

MIMETIC DEVICES OF STYLE
IN
THE EARLIER FICTION OF JAMES JOYCE:
DUBLINERS,
STEPHEN HERO,
A PORTRAIT OF THE ARTIST AS A YOUNG MAN.

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-- ABSTRACT --

The major characteristics of Joyce's stylistic achievement in the organic unity of contents and expressions are, firstly, the 'style' is not intended to reveal the author, but the 'whatness' of his characters and subjects described, and, secondly, Joyce's 'style' contains in itself particular meanings beyond the limits of the semantic and lexical contents of words. These features are more specifically defined as his use of the language for mimetic purposes to reveal, suggest and represent consciousness (sometimes even unconscious and subconscious), mood, emotion, mental pattern, thought processes, physical movement, situation, impression and sound effects through his command of the rhythmical, syntactical and other grammatical, and phonological possibilities of his medium. In his earlier works, Dubliners and A Portrait of the Artist as a Young Man (and Stephen Hero for comparison with the Portrait), examination of the variety of his mimetic devices and their purposes contributes to the better comprehension of his works, where each stylistic pattern, whether occurring in limited locality or throughout, is woven into the whole design of the works. The main recurrent devices can roughly be distinguished as follows, and, accordingly, Joyce's mimetic creative ability and variety in his earlier works are to be examined under the following classification:

- I. Rhythmic (defined as 'repetition with variations') devices to represent and reveal certain concealed aspects and qualities of his characters; firstly, for characterization by means of special devices of appellations, and, secondly, for revealing the preoccupations and concerns.
- II. Syntactical, grammatical and rhythmic devices to represent, reflect and suggest, firstly, his characters' thought processes, mental patterns, emotion, mood and other psychological aspects, and, secondly, physical movement, situation, atmosphere and impression.
- III. Phonological devices to imitate and suggest actual and imaginary sounds mainly by means of onomatopoeic effects.



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Throughout this thesis all parenthetical citations of page numbers in Joyce's works are referred to the following editions:

Dubliners, The Corrected Text, with Explanatory Note by Robert Scholes, first published 1967, reprinted 1971, London, Jonathan Cape Ltd.

Stephen Hero, ed. Theodore Spencer, Revised edition with additional material and a Foreword by John J. Slocum and Herbert Cahoon, London, Jonathan Cape, 1956.

A Portrait of the Artist as a Young Man, The definitive text, corrected from the Dublin holograph by Chester G. Anderson and edited by Richard Ellmann, first published in the U. S. A. 1964; first published in Great Britain 1968, London, Jonathan Cape.

Ulysses, London, The Bodley Head, 1968: (New edition 1960).

The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann, London, Faber and Faber, 1959.

Letters of James Joyce, ed. Stuart Gilbert, London, Faber and Faber, 1957.

Letters of James Joyce, Vol. II, ed. Richard Ellmann, London, Faber and Faber, 1966.

Letters of James Joyce, Vol. III, ed. Richard Ellmann, London, Faber and Faber, 1966.

Throughout this thesis I underline words and phrases in passages quoted both from Joyce's works and from other sources which point to particular features under discussion. Occasionally this causes confusion where italics in the original are also represented by underlines. Therefore, underlinings which represent italics in the original are marked throughout with an asterisk.

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ACKNOWLEDGEMENTS

I wish to express my thanks to the Beinecke Rare Book and Manuscript Library of Yale University for their kind permission to use the early manuscript version of "A Painful Case", an excerpt from which is quoted on page 23 of my thesis.

INTRODUCTION

James Joyce, as a literary artist, consciously and perseveringly aimed at the creation of "an organic unity, in which matter and manner, thought and expression are indissolubly one".¹ A Joycean critic more specifically defines his chief artistic achievement from a technical point of view as his "creation of 'style' which could convey subtle but important meanings inexpressible or to be expressed only clumsily and inadequately by statement."² I think it is possible to define his stylistic mastery more specifically in terms of his use of language for mimetic purposes; in other words, "to make the language enact what it describes"³ -- in his adroit handling of human speech⁴ in both direct speech and free indirect speech;⁵ no less

1. Graham Hough, Style and Stylistics, London, Routledge and Kegan Paul, 1969, p.4.

2. C. H. Peake, "'Ulysses' and Some Modern Criticism", The Literary Half-Yearly, Univ. of Mysore, Jan., 1961, Vol.2, No.1, p.32.

3. John Gross, Joyce, London, Fontana/Collins, 1971, p.62.

4. M. J. C. Hodgart and Mabel P. Worthington, Songs in the Works of James Joyce, N. Y., Columbia Univ. Press, 1959, p.3; Arnold Goldman, James Joyce, London, Routledge and Kegan Paul, 1968, pp.5-6.

5. The technique of 'free indirect speech or style' is almost equivalent to that of 'style indirect libre' in French and to that of 'erlebte Rede' in German. Among several grammatical and stylistic discussions that I have seen as to the characteristics and merits of this technique I find Dorrit Cohn's explanation referring to Joyce's Portrait for illustration highly comprehensive and illustrative for the discussions in my thesis; "Narrated Monologue: Definition of a Fictional Style", Comparative Literature, Vol.XVIII, No.2, Spring, 1966, pp.97-112. She tries to render the German term 'erlebte Rede' into English words which can convey the essential function of the technique, and adopts 'narrated monologue'. In my chapters, however, I am to use the more usual English term 'free indirect speech'. cf. Stephen Ullmann's discussion on 'style indirect libre' in Style in the French Novel, Oxford, Basil Blackwell, 1964, pp.18 and 94ff., and Randolph Quirk's explanation of 'free indirect speech' in The Use of English, London, Longmans, Green and Co. Ltd., 1968, pp.277-9.

intensively and extensively, in his mimetic representation of human consciousness,⁶ even at times the subconscious and unconscious, mood, and emotion; and in the presentation of physical movement, situation, impression and sound effects -- all through his command of the rhythmical, syntactical and phonological possibilities of his medium.

Though certain conspicuous features of the stylistics of Joycean art in some special areas have illustrated, yet no comprehensive and systematic studies have been done. In his earlier works, Dubliners and A Portrait of the Artist as a Young Man (and Stephen Hero for comparison with the Portrait), examination of the variety of stylistic devices assists in the comprehension of the stories themselves, where each stylistic pattern is organically woven into the whole design, and the discoveries will work as indices to the same and more elaborate techniques in the later works. What follows is an investigation into Joyce's use, for stylistic purposes, of rhythmical, syntactical, phonological and certain other grammatical devices of language; my scope is limited to the examination of his 'mimetic' creative ability and variety in these respects.

Reference to that type of musical composition which is generally called 'programme music' will, by way of analogy, contribute to the clarification of Joyce's linguistic mimesis. There is a divergence of opinions about the definition of programme music, especially as opposed to absolute or abstract music, but a general idea suffices for the present purpose. 'Programme music' is defined as instrumental music with a design of some extramusical meaning, that is, some 'programme' of literary or pictorial ideas, which the music tries to evoke or recall in the mind of the listener by means of sound. There is a cruder and inferior kind of programme

6. Goldman, op. cit., p.6.

music often called 'descriptive music' which seeks to imitate actual sounds, such as the clang of bells, the roll of thunder, bird-song, etc.⁷ From the standpoint of analogies with painting, Deryck Cooke in his The Language of Music divides the musical imitations into the following three categories:⁸

1. "direct imitation* of something which emits a sound of definite pitch"
(e.g. cuckoo, shepherd's pipe)
2. "approximate imitation* of something which emits a sound of indefinite pitch"
(e.g. rippling brook, rustling branches)
3. "suggestion or symbolization* of a purely visual thing ... using sounds which have an effect on the ear similar to that which the appearance of the object has on the eye."
(e.g. clouds, mountains).

I would add a fourth category to this list, that is, suggestion or symbolization of invisible abstractions, such as mood, emotion, which both a musician and a painter can evoke and represent each through his own medium. All of these are mimetic music, and literature makes, especially in poetry, the same kind of mimesis by means of the onomatopoeic, syntactical and rhythmic functions of language. It is with this aspect of Joyce's writing that I am concerned.

It is said that in Schumann's Kinderscenen the composer did not seek to imitate the actual tone of a crying child, and that the well-known superscriptions were

7. "Programme-Music" in Grove's Dictionary of Music and Musicians, ed. H. C. Colles, Vol. IV, London, Macmillan and Ltd., 1940, pp. 257-8.; "Programme Music" in Percy A. Scholes, The Oxford Companion to Music, London, O. U. P., 1960, pp. 839ff.

8. London, O. U. P., 1959, p. 3.

invented afterwards.⁹ This story suggests that there may be some features in Joyce's stylistics which came about intuitively without any deliberate intention of producing extrasemantic implications. In fact, studies of stylistics largely depend on the reader's response to the language, except where authors' intentions are fairly clearly revealed, or where stylistic phenomena can be statistically analysed.¹⁰ There is naturally a

9. The Oxford Companion to Music, p.840.

Joyce's early knowledge of Schumann and other composers whose works include programme music is verified by his brother, Stanislaus. He records that their mother was a brilliant pianist and in their childhood they were acquainted with romantic piano music, such as that of Chopin, Mendelssohn, Liszt, Schumann, Schubert, at home through her; The Complete Dublin Diary of Stanislaus Joyce, ed. George H. Healey, Ithaca/London, Cornell Univ. Press, 1971, p.8.; My Brother's Keeper: James Joyce's Early Years, ed. Richard Ellmann, N. Y., The Viking Press, 1958, p.65.

10. Concerning the 'statistical' method, both a warning and merits are taken into consideration in my examinations. For the clarification of these aspects I refer to two instructive opinions, one given by Ullmann (op. cit.), and the other by Erwin R. Steinberg who has attempted a quantitative analysis of Ulysses (The Stream of Consciousness and Beyond in 'Ulysses', Univ. of Pittsburgh Press, 1973).

"Statistics can never be more than a strictly ancillary technique in stylistic studies. As such, however, it can render useful services in dealing with certain specific problems and in placing stylistic elements in a proper perspective. (Ullmann, p.30)

"Numerical data may also have some importance in dealing with the central problems of style. While there is no need for mathematical analysis proper, some rough idea of frequency may be of considerable value. When assessing the role of a particular device of style, it is not a matter of indifference whether it occurs on every page or only once or twice in a book. But such data must never be regarded as an end in themselves; they are merely the first step towards what remains the principal task of stylistics: a qualitative interpretation of the facts of style." (pp.30-31)

"These two approaches [i.e. quantitative measurement and a more subjective treatment] are not to be considered as opposite or in any

(continued on the next page)

risk that such responses may be private, and their validity will depend on whether the identified stylistic feature has any organic connection with the thematic whole, or whether it makes a specific contribution towards the particular place where it occurs.¹¹

It is unnecessary to reassert Joyce's conscious craftsmanship in matters of stylistic technique, especially in the sense of "the function of style as meaning",¹² but a biographical episode confirms that the characteristic phenomena in his writings are not accidental but almost all deliberate products of the skilled artist. Even as a boy he was concerned with the mimetic possibility of language: Richard Ellmann records that when Joyce was approximately sixteen, he displayed his talent in a French composition entitled 'Cloches' where "the style tintinnabulated to suit the subject",¹³ and he "invented the term idée-mère as a French equivalent for leitmotif",¹⁴ -- a device he was later to develop in his "rivery prose".¹⁵ Another illustration of such early development is found in Joyce's review of Marcelle Tinayre's novel entitled "A French Religious Novel" which he wrote in 1903. The date of the writing is a little earlier than that of the earliest of the Dubliners stories.

11. R. A. Sayce, Style in French Prose: A Method of Analysis, Oxford, Clarendon Press, 1965, p.3.

12. Peake, op. cit., p.32.

13. James Joyce (1959), London, O. U. P., 1966, p.61.

14. Ibid., pp.61-62.

15. Ibid., p.62.

(Footnote 10, continued from the previous page)

sense conflicting, but rather complementary, each approach being used where it is more suitable for bringing into focus the particular aspect of language and thought under scrutiny."

(Steinberg, p.147)

The last chapters of the book, the chapters in which the tradition of generations overcomes the lover, but so remorselessly that the mortal temple of all those emotions is shattered into fragments, show an admirable adjustment of style and narrative, the prose pausing more and more frequently with every lessening of vitality, and finally expiring (if one may reproduce the impression somewhat fantastically) as it ushers into the unknown, amid a murmur of prayers, the poor trembling soul. (The Critical Writings of James Joyce, p.122.)¹⁶

As the editors of The Critical Writings point out, Joyce's originality lies in "his conception of style as an expression of the subject-matter rather than of the author".¹⁷

Though definite clear-cut divisions between the devices cannot be made, and frequently several devices are combined in a single passage, as Ullmann explains "[s]tylistic elements ... are 'polyvalent'; the same device may produce several effects, and conversely, the same effect may be obtained from several devices",¹⁸ yet there are certain main features of Joyce's mimesis which can be distinguished; and an analysis of the kinds of device will throw more light on Joyce's characteristics as a stylist than would a story-by-story examination. The main recurrent devices can roughly be distinguished as follows:

- I. Rhythmic devices to represent and reveal certain concealed aspects and qualities of characters:
 - i. Characterization by devices of appellation
 - ii. Objects of preoccupation
- II. Syntactical, grammatical and rhythmic

16. The review of Tinayre's The House of Sin was published in the Daily Express, Oct. 1, 1903. Ellmann also records this story; op. cit., p.145.

17. p.121.

18. op. cit., p.20.

devices to represent, reflect and suggest:

- i. Mode of thinking, pattern of mentality, emotion, mood and other psychological aspects
 - ii. Physical movement, situation, atmosphere, and impression
- III. Phonological devices to imitate and suggest actual and imaginary sounds mainly by means of onomatopoeic effects.

Before I proceed to the proper investigation and illustration of these devices, their purposes and effects in Dubliners and the Portrait, and Stephen Hero, it is necessary to indicate the sense that I attach to the word 'rhythmic' in the phrase 'rhythmic devices'. The age-old term 'rhythm' possesses several senses according to the sphere where it is used (in prosody, music, art, architecture, biology, etc.), and it is too complicated a subject to discuss in this place. For my present purpose, however, a limited and rather rough sense of the word seems more appropriate: "a recurrence of similar phenomena at regular intervals of time."¹⁹ Some modification will make this definition sufficiently relevant to Joyce's rhythmic devices. The ruling factor which produces a certain rhythm is repetition or recurrence of particular words or phrases or sentences with occasional variations. 'Rhythm' in this sense is used by E. M. Forster²⁰ and by E. K. Brown²¹ in their analyses of the novel as a form, and their applications are not limited to verbal phenomena, but, especially by the latter, to a wider range of events, characters, symbols, etc. In music occasional slight and intentional elasticities in tempo and rhythm, such as rubato, which modify a strict regularity, evoke a more organic rhythmical

19. E. A. Sonnenschein, What is Rhythm?, Oxford, Basil Blackwell, 1925, p.27; quoted from The Principles of English Verse by Charlton M. Lewis, N. Y., 1906, p.2.

20. Aspects of the Novel (1927), London, Edward Arnold (Publishers) Ltd., 1969, p.154.

21. Rhythm in the Novel, Toronto, Univ. of Toronto Press, 1950, passim.

feeling than a clock-work mechanism, and, moreover, such deviations from accuracy or regularity enable music to engender unconscious personality and mood.²² Likewise, the deviation or variation in Joycean rhythm makes regularity more distinct and effective, and often deviation itself bears an important purpose in the expression of psychological aspects of the characters. The method of repetition with variations, or, to state this another way, 'regularity with liberty' is, as some critics have pointed out, common and dominant in Joyce, and it is indeed a powerful device, verbally, structurally and phonologically, which he employs for a variety of purposes.

22. "Rhythm" in The Oxford Companion to Music, p.877.

Chapter I. DUBLINERS

I. Rhythmic Devices to Represent and Reveal Certain Concealed Aspects and Qualities of Characters:

i. Characterization by Devices of Appellation

Some of Joyce's Dubliners are identified chiefly by a personal pronoun; some are named properly, though the frequency of the proper names may be intentionally excessive (e.g. Maria, Mrs Kearney, Ignatius Gallaher); and some are indicated merely by an attributive common noun (e.g. young men, gentlemen). These personal pronouns, proper names, and common nouns for the characters are often used as an 'index' to a particular quality in each of them, which through accumulation by means of repetition produces a kind of basic pattern of human nature or personality. This kind of device of appellation of Joyce's Dubliners may be regarded as an example of "a form of characterizing economy",¹ which is used for the naming of characters in some English dramas, such as the morality play, Everyman, Ben Jonson's Volpone, and Congreve's The Way of the World.

In "The Sisters" and "Araby" there are several passages where a cluster of the first person singular pronoun 'I' is noticeable together with 'my', 'me' and 'myself'.

Night after night I had passed the house... and night after night I had found it lighted in the same way.... If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: I am not long for this world,* and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly

1. René Wellek and Austin Warren, Theory of Literature (1949), Middlx., Penguin Books Ltd., 1973, p.219.

to myself the word paralysis.* It had always sounded strangely in my ears.... But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (7)

I crammed my mouth with stirabout for fear I might give utterance to my anger.

It was late when I fell asleep. Though I was angry with old Cotter for alluding to me as a child I puzzled my head to extract meaning from his unfinished sentences. In the darkness of my room I imagined that I saw again the heavy grey face.... I drew the blankets over my head.... But the grey face still followed me. ... and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me ... and I wondered why it smiled continually.... But then I remembered that it had died of paralysis and I felt that I too was smiling feebly.... (9)

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements ... as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. I wondered at this for, as my uncle said ..., he had taught me a great deal. (11)

As I walked along in the sun I remembered old Cotter's words.... I remembered that I had noticed long velvet curtains.... I felt that I had been very far away ... in Persia, I thought.... But I could not remember the end of the dream. (12)

In the first story what matters is a chain of happenings that the 'I' experiences in his inner world.² Every piece of his experience and every observation

2. Warren Beck, Joyce's 'Dubliners': Substance, Vision, and Art, N. C., Duke Univ. Press, 1969, pp.42ff.

that he makes in his utter silence (except for the brief questions, "Who?" and "Is he dead?") exerts a strong influence upon his mind -- all the more so because he is of an introvertive and self-conscious disposition -- a boy who tends to create his own inner world, his "secret isolation"³ as Beck describes it. In his isolated region, 'I' is all-important, and this is indicated by the excessive use of 'I'.⁴ In this connection, what the 'I' does bears even more importance in his progressive groping towards awareness and understanding of his ambiguous and ambivalent feeling towards the priest. In this respect, the verbs which follow the 'I' are highly significant: there are remarkably few verbs of physical action, such as 'come and go', 'pass', 'walk', etc.; most verbs express his perception and mental efforts -- 'thought (think)' occurs 6 times, 'felt' 5, 'knew' 5, 'remembered' 5, 'wondered' 3, 'found' 3, 'saw (see)' 3, and there are some other infrequent ones, such as 'puzzled'.

