"

This dependent elaborating clause (the secondary clause) does not introduce a new element into the picture but it provides a further description of the already existing element.

    "the idea of which the matter is but the shadow"

    "the reality of which is but the symbol"

These two dependent clauses are similar in their structure and they are finite relative ones going deeper in describing the main clause. Their type of expansion then, is elaboration.

3- *"I thought he might mean that claritas is the artistic discovery and representation of the divine purpose in anything or a force of generalization which would make the esthetic image a universal one, make it outshine its proper condition"*

It is again a complex sentence made up of the main clause: *"I thought"* and three dependent ones:

"he might mean": a finite relative clause. It is in fact a that-clause with the conjunction **that** which is omitted in informal use, leaving a 'Zero that- clause'. This case is applicable when the *that-* clause is object or complement.

"that claritas is the artistic discovery and representation of the divine purpose in anything or a force of generalization"

It is another imbedded that- clause occurring as a direct object.

"which would make the esthetic image a universal one"

It is a finite relative elaborating dependent clause.

4- *"When you have apprehended that basket as one thing and have then analysed it according to its form and apprehended it as a thing you make the only synthesis which is logically and esthetically permissible"*

It is a compound complex sentence having in its structure a main clause: *"you make the only synthesis"* and three dependent clauses:

"When you have apprehended that basket as one thing": a finite hypotactic enhancing clause of time.

*"**and** have **then** analysed it according to its form and apprehended it as a thing"*

It is a finite paratactic enhancing clause of time. It is coordinated with the previous dependent clause and it is subordinated to the main clause.

"which is logically and esthetically permissible"

It is a finite relative elaborating clause.

5- *"you see that it is that thing which it is and no other thing"*

It is a cleft sentence with a focused topic (that thing: subject) and an explicit negative meaning. Since the cleft sentence reveals the contrastive

meaning of the topic with an implied negative, Stephen, here, is making the latter clear by saying "and no other thing".

6- *"The radiance of which he speaks in the scholastic quidditas, the whatness of a thing"*

It is another sentence with a finite relative elaborating clause.

7- *"this supreme quality is felt by the artist when the esthetic image is first conceived in his imagination"*

The dependent clause of this complex sentence is a finite hypotactic enhancing clause of time.

8- *"The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase as beautiful as Shelley's, called the enchantment of the heart"*

This very complex sentence includes four dependent clauses. The first is a finite hypotactic enhancing clause of place, the second and the third are finite relative elaborating clauses and the fourth is a verbless- ing embedded elaborating clause.

9- *"What I have said refers to beauty in the wider sense of the word, in the sense which the word has in the literary tradition"*

We find two dependent clauses:

"What I have said": a nominal relative clause introduced by a wh- element and acting as a subject.

"which the word has in the literary tradition": another relative elaborating clause.

10- *"When we speak of beauty in the second sense of the term our judgment is influenced in the first place by the art itself and by the form of that art"*

This complex sentence or hypotactic contraction contains a finite hypotactic enhancing clause of time.

11- *"If you bear this in memory you will see that art necessarily divides itself into three forms progressing from one to the next"*

There are two dependent clauses:

"If you bear this in memory": a finite hypotactic enhancing clause of positive condition.

"that art necessarily divides itself into three forms progressing from one to another": a relative nominal clause acting as a direct object.

12- *"These forms are: lyrical form, the form wherein the artist presents his image in immediate relation to himself"*

This complex sentence has as a dependent clause a finite hypotactic enhancing one of place.

The following two dependent clauses have parallel structures so they are finite hypotactic enhancing clauses too.

The passage in P. 244-245 of the novel contains:

-Two relative elaborating clauses introduced by **who**.

-Two relative elaborating clauses introduced by **which**.

-Three finite hypotactic enhancing clauses of time introduced by **when** and **till**.

-A that- clause.

-A non- finite hypotactic enhancing clause of purpose introduced by the preposition **so**.

-A comparative clause *"than of himself"*.

-And some other embedded clauses *"paring his fingernail"*.

2.2.6 Discussion of Hypotactic Structures

The reading of the passage of the third passage needs efforts, patience and rich prior readings because of the number of complex sentences.

Using complex sentences in a very long sequence reveals features of Stephen's immense intellectual ability to give all those details by means of a hierarchy to show his fellows his great imagination and memory.

Atteridge (2000: 31) states in this respect: "the ability to process highly complex syntax and unusual vocabulary is the possession of an extraordinary verbal memory".

What is also noticed is the abundant use of hypotactic clauses making enhancement of all markers (time, place, condition, purpose) which seemingly tend to fit this type of narratives.

Besides, hypotaxis is said to be used sometimes to show eloquence of style. At this stage, we believe that Stephen is trying to show his linguistic maturity by being eloquent in such passages and thus he is using hypotactic forms.

Marinier (1996: 57) says: "l'hypotaxe caractérise souvent l'éloquence, le style oratoire ou signale un registre recherché".

After the birth of a soul and then of a character shown by simple sentences, structures, one may say that the growing complexity of the latter structures in the novel is in fact a complete genesis of a character (Stephen).

What can be said concerning the previous passages can equally be said on the other complex passages especially in the last chapter of the novel.

We agree with Halliday's (1973) idea about the increasing complexity of a piece of language going with the increased complexity of events. In

other words, Stephen's syntax is growing up in parallel with all what he experienced as events.

"A linguistic complexity that is also in harmony with the increased complexity of events" (Halliday, 1973: 129)

Syntactic complexity is due to dependent clauses which may be finite or non- finite dependent or embedded.

We remark also the frequent use of embedded clauses in the final chapter of the novel. The effect of such a frequency may be due to what Shivendra (1980: 285) points out "Embedding, for example, may be used to convey the richness and complexity of a piece of experience or to gloss triviality and vacuity".

Furthermore, Stephen when using dependency is trying to build up a system of compensation i.e., dependent clauses compensate meaning in the main clause. So, if we want to recapitulate ideas of a given sentence we use dependent clauses.

If we try to calculate the complexity index of the previous passage we may

find: $\text{CI} = \dfrac{\text{Independent clauses} + \text{dependent clauses}}{\text{Independent Clauses}} \iff \text{CI} = \dfrac{33+41}{33} = 2.24$

Table 2.5 Clausal Analysis of Hypotactic Structures of the Third Passage

Sentence	Logico-semantic Relation		Marker
	Expansion	projection	
S1	relative clause (elaborating)	-	which
S2	relative clause (infinitive nominal)	-	to
	relative clause (direct object)		that
S3	relative clause (complement)	-	zero that-clause
	embedded that-clause (direct object)		that
	relative clause (elaborating)		which
S4	enhancement (time)	-	when
	relative clause (elaborating)		which
S5	relative clause (focused topic)	-	It … that
S6	relative clause (elaborating)	-	of which
S7	enhancement (time)	-	when
S8	enhancement (place)	-	wherein
	two relative clauses (elaborating)		which
	embedded clause (elaborating)		verbless-ing
S9	two nominal relative clauses (elaborating)	-	what, which
S10	enhancement (time)	-	when
S11	enhancement (positive condition)	-	if
	relative nominal clauses (object)		that
S12	enhancement (place)	-	wherein

By the end of the closing chapter of the novel, Stephen is showing a rowing isolation so that he cannot communicate with any one in Ireland but himself. Hence, his journal comes to protect him from the outside world as if he (Stephen) had returned to its childhood or rather to his embryonic phase. That is why we find in the journal simple as well as complex structures.

The journal was also a way of relaxing by sentence fragments and seemingly casual connections among thoughts. It is known as the more formal style of most of the narratives. So, the journal is in fact and should be the product of a mature and competent writer like Stephen at this stage. We shall see illustrations from the novel:

"March 20. Long talk with Cranly on the subject of my revolt"

He had his grand manner on. I supple and suave. Attacked me on the score of love for one's mother. Tried to imagine his mother: can not. Told me once, in a moment of thoughtlessness, his father was sixty one when he was born. Can see him. Strong farmer type. Paper and salt suit. Square feet. Unkempt, grizzled beard. probably attends coursing matches. Pays his dues regularly but not plentifully to Father Dwyer of Larras. Sometimes talks to girls after nightfall. But his mother? Very young or very old? Hrdly the first. If so, Cranly would not have spoken as he did. Old then. probably and neglected. Hence Cranly's despair of soul: the child of exhausted loins".

*March21, **night**. Free. Soul free and fancy free. let the dead bury the dead. Ay. And let the dead marry the dead.*

March 22. In company with lynch followed a sizable hospital nurse. Lynch's idea. Dislike it. Two lean hungry grey hounds walking after a heifer.

March23. Have not seen her since that night. Unwell? Sits at the fire perhaps with mamma's shawl on her shoulder. But not perish. Anice bowl of gruel? Won't you now?

*March 25, **morning.** A troubled night of dreams. Want to get them off my chest.*

Along curving galley. From the floor ascend pillars of dark vapours. it is peopled by the images of fabulous kings, set in stone. their hands are fobded upon their knees in token of weariness and their eyes are darkened for the errors of men go up before them for ever as dark vapours.

Strange figures advances as from a cave. They are not as tall as men. Their faces are phosphorescent, with darker streaks. They peer at me and their eyes seem to ask me something. They do not speak.

April 16. Away! Away!

The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: we are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.

April 26...

Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of may race.

April 27. Old father, old artificer, stand me now and ever in good stead".

('A Portrait' p.282-88)

We noticed in the previous jottings the high frequency of simple sentences. We even noticed the rarity of the subject; especially subject referring to Stephen (I or he).

Secondally, there is a frequent use of verbless and non-finite clauses which signals the structural deficiency of the narrative. In fact, at the end of the novel Stephen manifests serious deficiency in human relations. He detaches himself from family ties country confinement and religious submission and that is why we interpret the recurrence of non-finite and verbless clauses as landmarks of deficient structures to be the reflexion of Stephen's deficiency in his relation too. In addition, and as we have suggested before, this journal is due to the growing isolation of Stephen: he is communicating with himself, he did not care too much about the syntactic

arrangements. So, we may say at this stage that there is a mental and spiritual maturity but it is not reflected by a syntactic or linguistic maturity.

Subjects often omitted may strongly suggest the return of Stephen to infancy or further to the embryonic stage when the character is not born yet. We have followed the self identification of Stephen Dedalus throughout the novel until he reached a climatic point where he could not live in his community and then decided to build anew his own life by his own vision.

We consider Stephen at the end of novel and by means of his journal resurrecting: thus, the use of very simple structures and even fragmented phrases is quite fair.

Stephen's journal for the five weeks prior to his departure from Dublin is very significant. Looking at their syntactic arrangement, they would reveal unexpectations. We expected that the last pages of the novel will contain highly complex and long sentences which is not the case. We, therefore, believe that these fragmented passages are not due to a phase of maturity but they are in fact the reflection of disconnected impressions collected as they have occurred in Stephen's memory. We may consider those chunks as a flow passing through Stephen's mind. In addition, writing a journal means an individual task far away from any human contact which does not suggest a very careful syntactic arrangement. We may go further to say that those episodic units or fragments are a kind of a literary experiment for Stephen. Now he is mature enough to present his ideas in any syntactic form.

Paradoxally, what can be suggested, on the other hand, is that the return to use simple sentences, verbless clauses, subjectless clauses…etc is the rise of a second infancy of Stephen.

* Recapitulating Comments

Through the syntax of the novel one may understand that, by using Stephen's language, Joyce wanted to prove Dublin's stagnation and paralysis. He starts with simple ideas and structures to end with them only to show the circularity in which the Irish are living: a circular style is a circular life. When reading the novel we encounter the word *foetus* suggesting strongly the immaturity of the society.

simple   complex
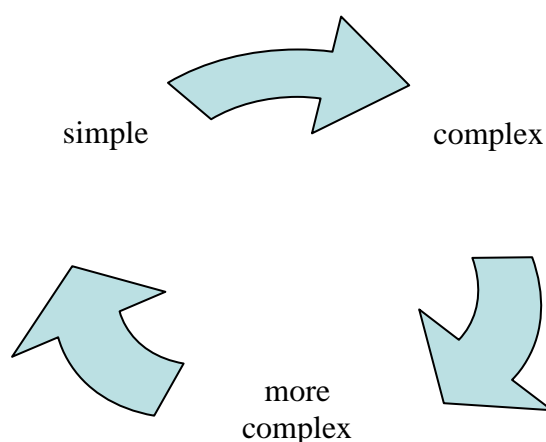
more complex

Circularity of Style

To clarify the increase of the complex sentences in the novel we have counted the entire number of sentences in each chapter and extracted the number of complex sentences in each chapter then we have calculated the percentages of complex sentences according to the total number of sentences. Results are displayed both in the following table and diagram:

Table 2-6 Distribution of the Number of complex Sentences and their Percentages in Each Chapter of the Novel

Number of Chapters	Number of complex Sentences	Number of All sentences in Each Chapter	Percentage (%)
Chapter I	253	851	29,73%
ChapterII	225	561	40,11%
Chapter III	288	640	45,00%
Chapter IV	187	328	57,01%
Chapter V	517	1165	44,38%
Total	1470	3545	41,47%

The complex sentences constitute about 41, 47% of the total number of sentences.

Diagram 2-1 Percentage of Complex Sentences According to the Whole Number of Sentences in Each Chapter of the Novel
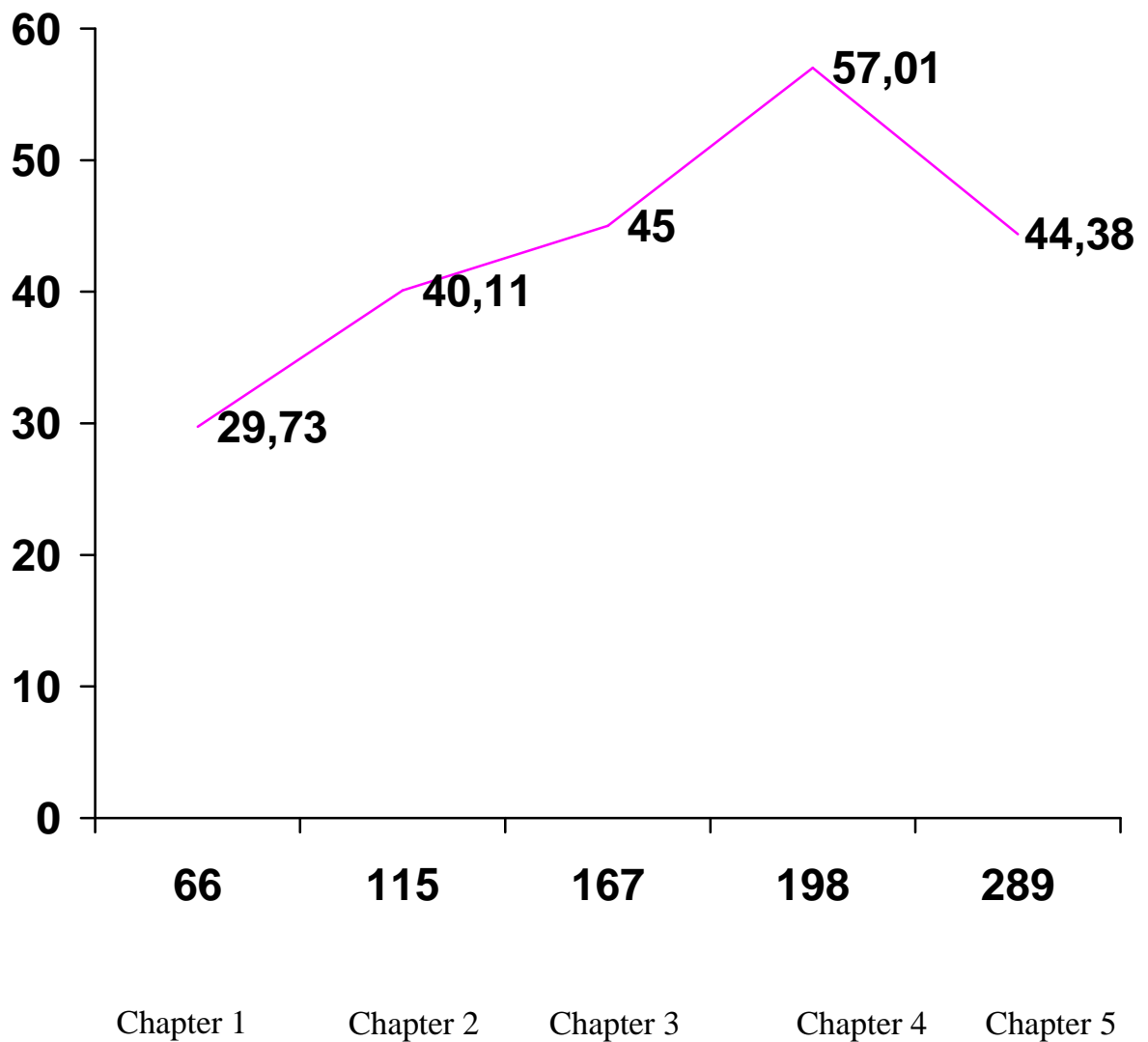
- Chapter One ends in page 66.
- Chapter Two ends in page 115.
- Chapter Three ends in page 167.
- Chapter Four ends in page 198.
- Chapter Five ends in page 289.

The diagram or the curve visibly shows that the highest percentage of complex sentences is 57, 01% corresponding to the fourth chapter of the novel. The latter is called a climactic one in which Stephen has decided to be an artist. Ellman (1959:307) says «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." So this chapter represents Stephen's ideas and ambitions through his language in which its complexity seems to reveal his maturity and competence.

The lowest percentage (29, 73%) corresponds to the first chapter in which the character is not really introduced. Ellman (ibid) states that «In the first chapter the foetal soul is for few pages only slightly individualized, the organism responds only to the most primitive sensory impressions."

What is remarked in this diagram is that there is an upward compatibility between the sentence complexity and the move from one chapter to another (from the first to the fourth), then there is a decrease in the percentage in the last chapter. Such a syntactic regularity is due to the shift from one style to another: from narrating to collecting memories in a journal. We are not deceived to find out that the growing complexity of the sentence is following a linear direction but the reason behind the diminution of complex sentences in the fifth chapter is as stated previously Stephen's return to infancy and then to ego-centricity of speech characterized by the repetition of some expressions in addition to his growing isolation. It is allowed to say that his decrease of syntactic complexity is not due to a lack of maturity.

Even if Stephen's sentences are not complex in the last chapter they share another important feature: length.

By way of illustration we may mention Stephen when a child had answered the question*: "What is your father?"* by saying:" *A gentlemen."* (*'A Portrait'p.09).* In the last chapter where he is supposed to be more mature and as a result of his acquaintance with his father's life, he has answered the same question by saying: *«A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past." (ibid 274)*

Stephen has stated fifteen of his father's attributes instead of just one (a gentleman).

Another example in which he has described Ireland in a different perspective is stated in a complex sentence. Stephen, the child, describes Ireland in the first chapter as follows*: "Ireland is my nation." (ibid 17):* a very simple and direct sentence without any value judgment whereas in the last chapter he describes it as follows; *"Ireland is the old sow that eats her farrow."(ibid 231)*

It is a complex sentence wherein the main clause contains what seems important for Stephen: this old sow (old pig). And here, the syntax goes side by side with diction. Stephen has chosen *sow* and not another word because this word 'sow' has an impact on the reader. It summarizes the history of Ireland which proved its inadequacy for keeping her sons, which bore her sons and then ate them. The theme here is that of betrayal and inadequacy.

Conclusion and Summary

To conclude, we say that this chapter had the major task to check the possible arrangements and distributions of paratactic and hypotactic clauses throughout the novel.

To consider the development of the character of Stephen we have focused on the most striking experiences that shaped his psyche and his language. Each time and after living a new crisis, Stephen becomes more mature.

Gradually, we get closer to Stephen through his syntax. This syntax gives the literary work of Joyce (the novel), its power, by being in accordance with the development of events and with the mental and spiritual development of the hero: Stephen.

The language of the novel *'A Portrait'* has been chosen by Joyce to make it possible for the reader to share his hero's experience of words and expressions. Stephen, the young boy, tries to understand language and its relation to the world: in the first chapter we feel, as Stephen feels, the physicality and concreteness of things through the use of direct and flat structures including a diction reflecting the five senses which had the direct effect of showing the immediacy of the feelings and sensations conveyed. From this, we may say that Stephen shows his bodily response to the language which is a source of pleasure as Stephen the child discovers the rhythmic utterances of language.

When showing some maturity, Stephen the young man responds mentally to what surrounds him and what happens to him. Instead of sharing his physical sensations we are moving inside Stephen's mind to see what is going on. The reader has to exercise his imagination in order to keep close to Stephen. The mental and spiritual wandering of Stephen was presented with more complex syntax showing his eloquence and his potential to talk about any subject. We may guess that besides the effects of his family, his fellows

and the church on his growing maturity, Stephen was fond of reading; the fact that made him a very competent speaker and writer using deep and complex structures. (Move from childish to bookish style).

In this respect, Attridge (2000:65) summarizes how the language of Stephen is characterized throughout the novel as follows:

"(1) Language is a material product of the body.

(2) Language is an abstract system, independent of the body.

(3) The speaker speaks the language saying freely what he or she means.

(4) The language speaks, and the meaning belongs to the community before it belongs to the speaker."

At this point, we want to focus on the idea of 'identification'. How can we identify a hero or a character through his language?

Stephen is a young intellectual who takes us in his thinking and lets us live his experience only through his selective syntax.

Furthermore, Stephen's childhood is just a device used by Joyce to make it possible for us to follow the genesis of his character.

Stephen's manhood which is characterized by a linguistic maturity and reflected through complex sentences is another device for Joyce to make his hero able to convince his family and his friends and to justify his choices of art and exile.

As a final point to be raised, let us consider the type of the novel itself. It is a bildungsroman of the symbolist modernist artist, Joyce which pursues the metamorphosis of Stephen who at last remains introvert.

We may dare say that the novel '*A Portrait of the Artist as a Young Man'* is the projection of Joyce's modernist view about art which is the modernist view of Stephen too.

The world of Stephen is made and held by its own language. The latter is presented in different modes that set up the artistic hierarchy in the novel. We see the novel moving from the lyrical language to the narrative; namely

in the third and fourth chapters and arriving at the dramatic structures consisting of dialogues and changing psychological states and these movements are indeed, and as Stephen believes in the novel, the same ones of art itself.

We can summarize Stephen's view of the world through his language in the following figure that we have attempted to conceptualize in our view of things.

The figure's conception and content are ours, however the creed of the idea emanated from Ellman (1959:307) as he maintains that:" Stephen is stripping himself layer by layer of each of the confining shackles which restrict his maturing artistic soul… Stephen's growth proceeds in waves, in accretions of flesh, in particularization of needs and desires, around and around but always forward".

Rise of consciousness

Isolation (poems, daydreams, interior monologues, journal)

Mature experience(return to ego-centricity)

Soul

Being

Sosialization(dialogues, religious talk, political talk, artisitc devotion)

The world is life, beauty and truth. subordinating the ideal to the real

Self-recongnition (decscriptions, monologues, memories, questions)

The world is ambiguous and questionable !