The boy in "Araby" is likewise 'I'-conscious, which is revealed in his rapturous infatuation for his love with the recurring 'I' supported by the recurring 'my'.

These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp.... (31)

Here the recurrence of negative constructions suggests the inadequacy of the boy's self-knowledge. But the

3. Ibid., p.43.

4. cf. Chap. IV "The Pronoun" in Sayce, op. cit., p.20.

central appearance of the Mangan girl, which is to be discussed in the following section of this chapter, indicates his strong attachment to the physical appearance of the girl,⁵ not to the girl as a person, a spiritual entity. What is more important, however, is the fact that he loves the sensation of love itself; he loves his own image of a romantic lover which his sentimental notions of romance develop in his imagination. The 'I' in love is more important than the supposed object of his love. In this sense he is self-conceited and self-complacent. It is not until the end of the story that he at last realizes this fact about himself. His self-conceited and self-centred sense of love is corroborated in yet another repetition in the same category of personal names. Her personal name never occurs in the story: she is identified only as Mangan's sister. She is always imaged in his mind as 'she'. If the girl's anonymity is caused by Joyce's preference to "render more ideal this object of an almost spiritual love",⁶ as some critics say, then Joyce intends irony. There is an inconsistency which further illustrates that the boy does not love the girl as a person. When "her name" was "like a summons to all my foolish blood" and "[h]er name sprang to my lips at moments in strange prayers and praises", 'her name' acts in his mind as an equivalent for her outward appearances. When, on the other hand, his prayer is directly reported, it is not her name but 'O love! O love!'* which comes to his lips; he is in love not with the girl but with love.

At the Araby bazaar, which has now occupied his mind in place of the Mangan girl, he is conscious of a 'young lady':

5. Ben L. Collins, "'Araby' and the 'Extended Simili'" in Twentieth Century Interpretations of 'Dubliners': A Collection of Critical Essays, ed. Peter K. Garrett, N. J., Prentice-Hall, Inc., 1968, p.99.

6. Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation, N. Y., Collier Books, 1962, p.89.

At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation. (35)

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. (36)

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder. (36)

The young lady is obviously different from the Mangan girl. Her appellation indicates that she does not belong to the world of child's play, out of which the boy thinks he has already grown. Despite the boy's attention to her, the young lady on her side pays no attention to him, even as a customer, except out of a sense of duty, still less as a companion to talk to, like her two young gentleman-friends, which the boy keenly perceives. The young lady has shattered his conceited romantic image of himself, despite the fact that she is vulgar and commonplace, qualities which the boy also perceives in her conversation. The phrase, 'young lady', also suggests the impression this young woman is trying to make. Otherwise, his disappointment in the dark dreary atmosphere of the bazaar, or his disappointment at not being able to buy anything for his girl, or the trite empty conversation between the young lady and her gentleman-friends which does not directly concern the boy's relationship with the Mangan girl, even though it presents a vulgar and disillusioning aspect of love, might not cause such an intense emotional upsurge as is described at the end of the story. In fact a great deal of the criticism of "Araby" is centred on this last moment of 'epiphany'. Peter K. Garrett says that 'the moment of their conversation' replaces the boy's fantasies of love in terms of chivalric romance with the trivial actuality of ordinary flirtation, deflating his romantic dreams.⁷ However, the repetition of 'young

7. "Introduction" in Twentieth Century Interpretations, p.12.

lady' in the style suggests that the direct shock to the boy was brought about by the young lady herself, not by the conversation. He is angry with himself when he realizes that he has blindly become a puppet of his own conceit. Here, emphatic alliteration in 'darkness', 'driven' and 'derided' is expressive of the violence of his self-contempt and the echoic 'anger' and 'anguish' and the parallelism suggest the intensity of his emotion. The parallelism also implies that his anger and anguish are two phases of the same sensation.⁸

The management of pronouns in "The Sisters", not only reflects the centrality of the boy's own experience, but indicates the process of his mind as it considers its relationship to the priest. From the beginning until his uncle's answer "Father Flynn" (8), the person of the boy's concern is only expressed by a personal pronoun 'he'. Then after the boy has sensed something puzzling hidden in old Cotter's unfinished sentences, the priest's appearance is represented by his 'grey face' in the boy's dream:

In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But when I remembered that it had died of paralysis
 (9)

In this passage the pronoun 'it' is only grammatically correct in reference to the 'face', but in most places in these sentences 'it' should normally be replaced with 'he' as the subject of the verbs, "murmured", "desired to confess", "waiting for", "began to confess", "smiled",

8. Beck, op. cit., p.107.

"had died of". The pronoun-existence of the priest suggests the ambiguous identity of the priest-image to the boy and his indefinable relationship to it. For this purpose the pronouns 'he' and 'it' are more effective and stronger than the proper noun 'Father Flynn'. R. A. Sayce has demonstrated that "[a] personal pronoun may in some cases actually be stronger than the noun it represents"⁹ because of its "very vagueness"⁹ and because it expresses sometimes the "menacing"⁹ existence of some being more effectively than the precise indication by a noun.

The full and definite identity of the priest is first brought home to the boy by his "reading of the card" on the crape, although the priest is still represented by the personal pronoun 'he' because of his indefinable meaning to the boy. However, the subtle change which is now taking place in the boy's attitude towards the priest in the lapse of time after the reading of the card until he visits the house of mourning is closely reflected in the variation of the tenses; first, the conditional mood, then, the pluperfect tense, and, lastly, the 'used to' construction.¹⁰ In the presence of the dead man, the boy kneeling beside the coffin comes to think of 'him' as the 'priest' and, moreover, with an appropriate attribute of 'old'. This indicates that the boy can now regard the priest in rational perspective, and thereafter it remains unchanged.

The fancy came to me that the old priest was smiling as he lay there.... (13)

... I knew that the old priest was lying still in his coffin.... (17)

One of the sisters repeatedly calls the priest 'poor James', which suggests that to them he is only part of the family. Nannie impresses the boy as being

9. op. cit., p.20.

10. See my discussion on this shift of the tenses on pp.50-52.

an 'old woman':

The old woman pointed upwards interrogatively and ... proceeded to toil up the narrow staircase.... My aunt went in and the old woman, seeing that I hesitated to enter, began to beckon to me.... (12-13)

... I could not gather my thoughts because the old woman's mutterings distracted me. (13)

The boy's awareness of old beings, the priest, the woman, old Cotter, suggests that as the boy once took interest in old Cotter for his new unfamiliar words but soon grew tired of him, so the priest who once attracted his mind might likewise be destined to become a "[t]iresome old fool" and "[t]iresome old red-nosed imbecile". The boy's tacit final awakening to the true nature of the priest's image which he has gained through the episode told by Eliza about the priest foretells the possibility of this assumption.

Eveline, Mrs Sinico and Little Chandler's little child present further illustrations of the use of personal pronouns to characterize the persons of Joyce's Dubliners. "Eveline" is the only story in Dubliners where the title is the protagonist's name. But the title is ironical in the sense that the heroine is almost a nameless existence throughout the story not only to other people but even to herself. She exists by a personal pronoun 'she' with only a few variations. She is called 'Miss Hill' by her superior in the stores, but 'Miss Hill' means an unimportant being who is immediately replaceable by advertisement. Eveline is described from inside her consciousness in terms of her own diction,¹¹ so the sentence "she would be married -- she, Eveline" (38) indicates her own thinking about her-

11. Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce, London/N. Y./Toronto, Abelard-Schuman Ltd., 1959, p.123; Clive Hart, "Eveline" in James Joyce's 'Dubliners': Critical Essays, ed. C. Hart, London, Faber and Faber, 1969, p.51.

self, yet even here the personal pronoun comes first as if she were thinking about another person's affair. Frank calls her 'Poppens' and when he calls "Eveline! Evvy!" at the last desperate moment, she does not respond to his calling as if it were not her own name.

Mr Duffy's spiritual poverty is manifested in the absence of communion with others, except for the occasional duties for "old dignity's sake", and his own codified relationship between man and woman: sympathy, understanding, and any effort to know other people are not his concerns. The lady whom he has come to know exists in his consciousness only by a personal pronoun and the formal title, 'Mrs Sinico'. The name 'Mrs Sinico' appears three times in the course of his personal history: first, quite reasonably, when he learns that her name is Mrs Sinico; secondly, when Mrs Sinico reacts very passionately to him; lastly, when he has his last interview with her. It is not until he reads the newspaper article that the reader comes to know her full name. And when he is aware that she is no more, he for the first time becomes fully conscious of her by her name, though thereafter she is again referred to pronominally.

[A goods train] passed slowly out of sight; but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name. (131)

It is significant that in the early manuscript version of the story the engine seemed to reiterate her full name and it is expressed in this way: "Émily Sínicó, Émily Sínicó, Émily Sínicó."* Marvin Magalaner says about the presentation of her full name in this way that "[e]ven the stress marks to indicate the rhythm of the noise of the train are present",¹² and he rightly remarks that "Joyce evidently felt, between the time of the first and the final draft, that he had been too explicit

* See my ACKNOWLEDGEMENTS.

12. op. cit., p.162.

and obvious"¹³ in this nominal representation of the rhythm of the engine.

Little Chandler ascribes his inability to write poems to the faults and disadvantages of the environment of Dublin, his life, his home, without realizing that, whether or not he is essentially devoid of the creative faculty, he is destitute of the necessary condition of a poet, that is, human sympathy and understanding towards every aspect of his life. When he sees a horde of grimy children, his reaction is indifference, isolating himself from "the very substance of literature."¹⁴ His poverty in this particular sense is revealed even in his attitude towards his own child. It becomes clear that the child is a boy when Annie tells Little Chandler not to waken "him". But while Little Chandler is holding the child in his arms, the child is repeatedly referred to as 'it'.

The child awoke and began to cry.
He ... tried to hush it: but it would not be hushed. He began to rock it to and fro in his arms but its wailing cry grew keener. He rocked it faster
.... (92)

It began to sob piteously, losing its breath.... He tried to soothe it but it sobbed more convulsively. If it died!...
(93)

The recurrence of the pronoun 'it' suggests deficiency of Little Chandler's paternal and humane interest in his child, which makes it natural that he should shout at 'it' a one-word imperative, "Stop!", as if 'it' were an animal or some inanimate thing. Here his poverty in verbal sensibility is also disclosed as compared with Annie's dexterous coaxing spontaneously uttered in words very suitable to such a young child.

There are two stories where the titles bear an irony opposite in kind to that of "Eveline". "A Mother" is

13. Ibid., p.96.

14. Beck, op. cit., p.165.

a story not of a mother's feeling as the title suggests, but, in fact, of 'Mrs Kearney'. Throughout the story she acts, talks, pushes forward by the name of 'Mrs Kearney', but not in the role of Kathleen's mother. If she is eager in the projects of the concert, and if she is angry with the committee, it is for the sake of herself as 'Mrs Kearney'. The one instance, which is the only variation in the regular repetition, where Mrs Kearney assumes the name of 'a mother' is the time when "Kathleen followed her mother meekly." (168) For all that Mrs Kearney has done, she still figures as a mother for Kathleen, whose attitude is suggestive of the similar passivity that Eveline shows under different circumstances.

Like Eveline, Maria is an existence hardly attended to by others. But in "Clay" Maria's consciousness of her own name is comparable to small children's excessive attachment to their own names to the extent that they use their proper name in place of a personal pronoun. As some critics point out, this story is narrated from inside Maria's consciousness in her own familiar diction.¹⁵ Therefore, 'Maria' is indicative of her consciousness of her own name: there are some cases where 'Maria' might have been more naturally replaced by a personal pronoun. In addition, if Maria remembers other people's words addressed to her, they are invariably accompanied by her name:

-- Maria, you are a veritable peacemaker! (110)
 -- Mamma is mamma but Maria is my proper mother. (111)
 Everybody said: O, here's Maria!*.... (114)
 -- Thanks, Maria. (115)
 Mrs Donnelly said Do, please, Maria!....
 Then she ... said Now,
Maria!.... (117-8)

15. Ibid., p.199; Richard K. Cross, Flaubert and Joyce: The Rite of Fiction, N. J., Princeton Univ. Press, 1971, p.26.

This name-consciousness of Maria is part of the evidence of her puerility,¹⁶ and other people treat her as a child, though she herself is unaware of this.

There is an almost antithetical woman in the same story, that is, Mrs Donnelly. She is once referred to as 'Joe's wife' in Maria's thoughts before she goes out. While Maria is with Joe's family, Joe is always 'Joe', but his wife is named 'Mrs Donnelly' with the variation of 'his wife' three times. It is possible to surmise that Mrs Donnelly is an object of Maria's unconscious envy for her status of being a wife and housewife entitled to 'Mrs'. There is a very subtle moment which hints at this aspect of Maria's psychology. Towards the end of the story when Mrs Donnelly says, to save the situation and out of sympathy and pity for Maria's age and status, that Maria will enter a convent, there is no comment on this from Maria; for example, that she was glad to hear that, or that Mrs Donnelly was so nice to say so, or, simply a blush and a nod. Instead, the next sentence merely says that Maria thought that Joe was being particularly nice to her. This may be meant to suggest that Maria is not pleased to learn that Mrs Donnelly thinks the convent the best place for her, while Mrs Donnelly herself has no need to think of a convent as her own destination. The song that Maria chooses to sing is almost an unconscious challenge, though it is made in her negative manner, to the general notion about herself.¹⁷ Mrs Donnelly is the antithesis of Maria, is deservedly called a good hostess, and performs with equal success the functions of mother and wife. She is tactful enough to say and do the proper things at the proper moments. Her skilfulness in managing people is in strong contrast to Maria's trivial functions among the people with whom she lives. Maria is overshadowed by the presence of Mrs Donnelly. At the beginning of

16. See further discussion on this point on pp.68-71.

17. Adaline Glasheen, "Clay" in James Joyce's 'Dubliners', pp.103ff.

the story Maria is praised as a peace-maker, but she is quite unable to make peace between the brothers;¹⁸ it is Mrs Donnelly who admonishes her husband, and she is severe enough to scold the practical jokers promptly.

"A Little Cloud" provides a most interesting example of Joyce's manipulation of personal names. The relationship of Little Chandler and Ignatius Gallaher is closely reflected in the way each man is named. In the opening scene when Little Chandler is thinking of Gallaher as his friend, Ignatius Gallaher is referred to simply as 'Gallaher'. Then, walking towards the meeting place, Little Chandler wonders at his friend's success in the London press, and, remembering Gallaher's characteristic undaunted and audacious way of living, he gives him his full name 'Ignatius Gallaher'. In Corless's, from the start, Gallaher's self-assuredness is displayed in the use of his full name, 'Ignatius Gallaher': "and there, sure enough, was Ignatius Gallaher leaning with his back against the counter and his feet planted far apart." (81) During the whole course of their meeting, Gallaher calls Little Chandler 'Tommy', while on the other hand, Little Chandler never addresses Gallaher by name, save when, anticipating Gallaher's marriage, he looks forward to drinking a toast to 'Mr and Mrs Ignatius Gallaher'.

There is a point of irony suggestive of a quality in Little Chandler: on the way to the meeting place, daydreaming of the day when his book will get a notice, he thinks of making his name sound Irish by summoning the aid of his mother's surname and the very element that he wants to eliminate is the un-Celtic 'Thomas'. Little Chandler's identity is so unrecognizable that he needs to rely upon others even in the matter of his name. He intends to talk about his idea to Gallaher; ironically, he calls Little Chandler by the diminutive form of Thomas, 'Tommy'.

18. Cross, op. cit., p.27.

Throughout their meeting the repetitions of not only 'Ignatius Gallaher' and 'Little Chandler' but also of 'Ignatius Gallaher said', 'Ignatius Gallaher laughed', 'Little Chandler said', 'Little Chandler asked' produce an effect of a farcical dialogue between two types, 'Brazen Bluff' and 'Meticulous Timidity', where the former stunts and overwhelms the latter. Only in the intervals of their conversation, when Little Chandler can observe Gallaher somewhat rationally and contemptuously, does Ignatius Gallaher become 'Gallaher' in his mind, but till the last Ignatius Gallaher unflinchingly faces every possible retort and challenge that Little Chandler can make by being 'Ignatius Gallaher'.

The last three illustrations are taken from "The Boarding House", "Counterparts" and "Grace", and their common feature is the recurrent application of a common noun to the characters -- 'young men', 'man', 'gentlemen' respectively.

The men residents of the Madam's boarding house are termed 'the young men' from her point of view.