The world is only a physical one on touch with him

Animation(bodily langauge)

Body

Sleeping experience (Mind)

Not Being

Ego-centricity

Simple
Emerging-latent

Paratactic
juxtaposed

Hypotactic subordinated
ordred

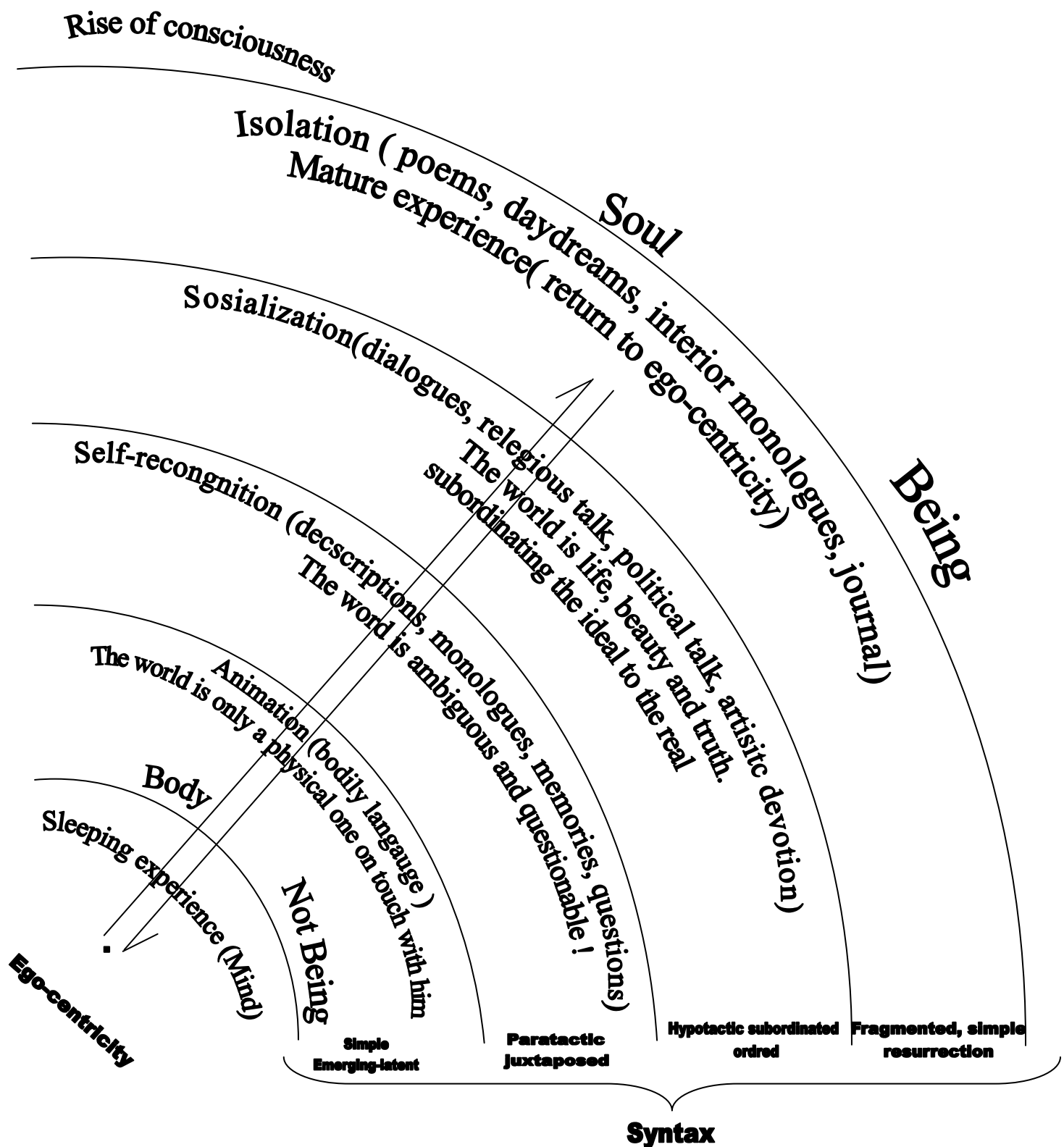Fragmented, simple
resurrection

Syntax

Figure 2.1 Stephen's View of the World Reflected by his Life Experience and Syntax

We understand that each type of syntax corresponds to a different experience be it physical or spiritual. All those experiences contributed to the making of Stephen's view of the world reflected by his language.

3.0 Introduction

For the linguistic analysis of our samples, we have followed the systemic model as expounded in M. A. K. Halliday (1985). In this chapter, we shall apply notions developed by stylisticians, such as Leech and Short, Crystal and Davy, pertaining to the points we would like to tackle here.

What we are going to do is to see which stylistic features are marked by the different syntactic structures. We may see what kind of clauses occur in description, in monologues, in conversation or in narration and try to justify the reasons and thus deduce the possible stylistic effects for each type of language communication.

It would be fruitful then to detect the stylistic features and markers with the types of messages exchanged in the novel and the techniques developed by Joyce.

3.1 Stylistic Features and Markers

When following a method of stylistic analysis, we must select some features for analysis. Since the measuring of quantitative variation in style would suppose collecting extensively long corpora, we will be working rather on an intuitive basis, analysing the use of language in the texts following what Leech and Short (1981: 51-4) call the relative norms of the language, which in general terms refer to what is usually expected linguistically in a given context or situation.

3.1.1 Style Borrowing

Defined by Leech and Short (1981: 54), the phenomenon of style borrowing is "the adoption, in literature, of a style borrowed from some 'foreign' norm…has manifestations in prose". We do share the same opinion

with Leech and Short concerning the language at the beginning of Joyce's *'A Portrait'*. Joyce has borrowed the child language in the opening pages of the novel to prove Stephen's immaturity. Therefore, we cannot judge the language of Joyce at the outset of the novel to be inferior or primitive. In other words, Joyce here is not unable to develop a complex and 'mature' style but he is trying to introduce Stephen's early childhood into an engagement with language in its lexical and syntactical levels which were quite simple and reflect the physical and emotional reality of Stephen's vision of the world.

The baby talk, the childish impressions and the bodily language are presumably the beginning of Stephen's encounter with language. The young Stephen perceives the world as belonging to others and he finds himself affected by the word's physical and acoustic properties to the extent that it can be associated with a purely non-linguistic sound. The young boy's attempts to understand language and its relation to the world made him live a tiresome experience due to his direct physical response to words and utterances. Such an experience shaped Stephen's alienation. What characterizes Stephen's response to language at the very beginning then, is the onomatopoeic quality of his first words:

1- *"...and their keys make a quick music click, click: click, click"*

('A Portrait' section ii, chapter I.p 22).

2- "Hurroo! "

3- *"In the soft grey silence he could hear the bump of the ball: and from here and from there through the quiet air the sound of the cricket bats: pick, pack, pack: like drops of water in a fountain falling softly in the brimming bowl."*

('A Portrait' p 67.Chapter I End of the last section).

4- *"It told them all at dinner about it and father Dolan and I and all of us we all had a hearty laugh together over it. Ha! Ha! Ha!"*

(ibid. End of the 2nd section. Chapter II. p. 82)

The major stylistic effect of those onomatopoeic words is the vividness of Stephen's language. The dynamicity of the language derives from Stephen's use of language of senses.

The style borrowing technique based on the representation of childish language seems to be highly successful for starting a biography of Stephen (probably enough of Joyce) at the beginning. The child language with very simple syntax announces an understanding of Joyce's literary experiment, which is projected onto Stephen's early literary production. To clarify more, Joyce has adopted the style borrowing technique to shape, for example, Stephen's early attempts to speak and write. His early language productions were formulaic such as the nine- line address in his geography book:

"Stephen Dedalus

Class of elements

Clongowes Wood college

Sallins

Country Kild are

Ireland

Europe

The World

The Universe"

(ibid. 17)

The first child's ideas are transcribed into fragments of the sentence; i.e., Stephen's syntax has even not reached the sentence level.

And such as the prayers he murmurs before going to bed:

"God bless my father and my mother and spare

them to me!

> *God bless my little brothers and sisters and spare*
>
> *them to me!*
>
> *God bless Dante and Uncle Charles and spare*
>
> *them to me!"*
>
> *(ibid.20)*

Joyce used songs and repeated some sentences as literary vehicles to depict the early language features of Stephen the child.

Furthermore, we may argue that Joyce's borrowing of child language in the first chapter was not only due to natural considerations (biological and physical ones) but it was for him and through the voice of Stephen a way to justify his view of language and the world. Cumulatively, Stephen's simple syntactic structures in the first chapter have got us as being a Joycean trick to follow reading.

3.1.2 Mind Style

Not very far from the borrowing style, Stephen's mind style is another way of perceiving the world through language.

Taking as a point of departure the notion of 'mind style' we have to define this term introduced and defined by Fowler (1977: 86) (cited in Leech and Short, 1981: 188) as follows:

"Consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a 'mind style'. ''

The term, here, is used mainly to account for the way in which the character and the narrator can be said to reflect the way they perceive reality or relate to it.

Stephen's mind style in the novel is realized through structural patterns involving clause recursions through which Stephen is describing, narrating or

remembering and in all those language uses he is transcribing reality as he perceives it.

From baby talk to mind talk, Stephen has not only made his style different but he shows that even his mind style is developing to reflect his maturity. When we meet Stephen in *'A Portrait'* he allows us to enter a mental world that possesses a linguistic and cultural richness.

Let us consider Stephen's talk about sensations of cold and warmth.

"It would be better to be in the study hall than out there in the cold. The sky was pale and cold but there were lights in the castle. He wondered from which window Hamilton Rowan had thrown his hat on the haha and had there been flowerbeds at that time under the windows. It was nice and warm to see the lights in the castle. It was like something in a book. Perhaps Leicester Abbey was like that. And there were nice sentences in Doctor Cornwell's Spelling Book. They were like poetry but they were only sentences to learn the spelling from.

It would be nice to lie on the heartnug before the fire, leaning his head upon his hands, and think on those sentences. He shivered as if he had cold slimy water next his skin. That was mean of Wells to shoulder him into the square ditch because he would not swoop his little snuffbox for Well's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! A fellow had once seen a big Dante waiting for Brigid to bring in the tea. She had her feet on the fender and her jewelly shippers were so hot and they had such a lovely warm smell"

(ibid.10-11).

This description shows a tendency to simple and paratactic syntactic structures. There is abundant use of adjectives indicating a perceptual quality perceived directly by the senses of sight and touch (cold, warm, pale, nice, slimy, and square). These morphologically simple adjectives allow us to follow Stephen's thoughts and to perceive the outer scene only through his

mind. We feel his feeling of cold and warmth. The higher castle looks attractive for us as it looks for Stephen and we can guess its romantic value with Stephen's imagination. So, we may guess the future interest of this schoolboy by means of his mental language. We perceive his mind's choice of words and expressions.

The effect of such a type of mind styles is that we can detect subjectivity of the writer and thus of Stephen. His way of judging things and persons is expressed through adjectives which are used in simple noun phrases. The adjectives used bear value judgments but they are quite accurate in giving details of things and persons.

At the level of clauses, the description seems to be active in a special way. First, it was the subject (the actor) of each clause who was described. The clauses are active in their form or voice. Second, the subject shows an emotional state, a reaction to a surrounding physical world.

By this type of mind style, we are introduced to a view of the world where perceptual physical detail is dominant and where the emotions provoked are just the reaction of that physical world. We have to keep in mind that the previous passage has been chosen from the first chapter of the novel *'A Portrait'* where Stephen is still a boy and responds physically to the world, he is not mature yet to develop a complex and abstract mind style.

If we are to compare the first mind style with one from the later chapters we can suggest the following:

"Images of the outbursts of trivial anger which he had often noted among his masters, their twitching mouths, closeshut lips and flushed cheeks, recurred to his memory, discovering him, for all his practice of humility, by the comparison. To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples. His soul

traversed a period of desolation in which the sacraments themselves seemed to have turned into dried up sources. His confession became a channel for the escape of scrupulous and unrepented imperfections...

He seemed to feel a flood slowly advancing towards his naked feet and to be waiting for the first faint timid noiseless wavelet to touch his fevered skin. Then, almost at the instant of that touch, almost at the verge of sinful consent, he found himself standing far away from the flood upon a dry shore, saved by a sudden act of the will or a sudden ejaculation; and, seeing the silver line of the flood away and beginning again its slow advance towards his feet, a new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all."

(ibid. 173-74)

This second passage contains a descriptive account but it is different from the first one in the following way:

-There is a tendency to use more complex sentences containing relative and embedded clauses.

-The construction of clauses which contain description occur as object of the dependent clause *"outburst, of trivial anger, their twitching mouths, closeshut lips and fleshed cheeks"*

We find again the intervention of Stephen's senses which clarify the scene to the reader.

The sentences show more length than those of the first passage.