All the resident young men spoke of her as The Madam.*

Mrs Mooney's young men paid fifteen shillings a week.... (67)

As Polly was very lively the intention was to give her the run of the young men. Besides, young men like to feel that there is a young woman not very far away. Polly ... flirted with the young men but Mrs Mooney ... knew that the young men were only passing the time away.... ... Mrs Mooney began to think of sending Polly back to typewriting when she noticed that something was going on between Polly and one of the young men. (68)

When Polly begins to have an affair with a man, he is not named, but referred to only as "one of the young men." In the scheme of marriage contrived by the Madam and her daughter, any young man who is imprudent enough to be caught in their net will serve their pur-

pose. Finally when the Madam thinks it high time to settle the matter, she decides that she should make 'the young man' feel responsible for his misconduct by clearly stating his proper name, 'Mr Doran', and that "youth could not be pleaded as his excuse" (70), while she is well aware of his youth: "She felt sure she would win. He was a serious young man, not rakish or loud-voiced like the others." (70) Meanwhile the sense of his being no more the young man that he used to be drives Mr Doran into a spiritual corner: "As a young man he had sown his wild oats, of course.... But that was all passed and done with ... nearly." (71)

A more general and basic noun is attributed to Farrington in "Counterparts", who is repeatedly 'the man'.¹⁹ The name 'Farrington' appears in three instances; first, in Mr Alleyne's summons, secondly, in Mr Alleyne's abuses, and, thirdly, in the pub scene where the man at last acquires his own name. Robert Scholes interprets this third instance as "the dignity of being referred to as 'Farrington'",²⁰ but I think the point of referring to the man as 'Farrington' in the pub is not to distinguish him from the other men clients gathering there, but merely to avoid confusion with them. When he enters a pawn-office he is categorized as 'the consignor' as opposed to the clerk of the office, and, on the way home, he is now simply "a very sullen-faced man" (107), presumably because he has "lost his reputation as a strong man" (107) in the trial of strength with Weathers.

The recurrence of 'the man' throughout the story "emphasizes both his dullness and his plain brutal masculinity",²¹ and, moreover, the accumulation of the sentences beginning with 'the man' in the description of his office life produces the effect of "the dull

19. Robert Scholes, "Counterparts" in James Joyce's 'Dubliners', p.97.

20. Ibid.

21. Ibid.

routine of Farrington's existence" -- "a replaceable cog in a mechanical operation".²² As Little Chandler is immutably 'Little Chandler' even at home, so is Farrington 'the man'. Corresponding to the obscure identity of the father, his son's identity is also limited to his existence as 'the little boy', the man's counterpart. As a critic observes, the reiterative 'the man' and 'the little boy' in the final scene assumes an aspect of "a fable" about "generic figures enacting a typical inhumanity and a typical human attempt to appease fate."²³

"Grace" is a story of 'gentlemen', wherever they are, whatever they do.²⁴ The repetition of the word five times in the first page strike the keynote of the story,²⁵ a socio-religious comedy. The characters can be labelled as 'gentlemen' because they attain to a standard of social respectability which is mainly dependent on appearance, according to a gentleman's conviction that "[b]y grace of these two articles of clothing (i.e. a silk hat and a pair of gaiters) ... a man could always pass muster." (173) Therefore, they illustrate the antinomy of appearance and reality, in their case the gap between what they say and what they do, which is closely reflected in the ambiguity of terms that they use; for example, the application of words with religious and spiritual connotation to commercial material objects, and vice versa.²⁶ The repetition of the sentences including the word, 'gentlemen', in the midst of their own eager religious argument suggests the immutability of their attachment to drinking and the homogeneity of all the participants of the retreat, those "well-dressed and orderly" (195) gentlemen:

22. Ibid.

23. Beck, op. cit., p.189.

24. William York Tindall, A Reader's Guide to James Joyce, London, Thames and Hudson, 1968, p.39.

25. Richard M. Kain, "Grace" in James Joyce's 'Dubliners', p.137.

26. See pp.36-7 of my thesis.

The gentlemen drank from their glasses, set the glasses on the table and paused. (183)

The gentlemen drank again, one following another's example. (186)

He drank and the other gentlemen followed his lead. (192)

ii. Objects of Preoccupation

It seems that verbal repetition finds its most effective and profitable spheres of practice in religious prayers or ritualistic incantations, and advertisement, because "[r]epetition ... is the strongest generator of emphasis known to language."¹ In fact, Mr Bloom says in the 'Cyclops' episode of Ulysses that "for an advertisement you must have repetition. That's the whole secret" (419), and in the 'Nausicaä' episode again he thinks about the same idea; "Pray for us. And pray for us. And pray for us. Good idea the repetition. Same thing with ads." (492)² To discuss the psychological details behind religious and commercial repetition is not my concern here, but one obvious point concerning both is that repetition has a mesmeric power to make our attention concentrate upon a fixed object. It is a literary application of the rule of human nature that our preoccupation tends to reveal itself in terms of either verbal or behavioural repetition. Repetition either of a single word or a group of words which belong to the same category of connotation occupies a prominent position among Joycean technique.

For some Dubliners, however, local preoccupations are not clearly distinguishable from the characteristic processes of their minds, and it is equally impossible to distinguish the stylistic devices as referring to local preoccupations or mental processes. For instance, in "An Encounter", the repetitive style used to describe the manner of the pervert is as much representative of his totally obsessed way of thinking as of the particular ideas which preoccupy him. I shall discuss these representations of characteristic thought-processes later.³ Here I am concerned only with the use of rep-

1. Sir Walter Raleigh, Style (1897), London, Edward Arnold, 1918, p.52.

2. These are the two instances where the word 'repetition' is used in Ulysses.

3. See Section II (i), especially pp.72-3.

etitions to suggest the preoccupations and fixed ideas.

Maria is an interesting example of the verbal mimesis of preoccupation. In the course of her going out, she is first of all intent on 'buying' something nice.⁴

Then she thought what else would she buy: she wanted to buy something really nice.
 It was hard to know what to buy and all she could think of was cake.
 She decided to buy some plumcake.... (113)

Then 'gentleman':

... but an elderly gentleman made room for her. He was a stout gentleman and he wore a brown hard hat....
 Maria thought he was a colonel-looking gentleman.... The gentleman began to chat with her....
 ... she thought how easy it was to know a gentleman even when he has a drop taken. (114)

Whatever the 'colonel-looking gentleman' really is and even though he is drunk, Maria feels abashed and pleased all the more because he, as he appears to her at least, is a 'gentleman'. The repetition reveals Maria's wistful longing for the genteel society or at least something genteel.

A most subtle preoccupation which reveals itself in a verbal recurrence is that Maria is very conscious of youth.

Here she was a long time in staring herself and the stylish young lady behind the counter, ... asked her was it wedding-cake she wanted to buy. That made Maria blush and smile at the young lady; but the young lady took it all very seriously.... (113-4)

She is unconsciously envious, or at least keenly aware of, the lady's being 'young'. In fact, before she goes

4. Beck, op. cit., p.210.

out, she is remembering her own young girlhood. And she well notices in the tram that young men do not pay attention to her. Why among all the chatter of the gentleman does she remember exactly this particular sentence? -- "He supposed the bag was full of good things for the little ones and said it was only right that the youngsters should enjoy themselves while they were young." (114) It is probably partly because he happens to refer to young people, and partly because he thinks that Maria is a mother. In this passage the repetition of 'lady' also reflect Maria's wistful longing for the genteel society.

In connection with this, another aspect of Maria's consciousness is suggested through a recurrence of a rather striking sentence: "Maria laughed again till the tip of her nose nearly met the tip of her chin...." (112) This kind of repetition of simple phrases with a certain rhythm often appears in ballads or folk songs and the rhythm is also comparable with that of nursery rhyme. This is one of the factors which support the observation about Maria's puerility and, on the other hand, as a number of critics point out, refer to her witch-like and hag-like appearance -- but an even graver meaning is latent in this particular recurrence. "Clay" is the story of Maria as seen from the standpoint of all her consciousness and in terms of her own way of talking,⁵ what J. I. M. Stewart terms "a mimetic or semi-ventriloquial technique."⁶ Therefore, this description of one peculiar aspect in her laughing can be reasonably interpreted as Maria's own unmistakable awareness of the queer feature in her appearance. Three recurrences are intensive. She seems somewhat proud of her small body which she describes in three different ways:

5. Peake, op. cit., p.32; and some other critics.

6. Eight Modern Writers, Oxford, Clarendon Press, 1966, p.432; Chap. VIII, "Joyce", revised version of James Joyce, London, Longmans, Green and Co., 1960.

Maria was a very, very small person indéed.... (110)

... she looked with quaint affection at the diminutive body which she had so often adorned. In spite of its years she found it a nice tidy little body. (113)

Furthermore, the repetitive awareness of Maria's very long nose and very long chin may suggest the fact that this very feature may have worked disadvantageously against her hope of finding a man. There is nowhere any explicit suggestion of her feeling an inferiority complex about this aspect of her features, but the repetition justifies the surmise that at least in her subconscious region it is a cause of her disappointment.

In "After the Race" and "Grace", certain repetitions suggest that the young man and his father, and the gentlemen and the priest, have some inclination in common with each other.

Jimmy's father had made his money as a butcher ... and by opening shops in Dublin and in the suburbs he had made his money many times over. He had also been fortunate enough to secure some of the police contracts and in the end he had become rich enough to be alluded to in the Dublin newspapers as a merchant prince. He had sent his son to England to be educated.... Jimmy did not study very earnestly and took to bad courses for a while. He had money and he was popular.... Then he had been sent for a term to Cambridge to see a little life. His father, remonstrative, but covertly proud of the excess, had paid his bill and brought him home. (45)

Rapid motion through space elates one; ... so does the possession of money. Then as to money -- he really had a great sum under his control. Ségouin ... would not think it a great sum but Jimmy who ... was ... the inheritor of solid instincts knew well with what difficulty it had been got together. This knowledge had previously kept his bills within the limits of reasonable recklessness and, if he had been so conscious of the labour latent in money when there had been question merely of some freak of the higher intelligence, how much more so now when he

was about to stake the greater part of his substance!

Of course, the investment was a good one and Ségouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern. Jimmy had a respect for his father's shrewdness in business matters and in this case it had been his father who had first suggested the investment; money to be made in the motor business, pots of money. Moreover, Ségouin had the unmistakable air of wealth. (46-7)⁷

Throughout the story every phase of their life is converted into terms of monetary value. The following passages are cases in point:

... Jimmy found great pleasure in the society of one who had seen so much of the world and was reputed to own some of the biggest hotels in France. Such a person ... was well worth knowing, even if he had not been the charming companion he was. (45)

... his father may have felt even commercially satisfied at having secured for his son qualities often unpurchasable. (48)

The recurrence of words in this category intensifies the thematic effect of their material- and money-mindedness.

"Grace" may be viewed from a similar standpoint. Mr Kernan's tendency to convert value from spiritual to material is revealed in his repeated application of 'business' (and 'job') to spiritual matters:⁸ "I'll do the job right enough. I'll do the retreat business and confession, and ... all that business" and "I bar the magic-lantern business." (194) His confusion, or jux-

7. Zack Bowen points out that 'money' occurs 9 times in the first four pages with frequent uses of 'rich', 'wealth' and 'sum'; "After the Race" in James Joyce's 'Dubliners', pp.57-8.

8. Magalaner, op. cit., pp.133-4; ~~Beck, op. cit., p.235.~~

taposition, of spiritual and commercial terms is also evident in the following passage:

Mr Kernan was a commercial traveller of the old school which believed in the dignity of its calling. He had never been seen in the city without a silk hat of some decency and a pair of gaiters. By grace of these two articles of clothing, he said, a man could always pass muster. (173)

Father Purdon, "a man of the world" (186), makes a good counterpart to Mr Kernan,⁹ never his antithesis. In his sermon there are striking recurrences of the words, 'world', 'business', 'accounts', 'books', 'tallied'.¹⁰ This phenomenon indicates their common preoccupation with the worldly, material and commercial. The word 'grace' which is the title of the story makes its appearance three times. 'Grace' changes its meaning "from divine gift to pleasing appearance and manner"¹¹ in Mr Kernan's usage, and also in the description of Mr Fogarty's bearing: "He bore himself with a certain grace ..." (188), and of Mr Kernan's silk hat which is "gracefully balanced upon his other arm" (175); it means apparently mercy of God in Father Purdon's usage, but it is highly doubtful whether the connotation is religious: "But, with God's grace, I will rectify this and this."* (198)

The more straightforward criticism of the condition of the religious ethos of Irish people, both of priests like Father Purdon and of the worshippers like 'the gentlemen' in "Grace", is expressed by Stephen in Stephen Hero, which further endorses Joyce's critical and ironical treatment of the same subject in "Grace" by using the device of applying words with religious and spiritual connotation to worldly matters, and vice versa. In the

9. ~~Wick~~ Beck, op. cit., p. 285.

10. Magalaner, op. cit., p. 100.

11. Richard M. Kain, "Grace" in James Joyce's 'Dubliners', p. 139.

chapel of the Pro-Cathedral "with its polished benches and incandescent lamps" (123) Stephen is reminded of "an insurance office", and in the Jesuit Church in Gardiner Street, the very church where 'the gentlemen' meet together in "Grace", Stephen, having "pass[ed] by without honouring the table of the lay-brother who roused himself from a stupefied doze in expectation of silver" (124-5), observes:

The chapel was crowded from altar to doors with a well-dressed multitude. Everywhere he saw the same flattered affection for the Jesuits who are in the habit of attaching to their order the souls of thousands of the insecurely respectable middle-class by offering them a refined asylum, an interested, a considerate confessionai, a particular amiableness of manners which their spiritual adventures in no way entitled them to. (125)¹²

The reciprocal responses and tacit understanding between Mr Kernan and Father Purdon are further suggested by yet another verbal repetition.

Gradually, as he recognized familiar faces, Mr Kernan began to feel more at home. (196)

A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit.
..... The priest's figure now stood upright in the pulpit, two-thirds of its bulk, crowned by a massive red face.... (196)

Father Purdon knelt down ... and, covering his face with his hands, prayed. After an interval he uncovered his face and rose. Mr Kernan ... presented an attentive face to the preacher. The preacher turned back ... and slowly surveyed the array of faces. (196-7)

12. This is one of the observations made by Marvin Magalaner (op. cit., pp.100-101) concerning Joyce's overt criticism in Stephen Hero of religion in Ireland and its corresponding occurrences in the stories of Dubliners.

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As I have remarked concerning the repetition of the word 'gentlemen' in the previous Section, to keep social respectability by means of appearance is a more important 'business' to 'the gentlemen' than the essential character of individuals. In these instances their observation is chiefly concentrated on the 'face' and the 'figure', and the repetition of 'face' suggests the common superficiality of their religious observance, and altogether these examples imply their hypocrisy.

Occasionally repetitions of words in associated diction imply underlining preoccupations of which the character is not aware. For instance, despite the highly spiritual language in which the boy of "Araby" thinks of his love, the recurrence of physical and sensuous terms reveal the boy's natural physical infatuation for the Mangan girl.¹³

... I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side. (30)

She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and ... lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat.... (32)

13. Collins, op. cit., p.99; Beck, op. cit., pp. ~~101~~¹⁰⁵⁻¹⁰¹.

Two separate studies (mentioned below) are generally relevant to my treatment of the specific stylistic phenomenon under discussion, that is, my investigation into the preoccupations of the characters which are closely woven into the texture of the dominant associated diction (both in Dubliners and in the Portrait discussed in Chapter II). i. R. A. Sayce's "Vocabulary: Some Special Problems" in Style in French Prose; ii. Mark Schorer's "Fiction and the 'Analogical Matrix'" in The World We Imagine: Selected Essays, London, Chatto and Windus, 1969.

... seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress. (33)

Frequently repetitions serve to reveal not only unknown aspects of characters, but more specialized and local characteristics and preoccupations. Thus, in "The Sisters", the boy's response to words is not only mentioned in the first paragraph, but reflected in the repetition of the word 'word'.

He had often said to me: I am not long for this world,* and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis.* It had always sounded strangely in my ears, like the word gnomon* in the Euclid and the word simony* in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (7)

Fritz Senn comments illuminatingly on this passage:

From the awareness that words can be idle (in both senses: inactive, unprofitable, and empty of meaning) the boy passes on to the strange word "paralysis", combining, as it does, the preceding two strains of thought, the fatal disease and the nature of words. The rest of the first paragraph is devoted to this twofold preoccupation, but it is the words that predominate. The most important, as well as the most frequent, word in the passage is "word(s)". The boy is so awed by "paralysis" that in the end he commits the grammatical and logical mistake of actually confusing the word with what it stands for...¹⁴

Certainly not the word, but the disease, is doing the deadly work, and surely the confusion in a boy so much given to speculation is not due to mere ignorance of

14. "'He Was Too Scrupulous Always': Joyce's 'The Sisters'", James Joyce Quarterly (hereafter abbreviated to JJQ), Vol.2, No.2, Winter, 1965, p.67.

the difference between things and words. But as it appears on the page the word has become not only the name of a maleficent being, but such a being or an agent itself.

This error of reasoning, attributing "deadly work" to a word -- probably the first intentional and meaningful error in Joyce's works -- entails, however, that this word, being at work, is active and therefore not idle.¹⁵

The boy's attitude towards words and the reality implied by words is comparable with that of the young Stephen Dedalus in the Portrait: "Words which he did not understand he said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about him." (64)

The 'smiling' which is a symptom of the priest's paralysis and growing imbecility is the foremost feature that has impressed the boy. But in the presence of death, the boy sees that the priest is no more 'smiling'. The negative in the passage, "But no. When we rose and went up to the head of the bed I saw that he was not smiling", twice emphasizes the moment when something indefinable ceased to puzzle his mind any longer.

... I wondered why it smiled continually.... (9)

Often when I thought of this I could make no answer ... upon which he used to smile and nod his head twice or thrice. ... and, as I pattered, he used to smile pensively.... When he smiled he used to uncover his big discoloured teeth.... (12)

The fancy came to me that the old priest was smiling as he lay there in his coffin. (13)

"The Boarding House" presents an example of single-word repetition of 'night', and "A Little Cloud", that of 'Gallaher'.

15. Ibid., p.6⁸.

Then late one night as he was undressing for bed she had tapped at his door, timidly. It was her bath night.
(72-3)

On nights when he came in very late it was she who warmed up his dinner. He scarcely knew what he was eating, feeling her beside him alone, at night, in the sleeping house. If the night was anyway cold or wet or windy there was sure to be a little tumbler of punch.... (73)

The adventure of meeting Gallagher after eight years, of finding himself with Gallagher in Corless's surrounded by lights and noise, of listening to Gallagher's stories and of sharing for a brief space Gallagher's vagrant and triumphant life, upset the equipoise of his sensitive nature. (88)

The former reveals the secretiveness and darkness of Mr Doran's meetings with Polly, and the latter emphasizes the effect of the overwhelming influence of Gallagher over Little Chandler.