The use of adjectives here is made more intensively by Stephen. We can find up to four successive adjectives: (*the first faint timid noiseless wavelet)*

The adjectives used refer to abstract qualities and not to bodily parts.

Nouns referring to abstract parts are used on the basis of characteristics expressing physical states e.g.: *"spiritual dryness" "sacraments: dried up sources"*

So, Stephen now is not responding to a physical world but to a spiritual one where he uses physical quality to refer to a spiritual state (the spirit is dry according to him). One may expect a cloth or a hand to be dry not the spirit. This greatly shows that Stephen has gained maturity which enables him to conceptualize some states and makes us perceive them clearly.

The use of the verb of movement with an abstract subject *"His soul traversed"* gives animation to the description.

By this kind of mind style we may feel that Stephen, the young man, is trying to become more objective than when was a young boy but we cannot decide upon this; we are taken by Stephen's view in this mind style away from reality.

3.1.3 Interior Monologue

The most famous of the devices of Joyce's works was perhaps the interior monologue [2]. Lodge (1992: 47) declares that "Joyce was not the first writer to use interior monologue (he credited the invention to an obscure French novelist of the late nineteenth century, Edward Dujardin), nor the last, but he brought it to a pitch of perfection that makes other exponent, apart from Faulkner and Beckett, look rather feeble in comparison".

The interior monologue is in fact one technique of representing consciousness in the novel. It goes in parallel with what is known as 'stream of consciousness' [3] the second technique of speech is called free indirect speech.

Morton (1970: 12) sees the technique as follows:" The whole technique of 'stream of consciousness' narration will, of course, focus on the story-

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[2] Stuart Gilbert cited in Ellman (1959: 369) argues persuasively that 'silent monologue' would be a more accurate translation of monologue interieur

[3] A phrase coined by William James, a psychologist, to characterize the continuous flow of thought and sensation in the human mind.

teller. Stephen is understandably and essentially the centre of the reader's attention".

Furthermore, Tisset (2000: 90) makes the difference between the two narrative techniques as follows: "On ne confondra pas la technique du discours rapporté à celle du monologue intérieur. Le discoure rapporté est toujours inclus dans la narration alors que le monologue intérieur est à lui seul une narration. Le monologue intérieur n'est ni mention ni citation. C'est la conscience du personnage qui fait l'histoire et semble passer de tout intermédiaire"

One will not confuse the technique of the reported speech to that of the interior monologue. Reported speech is always included in the narration whereas the interior monologue is in itself a narration. The interior monologue is neither mention nor quotation. It is the conscience of the character who makes the history and seems to pass from any intermediary

Syntactically defined, the interior monologue is made possible through the personal pronoun **I**: "*the subject of the discourse, as it were, overhear the character verbalizing his or her thoughts as they occur*". (Lodge, 1992:43)

*"March 24, Began with a discussion with my mother, Subject: B.V.M.Handicapped by my sex and youth …Said **I** would come back to faith because **I** had a restless mind. This means to leave church by backdoor of sin and reenter though the sky light of repentance. Can not repent. Told her so and asked for sixpence, got three pence.*

Then went to college, other wrangle with little round head rogue's eyes Ghezzi, this time about Bruno the Nolan , Began in Italian and ended in pidgin English. He said Bruno was a terrible heretic. I said he was terribly burned, he agreed to this with some sorrow.

*April 26, Mother is putting my new second hand clothes in order, she prays now, she says that **I** may learn in my own life and away from home and friend what the heart is and what it feels, Amen, so be it welcome, O life! **I***

go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" ('A portrait' P 283-288).

The previous passage shows Stephen's inner thoughts about his past and his feelings. What is quite clear here is that Joyce has adopted a very different method to represent Stephen's thought by means of interior monologue. His hero's interior monologue is presented through journals: episodic extracts that show Stephen's feeling and thoughts before his leaving to Paris.

We consider Joyce's technique successful to a great extent because presenting one's inner thoughts through fragmented pieces (journals) is to show Stephen's disconnected memories and his moves between his past and present.

The use of the first person pronoun **'I'** is then justified since we are directly exposed to his thinking; it is not reported.

We accede directly to the hero's consciousness. If we examine all the journal or diary of Stephen at the end of the novel we note this flow of ideas reflected by a syntactic flow i.e., there is no transition between the sentences Dujardin(1931) cited in Tisset (2000:90) declares " Le sujet exprime sa pensée la plus intime; la plus proche de l'inconscient, antèrieurement à toute organization logique, c'est à dire à son état naissant, par le moyen de phrases réduites au minimum syntaxial, de façon à donner l'impression de tout venant".

The subject expresses its most intimate opinion; nearest to unconscious, antèrieurement with any logical organization, i.e. its incipient state, by the means of reduced sentences to the minimum syntactical, in order to give the impression of all coming .

The interior monologue, with frequent simple and paratactic structures, is an artistic achievement of Joyce. Ellman (1959:368) gives the reason

behind the technique of interior monologue as follows: "These protagonists moved in the world and reacted to it, but their basic anxieties and exaltations seemed to move with slight reference to their environment, they were so islanded, in fact, that Joyce's development of the interior monologue to enable his readers to enter the mind of character without the chaperonage of the author, seems a discovery he might have been expected to make".

3.1.4 Epiphany

Ellman (1959:83) states that Joyce has used this technique first in his unpublished 'Stephen hero'.

"By an epiphany he meant a sudden spiritual manifestation whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments".

Joyce's choice of the religious term 'epiphany' is appropriate because it underlines the conception he had of the artist as a priest of the imagination.

We paraphrase Lodge (1992:147) by saying throughout his works, Joyce's carried out his creative task by means of a series of epiphanies, a sequence of related moments of insight and understanding. The central meaning of Joyce's work is not mainly provided by plot but by the revelation of the epiphany. Epiphany is a descriptive passage in which external reality is changing with a kind of transcendental significance for the perceiver.

An epiphany can then only be used by a very linguistically and artistically mature individual. Stephen's sight of a girl near the sea was considered as the most important and the most famous epiphany in modern fiction by providing what Lodge (ibid) calls "a climax or a resolution to a story or episode". This, indeed, holds true for *A portrait'* since the epiphany

was at the end of the fourth chapter and it was only at that moment that Stephen decided to devote himself to art and to choose exile which brings in the climax and the resolution of the novel.

"*A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh her thighs, fuller and soft hued as ivory, were bared almost to the hips, where the white fringes of her drawers were kilted boldly about her waist and dovetailed behind her.*" (A portrait p 195).

These moments in which the soul is born are seen revelatory either to the hero or to the reader, Stephen is shown the truth about himself and the situation he is in.

The syntactic arrangement varies from paratactic to hypotactic. The previous passage is an important sign of Stephen's growing imagination which is reflected by the great capacities to describe things and scenes with a very careful language. It shows a potential of using language appropriately and it depicts the fact that Stephen is, at this stage, manipulating his linguistic material to reflect his thoughts.

3.1.5 Narration

The linguistic foundations of the narrative seem to be an elementary point of focus by which the novel is oriented. The technique of presentation in *'A portrait'* is specific to the type of the novel said to be an autobiographical one.

It is rather a fictional autobiography in which he presents things as they are perceived through his hero's own eyes and mind. Joyce as one of the famous novelists in the twentieth century has transformed the technique of

presenting things and events. Instead of direct narration, direct reflections and descriptions, we encounter the move from outer narrative scenes to inner character's thoughts. In modern narration, there is no clear cut between pieces of talking and pieces if thinking.

The art of storytelling in *'A Portrait'* shows Stephen's emergence into consciousness. Narrated events and actions converge all to give a typical plot structure which differs from other structures in other novels at that time. What is attracting enough is the last sentence of the novel: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race"   (*"A Portrait" p. 288)*

Joyce has written the whole novel and has recalled all his childhood and adolescence events and experiences only to arrive at the above sentence which suggests the ultimate goal of Stephen.

The syntactic arrangement of the sentence is a paratactic one. The secondary clause expands the primary one by addition. The conjunction **'and'** expresses the close relationship between the two goals: the encounter with experience which is a personal goal and the forging of the conscience of his race which is a national goal having a political implication.

The above sentence, then, summarizes Stephen's development and ambition.

The narrative method of Joyce is distinctive in a number of ways:

-The focalization.

-The use of variety of styles: direct, free in thought and speech representation.

-The careful use of tense.

3.1.5.1 Focalization and Point of View

Point of view is the voice that tells the story. The narrator may be first person narrator or third person narrator. His occurrence in the story line may be omniscient (all knowing), limited omniscient or objective. We shall discuss two criteria pertaining to the study of point of view: the reliability of the narrator and the effects of the selection of point of view. Most of the novel is narrated in the third person narrator. Joyce states what Stephen does, naturally and objectively, allowing the actions to speak for themselves.

The narrator was reliable throughout the novel according to what he has brought as events, memories and conflicts. Sometimes there is no distinction between the narrator and the author voices. In other cases, we notice that the author chooses simple syntax for his young character (the narrator) as if he wants to be remote from events. Normally we expect from Joyce to write in a more eloquent and complex language for he masters language but the simple syntax implies the intrusion of the narrator's voice. The author's voice is absent so that the readers feels the objectivity of the writer.

The interaction between point of view, speech and thought led to a richness of interpretations in the novel.

In terms of narrative analysis, we may say that focalization in the novel is better studied through the pronominal organization i.e., the use of pronouns.
The syntactic use of first person understood by linguistic and cognitive gained maturity of Stephen who decided to put his thoughts with '**I**' narrator because he is responsible enough of his speech.

Achieving objectivity using third person narrator is in fact supported by leech & Short (1981:266); "The first advantage of this third person form is that the absence of an '**I**' invites the reader to assume that there is no explicit 'you'. The narration is therefore presented to the reader directly."

3.1.5.2 Tense Selection

Narratives are typically presented by past tenses. The entire novel is told in the narrative past. The novel tells the story of Stephen's emergence into consciousness as an emergence into Irish history. It starts from early childhood until young manhood.

The story line refers to the chronological sequence of events each represented by verbs in the simple past tense. The verbs used in the first chapter are those of perception representing what Stephen sees, hears or touches.

Verbs of both mental process and action process are most frequently found in the later chapter. The use of the past means bringing experience. Fleischman (1990:23) states; "narration is a verbal icon of experience viewed from a *retrospective* vantage; the experience is by definition "past", whether it occurred in some real world or not. So, throughout the narrative we are introduced to all events experienced by Stephen Dedalus. The frequent use of simple past shows the simplest kind of narrative: a flow of events witnessed by a growing-up child.

This does not imply the absence of other tenses but they occur to a lesser degree.

We can find the past and the past progressive when we read passages including verbs of action processes.

"*The wide play grounds were swarming with boys, all were shouting and the perfects urged them on with strong cries*." (A Portrait p.8)

Other tenses like the past perfect are used when Stephen remembers remote events or actions as flashbacks.

"*That was not a nice expression. His mother had told him not to speak with the rough boys in the college. Nice mother! The first day in the hall of the castle when she had said goodbye , she had put up her veil double to her nose to kiss him and her nose and her eyes were red*" (*A portrait* p.9)

3.2.5.3 Speech and Thought Presentation

Modern literary narratives are often represented from different perspectives: apart from the point of view of the narrator, there are other channels when the narrator gives perspectives to the hero and leaves him to speak for himself.

What happens when narrating, in this case is that the narrator first describes events in the real present. Syntactically defined, representing experience and reporting ideas can be achieved by means of a number of clause complexing (paratactic, hypotactic or embedded). (Halliday, 1985)

(i) Direct Speech

This is the simplest form of projection since we just quote the character's speech. Direct speech is much found in conversation.

We shall devote an account to the clausal structures and sentence types in the language of conversation.

(ii) Indirect Speech

We are reporting the character's speech, when referring to indirect speech we are referring to hypotactic projection.