Various concerns, anxieties, anticipations and memories preoccupy the mind of Eveline, Mr Duffy and Gabriel, which the multiple repetition of words and phrases reflects and reveals. The fixed object that has occupied Eveline's mind is 'house'.

The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it -- not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field.... Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix* and call out when he saw her father coming. Still they seemed to have been rather happy then. (37)

At first sight, her thinking about 'house(s)' appears insignificant, but it reveals the undercurrent of her unconscious preoccupation about the house, here in a material sense, that she is leaving, which presently comes clearly into her mind as the following second group of repetition of 'to go away' together with 'home' shows. In the above passage another repetition concurs, that is, the reiterated 'used to' in her thinking. It is not only the indication of the tense of the past events which she remembers, but it reveals her nostalgic attachment to the past, which is in her mind closely connected with her family and the people whom they knew;¹⁶ this is another undercurrent of her preoccupation associated with the house and the home that she is leaving.

Now she was going to go away like the others, to leave her home.

Home! (37)

She had consented to go away, to leave her home. (38)

She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. (39)

More extensive preoccupation starts combined with the clear idea of 'going away', which means to her 'to leave her home', and a replacement, a home in the other land; her thinking goes further around the ideas of 'home' -- anxieties about her home without her, and her promise to her mother to keep house, until at last she is imaged as a prisoner of cage-like home life. At the end she proves to be a caged animal which can no longer adjust itself to a free, wider, outward world. It is conceivable that Eveline has the same mental pattern and will follow the same fate as her mother, whose ultimate utterance is a repetition of unintelligible words.

16. H. O. Brown, James Joyce's Early Fiction: The Biography of a Form, Cleveland/London, The Press of Case Western Reserve Univ., 1972, p.44.

Her last words need not be deciphered.¹⁷ The intended effect is that the recurrence of unintelligible words under such a circumstance will be more horrible for the very reason of their vagueness and indefinableness.

In the climactic end of "A Painful Case" the recurrence of the three words, 'love', 'death' and 'life', emphatically reveals the preoccupations haunting Mr Duffy's mind in the intense moment of the desperate crisis of his spirit.¹⁸

At moments he seemed to feel her voice touch his ear, her hand touch his. He stood still to listen. Why had he withheld life from her? Why had he sentenced her to death? He felt his moral nature falling to pieces.

When he gained the crest of the Magazine Hill he halted and looked along the river towards Dublin, the lights of which burned redly and hospitably in the cold night. He looked down the slope and, at the base, in the shadow of the wall of the park, he saw some human figures lying. Those venal and furtive loves filled him with despair. He gnawed the rectitude of his life; he felt that he had been outcast from life's feast. One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame. He knew that the prostrate creatures down by the wall were watching him and wished him gone. No one wanted him; he was outcast from life's feast. (130-31)

Here not only the words are repeated, but similar sentences are also repeated in the form of parallelism to heighten the effect of the powerful impact of the blow on Mr Duffy; Why had he ...?/ Why had he ...?; sentence her to (death)/ sentenced her to (ignominy); her voice

17. W. Y. Tindall and Edward Brandabur suggest some possible meaning of her last words, presumably corrupt Gaelic words; A Reader's Guide to James Joyce, p.22; A Scrupulous Meanness: A Study of Joyce's Early Work, Urbana/Chicago/London, Univ. of Ill. Press, 1971, p.62.

18. Derek Bickerton, "James Joyce and the Development of Interior Monologue", Essays in Criticism, Vol.XVIII, No.1, Jan., 1968, p.38.

touch his ear/ her hand touch him; he ... looked along
the river/ he looked down the slope; outcast from life's
feast/ outcast from life's feast; watching him/ wishing
him.¹⁹

Gabriel Conroy reveals his preoccupations through verbal repetition like many other Dubliners with less academic, especially literary, training; the difference lies in the fact that Gabriel's preoccupations are expressed in the repetition of figurative and affected diction of his own. On two separate occasions he feels elated and enraptured with the figure of his wife, which is conspicuously marked by verbal repetitions; when she is standing on the stairs listening to the 'distant music',²⁰ and when she is walking on before him and stirring memories of their past.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude.
..... Distant Music* he would call the picture if he were a painter. (240)

The nature of his preoccupations is in fact simpler than his figurative expressions exaggerate and romanticize. In this instance what occupy Gabriel's mind are two things related with each other; firstly, he wonders what that air is which his wife is listening to, and secondly, he wonders at and admires her still attitude in listening to the singing. These preoccupations are conveyed in the repetition of affected expressions: 'as if she were a symbol of something', 'a symbol of' and 'if he were a painter' and 'distant music' repeated twice respectively.

19. Ibid.

20. Beck, op. cit., p.347.

Gabriel's infatuation for his wife starts again at the moment when he is acutely conscious of her figure walking before him.

She was walking on before him with Mr Bartell D'Arcy, her shoes in a brown parcel tucked under one arm and her hands holding her skirt up from the slush. The blood went bounding along his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous.

She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders.... She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life together burst like stars upon his memory. They were standing on the crowded platform and he was placing a ticket inside the warm palm of her glove. He was standing with her in the cold, looking in through a grated window at a man making bottles in a roaring furnace. It was very cold. Her face, fragrant in the cold air, was quite close to his; and suddenly she called out to the man at the furnace:

-- Is the fire hot, sir? (243-4)

A wave of yet more tender joy escaped from his heart and went coursing in warm flood along his arteries. Like the tender fires of stars moments of their life together ... broke upon and illumined his memory. He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy. For the years, he felt, had not quenched his soul or hers. Their children, his writing, her household cares had not quenched all their souls' tender fire. In one letter that he had written to her then he had asked: Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?*

Like distant music these words that he had written years before were borne towards him from the past. He longed to be alone with her. When the others had gone away, when he and she were in the room in the hotel, then they would be alone together. (244-5)

Gabriel's infatuation for his wife is emphatically marked by the anaphoric repetition of the sentence, "She was walking on before him", at the beginning of two successive paragraphs. The device of parallelism, "The blood went bounding" and "the thoughts went rioting", and "so lightly and so erect that he longed to..." and "so frail that he longed to...", gives force to the emphatic elation and longings which occur in Gabriel's mind roused up by her figure. Then his strong desire "to be alone with her", which echoes itself later in his urgent desire for her, stirs up his memories of their past life together. The recurrent words 'memory' and 'moments' are indicative of the fact that his memories mean more active and vital actuality to Gabriel, and the repetition of 'stars' in this connection suggests that he romanticizes his memories, but at the same time it suggests the undercurrent of his lust. The words 'tender',²¹ 'fire', 'warm', recurring intertwined, reflect the intense desire and tender feeling for his wife now burning in his heart, which is overlapped by his rapturous joyous memories of the past. In contrast with his burning desire and romantic memories, the repetitions of the words, 'dull', 'cold' and 'quenched', suggest his awareness of the cold murky atmosphere around him, and the dull commonplace actuality of his life, which are in conflict with his romantic memories of the past.

The same mood of Gabriel is further marked by the repetition of words in the following passage:

She leaned for a moment on his arm in getting out of the cab.... She leaned lightly on his arm, as lightly as when she had danced with him a few hours before. He had felt proud and happy then, happy that she was his, proud of her grace and wifely carriage.
 ... as they stood at the hotel door, he felt that they had escaped from their lives and duties, escaped from home and friends and run away together.... (246)

21. Tindall points out the recurrence of 'tender'; Reader's Guide, p.48.

The anaphoric repetition of the sentence, "She leaned ... on his arm", first of all emphasizes Gabriel's keen awareness of her physical touch. The reiterated two words 'proud' and 'happy' suggest the two predominant aspects of his infatuation for his wife. The phrase "escaped from..." in parallelism implies Gabriel's escapist mood that is another revelation of his inclination to romanticize his memories against the actuality of his daily life.

II. Syntactical, Grammatical and Rhythmic
Devices to Represent, Reflect and Suggest:

i. Mode of Thinking, Pattern of
Mentality, Emotion, Mood, and
Other Psychological Aspects

Joyce's invention of styles which contain in themselves particular meanings beyond the limit of the semantic and lexical contents of words is most variously displayed, so far as Dubliners is concerned, in the devices considered in this Section. What his mimetic devices seek to represent and suggest here are either the inherent mental inclination of his characters, or the more or less temporary or momentary unconscious revelation of their psychology. I start by discussing devices pertaining to the latter purpose, that is, temporary or momentary psychological revelation, (categorized according to the main feature of each device); then examine the devices which are used to suggest similar or corresponding characteristics either inherent or momentary between two or more characters; and finally consider the use of mimetic techniques to reveal the intrinsic thinking mode or mental pattern of several Dubliners with Gabriel Conroy as the culmination of the discussion.

A. Devices used for revelation of character or emotion

(a) A succession of short sentences with verbal repetition

Two Dubliners, Eveline and Little Chandler, express a fretful desperate reaction to their inescapable dilemma. It is noticeable that the rhythm of their intense emotional waves is conveyed in strikingly similar sentence-patterns.

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

(41-2)

It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life. His arms trembled with anger and suddenly bending to the child's face he shouted:
 -- Stop! (92-3)

This kind of rendering of emotion is analogous to that of music, in particular to the emotional effects of rhythm in music where such impressions as nobleness, dignity, peacefulness are frequently produced by a slow tempo with long notes, while the impression of excitement is expressed by a quick tempo with a number of short notes. There is a reciprocal interaction between our emotion and musical rhythm: we can express our emotions by means of proper rhythm, and conversely rhythm can stir up corresponding emotion in the listener's mind.¹ The reciprocity between rhythm and emotion as in music is remarkably conspicuous in Joyce's writing: he "apprehends an emotion in terms of rhythm: conversely, every rhythm in his consciousness seems to carry emotional overtones."² This observation is applicable to the analysis of the two quoted passages. The common features are a succession of compact terse sentences, inclusive of single-word sentences, with recurrence of certain words and phrases for the emotional emphasis of their central concerns.

(b) Tenses

The function of the tense of verb is not merely to indicate various phases of time, but also to reveal unconscious mental activities. Three examples will serve to illustrate Joyce's skilful handling of 'tenses'. In "The Sisters", from the boy's reading of the notice of Father Flynn's death until the time when he visits the house of mourning, there is a description of his

1. The Oxford Companion to Music, p.880.

2. Hodgart and Worthington, op. cit., p.1.

awareness of the priest, an awareness which uninterruptedly fills his mind. The conviction of the priest's death is gradually dawning in the boy's mind, and this is subtly reflected in the change of the predominant tense, from the conditional mood, via the pluperfect tense, to the 'used to' construction.

Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire.... Perhaps my aunt would have given me a packet of High Toast for him and this present would have roused him from his stupefied doze. It was always I who emptied the packet into his black snuff-box for his hands trembled too much to allow him to do this without spilling half the snuff about the floor. Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. (10)

Here the mixture of the conditional mood with the indicative mood shows the boy's uncertain awareness of the fact of the priest's death. He has not been completely convinced of the death yet. For, though the conditional mood, in an indirect way, implies his realization that the priest is no more alive, yet the indicative mood conveys his almost unconscious illusion that the priest is still living as he has seen him till recently. In the conditional mood there is, perhaps, an implicit and unconscious wish to the contrary; at least, there is an ambiguous emotional involvement on the boy's part. While he is walking in the sun and feeling some indefinable sensation of freedom, his thinking about the priest is expressed in the pluperfect tense and the past tense.

He had told me stories about the catacombs ... and he had explained to me the meaning of the different ceremonies of the Mass.... Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. His questions showed me

how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts. (11)

The priest is now partly becoming a memory in the boy's consciousness, and this flows directly into the last passage where the priest has already become a memory. Here the predominant tense is the 'used to'. The salient aspects of the priest's behaviour are now viewed somewhat objectively as belonging to his past practice.

Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head.... Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head.... When he smiled he used to uncover his big discoloured teeth.... (12)

Another passage in the same story, which also exemplifies the stylistic function of the tense, has been perceptively analysed by David Daiches. He observes that in the "wavering"³ opening paragraph of "The Sisters", the wandering of tenses between past and pluperfect, "not starting with a clear edge of incident but with a jagged line",³ is "as though memory were gradually searching out those events which really were the beginning of the design which is a totality in the retrospective mind."³

In the course of the party at the Morkans, Gabriel twice conceives the imagery of the imaginative outside world in his mind estranging himself mentally from the other people who are gathering there.

Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches

3. "Dubliners" in Twentieth Century Interpretation, p.28.

of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper-table! (218-9)

Gabriel leaned his ten trembling fingers on the tablecloth and smiled nervously at the company. People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white field of Fifteen Acres. (230-31)

In the first passage he only supposes the scenery; for the sentences are all written in the conditional mood. In the second one, however, he unites himself with his imaginary world; for the imaginary world is now the reality to him. The sentences are no more in the conditional mood, but indicative. The tense betrays his detachment from the people to whom he is addressing his speech; he now assumes the position of an outsider to them.

(c) Pronouns

As I pointed out earlier with reference to some important uses of pronouns, pronouns do not act simply as substitutes for nouns, but sometimes assume subtle significance in themselves. The delicate change that has occurred in Mr Duffy's mind during his association with Mrs Sinico is revealed in the difference in the pronouns by which he refers to Mrs Sinico and himself.

Neither he nor she had had any such adventure before and neither was conscious of any incongruity. Little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her. She listened to all. (122-3)

He went often to her little cottage outside Dublin; often they spent their evenings alone. Little by little, as their thoughts entangled, they spoke of subjects less remote. Her companionship

was like a warm soil about an exotic. Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their isolation, the music that still vibrated in their ears united them. (123-4)

In the first passage pronouns in the third person singular, i.e. he and she, are used. In the second, however, where he and she are more and more closely united spiritually, a considerable number of pronouns are in the third person plural, i.e. they. The comparison between the two similar sentences makes this fact clearer: "Little by little he entangled his thoughts with hers" and "Little by little, as their thoughts entangled, they spoke of subjects less remote."

(d) Subject - object
Direct speech - indirect speech

There is a resemblance between Eveline and Mr Doran in that both of them are in a dilemma. The combination of two grammatical contrasts suggests the psychology of the two Dubliners, a girl and a man, who experience similar uncertainties; to be married or not, to go away from home or not.

A bell clanged upon her heart. She felt him seize her hand:

-- Come!

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

-- Come!

No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish!

-- Eveline! Evvy! (42)

The repetitive mental appeal to Frank in the sentences, "Frank would save her. He would give her life...", "Frank would take her in his arms" and "He would save her" (41-2; quoted on page 49) shows her desperate clinging to Frank for help in her panic, where the sub-

ject of action is Frank and Eveline is the object, the passive recipient of his action. However, the important point is that 'she' is also the subject as often as 'Frank'. In fact, the proportion is 5 'Frank's to 4 'she's. Nowhere else does Eveline express her wish so strongly as at this instant, even to the extent that "she wanted to live". But when this phenomenon is viewed from a different angle of the method of reporting, it becomes clear that not only in the climactic scene of her destiny quoted above, but throughout the story, there are no direct speeches of her own. Her thoughts are all reported by means of free indirect speech. The intensity of her desire to live and to be happy which is indeed the rare genuine cry of her soul would be more vividly conveyed to the reader if it were expressed by means of direct speech using the pronoun in the first person 'I'. Even her 'cry' is reported by means of a completely indirect narration: "She sent a cry of anguish." In contrast to the indirectness of her cries, the three forceful imperative cries of Frank are reported directly. These devices reveal Eveline's passivity like a caged animal, and her lack of moral power, courage and decisiveness to try to work out her own destiny. She always feels that it is in Frank's hands to sway destiny. As is shown by the 'He-would' sentences and in her agoraphobic shrinking from going out with him over the sea, Frank is the subject of action; "He was drawing her into them: he would drown her." Moreover, the indirect forms ("She wanted to live...", etc.) suggest that Eveline hesitates to face her problem, and that, therefore, she unconsciously externalizes it, justifying what she is going to do as if it were some other person's affair.

When an inanimate thing becomes the subject of a sentence as a kind of personification, and, at the same time, the human being is placed in the position of grammatical object, something psychologically meaningful is implied. Mr Doran's case is an example.

His instinct urged him to remain free, not to marry. Once you are married you are done for, it said. (72)

The instinct of the celibate warned him to hold back. ... even his sense of honour told him that reparation must be made for such a sin. (73)

Apart from the fact that Mrs Mooney and her daughter may be schemers too crafty for ordinary measures of prudence, it is partly because of Mr Doran's irresolution and lack of moral principles that he has been driven into a corner among all the young men in the house. He is a man who, even at the most critical moment, wavers in his judgement "whether to like her or despise her for what she had done." (72) His irresolute attitude towards his own problem is revealed in the personified subjects of 'his instinct' and 'his sense of honour', putting him in the position of a subordinated object. He wants to evade the confrontation with the dilemma and unconsciously externalizes his problem. It is his instinctive, hardly conscious, reaction to the difficult situation to think about as if there were some other person whose advise he would follow.⁴

His character of irresolute uncertainty is further disclosed in other devices. Except for a little murmur hardly audible 'O my God!'* and a mere echo of the exact words that Polly uttered "What am I to do?", there are no expressions of Mr Doran directly reported.

-- O, Bob! Bob! What am I to do?
What am I to do at all?
She would put an end to herself,
she said.

He comforted her feebly, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom. (72)

When he was dressed he went over to her to comfort her. It would be all right, never fear. (73)

4. cf. Sayce, op. cit., p.18 for the use of noun as subject or object.

He does not sincerely intend to, in fact, he cannot, comfort her. He becomes more evasive and lacking in confidence in the latter instance, where the words of comfort are actually spoken but voiceless, and serving rather to comfort himself than Polly.

(e) Word order and sentence pattern

Joyce took persistent pains to find not merely the proper words but the proper order of words.⁵ Consequently, the order of words and the structure of the sentences in which characters are described often provide important clues to hidden psychological aspects. Gabriel and Little Chandler are the best illustrations of this aspect.

Gabriel's affected pose reveals itself both in the use of the word 'woman' to refer to the person who is standing on the stairs, in spite of his full awareness that the figure is his own wife, and in the aposiopetic pause of "a symbol of". This suggests the "distanced, impersonal mode of contemplation"⁶ adopted by Gabriel. The change in his attitude towards the image is subtly reflected in the difference in sentence structure towards the end of the passage:

He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Distant Music* he would call the picture if he were a painter. (240)

At first he straightforwardly supposes "If he were a painter"; he then pursues his assumption in an elated

5. Joyce, when writing Ulysses, explained once to Frank Budgen in words which have become famous: "I have the words already. What I am seeking is the perfect order of words in the sentence. There is an order in every way appropriate." (James Joyce and the Making of 'Ulysses' (1934) and Other Writings, London, O. U. P., 1972, p.20.

6. Peter K. Garrett, "Introduction" in Twentieth Century Interpretations, p.10.

mood, imagining how he would paint her in a most effective way; and finally he almost thinks of himself as a real painter. This is comparable to Little Chandler's pose as a Celtic poet in his visionary hope. Consequently, there is an inversion in the last sentence: the title of his imagined picture, "Distant Music", is placed at the beginning, and at the end comes the supposition; i.e. "If he were a painter", as though he is belatedly remembering that, in fact, he is not.

Gallagher's inflated occupation of the mind of Little Chandler, and Chandler's tiny show of defence against Gallagher are both reflected in the suitable devices of word order and sentence structure.

The adventure of meeting Gallagher after eight years, of finding himself with Gallagher in Corless's surrounded by lights and noise, of listening to Gallagher's stories and of sharing for a brief space Gallagher's vagrant and triumphant life, upset the equipoise of his sensitive nature. (88)

... he did not flinch from his friend's gaze. (89)

The sentence structure in the first instance is itself an expression of the loss of Little Chandler's equipoise. The quoted passage consists of only one sentence which is remarkably top-heavy, that is, there is a disproportionately long subject for the verb 'upset'. Besides this, there is an insistent repetition of 'Gallagher'. The compact alliterative phrase in the second instance expresses Little Chandler concentrating all his spiritual energy to stare at Gallagher's eyes. The word order 'flinch from the gaze of his friend' might slacken this effect. As in the second case, Joyce's minute care in these matters can pass unnoticed unless the reader is similarly careful. Fritz Senn has remarked on a similar example of syntactic mimesis in "An Encounter".

Mahony said it would be right skit to run away to sea on one of those big ships and even I, looking at the high

masts, saw, or imagined, the geography which had been scantily dosed to me at school gradually taking substance under my eyes. (22)

Senn comments, "[t]he quick and brisk monosyllables (i.e. 'it would be right skit ... those big ships') not merely state, but actually express the impulse"⁷ of Mahony who is "spontaneous" and "uncomplicated".⁷ In contrast, the "I" described in the slower rhythm is introspective.

The word 'I' itself, placed as it is between 'even' and a pause, is prolonged, weighty, almost inert. It is separated from its predicate by an interposed phrase, set off by two pauses, as if to indicate that there is a gap between thought and action. The active verb 'saw' (mental action only), is at once qualified and replaced by 'or imagined', in the manner of the introvert, insecure of himself but perceptive.⁸

There are, also, many other local illustrations of Joyce's modification of sentence structure to reflect phases in the emotional make-up of his characters. For instance, the method of sentence construction somewhat like parallelism in the following two examples from "The Dead" may convey the intensity of two emotions existing simultaneously and emphasized by juxtaposition.

The blood went bounding along his veins;
and the thoughts went rioting through
his brain, proud, joyful, tender, val-
orous. (243)

A dull anger began to gather again at
the back of his mind and the dull fires
of his lust began to glow angrily in
his veins. (250)

"The Boarding House" provides yet another subtle example of syntactic mimesis to show Mrs Mooney's cast of mind:

She governed her house cunningly and

7. "Encounter" in James Joyce's 'Dubliners', p.36.

8. Ibid., p.37.

firmly, knew when to give credit,
when to be stern and when to let
things pass. (66-7)

The regular phrases with economy of words here reflect not only her firm, adroit management, but her dry, practical, calculating disposition.

(f) Rhetoric

Father Purdon sets forth his sermon in a well contrived rhetorical manner to appeal to his worldly-minded hearers. His care in the management of the devices of argument to win their favour reflects an aspect of his own thinking. Jesus Christ, as interpreted by Father Purdon, becomes an image of the priest himself.

It was a text for business men and professional men. Jesus Christ ... understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world and, to a certain extent, for the world.... (197)

Jesus Christ was not a hard taskmaster. He understood our little failings, understood the weakness of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations: we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. (198)

To try to sway his audience gradually to acceptance of his main point he uses a partial negative at first: "all men were not called to the religious life"; then, more strongly, he asserts that they "were forced to live in the world", and finally, he introduces "for the world". In the latter passage, to intensify the point of Christ's understanding, in other words his own understanding, of human nature and to quiet any fear his audience might have, he repeats 'understood' for each item. He then speaks in a circuitous way, first with

the uncertain word, 'might', and, then, positively, 'we all had'. Again to emphasize the easiness of their duty he puts 'one thing only' at the beginning of the sentence, which would in a normal sentence come at the end of it. These features of his way of argument expose a mind more suited to diplomatic and commercial dealings or negotiation than to religious teaching.⁹

(g) Polysyndeton
Omission of punctuation

The redundant repetition of conjunctions, which is called 'polysyndeton', and the omission of punctuation both play significant roles in Joycean technique. There is an example of each in "The Dead" and "Araby".

The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table and Aunt Julia invited all the guests to have either port or sherry. (230)

The redundancy of 'and' shows the superfluity of sweet things coming round one after another and reflects the

9. Father Purdon, the epitome of Jesuitical worldliness, reminds one of the striking juxtaposition of two pictures, one entitled "The Priesthood: Seminarians at Harvard Business School", the other, "The Priesthood: Seminarians in Spain", and he figures in "Grace" as harbinger of the assertion made by the contemporary economist who presents that juxtaposition. J. K. Galbraith, referring to the multinational big corporations of the modern world, observes --

"These men of the technostucture are the new and universal priesthood. Their religion is business success; their test of virtue is growth and profit. Their bible is the computer printout; their communion bench is the committee room. The sales force carries their message to the world, and a message is what it is often called. Alcohol is under interdict as an intoxicant but allowed as an adjunct of communion and as an instrument of friendly persuasion. Recreation is for regeneration of the business spirit, for a widened range of business contacts. The Jesuits of this austere faith are the graduates of the Harvard Business School." (The Age of Uncertainty, London, BBC/André Deutsch, 1977, pp.271-2.)

feeling of "surfeit" among the guests.¹⁰

I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. (33)

Frank O'Connor has made a keen analysis of the above example:

Even the lack of punctuation in "the high cold empty gloomy rooms," a combination of adjectives that few writers would have allowed themselves, is calculated, and the combination itself is worked out almost experimentally. Because he is so small, the first thing the boy notices is that the rooms are high; then he perceives the cold and associates it with the rooms themselves; then he realizes that they are ^{cold because they are} empty, and finally comes the emotive adjective "gloomy" that describes their total impression. But because the impression is total and immediate there is no punctuation as there is, for instance, in "a dark, rainy evening."¹¹

B. Devices to suggest resemblance between characters

Without any explicit statement, Joyce's devices sometimes reveal a point of resemblance of thought or mentality between two or more characters.

(a) Mrs Mooney - Polly

But for something in common between the mother and her daughter, their scheme of marriage, though carried out implicitly, might not have succeeded so smoothly. Sentence-structures suggest a similarity between the two, as it were, to prove 'like mother, like daughter',

10. Beck, op. cit., p.304; cf. Sayce, op. cit., pp. 49-50 for the use of 'conjunctions'.

11. "Work in Progress" in Twentieth Century Interpretations, pp.19-20. In The Corrected Text of Dubliners there is no comma in the phrase "a dark rainy evening" (31). See my discussions on 'Polysyndeton', 'Asyndeton' and 'use of commas' in the Portrait on pp.314-6 and in Appendix G.

a device which implies that in spite of their clever disguise they have a common resolve to take advantage of the chance open to them.

... she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance. (69)

In the above quotation the same sentence-forms are used for the mother and the daughter, and the emphatic repetition of 'frank' and 'awkward' for both suggests that the words are referring to a pretence of frankness and awkwardness. This characteristic pretence of virtues and decencies is the most conspicuous point of their resemblance. In addition the circuitous description of their feeling of awkwardness is a verbal manifestation of their elaborated manoeuvres.¹²

(b) Mr Duffy - Mrs Sinico

Mrs Sinico's lonely existence gradually dawns on Mr Duffy's mind, and for the first time he is in the same state of mind as she was. He can think of her as he thinks of himself, which is implied in the repetition of the same expressions for each of them in the following passage.

As he sat there, living over his life with her and evoking alternately the two images in which he now conceived her, he realized that she was dead, that she had ceased to exist, that she had become a memory. Now that she was gone he understood how lonely her life

12. Beck, op. cit., p.153.

must have been, sitting night after night alone in that room. His life would be lonely too until he, too, died, ceased to exist, became a memory -- if anyone remembered him. (129-30)

(c) Jimmy Doyle - other young men

Style confirms the fact that among four young men only Jimmy is in a different mood after the race.

Ségouin was in good humour because he had unexpectedly received some orders in advance ... and Rivière was in good humour because he was to be appointed manager of the establishment; these two young men ... were also in good humour because of the success of the French cars. Villona was in good humour because he had had a very satisfactory luncheon; and besides he was an optimist by nature. The fourth member of the party, however, was too excited to be genuinely happy. (44-5)

The device of applying the regular expressions to the three members of the party in the emphatic repetition excluding the fourth member, i.e. Jimmy, suggests that the three are in the same state of mind, for the present at least, while Jimmy with his different social, economic and national background does not actually belong to them: he is the only outsider in the party.

(d) Little Chandler - Ignatius Gallaher

Gallaher has patronized Little Chandler overbearingly and not cared much whatever Little Chandler has said to him before their conversation reaches the following point:

-- No blooming fear of that, my boy. I'm going to have my fling first and see a bit of life and the world before I put my head in the sack -- if I ever do.

-- Some day you will, said Little Chandler calmly.

Ignatius Gallaher turned his orange tie and slate-blue eyes full upon his friend.

-- You think so? he said.
 -- You'll put your head in the sack,
 repeated Little Chandler stoutly, like
 everyone else if you can find the girl. (89)

When Little Chandler positively says, "Some day you will", though in his initial response to Gallaher's words he does not echo his slang, Gallaher for the first time pays attention to Little Chandler. Therefore, Gallaher turns round and looks him full in the face, and asks, "You think so?" Here, Gallaher asks not only in the sense 'Do you think I will some day put my head in the sack?', but in the sense 'Do you think love or marriage is a trap?'. Gallaher naturally thinks that Little Chandler has learnt from his experience. Little Chandler then asserts his conviction this time by echoing Gallaher's slang verbatim. Little Chandler is a man who never uses slang expressions in his speech. The exact repetition of Gallaher's slang exposes a hidden aspect of Little Chandler's mind. Warren Beck has made an opposite comment on this passage that "it is not by the echoing of Gallaher's cliché that Chandler has revealed himself."¹³ But the echoing of the words not of his own is the clue to the psychological revelation. It betrays the fact that unconsciously Little Chandler thinks in the same way about marriage, as a trap, as Gallaher.

Joyce's brother Stanislaus endorses Joyce's discerning attitude towards slips of this kind: he says,

Jim always had a contempt for secrecy, and these notes (i.e. 'epiphanies') were in the beginning ironical observations of slips, and little errors and gestures -- mere straws in the wind -- by which people betrayed the very things they were most careful to conceal.¹⁴

Stephen Ullmann supports the similar observation that

13. Ibid., p.174.

14. My Brother's Keeper, p.124.

"some slips of the tongue may be manifestations of the subconscious...",¹⁵ referring to Sigmund Freud's The Psychopathology of Everyday Life.

(e) Mr Alleyne - Farrington - his son

One factor which connects these three as 'counterparts' (Mr Alleyne versus Farrington; Farrington versus his son) in the relationship of "abusers of authority" and "victim",¹⁶ is expressed by verbal repetition. Just as Mr Alleyne tyrannizes over Farrington by parroting him insultingly, ("Mr Shelly said, sir...",* "... you needn't wait to see", "-- You -- know -- nothing.* Of course you know nothing"), so does Farrington tyrannize over his son by mimicking the boy's accent, repeating "At the chapel".*¹⁷

C. Devices to represent mode of thought or mental pattern

Sometimes there are more extended uses of stylistic techniques to represent modes of thinking more generally characteristic of a person or a group of persons. For instance, what characterizes some descriptions of the young men in "After the Race" is a number of various ellipses and short exclamatory sentences.

Villona was entertaining also -- a brilliant pianist -- but, unfortunately, very poor. (46)

Rapid motion through space elates one; so does notoriety; so does the possession of money. (46)

The dinner was excellent, exquisite. (48)

There was to be supper, music, cards. (50)

What merriment! Jimmy took his part with a will; this was seeing life, at least.

..... They drank, however: it was

15. op. cit., p.12; Freud's original title is Zur Psychopathologie des Alltagslebens: Über Vergessen, Versprechen, Vergreifen, Aberglaube und Irrtum (1901).

16. Robert Scholes, "Counterparts" in James Joyce's 'Dubliners', p.93.

17. Beck, op. cit., p.197.

Bohemian. They drank Ireland, England, France, Hungary, the United States of America. Jimmy made a speech, a long speech, Villona saying Hear! hear!* whenever there was a pause.
 What jovial fellows! What good company they were!

Cards! cards! The table was cleared. (50)

The "breathlessness, excitement, and ... aura of vapid hilarity and derring-do"¹⁸ which these stylistic features produce not only "capture the essence of Jimmy Doyle's mood",¹⁸ but also as a whole reflect the quick thinking of the young men, or to be more accurate, not exactly their thinking but their action without pause for thinking. Herbert Read says that "a series of short sentences will convey an impression of speed, and are therefore suited to the narration of action".¹⁹ It is a characteristic tendency of this rash type of youth to live for the moment. After they get into a rowboat there are almost no complex sentences. In the height of their excitement the tone sounds like that of childish storybooks.²⁰

The expository opening paragraph of "A Painful Case" gives an impression of an inventory or a catalogue that lists Mr Duffy's furniture carefully, methodically and objectively:

The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bed-clothes and a black and

18. Zack Bowen, "After the Race" in James Joyce's 'Dubliners', p.56.

19. English Prose Style (1928), London, G. Bell and Sons, Ltd., 1956, p.35.

20. Bowen, op. cit., p.59.

scarlet rug covered the foot. A little hand-mirror hung above the washstand and during the day a white-shaded lamp stood as the sole ornament of the mantelpiece. The books on the white wooden shelves were arranged from below upwards according to bulk. A complete Wordsworth stood at one end of the lowest shelf and a copy of the Maynooth Catechism,* sewn into the cloth cover of a notebook, stood at one end of the top shelf. Writing materials were always on the desk. (119)

And, moreover, in the following two passages his personal opinions and some phases of his everyday life are also arranged in a systematic and orderly fashion.

Mr James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. (119)

He dined in an eating-house in George's Street where he felt himself safe from the society of Dublin's gilded youth and where there was a certain plain honesty on the bill of fare. (120)

These stylistic phenomena represent his mentality and personality -- unassailable prudence, rational orderliness, where there is no room for the play of human emotion -- and, furthermore, his profession, which suits him well, a cashier of a bank. Mr Duffy is in fact a man who "abhorred anything which betokened physical or mental disorder" and "lived his spiritual life without any communion with others." (120-21)

The style of "Clay" is one of the familiar examples frequently quoted in proof of the thesis of the function of style as meaning in Joycean technique; here the style is the revelation of Maria's consciousness and feeling transcribed in her own diction. It is also frequently suggested that the style is based on that of children's stories. In confirmation, I would like to indicate some of the devices which together

represent Maria's puerile mode of thinking. In the first place, I quote several passages from Lewis Carroll's Alice in Wonderland, which Joyce himself seems to have known well,²¹ as one example of a book written for children which displays certain characteristics of stories designed to suit children's psychology and the stage of their linguistic development.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself "Oh dear! Oh dear! I shall be too late!".... (16)²²

... (and [Alice] tried to curtsey as she spoke -- fancy, curtseying as you're falling through the air! Do you think you could manage it?) (17)

... [children] would not remember the simple rules their friends had taught them: such as, that a red-hot poker will burn you if you hold it too long; and that, if you cut your finger very deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked "poison," it is almost certain to disagree with you, sooner or later.

However, this bottle was not marked "poison," so Alice ventured to taste it, and, finding it very nice ... she very soon finished it off. (20)

She generally gave herself very good advice (though she very seldom followed it),... for this curious child was very fond of pretending to be two people. (21)

... she opened it, and found in it a very small cake.... (21)

So she set to work, and very soon finished off the cake. (22)

There is an obvious similarity in the diction and manner of narration to those of "Clay". The paucity and the narrow range of vocabulary of children naturally make

21. I discuss Joyce's indebtedness to Alice for stylistic features of children's stories in Appendix A.

22. All parenthetical citations of page numbers are referred to The Complete Works of Lewis Carroll (1939), London, The Nonesuch Press, 1966; the underlines are all in the original.

them repeat those words which they have learnt and apply them with a very wide range of meaning. Besides, universally, "love of repetition is primitive" and "children love verbal patterning, nursery rhymes, 'counting out,' and jingles, all based on repetition."²³ In Alice, for instance, the adverb to express the intensive degree is almost invariably 'very' and occasionally 'so very'. This is also a striking feature of Maria's diction. Her most frequently used vocabulary is limited to basic words, such as 'nice', 'big', 'long', 'always', 'so', 'small', etc., and she tends to apply the same words to things and situations which have some similarity but in fact should be differentiated. For example, those objects which she thinks 'nice' are 'fire', 'evening', 'Joe's wife', 'Protestants', 'the matron', 'her body', 'something to buy', 'the gentleman', and 'Joe'. Her estimates of the behaviour towards her of the gentleman in the tram and of Joe are made in exactly the same terms: "He was very nice with her." Maria's use of 'nice' is comparable to that of Stephen Dedalus in his infancy. Before he acquires some adjectives to describe pleasant and agreeable feelings, impressions and situations, such as 'beautiful', 'decent' and 'rich', he has only one adjective 'nice', which he uses to express his good impressions of 'his mother's smell', 'his mother', 'seeing the lights in the castle', 'the sentences in Doctor Cornwell's Spelling Book', 'lying on the hearthrug before the fire'.