The indirect speech is not quoting but it is the mentioning of a discursive content. Semantically speaking, the speech of the character is integrated into the narrator's. At the level of syntax, we find reported speech presented in one sentence made up of two clauses. One primary and one secondary bounded by means of hypotaxis. (cf.Halliday, 1985)

These are not too many instances of indirect speech in the novel; we can find few of them at the beginning when Stephen is reporting others' speech and at the end in the journal where he records events. The rest of the

novel is presented through Stephen's thought and memories. We find these examples:

"*His mother had told him not to speak with the rough boys in the college*" (*'A portrait'* p.9)

It is a hypotactic projection in which Stephen is reporting his mother's speech. In Halliday's (1985) terms, it is wording presented as meaning (α "β)

"*told me once, in a moment of thoughtlessness, his father was sixty-one when he was born*" (*'A portrait'* p.282).

It is a complex sentence consisting of a secondary clause projected in the primary clause which instates it as locution. (α "β). We notice the omission of the subject of the primary clause.

"*Lynch says all women do*" (ibid 286).

"*she shook hands a moment after and, in going away, said she hoped I would do what I said*" (ibid).

It is a hypotactic projection emerging from Stephen's meeting with a girl of importance for him so he is recalling her words literally.

(iii) Narrative Clauses and Parataxis

One of the most widely recognized features of the narrative is its paratactic organization. Formal grammar of the narrative text is often used at a minimum with clauses juxtaposed or linked by the minimal conjunctions "and" or "then".

The abundant use of paratactic sentences can be described as syntactically flowing from Stephen's mind as he recalls the past.

3.1.6 Conversation

Interchanging language through conversation is another common feature in the novel. It covers talk between characters.

When depicting the conversation between Stephen Dedalus and his fellows Joyce inserts bits of narration to ovoid giving value judgments. He consciously avoids misleading the reader and allows characters to condemn themselves by their own words. Syntactically defined, the language of conversation is presented in a specific way of arranging sentences.

"You, boy, who are you?

Stephen's heart jumped suddenly.

-Dedalus, sir.

-Why are you not writing like the others?

-I...my...

He could not speak with fright

-Why is he not writing, Father Arnall?

-He broke his glasses, said Father Arnall, and I exempted him from work.

-Broke? What is this I hear? What is this your name is? said the perfect of studies.

-Dedalus, sir.

-Out here, Dedalus, Lazy little schemer in your face, where did you break your glasses?

Stephen stumbled into the middle of the class, blinded by fear and haste.

-Where did you break your glasses? Repeated the perfect of studies.

-The cinder path, sir.

"-Did they hurt you much?

-Very much, Stephen said"

"Well, my little man, said the rector, what is it?

Stephen swallowed down the thing in his throat and said:

-I broke my glasses, sir.

-Ok.

-I wrote home, sir, and Father Arnall said I am not to study till they come.

-But, sir...

-Yes?

-Father Dolan came in today and pandied me because I was not writing my theme.

-Y our name is Dedalus, isn't it?

-Yes, sir.

And where did you break your glasses?

-On the cinder path, sir. A fellow was coming out of the bicycle house and I fell and they got broken. I don't know the fellow's name.

-But I told him I broke them, sir, and he pandied me.

-Did you tell him that you had written home for a new pair?

-No, sir.

-Yes, sir, but Father Dolan said he will come in tomorrow to pandy me again for it.

-Very well, the rector said, it is a mistake and I shall speak to Father Dolan myself, will that do now?

-O yes sir, thanks"

('A *Portrait'* 56-59-64-65)

As it can be clearly seen, these informal conversations are characterized by fragmented sentences. If the sentences are complete they are simple or made up of coordinated clauses.

We find simple sentences occur as Stephen's response to other characters. As a child, Stephen is interacting verbally with the members of the college and he feels weak and small, the thing that made his sentences seem to be loose and ruptured. Elliptical clauses are frequent to show Stephen in a position only of responding to others. By the end of the novel, Stephen, the young man is now capable of holding any kind of interaction;

he is now a man who has ideas, opinions and even theories concerning vital issues in life. He is now the outcome of a very rich and varied reading experience; he had experienced some critical events that made him aware of the degrees of importance of his ideas and thoughts. Let us consider the following extracts:

"*Stephen handed him the packet of cigarettes. Lynch took the last one that remained, saying simply:*

-Proceed!

-Aquinas, said Stephen, says that is beautiful the apprehension of which pleases.

Lynch nodded.

-I remember that, he said, Pulcra sunt quoe visa placent

-He uses the word visa, said Stephen to cover esthetic apprehensions of all kinds, whether through sight or hearing or through any other avenue of apprehension. This word thought it is vague, is clear enough to keep away good and evil which excite desire and loathing. It means certainly a stasis and not a kinesis. How about the true? It produces also a stasis of the mind. You would not write your name in pencil across the hypotenuse of a rightangled triangle.

-No, said Lynch, give me the hypotenuse of the Venus of Praxiteles.

-Static therefore, said Stephen. Plato, I believe, said that beauty is the splendour of truth. I don't think that it has a meaning, but the true and the beautiful are akin. Truth is beheld by the intellected which is appeased by the most satisfying relations of the intelligible; beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible. The first step in the direction of truth is to understand the frame and scope of the intellect itself, to comprehend the act itself of intellection. Aristotle's entire system of philosophy rests upon his book of psychology and that, I think, rests on his statement that the same attribute cannot at the same

time and in the same connexion belong to the same subject the first step in the direction of beauty is to understand the frame and scope of the imagination, to comprehend the act itself of esthetic apprehension. Is that clear?

-But what is beauty? asked Lynch impatiently. Out with an other definition. Something we see and like! Is that the best you and Aquinas can do?

-Let us take woman, said Stephen.

-Les us take her! Said Lynch fervently.

-The Greek, the Turk, the Chinese, the Copt, the Hottentot, said Stephen, all admire a different type of female beauty. That seems to be a maze out or which we cannot escape. I see, however, two ways out. One is this hypothesis: that every physical quality admired by men and women is in direct connexion with the manifold functions of women for the propagation of the species. It may be so. The world, it seems, is drearier than even you, Lynch, imagined. For my part I dislike that way out. It leads to eugenics rather than to esthetic. It leads you out of the maze into a new gaudy lectureroom were MacCann, with one hand on The Origins of Species and the other hand on the new testament, tells you that you admired the great flanks of Venus because you felt that she would bear you burly offspring and admired her great breasts because you felt that she would give good milk to her children and yours.

-Then MacCann is a sulphuryellow liar, said Lynch energetically.

-There remains another way out, said Stephen, laughing.

-To wit? said Lynch.

-This hypothesis, Stephen began.

-A long dray laden with old iron came round the corner of sir Patrik Dun's hospital covering the end of Stephen's speech with the harsh roar of jangled and rattling metal. Lynch closed his ears and gave out oath after oath till the

dray had passed. Then he turned on his heel rudely. Stephen turned also and waited for a few moments till his companion's illhumour had had its vent.

-This hypothesis, Stephen repeated, is the other way out: that, though the same object may not seem beautiful to all people, all people who admire a beautiful object find in it certain relations which satisfy and coincide with the stages themselves of all esthetic apprehension. These relations of the sensible, visible to you through one form and to me through another, must be therefore the necessary qualities of beauty. Now, we can return to our old friend saint Thomas for another pennyworth of wisdom.

Lynch laughed.

-It amuses me vastly, he said, to hear you quoting him time after time like a jolly round friar. Are you laughing in your sleeve?

-MacAlister, answered Stephen, would call my esthetic theory applied Aquinas. So far as this side of esthetic philosophy extends, Aquinas will carry me all along the line. When we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience.

-Of course, said Lynch. After all Aquinas, in spite of his intellect, was exactly a good round friar. But you will tell me about the new personal experience and new terminology some other day. Hurry up and finish the first part.

-Who knows? said Stephen, smiling. Perhaps Aquinas would understand me better than you. He was a poet himself. He wrote a hymn for Maundy Thursday. It begins with the words Pange lingua gloriosi. They say it the highest glory of the hymnal. It is an intricate and soothing hymn. Iike it; but there is no hymn that can be put beside that mournful and majestic processional song, the Vexilla Regis of Venantius Fortunatus. (' A Portrait' p.236-239)

The above extract shows different types of conversation. The change occurs at the level of sentence/ clause structure. The increasing complexity

of the structure is compatible with the increasing level of seriousness of the conversation (The young man is not talking for the sake of talking), but because he is giving his opinion. A range of tenses, namely the present and the present continuous are used. Other tenses may occur since conversation may include pieces of narration and description.

In terms of voice, the active one is frequent suggesting, Stephen's rise of self-esteem; he is no more weak and passive.

Conclusion

The major thrust of this chapter was to depict some stylistic features that show the linguistic and artistic competence of Joyce/ Stephen. Starting with the most famous techniques like style borrowing, mind style, interior monologue and culminating in the type of structure used in each feature, we can say that these techniques are the real proof of Stephen's growing mind and language.

Joyce's procedure throughout the novel was to provide a whole range of stylistic changes to come out with full traits of his growing hero, Stephen. So the linguistic and stylistic traits are but the biographical ones i.e., they contribute to the formation of the character.

The other major innovation that paved the way for his later works (Ulysses and Finnegan's wake) was the use of a paratactic narrative sequencing, allowing Stephen's life to be represented by very few scenes, separated by sudden gaps. Such fractures in the plot may support our standing on the idea of immaturity and the return to 'infancy'. Though Stephen's life we end with the circular style and thus the circular Irish life.

CHAPTER FOUR

Pedagogical Implications

4.0 Introduction

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    Conclusion

4.0 Introduction

The aim of this chapter is to discuss the teachability of literature as a reinforcing substance of grammar, namely for foreign learners. Departing from the insights gained from our description of the corpus, we shall see what would be possible for teachers of EFL[1] to do with literary texts when teaching grammar or when assessing the writing skill.

4.1 Teaching Syntactic Maturity through Sentence-Combining: early observations and objectives

The foreign learner needs to be guided to the foreign language aspects namely syntax which will help him organize his ideas and produce a piece of writing grammatically and appropriately

The fact that the assessment of any productive skill is highly dependent on the receptive one suggests that we are in need of enhancing reading literature (written in English, not translated) and of making the foreign learner aware of the importance of all language elements.

What is usually observed in an EFL class is that learners do allocate much more attention to meaning rather than spelling, pronunciation or syntax. The primacy given by the learners to meaning is not surprising. In our opinion, it is quite fair since in official examinations learners' proficiency in grammar is less assessed.

Notwithstanding this, our task as language teachers is to try to achieve our aim consisting in making learners intake all the aspects of syntax. One of the major problems facing learners is that of internalizing the grammatical input. Using specific grammatical features in producing language is still problematic even if the learners are exposed enough to the language. So,

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[1] English as a Foreign Language.

what would the problem be? Where does the weakness lie? And how could teachers improve their learners' proficiency when writing a piece of language?

Teaching grammatical or syntactic features through rules and isolated exercises would not greatly help learners. Indeed, many stylisticians and linguists have suggested the teaching of grammar through literature (Carter 1982, Widdowson 1975). The mutual benefit that can be drawn from both literature and grammar is that learners can be acquainted with grammar rules through reading literary texts. They would, further, be able to detect any deviance of grammatical or syntactic features. We think that it would be useful to teach grammar through literature from the early years of learning.

On the other hand, grammatical observations and analysis can be used in the service of interpreting literary texts. A text that does not contain any verbal phrase might indicate something. Another text that shows an abundant use of adjectives or passive sentences would be of great significance in terms of semantic implication.

This type of texts in its turn may give us an idea about the way of conveying a given message by using the passive, for instance, and about the effect of such a use.

"There is no reason why a literary text cannot be used to illustrate structural features of English syntax" (Widdowson, 1975: 117).

First of all, the very notion of input is questioned. What might help students improve their writing and manipulate their phrases or clauses is to have a set of language varieties. In other words, syntax of a spoken language, for example, is different from that of a written one. Unfortunately, language material in textbooks of English does not afford such varieties[1].

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[1] The English is formal and stresses correctness rather than fluency. Even if there are dialogues , they are not typical to any form of English neither of spoken nor of written.

Reconsideration of the teaching content (input) should, then, be taken into account.

Second, going in parallel with our first task to detect learners' syntactic maturity consisting of sentence combining, we may suggest some techniques to teach grammar.

We strongly believe that using the sentence (or the clause) as a key syntactic feature is helpful in assessing the learners' syntactic maturity and then in deciding upon their ability to produce creative writings.

Our wok which is based on methodological procedures for teaching grammar and writing expressive sentences will attempt to achieve three objectives through the technique of sentence combining (linking or binding in Lock's terms (1996)):

1- To give a positive feedback leading to a positive image, by exposing the learner to the English language.

What is to be noticed is that the teachers, when using language orally they accompany it with paralinguistic channels (facial expressions, pauses) and suprasegmental features (pitch, tone) to convey meaning. The problem rises when trying to write the utterance (the oral form of a language).

Students utter sentences which in written form would be of great length and complexity. Thus, the role of the teacher would be to recognize the abilities of his students and to detect areas of weakness when using complex sentences (misuse of the conjunction, of punctuation…etc). After, he is to provide a positive feedback which seems quite essential in helping the learner develop a positive self-esteem and confidence in transferring thoughts on paper.

Having said this, we may call for a tolerant atmosphere where the learners' language abilities are accepted as they are. This would enable the teacher spot weaknesses and then decide to teach them a content which will fit their needs.

2- The reading skill is a reinforcing tool of sentence-combining technique. So, learners should be oriented to read texts that adapted to their level. When asked to link sentences, for instance, they are not supposed to know grammar. They would learn it from the texts. Simply stated, the technique of sentence- combining is a language based set of writing exercises to promote syntactical maturity in expressive and descriptive writing.

3- Learners will be able to combine sentences as a result of exposure to this technique (they will be able to combine sentences of a simple or complex structure).

4.1.1 Conceptual Framework of the Combining-Sentence Technique

Many linguists have provided theories on the use and the changes of a language.

Chomsky had many ideas about language. His universal view to language allowed him to give notions that help the teacher conceptualize a model of language which is sufficient to incorporate the technique of combining sentences.

Chomsky believed in the human capacity to communicate the language of their respective culture. Making new understandable utterances is a human characteristic.

Language is a reflection of its culture. That is why exposure to language and experiences would enrich the input and give a variety of combinations occurring 'naturally'.

In fact, the level which deals with syntax seems to be important since learners use a certain sequence of units to convey a particular message. For instance, learners should be able to recognize the proper order of words in speech. The correctness of syntax in their speech pattern is related to their linguistic competence.

Because of the diverse nature of society, learners need to be able to communicate their thoughts in a variety of forms.

It is advisable then to expose students to communicate forms to facilitate the use of their linguistic competence on paper. The sentence-combining technique can be used to encourage students write more complex sentences which sometimes characterize their normal everyday spoken language.

Generating some of the sentences of the English language will result from the combining of sentences and will enhance syntactic maturity in learners writing.

One may rely on the findings of Functional Grammar in using a wide range of relationships between clauses.

Teaching writing by traditional means of grammar has not brought its outcomes to improve writing skills. Since grammar study has proved its failure to help learners write any better, then content-based and context-based approaches would be a probable alternative. Hence, literary texts may be at the core of teaching grammar or syntax. Widdowson (1975: 117) supports the idea of using literary texts in teaching features of English syntax: "In fact, one real advantage of such a framework is that grammatical forms are not learned in a **rote** or **abstract** way or in relation to made- up examples; instead grammar is taught in action and in terms of its communicative features".

What would be suggested, in this modest work, are some techniques and steps for English learners based on practising written forms of sentences, starting with the very simple ones, moving steadily towards more complex forms by adding phrases and clauses.

Normally, we cannot expect the learners to produce more complex syntactic forms if they are not taught, implicitly, how to master simple ones.

As a first step and in order to increase the length of the sentence, one has to add a word, phrase, or clause. Looking at the learners' background, the teacher should be skillful enough in order to detect his learners' areas of weakness in terms of basic language patterns.

Moreover, a technique that teaches the way of combining sentences may be especially helpful with learners who lack wide range of occasions to write outside their learning environment. The combining operation can be a vehicle to facilitate greater expression of ideas in various forms. If the teacher cannot afford occasions other than those in the classroom for his learners to express ideas and link thoughts and combine messages, he will find in literature a variety of registers, dialects and many other modes of exchanging the language and then his learners will be able to express their ideas in different syntactic choices. After giving chances for reading literature, and after some grammatical activities, the teacher might predict that the learners are able to produce texts in which they would choose appropriately when to link clauses (coordinate them), when to bind them (subordinating one to another), and when to present them as two separate sentences.

For Lock (1996: 254) "Perhaps one of the most difficult problems facing the learner is to develop the sense of when it is best to express two messages as two separate sentences, when to combine them through linking, and when to combine them through binding…the choice is highly context-dependent".

So, to avoid mechanicality in learning coordination and subordination or even simple structures, exercises should not be out of context. For learners to use such structures appropriately it is preferable to introduce them to complete texts, so that they have to pay attention to the flow of information to decide where and how to combine clauses.

An additional effect would be that the learners would recognize that they are not doing things arbitrarily, but rather, by combining sentences, they contribute to the building of coherence (and then meaning) of a text. If it is a literary text, they will appreciate it more since it would be the outcome of their work i.e., they have reconstructed it according to what they have understood and they have decided, for example, that one given idea must be dependent or subordinated to another more important one, or that there are two messages that it would better for them to be on equal status.

All the previous decisions could be characterized by the fact that the learners will become able to show increasing length and complexity of sentences in their writing.

A gained syntactic maturity is, in fact, decided upon according to some factors: words per clause, clauses per sentences, noun-phrases per sentence, number of subordinate clauses per ten sentences, use of adjectives and adverbs, use of simple and compound tenses, type of verbs (transitive and non transitive), the choice of the voice (active or passive)…

In fact, if learners show the increasing use of those aforementioned factors in their writings this may be attributed to cognitive development. On the other hand, they are the result of their imitation of the more mature styles that they had encountered in their readings, like literary works, and in conversation at school.

Nevertheless, teachers are not always obliged to measure each time their learners' sentence-combining, otherwise it would be a stimulus dependent task where learners try to show their "syntactic muscles" to their teacher only to obtain a positive feedback which would not be given if they make errors. So, let the process occur naturally without any measurement of complexity.

4.1.2 Some Suggested Procedures

We shall provide some suggestions concerning the combining technique.

The sentences to be combined must fit the learners' level. The learners are supposed to know the typical sentence patterns, the different conjunctions and their uses.

At an elementary level, this technique may be useful for that it helps learners express more their thoughts and experiences.

Then, through this technique, the teacher can prepare the learners for complex sentence structures in their textbook and extra readings.

4.1.2.1 Mastery of Rules

Initially, learners should be taught the constituent parts of a sentence (i.e., the subject, the agent, and verb phrases).

The first step then would consist in practising combining simple sentences by matching the subjects and predicates.

Starting by simple subjects and simple predicates, the teacher may enlarge them by adding combined subjects and predicates.

For example:

1- He works in the bank.

2- His son works in the bank.

3- He and his son work in the bank. (Expanded subject).

Or we may have:

1- She prepared dinner.

2- She cleaned the rooms.

3- She prepared dinner and cleaned the rooms (Expanded predicate).

At a further step, joining sentences may be done thanks to connecting words. What is needed is to deduce the logical relationship between each two

clauses so that the learners would insert the right connecting word or conjunction.

Example:

1-The player was injured; **2-** the player took part in the match.

What can be understood from the second clause is extra opposing information. The right conjunction would be *but*.

The player was injured but he took part in the match.

The structural relationships then are best learned in parallel with logical relationships (cause, effect, purpose, time, place…etc.) between clauses.

Apart from connecting words, punctuation can reveal a structural relationship between two basic sentences: the semicolon is the best example.

- He was surprised**;** his project has succeeded.

Another mechanism which can be useful is that of including a conjunction i.e., to insert that conjunction at the end of the fist sentence or the beginning of the second one.

For example:

After they had had breakfast**,** they went to the beach.

Or:

They went to the beach **after** they had had breakfast.

Another technique is the – ing technique which involves changing a word to its –ing form and inserting that word at the beginning of the sentence to avoid repetition.

Example:

1- The teacher punished the lazy student.

2- The teacher could make the other students work hard.

3- Punishing the lazy student, the teacher could make the other students work hard.

(Punished ⟶ punishing).

(Omission of 'the teacher' in the second sentence).

4.1.2.2 Practice of Rules: hints from the novel

Starting with the simple combination of noun phrases and verb phrases to create sentences, the teacher may provide the learners with noun phrases and verb phrases and ask them to combine them.

In groups, he can give them up to twenty examples and expect them to be able to complete the sentence after a dozen of examples.

* The "Stick" Activity: Join the elements in each sentence.

1- *"The wide playgrounds" "were swarming with boys".* *(p.08)*

2- *"That" "was a nice expression".* *(p. 09)*

3- *"Uncle Charles and Dante" "clapped".* *(p. 07)*

4- *"He" "sang that song".* *(p. 07)*

5- *"That" "was his song".* *(p.07)*

6- *"Dante" "had two brushes in her press".* *(p. 07)*

7- *"Stephen Dedalus" "is my name".* *(p. 17)*

8- *"Ireland" "is my nation".* *(p. 17)*

9- *"There" "was a cold night smell in the chapel".* *(p.19)*

10- *"He" "was coming near the door".* *(p. 62)*

11- *"The room" "was warm and lightsome".* *(p.114)*

12- *"Stephen" "sat in the front bench of the chapel".* *(p.123)*

13- *"He" "sat again in the front bench of the chapel"* *(p.144)*

14- *"The penitent" "came out"* *(p.103)*

15- *"It" "was true".* *(p.163)*

16- *"He" "was sorry".* *(p.163)*

17- *"He" "closed his eyes in the languor of sleep".* *(p.196)*

18- *"Stephen" "repeated the definitions slowly".*   *(p.233)*

19- *"His soul" "was all dewy wet".*   *(p.246)*

20- *"Certainly" "she remembers the past".*   *(p.286)*

In the above examples, learners will be able to join noun phrases and verb phrases and even they will learn to join compound subjects (see example three).

They will be aware that the compound subject (Uncle Charles and Dante) avoids the repetition of two similar sentences:

"Uncle Charles clapped." and "Dante clapped."

The same thing applies for compound predicates which would give birth to compound sentences (paratactic structures).

1- "Mr. Deadalus dropped his coat tails"

2- "Mr. Deadalus went over to the sideboard"

By combining the two sentences we create a compound predicate and we understand that there is an additional element and even a chronological order of events which leads to choose the coordinating conjunction ***and***.

"Mr. Deadalus dropped his coat tails *and* went over to the sideboard" (p.31).

1- *"He came out on the landing above the entrance hall".*

2- *"He looked about him".*

These are two sentences having the same subject with different actions which logically suggests the combining of the two:

"He came out on the landing above the entrance hall *and* looked about him".

By mastering such patterns, learners, hopefully will see that once the verb phrase is the part of the sentence to be combined, they will be able to spot sentences to be combined in their writing which may contain exact subjects but different predicates.

In fact assignments given to be done at home will reinforce the process and combining activities could serve to illustrate that just one sentence, instead of two, with a conjunction or a linking word could be a concise way of expressing a thought.

Without more exposure to forms and without gained maturity or competence in terms of knowing the rules and using the language in different occasions, the learners cannot be aware of what is called conciseness of writing.

Another objective of sentence combining is to lead the learners to guess the whole meaning of two combined sentences by understanding the meaning of each separately. Thus, the choice of the convenient conjunction would be easy for them.

The procedure: the teacher gives a list of sentences to be combined, from a literary work, for instance, and gives another list which contains the conjunctions. Learners should be able to combine the sentences using the appropriate conjunction.

As an evaluative action, learners' mastery of language can be measured by correctness of daily written exercises or weekly tests which require the combining process.

* "Break and Build" Activity

Objectives:

- To improve student's facility in writing reactions, impressions and summaries.

- To regenerate an already written text according to the students understanding and appreciating.

- To integrate sentence-combining activities and to master them in creative writings.

Read the text below

　　- What are the most appealing sentences to you?

　　- Choose some sentences that you have liked and break them into their kernel from or components.