There are simple, colloquial uses of 'you' both in "Clay" and in Alice:

These barmbracks seemed uncut; but if you went closer you would see that they had been cut into long thick slices.... (110)

She arranged in her mind all she was going to do and thought how much better it was to be independent and have your own money in your pocket. (113)

The use of 'you' in nursery stories is intended to make

23. Elsie Fogerty, Rhythm, London, George Allen and Unwin Ltd., 1937, p.16.

little hearers or readers feel directly and personally spoken to by calling them 'you', instead of using the impersonal 'one'.²⁴ Maria's use of 'you' is suggestive of her consciousness of what she does well to attract others' attention. This is practically comparable to children's psychology.²⁵ Apart from the particular points above mentioned the rhythm of the whole narrative copies that of nursery stories or fairy tales, and as I have pointed out earlier, the rhythm of the repeated sentence "till the tip of her nose nearly met the tip of her chin" is a copy of a rhythm of stories for little children.

In the previous section I pointed out Eveline's preoccupations revealed in verbal repetitions. The same passage taken from "Eveline" (quoted on page 42 of my thesis) affords clues not only to the objects which occupy her mind temporarily but also to her mental behaviour. Concerning this aspect Marvin Magalaner argues,

The sense, the sound, the rhythms of insinuating sameness support the reader's impression of overwhelming naïveté, and perhaps more than that, stupidity. But probably the most effective stylistic device in the paragraph, and in the story, is Joyce's insistent repetition of key words to convey the movement of a slow mind which plays with important nouns and verbs, much as little children do when they are learning to speak. Thus, she thinks of the "new red houses," and the man from Belfast who "built houses," "not like their little brown houses but bright brick houses."²⁶

24. Otto Jespersen explains that "[g]eneric you is distinctly colloquial in tone" and that "[t]he original purport of the pronoun is never entirely forgotten, and you cannot be used except when there is a possibility of applying what is said to the hearer (or reader)." (A Modern English Grammar on Historical Principles, Pt. VII, Syntax, Copenhagen, Ejnar Munksgaard, 1949, p.153.)

See Chapter III, Section on 'Pronouns for generic person' (pp.378-81 of my thesis).

25. Beck, op. cit., p.206; he observes some other similarities between Maria and children in psychology.

26. op. cit., p.127.

It may be ... that the circular movement of the prose is meant to convey more a sense of tiredness and lassitude than of unintelligence, for Joyce tells the reader that Eveline "was tired," but her subsequent thoughts and actions do not argue a quick mind.²⁷

In general, the Dubliners who tend to be preoccupied with some fixed idea, such as the man in "An Encounter", Maria, Eveline, Gabriel, have a similar pattern of mentality and mode of thinking. The man in "An Encounter" whose "mind was slowly circling round and round in the same orbit" is symbolic of this mentality; the words which he repeats not only represent his present preoccupation or infatuation with the objects named, but, more emphatically, indicate the peculiar cyclic pattern of his thinking. The thinking of these Dubliners has no way out, always circling around some particular centre. This mental pattern clearly shows that they are lacking in real mental growth. The man in "An Encounter" is not, however, its normal representation in view of his unmistakable perverted and morbid symptoms. The point to consider in this respect is the presence of the tendency in rational and normal Dubliners and the issue which it yields in the end. One can infer a relationship between the circular pattern of thinking and spiritual paralysis of Dubliners. Once set in a pattern of recurrent thinking in a fixed orbit, they are incapable of a new departure or of a turning to a new direction, with the result that they are governed by the force of inertia. Their thoughts become stereotyped and barren, and final stagnation sets in like bog water.

Closely intertwined with this pattern of thinking is another factor that causes their spiritual inertia. Hugh Kenner penetrates into this peculiar phenomenon in his Dublin's Joyce. Referring to Dubliners' frequent use of clichés and jargon he argues that "[t]he circumambient language does not serve the citizen's thought

27. Ibid., p.128.

but direct it",²⁸ and that "[e]very Dublin phrase has a double focus: the past meaning it locks away, the present vagueness it shapes. It is in language that the dead city is preserved; and it is language that maintains the citizens in deadness."²⁹ A striking fact is that the pages of Dubliners as well as the later works abound with a variety of clichés and jargons; for example, to pick out the more noticeable ones, there are the "windy clichés"³⁰ of the uncle in "The Sisters", Little Chandler's clichés in the opening paragraph,³¹ his jargon of reviewers,³² and Gallaher's jargon of journalism,³³ Mrs Mooney's "theatric clichés"³⁴ in her false morality, the gentlemen's clichés in their 'religious' argument.³⁵ And there are a number of occasions where their clichés and jargons serve as a "substitute for thought"³⁶ and "[p]aralysis is revealed in the emptiness which lies behind the façade of dead forms".³⁷

28. London, Chatto and Windus, 1955, p.8.

29. Ibid., p.9.

30. John William Corrington, "The Sisters" in James Joyce's 'Dubliners', p.18.

31. Robert Boyle, S.J., "A Little Cloud" in James Joyce's 'Dubliners', pp.85-6.

32. Kenner, op. cit., pp.8-9.

33. Boyle, op. cit., p.88.

34. Beck, op. cit., p.153.

35. Kenner, op. cit., p.8.

36. Garrett, "Introduction" in Twentieth Century Interpretations, p.4.

37. Ibid.

* * * * *

An inclination to use clichés seems to pertain not only to Joyce's Dubliners, but to people universally as Sir Ernest Gower points out, citing George Orwell's words about politicians:

"A scrupulous writer in every sentence that he writes will ask himself ... What am I trying to say? What words will express it? ... And he probably asks himself ... Could I put it more shortly? But you are not obliged to go to all this trouble. You can shirk it by simply throwing open your mind and letting the ready-made phrases come crowding in.

(continued on the next page)

Much of the criticism of "The Dead" is centred on Gabriel and it is common for critics to discover in him a final affirmation. But before one can take the final stages of Gabriel's consciousness at their face value or not, one must first examine the language in which it is presented, and in particular watch for the use of clichés and jargons which may betray an inertia hidden behind the ostensible meaning.

During the passage of the evening there are three major centres around which Gabriel's thinking rotates -- his speech, his wife and her dead lover. From Gabriel's early entry on to the scene, he shows an excess of restless feeling, an intense consciousness of his 'failure' with Lily, and anxiety connected with his prospective speech.

He was still discomposed by the girl's bitter and sudden retort. It had cast a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure. (203-4)

It is certainly a 'failure' in the sense that his casual patronizing remark causes an unexpected reaction from the hearer because of the serious and bitter situation in which she has been involved. Gabriel does not fully understand that even a well-meant remark sometimes touches the hearer on a sore spot and causes an unexpected response. He ascribes Lily's retort only to the different, he means inferior, grade of culture and edu-

(Continued from the previous page)

They will construct your sentences for you -- even think your thoughts for you to a certain extent -- and at need they will perform the important service of partially concealing your meaning even from yourself." (The Complete Plain Words, ⁽¹⁹⁵⁴⁾ Middlx., Penguin Books Ltd., 1970, pp.14-5; Orwell's words quoted from Horizon, April, 1947.)

cation, and confuses two matters different in essence, the case with Lily and his speech at the party. This is the first revealing incident of Gabriel's rather immature and dull sensibility and insufficient human understanding and comprehensiveness of mind.

Then he encounters the nationalistic challenge of Miss Ivors against his unpatriotic lack of interest in his own people and language. He is again discomposed by the façade of high-sounding words of her insular intolerant patriotism. Her self-complacent propagandism is not based on the principle of true love of the country but lies "within ...nets of nation and language".³⁸ Gabriel's speech which he partly contrives after he has been incited by Miss Ivors is artificial and insincere in the sense that he does not feel any true sympathy nor empathy towards the three hostesses, the main objects of his address, and it is as empty as the propagandism of Miss Ivors in the sense that there is lack of any philosophical knowledge and understanding behind the words. Gabriel becomes bolder when he notices the effects of his windy words on his indiscriminating audience. This negative view of Gabriel's speech is endorsed by Stanislaus' words which imply Joyce's irony in adapting his own father's typical eloquence for Gabriel's speech.

As for [my father's] 'gift of the gab', excepting the literary allusion which Gabriel Conroy considers above the heads of his listeners, the speech in 'The Dead' is a fair example, somewhat polished and emended, of his after-dinner oratory.³⁹

The increasing surge of his infatuation for his wife, starting at the moment when he watches her on the stairs, carried over to her figure walking before him in the street, and far back to the image of her of the distant past in his retrospection, is emphatically

38. Beck, op. cit., p.321.

39. My Brother's Keeper, p.28.

marked by the verbal repetition.⁴⁰ The words that recur are themselves recalled from the past.

In the last phase of the story a crucial conversation runs thus between Gabriel and his wife:

-- Someone you were in love with?
he asked ironically.

-- It was a young boy I used to know,
she answered, named Michael Furey. He
used to sing that song, The Lass of
Aughrim.* He was very delicate. (250)

-- O then, you were in love with
him? said Gabriel.

-- I used to go out walking with
him, she said, when I was in Galway. (250)

-- I suppose you were in love with
this Michael Furey, Gretta, he said.

-- I was great with him at that
time, she said. (251)

Gabriel's three questions in the same affirmative pattern and with the same phrase 'you were in love with ...' imply that he is possessed with an idea that his wife 'loved' the boy. Possibly there was no real feeling of 'love' in the proper sense of the word, for she never uses the word nor an equivalent for it. Gabriel is too insensitive to her words to realize this at the first instance: he wants to dignify his own lust with the name of 'love', and, because that is frustrated, he is trying to explain his frustration by supposing that Gretta had some great romantic love in the past.

The key phrase which starts the last round of thinking in Gabriel's mind is Gretta's "I think he died for me." She probably means by the preposition 'for' no more than that she was the cause of Furey's death. It is in fact more natural and reasonable to regard her phrase 'die for me' in the sense 'die for love of me' as a kind of lovers' cliché that women in a romantic mood tend to use. Richard Ellmann notes Adaline Glasheen's discovery of an echo from Yeats's play

40. See pp.45-48 of my thesis.

Cathleen ni Houlihan (1902), where the poor old woman says "[Donough] died for love of me; many a man has died for love of me."⁴¹ But I suppose the phrase may possibly occur in many sentimental love stories or love songs. Gretta utters it almost impulsively because her remembrance of Furey has been increasingly romanticized by the song The Lass of Aughrim, and in her sentimental retrospective mood her own image and Furey's are somewhat confused with the lass and her baby sung of in the song. It is thus possible to consider her phrase as one in which no profound significance exists behind the words, "but an inarticulate emotion that forced itself into a received phrase".⁴² Gabriel's undeveloped immature sensibility is unable to penetrate below the surface of her words and perceive the shallow contents and their absurdity, like Gretta's other phrase "Is the fire hot sir?", which was a revelation of her innate naïveté.⁴³ I have hitherto referred to Gabriel's lack of sensibility, which is to be qualified as a lack of verbal sensibility. In particular I define it as the ability to perceive the 'reality' behind the façade of 'words'. In this connection the Dubliner who shows the most highly developed literary sensibility, at least the possibility of future maturity, is the boy in "The Sisters". It is his keen sensibility that directs his mental groping towards awareness of the 'reality' behind the façade of words which he hears and learns.

Gabriel's thinking continues along the orbit of his doubly misled supposition that his wife had a 'lover' who died 'for her sake' until the end of the story. He first reaches the mistaken inference that Furey 'braved death' for Gretta's 'beautiful face':

41. James Joyce, p.258; cf. Footnote.

42. Kenner, op. cit., p.14.

43. In The Corrected Text of Dubliners this phrase is attributed to Gretta, not to Gabriel.

His curious eyes rested long upon her face and on her hair: and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange friendly pity for her entered his soul. He did not like to say even to himself that her face was no longer the face for which Michael Furey had braved death. (254)

Then he extends his thought to all the dead, inclusive of Furey and himself, in a figurative and conceited diction of his own in the same strain as his verbal ornaments of 'thought-tormented' and 'distant music'. As the story of Maria is narrated in Maria's own diction, so in "The Dead" Gabriel's consciousness is presented throughout in his own diction and style.

One by one they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live. (255)

The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in was dissolving and dwindling. (255)

There are two propositions as regards Joyce's indebtedness for the rhythm and the sound of the description of snow falling in the celebrated final paragraph, either to Bret Harte's novel entitled Gabriel Conroy,⁴⁴ or to Homer's description of the arrows in the Iliad

44. Gerhard Friedrich, "Bret Harte as a Source for James Joyce's 'The Dead'", Philological Quarterly, XXXIII, No.4, Oct., 1954, pp.442-4; this article is mentioned by Ellmann, op. cit., p.256.

(Book XII, ll.278-285) in Thoreau's translation.⁴⁵ There is some likelihood of Joyce's indebtedness to the former not only for the sound and the rhythm, though Joyce's are more elaborate, but for the name of the protagonist.⁴⁶ It is probable that Joyce read various translations of Homeric works and may have been impressed with some description in this particular place. However, if Joyce's rhythm and sound of snow falling are borrowed from either of the two descriptions, or if he is indebted to anyone else, Joyce, so conscious an originator of his own unique rhythm and sound, cannot have attached affirmative and positive significance to the final consciousness of Gabriel: the rhythm and sound are supposed to be Gabriel's own. They can reasonably be regarded in this context as a kind of parody.

Gabriel's defective sensibility can be viewed from another angle. While he is gradually losing his consciousness and falling asleep,⁴⁷ the significance of each word is merged into sound. His melting satisfied sensation on the verge of sleep is produced by repetitious soft, sweet, soothing sounds that simultaneously express the serene incessant falling of snow.⁴⁸ Most images are echoes of what Gabriel has experienced up to that moment. His sensibility is at a standstill at this moment with no suggestion of future development towards a greater maturity or enlightenment. The last paragraph has some affinity with music and may be called 'musical' description. J. M. Murray argues that when the musical effect of a phrase predominates over the sense of the words true creativeness of language declines.⁴⁹ The 'musical'

45. Ellmann, op. cit., p.260.

46. Ibid., p.256.

The first two paragraphs of Bret Harte's Gabriel Conroy and the Iliad (Book XII, ll.278-285) in Thoreau's translation and in another translation are quoted in Appendix B.

47. Ellmann, op. cit., p.258.

48. See my phonological examination of this description on pp.90-92.

49. The Problem of Style,⁽¹⁹²²⁾ London, O. U. P., 1967, p.79.

description under discussion may be what he terms a "heresy" of style.⁵⁰ T. S. Eliot asserts that Joyce's ethical orthodoxy is revealed in his treatment of Gabriel in the final section of "The Dead".⁵¹ It seems, however, Eliot's interpretation like that of many other critics is based on what is apparently written, that is, not based on what is revealed by that style of writing about the 'whatness' of Gabriel, not of the author. Joyce's sensibility may be regarded as orthodox in the sense that he gained an insight into Gabriel as a figure of spiritual paralysis even at the final part of the story.

50. Ibid., pp.78-9.

51. After Strange Gods: A Primer of Modern Heresy, London, Faber and Faber Ltd., 1934, p.38.

A critic refutes Eliot's attribution of orthodoxy to Joyce, remarking that Joyce's orthodoxy was rooted in the indoctrinated Catholicism whose oppression eventually led him into alienating himself from it; (D. S. Savage, The Withered Branch: Six Studies in the Modern Novel, London, Eyre and Spottiswoode, 1950, p.158.) However, Eliot does not mean Joyce's Catholic faith by 'orthodox'.

ii. Physical Movement, Situation
Atmosphere and Impression

In poetry where syntactical liberty is more widely admissible, mimetic suggestion and representation of the rhythm of some movement and atmosphere is not so difficult as in prose, but many prose-writers like Joyce have used syntax, grammar and rhythm to create or intensify or support their presentation of behaviour. Ulysses provides an abundance of instances: the following three passages are all from the 'Eumaeus' episode.

The hoi polloi* of jarvies or stevedores, or whatever they were, after a cursory examination, turned their eyes, apparently dissatisfied, away, though one redbearded bibulous individual, a portion of whose hair was greyish, a sailor, probably, still stared for some appreciable time before transferring his rapt attention to the floor. (716)

The movement of the jarvies' and the sailor's eyes, the former cursory, the latter longer, are reflected in the brief phrases punctuated with a number of obtrusive commas, and a comparatively long phrase.

Stephen, who confessed to still feeling poorly and fagged out, paused at the, for a moment ... the door to ...
(769)

The ellipsis and the interpolation produce the effect of Stephen's stop at the door, feeling dizzy.

So saying he skipped around nimbly, considering frankly, at the same time apologetic, to get on his companion's right, a habit of his, by the by, the right side being, in classical idiom, his tender Achilles. (769)

Bloom's nimble skipping is realized in a number of truncated phrases of almost the same length.

Quoting a passage from the Portrait, Richard M.

Eastman comments that ^{James} "Joyce portrays a joyful^{ly} excited youth in the same surging rhythm of the youth's striding along the beach":¹

His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him. (176)

Eastman in rather a sweeping fashion states that "establishing characteristic tempos and moods, ... rhythm can produce the highly specialized effect of directly imitating a rhythmic action being described."² Though in a less intensive and extensive way, Dubliners also presents some illustrations of Joyce's mimetic technique used to represent 'tempos and moods', not only of movement or action, but also of physical situation and atmosphere and certain pictorial shape.

A comparatively simple example of 'movement' is found in a passage of "An Encounter" where the man's peculiar walking manner is described.