　　- Exchange those components or kernel forms with your mates and ask them to combine them.

　　- Compare the results with the original sentences.

　　- What effects?

"When he had eluded the flood of temptation many times on this way he grew troubled and wondered whether the grace which he had refused to lose was not being filched from him little by little. The clear certitude of his own immunity grew dim and to it succeeded a vague fear that his soul had really fallen unawares. It was with difficulty that he won back his old consciousness of his state of grace by telling himself that he had prayed to God at every temptation and that the grace which he had prayed for must have been given to him inasmuch as God was obliged to give it. The very frequency and violence of temptations showed him at last the truth of what he had heard about the trials of the saints. Frequent and violent temptations were a proof that the citadel of the soul had not fallen and that the devil raged to make it fall

('A Portrait' p.174)

* Some Pedagogical Remarks about Teaching Syntax and Writing

We want to talk about our very modest experience in teaching. We have taught for three years and last year we was a part time teacher of written expression. We taught third year English students. And let us say that our task was not, at a primary level, to teach the writing skill, we rather taught grammar rules. The students were in need of some basic concepts

and strategies in order to strengthen their linguistic material, before they become ready to transmit their ideas and thoughts on papers.

Their areas of weakness have inspired me to make them able to decide upon their choices in writing with a given sequencing by thinking of the immediate techniques that would help them state their topics clearly.

What we have noticed is that the majority of the students present a problem in using the right conjunction or preposition. They, for instance, use subordinating conjunctions with non- finite clauses. But subordinating conjunctions like *whatever, because, as long as....*can only be used in finite clauses. Still they use the other subordinating conjunctions in finite and non-finite clauses such as: *while, when, since...*which is not wrong but we guess that they did it without really knowing the rule (it was a coincidence).

Sentence- combining technique could, then, provide a syntactically mature writing sample.

What is also proposed is that an elaborate form of evaluation may include a composition wherein the student uses the technique to include complex sentence structures.

Having the possibility to be one aspect of writing compositions, the sentence-combining technique can be incorporated by the students to establish writing objectives.

As we know, there are many types of developing compositions (comparison- contrast, cause and effect, chronological, spatial, definition…) where the students are asked to develop a topic. I found it very useful to evaluate students' mastery of combining messages and thus sentences by asking them to write *expository* or *descriptive* compositions. Later, I looked, in their writings, for examples of sentence combining, and more specifically the use of subordinate clauses. The number of sentences that they had combined has indicated their mastery of this technique.

When ending with expository and descriptive compositions, the teacher may find it safer then to introduce his students to narrative and argumentative texts or compositions in which he keeps controlling the use of more complex sentences. He may help them by giving texts as samples and then they would write by analogy before coming to *create* their own texts. Literature is a very good sample to teach combining sentences in order to narrate or persuade the others. It is also helpful in organizing the ideas. Lock (1996: 251) talks about presenting information in the sequencing of structurally related clauses in subordination.

"The last clause in a complex sentence typically contains the most important, newsworthy information. In fact, speakers or writers may select to bind rather than link clauses precisely because binding gives them greater freedom to select which clause to put first and which clause to put last".

We can cite very few examples from Joyce's novel '*A Portrait of the Artist as a Young Man*' in which we find very complex sentences. The students may read them and decide which information is most important, they will be allowed to rearrange the order of clauses in the way they see it more understandable for them.

"The rosaries, too, which he said constantly for he carried his beads loose in his trousers pockets that he might tell them as he walked the streets- transformed themselves into coronals of flowers of such vague unearthly texture that they seemed to him as hueless and odorless as they were nameless."

He offered up each of his three daily chaplets that his soul might grow strong in each of the three theological virtues, in faith in the Father who had created him, in hope in the SonWho had redeemed him and in love of the Holy Ghost Who had sanctified him; and this thrice triple prayer he offered to the Three Persons through Mary in the name of her joyful and sorrowful and glorious mysteries.

On each of the seven days of the week he further prayed that one of the seven gifts of the Holy Ghost might descend upon his soul and drive out of it day by day the seven deadly sins which had defiled it in the past; and he prayed for each gift on its appointed day, confident that it would descend them, through it seemed strange to him at times that wisdom and understanding and knowledge were so distinct in their nature that each should be prayed for apart from the others. Yet he believed that at some future stage of his spiritual progress this difficulty would be removed when his sinful soul had been raised up from its weakness and enlightened by the Third Person of the Most- Blessed Trinity. He believed this all the more, and with trepidation, because of the divine gloom and silence where in dwelt the unseen paraclete, whose symbols were a dove and a mighty wind, to sin against whom was a sin beyond forgiveness, the eternal mysterious secret Being to Whom, as God, the priests offered up mass once a year, robed in the scarlet of the tongue of fire".

('A Portrait' p. 168-169)

This text contains only five (05) sentences. All of them are complex containing more than two clauses related with selected conjunctions and punctuation marks to indicate the writers' thoughts.

Now, if one student wanted to reconstruct the text according to his understanding or the importance of ideas given, he would write more than the five sentences already occurring or even more he would prefer simpler structures. One thing has to be maintained is the faithfulness to the content.

Students' writing skill would also improve when coming to use their linguistic, or rather their grammatical knowledge, in order to summarize or paraphrase a given text.

Since paraphrasing is the countermeasure of summarizing, one would decide that the type of arranging clauses together would be quite different in both activities.

The teacher has to make his students aware of the conciseness of making summaries which in turn would imply a very careful use of more complex sentences (combining clauses= combining messages) and equally make them aware of the very wording of paraphrasing in which they have to select which type of clauses are to be used (usually they are simple structures or even nominal groups). When moving from one type of writing to another the student would master both.

Furthermore, students may learn the use of the elliptical clauses which are abundant in the suggested dialogues.

4.2 Linguistic Competence / Literary Competence

In this section, we will try to see how a learner can reach a literary competence by means of mastering some stylistic features and markers. What is quite efficient is that the learners will elicit those stylistic traits from the texts thanks to their understanding of their syntactic structure. As a result, they will start to gain both linguistic and literary competence. We appreciate; we learn.

4.2.1 Stylistic Features and Markers

* The'' Baby Talk ''Activity

Objective: to enhance the students' awareness of style borrowing and train them to locate and identify language features denoting a particular use of language for specific purposes and effects.

Task.1 Read the two texts and find out words/phrases denoting childish impression or baby talk then try to explain the effect and purpose behind such a language.

Text 1

"Once upon a time and a very good time it was there was a moocow that was coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo…

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

O, the wild rose blossoms
On the little green place.

When you wet the bed first it is warm then it gets cold. His mother had a nicer smell than his father. She played on the Piano the sailor's hornpipe for him to dance. He danced:

Tralala lala,
Tralala tralaladdy,
Tralala lala,
Tralala lala.

Uncle Charles and Dante clapped. They were older than his father and mother but Uncle Charles was older than Dante.

Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davit and the brush with the green velvet back was for Parnell. Dante gave him a cachou every time he brought her a piece of tissue paper.

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown

up he was going to marry Eileen. He hid under the table. His mother said:

O, Stephen will apologize.

Dante said:

O, if not, the eagles will come and pull out his eyes.

Pull out his eyes,

Apologize,

Apologize,

Pull out his eyes.

Apologize

Pull out his eyes,

Pull out his eyes,

Apologize"

("A Portrait" p. 7- 8)

Text 2

"*Going home for holidays! That would be lovely: the fellows had told him. Getting up on the cars in the wintry morning outside the door of the castle. The cars were rolling on the gravel. Cheers for the rector!*
Hurray! Hurray! Hurray!

The cars drove past the chapel and all caps were raised. They drove merrily along the country roads. The drivers pointed with their whips to Bodenstown. The fellows cheered. They passed the farmhouse of the Jolly Farmer. Cheer after cheer after cheer. Through Clane they drove, cheering and cheered. The peasant women stood at the halfdoors, the men stood here and there. The lovely smell there was in the wintry air: the smell of Clane: rain and wintry air and turf smouldering and corduroy.
The train was full of fellows: a long long chocolate train with cream facings. The guards went to and fro opening, closing, locking, unlocking the doors.

They were men in dark blue and silver; they had silvery whistles and their keys made a quick music; click, click: click, click.

And the train raced on over the flat lands and past the Hill of Allen. The telegraphpoles were passing, passing. The train went on and on. It knew. There were lanterns in the hall of his father's house and ropes of green branches. There were holly and ivy round the pierglass and holly and ivy, green and red, twined round the chandeliers. There were red holly and green ivy round the old portraits on the walls. Holly and ivy for him and for Christmas.

Lovely...

All the people . Welcome home, Stephen! Noises of welcome. His mother kissed him. Was that right? His father was a marshal now: higher than a magistrate. Welcome home Stephen!

Noises..."

('A Portrait' P. 22-23)

Words/Phrases/Sentences	Effect	Purpose
1) "He was baby tuckoo."	- Vividness of language	- To borrow a child
2) " Tralala la la"	- Intensity and immediacy	language to prove Stephen's
3) "Click, click, click"	of reactions	immaturity
4)………………………	…………………………...	-…………………………...
5)………………………	…………………………	…………………………
6)………………………	…………………………	…………………………
7)………………………	…………………………	..………………………...
8)………………………	…………………………	…………………………
9)………………………	…………………………	…………………………
10)………………………	…………………………	…………………………

The learner will recognize that all those parts of speech are potential details for the genesis of the character. After a dozen examples, the learner

will be able to imitate the language of a child and present him well through his use of a given language to detect his age. Afterwards, he will be able to detect the age of any character through his language without any knowledge of him (only through his language)

* **The "Body Talk" Activity**

Objectives:

- To train the student to investigate language features portraying an idiosyncratic use of language.

- To introduce them to the notion of 'Mind Style', its stylistic requirements and its purpose and effect.

- To investigate the choice of adjectives and their effects.

- To raise the awareness of the use of certain syntactic structures (paratactic/hypotactic) to produce a particular mind style.

Task.2 Read text 2 again and locate words/phrases/expressions related to the bodily language.

What kind of effect can you draw out from your reading of Stephen's childish memories of a purely physical and bodily experience?

e.g. When remembering a song, we can hear it with Stephen.

When reading what he sees or imagines we are transcribing reality by following Stephen's though.

When we smell what Stephen's smells we are aware of a happy childhood…etc.

- Investigate the effect and purpose behind such a use of language.

The general effect of the five senses is detecting Stephen's subjectivity. The general purpose is to show a superficial and physically provoked mind style of an immature child.

Task. 3 Consider the following extract

"It would be better to be in the study hall than out there in the cold. The sky was pale and cold but there were lights in the castle. He wondered from which window Hamilton Rowan had thrown his hat on the haha and had there been flowerbeds at that time under the windows. It was nice and warm to see the lights in the castle. It was like something in a book. Perhaps Leicester Abbey was like that. And there were nice sentences in Doctor Cornwell's Spelling Book. They were like poetry but they were only sentences to learn the spelling from.

It would be nice to lie on the heartnug before the fire, leaning his head upon his hands, and think on those sentences. He shivered as if he had cold slimy water next his skin. That was mean of Wells to shoulder him into the square ditch because he would not swoop his little snuffbox for Well's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! A fellow had once seen a big Dante waiting for Brigid to bring in the tea. She had her feet on the fender and her jewelly shippers were so hot and they had such a lovely warm smell"

<div align="center">

(Ibid.10-11).

</div>

1) Draw a list of all the adjectives in the extract.
2) What do you notice in terms of their types?
3) Can the use of those adjectives detect any growing vocabulary and syntax? Tell how.
4) Try to investigate the purpose/effect behind the use of each kind of those adjectives.

The learners will classify the adjectives on a syntactical ground i.e., whether they are short, long, perceptual or physical…etc. After that, they see the effect of the adjectives use in the text and they can understand on which

purpose they had been used. For instance, the simple adjectives pale and cold may indicate directness of the events. Such directness has as a purpose to give detailed description. There are other used adjectives may be qualified as physical or concrete having the effect of language physicality in order to show a concrete mind style .

Task.4 Consider again the same extract in task 3. Investigate its sentences then classify them in terms of clause types.