He walked towards us very slowly, always tapping the ground with his stick, so slowly that I thought he was looking for something in the grass. (24)

Here the recurrence of the long vowels in 'walked', 'towards', 'always', 'thought', 'grass', together with the repetition of 'slowly' echoes the slow wandering movement of the man. Opposed to his largo walking, Miss Kate and Miss Julia move round at an allegretto speed.

Miss Kate and Miss Julia were there, gossiping and laughing, and fussing,

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1. Style: Writing as the Discovery of Outlook, N. Y., O. U. P.,¹⁹⁷⁹ p.188.
See my discussion on 'on's on pp.311-2.
 2. Ibid.

walking after each other to the head of the stairs, peering down over the banisters and calling down to Lily to ask her who had come. (199)

Aunt Kate and Aunt Julia were still toddling round the table, walking on each other's heels, getting in each other's way and giving each other unheeded orders. (225)

The recurrence of participial constructions and the repetition of the expression 'each other' suggest almost co-existent movements, at least, movements in close succession, and moreover, the fussy excitement of the fussy hostesses.

As in music a 'rest' has an important function, so in prose a 'pause' can produce a significant effect. Here are two apt instances: one from "The Sisters" and the other from "A Painful Case".

She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still.... (17)

He could hear nothing: the night was perfectly silent. He listened again: perfectly silent. He felt that he was alone. (131)

These are both mimetic representations of a movement, or rather of a break in movement. In the INTRODUCTION I referred to Joyce's critical essay on Marcelle Tinayre's novel where he admires the novelist's handling of pauses to suggest the weakening strength of the hero. In the examples quoted above similar uses of proper pauses are noticeable -- in particular, the uses of colons or semicolons instead of any verbal connectives.

Joyce also finds mimetic resources in quite common grammatical forms. For instance, grammatical ellipsis sometimes plays a significant role.

She buttonholed him as he was limping out quickly with a glass of lemonade

for a young lady and asked him was it true. Yes, it was true. (158)

Mr Holohan's hasty reply reported directly without 'he said', immediately succeeding Mrs Kearney's question, makes it clear that he loses no time in answering her in a great hurry.

Adverbial phrases, especially when symmetrical, intensify through repetition the effect of repeated movement:

1. Night after night I had passed the house ... and studied the lighted square of window: and night after night I had found it lighted in the same way....
..... Every night as I gazed up at the window I said softly to myself the word paralysis.* (7)
2. He walked with his hands by his sides, holding himself erect and swaying his head from side to side. (54)
He shook his head to and fro.... (56)
Corley swung his head to and fro as if to toss aside an insistent insect.... (57)
He sauntered across the road swaying his head from side to side. (59)
3. He plucked at the wires heedlessly, glancing quickly from time to time at the faces of each new-comer and from time to time, wearily also, at the sky. (57)

In the first example the semantic content of the phrase itself and its recurrence together with the repetition of the key word 'night' in "Every night" echo the rhythm of the regular action of the boy. In the second examples two adverbial phrases, 'from side to side' and 'to and fro', supported by the repeated phrase, 'swaying/shook/swung his head', mimic the rhythm of the swinging of the head right and left. In the last passage the repeated phrase 'from time to time' reflects the rhythm of his glances from the harp to the faces and from the harp to the sky. The interruption of the flow of the sentence with the interpolation of "wearily also" is expressive of the weary manner of his glancing towards the sky.

Sentence-rhythms and patternings are also used to evoke more extended and complex movement, as in the following passages from "A Painful Case".

He turned his eyes to the grey gleaming river, winding along towards Dublin. Beyond the river he saw a goods train winding out of Kingsbridge Station, like a worm with a fiery head winding through the darkness, obstinately and laboriously. It passed slowly out of sight; but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name. (131)

In this passage two long continuous motions are simultaneously depicted, the river and the goods train. The rhythm of the words 'river', 'winding', 'river', 'winding', 'winding', together with the accumulation of polysyllables 'obstinately', 'laboriously' and 'slowly' and the repetition of 'laborious' are descriptive of slow untiring persistent movement.

On the other hand, the method of suggesting physical inertia is exemplified by "Eveline".

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. (37)

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. (41)

The reappearance of the same sentence with a slight variation after a long interval indicates that the girl has not moved away from the window and has stayed in the same place in the same posture for a considerable period of time as though paralysed.

Sometimes the patterning of the sentences can reflect the pattern of an image or of a situation, as in these sentences from "Grace" and "The Dead":

The arc of his social rise intersected
the arc of his friend's decline.... (173)

In one of the benches near the pul-
pit sat Mr Cunningham and Mr Kernan.
In the bench behind sat Mr M'Coy alone:
and in the bench behind him sat Mr
Power and Mr Fogarty. (195)

Her hair, drawn low over the tops of
her ears, was grey; and grey also,
with darker shadows, was her large
flaccid face. (204)

In the first example the symmetrical sentence structure is suggestive of the figure of an 'arc', and in the second example the similar beginnings of three sentences with two persons in the first and the third, and one in the middle, are indicative of three rows of benches and the 'quincunx' shape formed by the five gentlemen seated on the benches.³ The description 'was grey; and grey also' in the last example suggests that the colour of her hair melts into the colour of her face; the boundary is obscure.

As regards mimetic representation of atmosphere, music has the undisputable superiority over any other art. Yet the first paragraph of "Two Gallants" exemplifies Joyce's successful manipulation of verbal devices in a quasi-musical manner to engender a certain atmosphere:

The grey warm evening of August had descended upon the city and a mild warm air, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, swarmed with a gaily coloured crowd. Like illumined pearls the lamps shone from the summits of their tall poles upon the living texture below which, changing shape and hue unceasingly, sent up into the warm grey evening air an unchanging unceasing murmur. (52)

3. Charles F. Duffy, "The Seating Arrangement in 'Grace'", *JJQ*, Vol.9, No.4, Summer, 1972, pp.478-9.

The long vowels in 'warm' (3 times), 'evening' (twice), 'August', 'street' (twice), 'swarmed', 'pearls', 'tall', 'hue', 'circulated', 'unceasing(-ly)', 'murmur', and the assonance in 'warm', 'August', 'swarm', and in 'summer', 'summits', and recurrences of words especially with a long vowel, and the repetition of 'the streets' in succession⁴ convey the atmosphere of languor and ennui and monotony. The anadiplosis in this case emphasises these atmospheric effects by suggesting that for want of impetus the sentence has to repeat the last two words of the preceding sentence to get started. Frank O'Connor points out the repetition of words, especially of "streets. The streets",⁵ but he does not mention any atmospheric effect that this paragraph produces. Actually he uses a phrase "pictorial writing", but Joyce's intention is not so much graphic as atmospheric. Warren Beck also mentions the word-repetition that is used "to suggest a common life turning upon itself",⁶ without any particular reference to atmospheric effect.

4. This device is termed 'anadiplosis' in rhetoric; that is, "[r]epetition of the last word of one line or clause to begin the next", (Richard A. Lanham, A Handlist of Rhetorical Terms, Berkeley/Los Angeles, Univ. of California Press, 1969, p.7.) George Puttenham calls it 'Redouble'; (The Arte of English Poesie, ed. Gladys Dudge Willcock and Alice Walker, Cambridge, The Univ. Press, 1936, p.200.) There are a few instances of this device in the Portrait for different effects; see pp.217-8.

5. "Work in Progress" in Twentieth Century Interpretations of 'Dubliners', p.21.

6. op. cit., p.139.

III. Phonological Devices to Imitate and Suggest Actual and Imaginary Sounds
Mainly by Means of Onomatopoeic Effects

In Dubliners there is a comparative paucity of that phonological mimesis which so exuberantly characterizes Ulysses and Finnegans Wake. In the 'Sirens' episode of Ulysses the tappings of the stick of a blind piano-tuner is represented by an onomatopoeic 'tap', with the number of taps increasing as he approaches nearer, and in some sentences the phonetic and semantic contents are intermingled: "Tap blind walked tapping by the tap the curbstone tapping, tap by tap" (372) and "A stripling, blind, with a tapping cane, came taptap-tapping...." (374) Similar, though much less elaborate, instances of a stick occur in "An Encounter" and "A Painful Case":

he held a stick with which he tapped
the turf lightly. (24)

his stout hazel stick striking the
ground regularly.... (125)

His stick struck the ground less
emphatically.... (126)

The list of English consonants classified impressionistically according to hardness which Geoffrey N. Leech gives in his A Linguistic Guide to English Poetry will be useful to this discussion.¹

1. liquids and nasals: [l], [r], [n], [ŋ].
2. fricatives and aspirates: [v], [ʒ], [f], [s], etc.
3. affricates: [tʃ], [dʒ].
4. plosives: [b], [d], [g], [p], [t], [k].

In the examples cited above the plosives, [d], [p], [t], [k], belong to the hard end of this list, and generally plosives are regarded as producing such effects as "a^a pervasive abruptness; a flinty, unyielding hardness."²

1. Longmans, Green and Co., Ltd., 1969, p.98.

2. Ibid., p.94.

As to onomatopoeia it is a general notion that "a configuration of sounds suggests a particular type of reference only if that reference is in any case invoked by the meaning."³ In "Eveline" there is an example of such onomatopoeic effect.

she heard his footsteps clacking along
the concrete pavement and afterwards
crunching on the cinder path.... (37)

The plosives [p], [t], [k], [d] suggest footsteps on a hard pavement, and the two onomatopoeic words, "clacking" and "crunching", convey the vivid differentiation of the sound of footsteps on the different surface.⁴ "An Encounter" provides yet another example where plosives produce a certain effect:

The granite stone of the bridge was beginning to be warm and I began to pat it with my hands in time to an air in my head. I was very happy. (21)

Here the plosives [b], [p], [t] suggest the boy's patting the hard stone. And a certain "musical rhythm"⁵ of this passage is expressive of the boy's happy expectation, which is produced by the succession of fourteen monosyllables with seven plosives: "to pat it with my hands in time to an air in my head."

The potential suggestivity of the voiceless [s] is various, such as rustling, sighing, hissing, etc.⁶ This can be illustrated from "The Dead".

He waited outside the drawing-room door until the waltz should finish, listening to the skirts that swept against it and to the shuffling of feet. (203)

3. Ibid., p.96.

4. Bickerton, op. cit., p.35.

5. Hodgart and Worthington, op. cit., p.1.

6. Leech, op. cit., pp.96-7.

Here the [s]s and [ʃ]s and an onomatopoeic "shuffling" produce the effect of the sweeping of the skirts against the door.

The most conspicuous example of the sound effect is found in the final paragraph describing falling snow in "The Dead". It simultaneously describes Gabriel who is on the borderland of consciousness, gradually falling into a sleep. The reiterative keynotes, 'snow' and 'falling', and the adverbial modifiers to 'falling', 'softly' and 'faintly' almost all consist of the consonants belonging to the softer end of the list except for a few [t]s; i.e. liquid [l], nasals [n], [ŋ], fricatives [f], [s]. Moreover, the effect is partly caused by recurring trochaic rhythm in ~~30~~²⁸ different words occurring ~~40~~³⁸ times.⁷

The effect of snow falling softly which the whole passage conveys can be confirmed phonologically; it is interesting to make at the same time a phonological comparison between Joyce's 'snowy' description and that of Robert Bridges in "London Snow" and that of Bret Harte in Gabriel Conroy.

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the

7. 'falling' (7 times), 'faintly' (2), 'softly' (2), 'every' (2), 'westward' (2), 'window', ~~'watched'~~, 'silver', 'lamplight', 'journey', 'Ireland', 'central', 'treeless', 'Allen', 'farther', 'Shannon', 'lonely', 'churchyard', 'Michael', 'Furey', 'buried', 'thickly', 'drifted', 'crooked', 'headstones', 'little', 'barren', ~~'snowed'~~, 'slowly', 'living'.

hill where Michael Furey lay buried. It
lay thickly drifted on the crooked crosses
and headstones, on the spears of the little
gate, on the barren thorns. His soul
swooned slowly as he heard the snow falling
faintly through the universe and faintly
falling, like the descent of their last
end, upon all the living and the dead. (255-6)

When men were all asleep the snow came flying,
In large white flakes falling on the city
 brown,
Stealthily and perpetually settling and
 loosely lying,
Hushing the latest traffic of the drowsy
 town;
Deadenning, muffling, stifling its murmurs
 failing;
Lazily and incessantly floating down and down:
Silently sifting and veiling road, roof and
 railing;
Hiding difference, making unevenness even,
Into angles and crevices softly drifting 8
 and sailing.

It had been snowing for ten days: snow-
ing in finely granulated powder, in damp,
spongy flakes, in thin, feathery plumes;
snowing from a leaden sky steadily, snow-
ing fiercely, shaken out of purple-black
clouds in white flocculent masses, or
dropping in long level lines, like white
lances from the tumbled and broken heavens.
But always silently!9

Apart from the words common either in the three de-
scriptions or in the two of them, such as 'snow', 'si-
lently', 'flakes', 'falling', phonological resemblance
is proved statistically:

8. Robert Bridges, "London Snow", ll. 1-9, in Poet-
ical Works of Robert Bridges, O. U. P., Clarendon
Press, 1899, Vol. II, Book III, p.87. (It is interest-
ing to note that Robert Bridges presented Joyce with
his book entitled The Testament of Beauty in Oct.,
1929, and Joyce mentions this in his letter to Harriet
Shaw Weaver dated 22 Nov., 1929; Letters, ed. Stuart
Gilbert, p.288, and also see Thomas E. Connolly, The
Personal Library of James Joyce: A Descriptive Bibli-
ography, N. Y., Univ. of Buffalo, 1957, p.9.)

9. Bret Harte, The Complete Works of Bret Harte, Vol.
IV, (Gabriel Conroy), London, Chatto and Windus, 1881,
p.1.

	"The Dead"	"London Snow"	<u>Gabriel Conroy</u>
The number of liquids and nasals	119	85	65
fricatives and aspirates	94	42	27
affricates	5	0	1
plosives	92	44	42

The consonants which belong to the softer end of the list, that is, liquids, nasals, fricatives and aspirates, predominate in each of the three descriptions. And, moreover, the specific consonants occur in the following order of frequency:

	"The Dead"	"London Snow"	<u>Gabriel Conroy</u>
1.	n	l	n
2.	l	n	l
3.	t	s	t
4.	s	h, d, t	s
5.	d	f	f, d, k
6.	r	r	p
7.	f	m	r, m
8.	v		

Each of the three authors is conscious of the choice of words, especially for the sake of the alliterative effect. Another statistical investigation as to the initial consonant of words indicates that the three ruling consonants that are common in the three cases are [s], [f], [l].

	"The Dead"	"London Snow"	<u>Gabriel Conroy</u>
1.	ʒ*	s	s, f
2.	s, f	d	l
3.	h	l, f	b
4.	l	m	d, p
5.	w	r	(h)w, t

*all are definite articles.

Chapter II. A PORTRAIT OF THE ARTIST
AS A YOUNG MAN

I. Rhythmic Devices to Represent and Reveal
Certain Concealed Aspects and Qualities
of Characters:

i. Characterization by Devices of
Appellation

The 'rhythm' in appellation in the Portrait, both locally and throughout, reflects Stephen's state of mind. For the book is the records of the events and images in his mental and physical environment which are throughout received and responded to by the consciousness of the protagonist almost as the sole point of view:¹ "The picture is an interior",² as Stanislaus Joyce defines it. The significance of appellation in the Portrait should be considered in three interrelated aspects which reciprocally contribute to the revelation of the whatness of the protagonist at each stage of his mental and physical development: first, the appellation applied to the other characters by the protagonist, whether it occurs in his actual calling or naming of them or in his imagination; secondly, the appellation applied to him by the other characters; and thirdly, his own consciousness of his identity as associated with his name.

1. Theodore Spencer, "Introduction to the First Edition" of Stephen Hero, p.17; Joseph Prescott, "Stephen Hero" in Twentieth Century Interpretations of 'A Portrait of the Artist as a Young Man', ed. William M. Schutte, N. J., Prentice-Hall, Inc., 1968, p.25; Robert S. Ryf, A New Approach to Joyce: The 'Portrait of the Artist' As a Guidebook, Berkeley/Los Angeles, Univ. of California Press, 1966, p.56.

2. My Brother's Keeper, p.18; similar remarks are made by W. Y. Tindall, James Joyce: His Way of Interpreting the Modern World, N. Y./London, Charles Scribner's Sons, 1950, p.15 and A Reader's Guide to James Joyce, p.63; S. L. Goldberg, Joyce, Edinburgh/London, Oliver and Boyd, 1967, pp.62-3; J. Mitchell Morse, "Augustine's Theodicy and Joyce's Aesthetics" in Joyce's 'Portrait': Criticism and Critiques, ed. Thomas Connolly, London, Peter Owen, 1967, p.299.

Stephen's attitude towards the phenomena of appellation is developed in a characteristic way which closely reflects the author's own idiosyncratic interest in 'names'.³ One of the major themes of the Portrait is, as A. Walton Litz maintains, the quest of the protagonist for his true identity under the particular religious, national and family circumstances, that is, "Stephen's search for the meaning of his strange name, which contains the secret of his special destiny."⁴ In this quest of his Stephen's fundamental notion is revealed that a personal name is equivalent to its bearer; namely, the name represents the whatness of the person named. It has something in common with a certain ethnic phenomenon in the relationship between things and words or names as Sir James Frazer explains:

Unable to discriminate clearly between words and things, the savage commonly fancies that the link between a name and the person or thing denominated by it is not a mere arbitrary and ideal association, but a real and substantial bond which unites the two in such a way that magic may be wrought on a man^{just} as easily through his name as through his hair, his nails, or any other material part of his person. In fact, primitive man regards his name

3. The word 'name(s)' occurs 92 times in the Portrait; (Leslie Hancock, Word Index to James Joyce's 'Portrait of the Artist', Carbondale/Edwardsville, Southern Ill. Univ. Press, London/Amsterdam, Feffer and Simons, Inc., 1967). Though this figure means nothing in itself, yet the total frequency may not be small for a book of about 250 pages. To compare, the word occurs 4~~X~~4 times in about 224 pages in Stephen Hero; (Chester G. Anderson, Word Index to James Joyce's 'Stephen Hero', Conn., The Ridgebury Press, 1958), and 238 times in about 764 pages in Ulysses; (Miles L. Hanley, Word Index to James Joyce's 'Ulysses', Madison, Univ. of Wisconsin Press, 1953).