Task.5 Here is another extract.
- Investigate its sentences then classify them syntactically.
- Try to make the difference between extracts in terms of clause types.
- How would you evaluate the two extracts?
- What would you deduce from the difference?

…………………………………………………………………………………

…………………………………………………………………………………

…………………………………………………………………………………

"Images of the outbursts of trivial anger which he had often noted among his masters, their twitching mouths, closeshut lips and flushed cheeks, recurred to his memory, discovering him, for all his practice of humility, by the comparison. To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples. His soul traversed a period of desolation in which the sacraments themselves seemed to have turned into dried up sources. His confession became a channel for the escape of scrupulous and unrepented imperfections...

He seemed to feel a flood slowly advancing towards his naked feet and to be waiting for the first faint timid noiseless wavelet to touch his fevered skin. Then, almost at the instant of that touch, almost at the verge of sinful consent, he found himself standing far away from the flood upon a dry shore, saved by a sudden act of the will or a sudden ejaculation; and, seeing the silver line of the flood away and beginning again its slow advance towards his feet, a new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all."   *(ibid. 173-74)*

We should guide the learner to notice the difference between the two types of mind style by the use of parataxis or hypotaxis.

* The "I(s) (eyes)" Activity: **Focalization and Point of View**
Objectives:
-   To understand the function of the pronoun "I" in narration.
-   To discuss and understand the purpose of narrating from a given point of view.
-   To use the pronoun "I" in subjective tones or modes of writing and to replace it with the third person pronoun "he" in representing claimed objectivity. Thus, variety in writing is rescued.
-   To prove that the "I" narrator is indeed many I(s) or eyes on reality. The "I" in the first chapter is different from that in the last one (journal)

Task.6 Consider the two following passages.

"April6. Certainly she remembers the post. Lynch says all women do. Then she remembers the time of her childhood- and mine , if I was ever a child. The past is consumed in the present and the present is

living only because it brings forth the future. Statues of women, if lynch be right, should always be fully draped, one hand of the woman feeling regretfully her own hinder parts.

April 6, later. Michael Robartes remembers forgotten beauty and, when his arms wrap her round, he presses in his arms the loveliness which has long faded from the world. Not this. Not at all. I desire to press in my arms the lovliness which has not yet come into the world."

<p style="text-align: right;">(' A Portrait'. P 286)</p>

"April 15. Met her today point blank in Grafton street. The crowd brought us together. We both stopped. She asked me why I never came, said she had heard all sorts of stories about me. This was only to gain time. Asked me was I writing poems? About whom? I asked her. This confused her more and I left sorry an mean. Turned off that valve at once and opened the spiritual-heroic refrigerating apparatus, invented and patented in all countries by Dante Alighieri. Talked rapidly of myself and my plans. In the midst of it unluckily I made a sudden gesture of a revolutionary nature. I must have looked like a fellow throwing a handful of peas into the air. People began to look at us. She shook hands a moment after and, in going away, said she hoped I would do what I said.

No I call that friendly, don't you?

Yes, I liked her today. A little or much? Don't know. I liked her and it seems a new feeling to me. Then, in that case , all the rest, all that I thought I thought and all that I frlt I frlt, all the rest before now, in fact ...O, give it up, old chap! Sleep it off.

throwing a handful of peas into the air.

<p style="text-align: right;">(' A Portrait'. P 287)</p>

- What do you think about the use of the first person narrator (I) in this passage?
- Could you detect any attitude or personal standing of the narrator? (notice the way of writing **(I)** (in bold)).
- Replace the first person by the third person narrator with the possible changes.
- What effect can be drawn from such a replacement?

* The "Flow/Memories" Activity

Objective:

- To make a learner aware of the use of paratactic clauses when writing on memories.

Task.8 Consider the following extract

"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".

("A portrait", p.19)

1- Pick out the compound sentences.
2- What kind of relationship occurs between each two clauses? (Addition, contrast…).
3- What events are described in the text?
4- Try to remember some of your past physical experiences and write a detailed description of that.
5- What have you noticed in your writing in terms of clauses types?

* "Stylistic Traits /Biographical Traits" Activity.

Objectives:

- To draw a portrait of a character through some stylistic traits occurring in the novel.

- To enable the learners to put words into the hero's mouth "according to his growing linguistic maturity and to make them decide feely upon the life accordingly i.e., they may agree or disagree with the original writer of the text upon the use of the types of clauses according to their understanding of the structures or in simple structures.

Task.9 Select two or three passages from the novel after at least two readings.

- Try to rewrite the passages selected by changing the syntactic structures as if you were following a growing character.

- What have you noticed in terms of ideas elaborated and messages exchanged?

- If you look for eloquence what would you select as syntax?

Conclusion

One may say that teaching the growing structural complexity would help the students expand their abilities in writing. Sentence- combining technique may encourage students to write more proficiently.

As far as second language acquisition is concerned, and since we are dealing with foreign learners, complexity appears relevant for training sentence production. Eckman, Bell, and Nelson, (1988) (cited in Thompson, Shapiro, Kiran and Sobecks, 2003: 593) argue that: "Studies aimed at teaching English as a second language show that training complex sentence structures in early stages of learning results in more rapid acquisition of the grammar of the second language than does training simpler forms".

Taking into consideration the semantic level of analysis, one would predict that a syntactically complex structure would reveal a semantically complex one. In fact, it is not always the case. We may find a very simple sentence denoting a highly complex meaning. We conclude, then, that some structures are syntactically getting more complex because they decrease semantic ambiguity.

What is important for the learner is the mastery of a variety of syntactic structures so that he would be free to use them according to his conveyed messages. He may, at a final stage, give us a very simple sentence which needs more understanding. In this case, we may deduce that someone who has encountered more complex structures is logically one who met simpler ones and is able to choose which one fits his objectives when writing.

What can also be said about sentence-combining technique is that it can have an immediate effect on student writing performance when accompanied with selected readings which provide contexts for the use of the

language and illustrate the use of complex structures by well known writers or novelists.

On the other hand, teaching aspects of English syntax would be fruitful if done through selected literary texts that the learners appreciate. What can be helpful are those stylistic features which are recurrent in the text and which help the learners reach both a grammatical and creative writing.

General Conclusion

We have examined in this study the relationship between the syntactic structure of the clauses of '*A portrait'* and the linguistic maturity of the hero 'Stephen'.

This examination has been built upon two major constructions: paratactic and hypotactic structure. Our aim was to seek for any relationship between Stephens sentence complexity and his linguistic maturity. To argue for that, we have relied on some Functional Grammar theoretical points suggested in Halliday (1985) and few hints from developmental psycholinguistics that helped us when accounting for Stephen's language as a child. We found it most appropriate to consider the syntax of the novel as a working tool since it reveals significant points as far as the hero's development is concerned.

When we observe the novel '*A Portrait'*, we encounter a complex stylistic and structural texture rising from Joyce's use of differential style namely based on memories which constitute the corner stone of his narrative structure that emphasize repetition and episodic movement. We have given access to the life span of Stephen who is growing up within a hostile environment. This made him form his own vision and therefore his own language to situate himself within an immature society.

After we have observed the ways in which clauses may be related, we have interestingly noticed that much of the loose paratactic syntax occurred at the beginning whereas the compressed hypotactic syntax is much more occurring in the fourth chapter of the novel. Surprisingly, we witness the return to paratactic or rather to simple syntax at the end of the novel.

An account for the analysis of the samples in terms of clausal relationships is linked with some tentative interpretations that go with our assumptions about Stephen's gaining maturity. Our work remains non

exhaustive since it deals with samples of just one novel. Still, the way of analysis may be useful when dealing with other corpora. Our interpretations again are not standard ones since they have been made upon our very personal views.

Results show that there was, at the beginning, compatibility between the increasing syntactic complexity and the rise of linguistic maturity. The return to simple and paratactic syntax at the end implies what we have labeled circular style denoting circularity of the Irish life; it is the paralysis of Dublin: a city which does not change, and remains immature.

After we had considered a syntactic analysis of some samples form the novel ' *A Portrait of the Artist as a Young Man*', we have attempted, throughout the third chapter, to check some stylistic features used in this novel which show a developing style. We have tried to see which type of taxis is used with each technique (paratactic or hypotactic). Some stylistic effects were then drawn from the use of the different stylistic features.

Sentence-combining technique in Chapter Four affords a tentative way to increase syntactic maturity which would be a leap forward in progressing EFL students writing skill. On the other hand, we have proposed some activities based on discovering some stylistic features in the novel which may help both teaching grammar structures and enhance literary competence.

It has become clear that the stylistic analysis of a literary text based on the significant linguistic features will help the reader keep closer to the author. The text is the core of interaction between the writer and the reader and thus it should be the main concern of stylisticians in addition to the context

An investigation of *A Portrait's* style and language is the way towards investigating Stephen the hero. The language of the novel is getting more complex and the reader finds it difficult to follow the story

line and to understand the events chronologically. Thus, to bridge the gaps in the novel, the reader must rather follow the hero's experiences and thought.

To study '*A Portrait'* from one angle seems restrictive and limited. However, it is a very rich work a full of potential stylistic features that we cannot deal with in this work Joyce was richly endeavoured but he keeps on giving new insightful messages and modes of writings that can be regenerated continually to establish a life register of his (a)typical community; a community which is not created yet in Joyce's opinion.

Joyce's way of using language is confirmed further in his following novels 'Ulysses' and 'Finnegans Wake' in which he carries on describing the man-city relationship and seeks restlessly the typical Irish community. Ironically, Joyce will recognize that such a community is formed only in his dreams or nightmares. The language is getting more complex from one novel to another fitting Joyce's recognition of his community's complexities

What is advised is that one will not limit his research in just one novel but reality is only met when all the novels are over come especially in the case of Joyce.

Résumé

Notre étude part du constat formel qu'il existe une compatibilité réelle entre les différents types de phrases utilisées par le héros de Joyce dans son œuvre majeure *A Portrait of the Artist as Young Man*, et l'expansion de sa maturité langagière. Il convient, pour ce faire, que les types de relations pouvant être établies entre les phrases, ou plus précisement, entre syntagmes structuraux et syntagmes logico-sémantiques, permettent objectivement d'éclaircir les arrangements syntaxiques du roman en question et leur possible interprétation. Pour y parvenir, notre étude tente de répondre à une question essentielle :

> *A quel procédé d'écriture Joyce a-t-il eu recours dans son intention romanesque d'exprimer la maturité de son héros par le choix, des plus délibérés, des types de relations entre syntagmes ?*

Conformément à la démarche académique en vigueur et dans son aspect théorique, notre recherche se fonde sur les travaux de la grammaire fonctionnelle telle que pensée par Halliday (1985) et certains apports particuliers de la psycholinguistique développementale de Piaget (1926). A ce titre, les résultats effectifs de notre recherche ont montré que :

- *Les structures syntaxiques simples sont fréquemment utilisées par le héros durant la période de son enfance. Concrètement, elles représentent 29.73% par rapport aux phrases complexes. Il faudrait de relever que la simplicité syntaxique correspond à une simplicité sémantique. Par ailleurs, au fur et à mesure de son développement bio-mental et de l'évolution de sa personnalité en termes d'expériences vécues et d'événements physiques, le personnage principal fait de plus en plus recours à l'utilisation de phrases complexes (57%).*

- *Vers la fin du roman, le héros Stephen continue de recourir aux structures phrastiques complexes en les nuançant toutefois de structures simples- le pourcentage des phrases complexes diminue considérablement jusqu'à n'être plus que de 41.47%.*

Au-delà de ces principaux résultats, le troisième chapitre de notre recherche tente de mettre en évidence certains traits stylistiques de l'œuvre étudiée: *monologue intérieur, conversations, méthodes narratives ...*

Des suggestions pédagogiques ont été finalement exposées dans notre quatrième chapitre avec l'idée essentielle que la maîtrise didactique de la technique de la combinaison des phrases.

Mots Clés : Littérature Irlandaise, analyse linguistique, analyse stylistique, maturité linguistique, complexité syntaxique, hypotax,variété stylistique,typologie phrastique, expansion langagière,buildingsroman