See Appendix C for some incidents in Joyce's life which show his special interest in personal names.

4. James Joyce, N. Y., Twayne Publishers, Inc., 1966, p.70.

as a vital portion of himself and takes care of it accordingly.⁵

There is an example in modern literature where a personal name becomes influential and impressive even before the appearance of the person himself. In Conrad's Heart of Darkness, in which only Marlow and Kurtz are named, the name of 'Kurtz' signifies his existence in Marlow's mind even before his appearance and even after his death. The journey up the Congo is his quest for 'Kurtz', as if Marlow had been spellbound by the idol's name. Even his intended is given no name, as if 'Kurtz' had overwhelmed all the other existences. The irony is that when Marlow visits Kurtz's intended he has to tell a lie: "The last word he pronounced was -- your name."⁶ In the real world one can recognize, as in fact Jean Piaget, one of the great authorities on the child's psychology and language, observes, that a name and the thing meant are closely and inseparably connected in the child's mind.⁷ A similar notion seems to have existed in Joyce's mind. A friend of his records that "^{James} Joyce valued many words for their sounds and for their own sake as much as he did for their connotation" and "a rose to him by any

5. The Golden Bough: A Study in Magic and Religion, London, Macmillan and Co. Ltd., 1933, Abridged Edition, p.244; D. S. Savage quotes the same passage to refer to Joyce's similar conception of the relation between words and the things meant, but he does not refer to Joyce's idea of 'names'; The Withered Branch, p.159.

6. 'Youth', 'Heart of Darkness', 'The End of Tether' (1902), London, J. M. Dent and Sons Ltd., 1961, p.161.

The nameless existence of most characters is very conspicuous, compared, for example, with "Youth" written during the same period in which even minor characters are named, and, therefore, probably deliberate.

7. The Language and Thought of the Child (1926), trans. M. Gabain, London, Routledge and Kegan Paul Ltd., 1959, p.193; C. K. Ogden and I. A. Richards also mention some esoteric importance and secrecy attached to 'names' in the ancient world of Egypt, Greece and Rome and the similar tendency noticed in children's behaviour; The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism, London, Kegan Paul, Trench, Trubner and Co. Ltd./N. Y., Harcourt, Brace and Co. Inc., 1923, p.38.

other name would have been just another weed."⁸ The tendency to confuse a name with the thing or the person named is rather a habitual behaviour of people in general as Randolph Quirk's verdict runs: "Only a minority seemed to be^{as} linguistically mature as Juliet...."⁹

The earliest parts of the Portrait present the infant protagonist showing an unconscious tendency to identify a common name or common noun with a proper name or proper noun. In the opening scene of the book, reality forms for Stephen in distinct generic types as indicated by recurring common nouns, 'father', 'mother', 'moocow', and 'baby tuckoo', which act as proper names¹⁰ in the same manner as the proper names 'Betty Byrne', 'uncle Charles' and 'Dante' do.

Furthermore, an incipient philosophical speculation about the subject of the absolute intrinsic significance of a personal name occurs in the infant's mind:

God was God's name just as his name was Stephen. Dieu* was the French for God and that was God's name too.... But though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their

8. An excerpt from J. F. Byrne's Silent Years: An Autobiography with Memories of James Joyce and Our Ireland, pp. 58-62, col. in The Workshop of Daedalus: James Joyce and the Raw Materials for 'A Portrait of the Artist as a Young Man', col. and ed. Robert Scholes and Richard M. Kain, Ill., Northwestern Univ. Press, 1965, p.188. Clive Hart also refers to the similar notion revealed by Joyce; "Finnegans Wake in Perspective" in James Joyce Today: Essays on the Major Works, ed. Thomas F. Staley, Bloomington/London, Indiana Univ. Press, 1966, pp.145-6.

9. The Use of English, pp.122-3; he refers, of course, to "What's in a name!"; (Romeo and Juliet, II, i.)

10. Peter Manso, "The Metaphoric Style of Joyce's Portrait", Modern Fiction Studies, Vol.XIII, No.2, Summer, 1967, p.223.

different languages still God remained
always the same God and God's name was
God. (16)11

Joyce's treatment of the appellation in the Portrait,
or Stephen's conception of this matter, is based on such
mental behaviour as regarding a personal name as the
embodiment of the person named.

* * * * *

The protagonist's full name occurs six times, each
time with a different nominal application and concomi-
tantly different psychological implications. The first
instance is Stephen's own statement of his full name to
the question about it by his classmate:

-- What is your name?
Stephen answered:
-- Stephen Dedalus. (8)

Here Stephen is not conscious of any implication of his
name to the bearer himself, for he states his name as a
fact in the same manner as he would state his age or his
address. But Nasty Roche's immediate reaction (i.e.
"-- What kind of a name is that?") leaves Stephen speech-
less, and implicitly Stephen must experience his first
intimation that there is something different and strange
in his name.

Shortly after this, his attention is incidentally
directed to the significance of a name when he reads his
name and its local, geographical and cosmic location as
he has written them down on the flyleaf of the geography:

11. Piaget says,

"... children believe that every object has
received a primordial and absolute name,
which is somehow part of its being. When
very young children ask about an unknown
object 'What is it?', it is the name of
the object they are enquiring for, and
this name plays the part not only of a
symbol, but of a definition and even of an
explanation." (op. cit., p.217).

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe* (15-6)

In his toying with his writing and Fleming's side by side, there is established the identification of his name with himself: "He ... read what he had written there: himself, his name and where he was" (15), and "Then he read the flyleaf from the bottom to the top till he came to his own name. That was he: and he read down the page again." (16) At this stage, however, he is more conscious of his Christian name: he says, thus; "God was God's name just as his name was Stephen." (16) This is the first assertion of his name as being equivalent to his identity.

The third instance appears when Stephen has arrived at puberty. His barren sensation about his futile existence at this age is expressed in this way:

Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognise as his own thoughts, and repeated slowly to himself:

-- I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (95)

What is implied in his recitation to himself of the sentences as if they were taken from a language textbook for beginners is the precise reflection of his present state of mind. He first tries to give shape to reality by naming in order to relieve himself from a feeling of

unreality. He feels, however, his name meaningless, for it does not embody his existence. Here human names are juxtaposed with a name of a hotel under the same category of 'names', as if the former were also only indicators or signs of some inanimate soulless objects. It is followed by Stephen's recollection of some 'names' from the past, which do not embody the bearers in his mind, as if they were again only signs of things.

The fourth use of his full name occurs in the remorseful protagonist's conscience after he has committed a sin of impurity: "Could it be that he, Stephen Dedalus, had done those things? His conscience sighed in answer. Yes, he had done them...." (140) Here his full name embodies the bearer, body and soul, so that the sentence could be expressed in another way: "Could it be that he, himself, had done those things?"

The fifth instance is given in a somewhat different form -- that is, as an official title in priesthood, "The Reverend Stephen Dedalus, S. J." (164) To Stephen, who is now standing at the turning point of his life, this form of his full name exists only in "characters" without elements of humanity: "His name in that new life leaped into characters before his eyes and to it there followed a mental sensation of an undefined face or colour of a face." (164) The undefined face gradually assumes in Stephen's vision all characteristics of Jesuitical features -- an alien image with which he could not identify himself.

The last but most crucial occurrence of his full name follows shortly afterwards, as if to form a counterpart to the preceding religious formality. It is given by his classmate in somewhat dubious Greek form, i.e. "Stephanos Dedalos". As preliminaries to the discussion of the significance of this Greek appellation, some light should be thrown upon the name 'Dedalus'. It is a biographical fact about the author that he originally published three of the Dubliners stories, "The Sisters",

"Eveline" and "After the Race", in the column of "Our Weekly Story" of The Irish Homestead under the pen name of 'Stephen Daedalus'. In fact, during the same period of time Joyce signed himself as 'Stephen Daedalus' in his letters; e.g. one to Oliver St. John Gogarty, dated 23 June, 1904, and the other to Constantine P. Curran ~~of the same date~~ ^{dated 23 June, 1904} (Letters, ed. S. Gilbert, pp.54-5). And the same form is applied to the hero of Stephen Hero. In the first version of A Portrait of the Artist the hero is not named; however, the skeleton plan for the future Stephen Hero, which is printed at the end of "The First Version of Joyce's Portrait" in The Yale Review,¹² indicates that the hero of the future Stephen Hero is to be named 'Stephen Daedalus'. In the final published version of the Portrait, however, the name has become 'Dedalus'. Richard Ellmann surmises that Joyce's intention is to make the name sound more plausible.¹³ But I think Joyce's design is of more positive nature: he aims at making full use of the significance which the minute difference in the two orthograph-

12. Richard M. Kain and Robert E. Scholes, XLIX, 1960, pp.355-69.

13. James Joyce, p.153. There is, however, some backing for Ellmann's assertion. Stanislaus writes in his diary referring to Stephen Hero that "[b]etween us* we rechristened the characters, calling them by names which seemed to suit their tempers or which suggested the part of the country from which they came." (The Dublin Diary, p.12; *i.e. the two brothers). When Joyce wrote the final version of the Portrait, he probably found 'Daedalus' too improbable to maintain the protagonist's totally Irish background; consequently, he must have then altered it to 'Dedalus'.

Some critics have attempted conjectures concerning the plausible sources for the name 'Daedalus'; for example, not only from the Greek myth, but from Shelley's Hymn of Pan and Prometheus Unbound, (W. T. Noon, S.J., "A Portrait . . . : After Fifty Years" in James Joyce Today, p.171), and from a novel entitled A Modern Daedalus written by Tom Green, published in London by Griffith, Okeden, Farrar and Welsh, in 1885, (Francis X. Newman, "A Source for the Name 'Dedalus'?", JJQ, Vol.4, No.4, Summer, 1967, pp.271-4). In the poems and the novel above-mentioned, however, the form of 'Daedalus' is used, and neither of the critics directly gives consideration to the simplified form of 'Dedalus'.

ical forms produces. It is in this very alteration of the name that the clue to Joyce's attitude towards the protagonist is hidden, whether ironical or sympathetic; the author means to say that 'Dedalus' is not 'Daedalus'.

The English orthographical forms of Greek proper names which are Latinized normally retain the ligature, such as 'Aesop'. 'Daedalus' is the Latin version of the original Greek 'Daidalos' (Δαίδαλος), in which the diphthong is pronounced [ɛ] and if it is a vowel e (ε in Greek), it is pronounced [e] as in 'sell'. The OED gives the two earliest examples of 'Daedalus', where the form of 'Dedalus' is used.¹⁴ It is possible in English to simplify the ligature, for the two different orthographical expressions do not cause any difference in pronunciation; i.e. both have [i:] for the vowel. (I am not to step in pure linguistic elucidation in this place, which is entirely outside my knowledge. I refer to this linguistic phenomenon only to such an extent as is contributory to the detection of Joyce's aim in changing the hero's name.) One of the bathers calls Stephen "Dedalos" in parallel with the Greek form of "Stephanos". No clue is given to the boy's actual pronunciation, but presumably it must be either [di:daɪlɒs] or [dedaɪlɒs]. (The vocative cases of 'Stephanos' and 'Daidalos' are Στεφάνε and Δαίδαλε respectively. But at any rate those banterers are schoolboy Greek.)

The hawk-like author cannot have missed any minute difference, especially in sound, and he would not have thought of any slight change without positive design. In fact, Joyce presents a scene when Stephen gets a glimpse of the legendary craftiness of the Jesuits in the deliberate modification of the vowel in jupes on the

14. (i) c.1630 William Drummond of Hawthornden, Poems (1711), "Gone is my sparrow.. A Dedalus he was to catch a fly." (ii) 1631 Thomas Heywood, England's Elizabeth (1641), "Gardiner was the onely Dedalus and inventour of the engine." This poet is once mentioned by Stephen in Ulysses (249).

director's tongue to search Stephen's response to the word. At the first calling one of the bathers cries "Here comes The Dedalus!" (172) W. Y. Tindall makes some suggestive remarks on this point:

Although [the swimming boys] have The O'Reilly in mind or the head of any Irish clan, and although joking, the implication of their "The" is wider than they know. So distinguished, Stephen becomes at once comic, local, and mythical. Not Daedalus entirely, nor even the chairman of an Irish clan of Dedaluses (or Dedali), Stephen, The Dedalus, becomes a provincial parody of the fabulous artificer, suffering from the comparison as well as gaining by it -- as, a few years later, Mr. Bloom was to gain and suffer by comparison with Ulysses, a fabulous voyager.¹⁵

Whatever implications the reader may attach to 'Bous Stephanoumenos' and the other Greek forms associated with his name, as some critics do,¹⁶ they are primarily children's banTERS.¹⁷ It is this dubious 'Greek' form

15. A Reader's Guide to James Joyce, pp.73-4.

16. For example, Stuart Curran, "'Bous Stephanoumenos': Joyce's Sacred Cow", JJQ, Vol.6, No.2, Winter, 1968, pp.163-70; E. Bernhardt-Kabisch, "Joyce's A Portrait ...", Explicator, Vol.XVIII, No.4, Jan., 1960, Item 24.

17. Iona and Peter Opie say:

"children are not respecters of names once they have learnt them, and have a fondness, in particular, for giving a familiar sound to those names which are unfamiliar to them." (The Lore and Language of School-children, London, O. U. P., 1970, p.158.)

As an example of "delight in sheer sound" as one of the uses of language, Quirk refers to children's chants at play, some with word-play; op. cit., p.49.

Moreover, there may be a reflection from children's mocking chants of people's names, one of which happens to occur in association with 'Bous Stephanoumenos' in Ulysses: "Read the skies. Autontimerumenos. Bous Stephanoumenos. Stephen, Stephen cut the bread even." (269) As to this mocking chant, Weldon Thornton's Allusions in 'Ulysses': An Annotated List, (Chapel Hill, The Univ. of N. C. Press, 1968, p.208) refers to the Opies (op. cit., p.160), where they list "Stephen, Stephen, /Cut the loaf even." Another example of the naming chant is given in association with 'Stephen' in Stephen Hero, where it runs: "Stephen, the Reephen, the Rix-Dix Deephen" (170).

of "Dedalos" that enraptures Stephen, which he identifies with the name of the legendary artificer. Since earlier in his life his response to the strangeness of his name has gradually been reinforced in his mind by the other people's intimation: Nasty Roche wonders at it, "-- What kind of a name is that?" (8); Athy points out the queerness of it, "-- You have a queer name, Dedalus Your name is like Latin." (25); the prefect of studies abusively asks back, "What is this your name is?" (51); and eventually Stephen acknowledges his name as distinguished; "The great men in the history had names like that. . . ." (56) At the moment of his revelation of a 'prophecy' of his name he romanticizes his pseudo-Daedalian name to the extent that he is convinced of the initiation into the secret of the true meaning of his name and the destiny it signifies.

This incident in the book is one of the frequent resorts of Joycean critics for their critical argument that Joyce intends to take an ironical view of the protagonist. They refer to the fact that Stephen's inflated mood is deflated by the nonsensical banter of the bathing boys, and, moreover, they say that Stephen is not actually Daedalus but his son Icarus. The proofs that they present are the cry of a bather, "I'm drowned!" (173),¹⁸ and a passage in Ulysses, "Fabulous artificer, the hawklike man. You flew. Whereto? Newhaven-Dieppe. . . . Paris and back. Lapwing. Icarus. Pater, ait.* Seabedabbled, fallen. . . ." (270)¹⁹ and Stephen's last appeal to the imagined father figure, "Old father, old artificer, stand me now and ever in good stead." (257)²⁰ One cannot deny that this implication of the

18. Kenner, Dublin's Joyce, p.131; Litz, op. cit., p.72; Tindall, A Reader's Guide, p.75.

19. Litz, op. cit., p.72; Ryf, op. cit., p.159; Donald J. Foran, S.J., "A Mirror Held Up to Stephen", JJQ, Vol.4, No.4, Summer, 1967, p.302.

20. Ryf, op. cit., p.159; Foran, op. cit., p.302; Goldberg, Joyce, p.62; Tindall, op. cit., p.75.

ironical difference between Stephen's name and his actual status as the son must have existed in Joyce's mind, for he is celebrated for his artistry of a labyrinth of manifold meanings in a single expression. But so long as the protagonist bears the name of 'Dedalus', I think the irony is intended in the pseudo-form of 'Dedalos'. It is noticeable in this connection that in spite of his ecstatic recognition of the prophetic meaning of his name no other character ever recognizes the Daedalian significance in his name, still less associates him with the Greek artificer, even when some admit the remarkable strangeness of his name. I have already quoted the queries of Nasty Roche, Athy and the prefect of studies. His name causes some more queries later in his life. The patriotic Davin puzzlingly comments on it, "What with your name and your ideas ... Are you Irish at all?" (206) Mulligan acknowledges a Greek element in 'Dedalus', yet he does not associate it with the Greek prototype, "The mockery of it.... Your absurd name, an ancient Greek." (2) The person who makes penetrating remarks is John Eglinton, but he does not go so far as to mention the Greek artificer, "You make good use of the name.... Your own name is strange enough. I suppose it explains your fantastical humour." (270) Even before the climactic incident which has brought to Stephen his awareness of having the name of the hawk-like man, he showed a mental inclination to identify himself with various fictional figures; for example, the infant Stephen identified himself with "baby tuckoo". Whatever the meaning of 'tuckoo' may be,²¹ it is not a proper name, nor is probable for a human name.

To turn to the 'rhythm' which his Christian name 'Stephen' produces, the most conspicuous manifestation of the rhythm in the double meaning of its Christian connotation and his individuality is shown in the scene of the wrongful pandying. After the prefect of

21. See Appendix D for the detailed discussion.

studies begins to attack Stephen until he ends his execution, 'Stephen' dominates most of the first sentences of the paragraphs: thus,

Stephen's heart jumped suddenly.
He could not speak with fright.
Stephen stumbled into the middle of the class, blinded by fear and haste.
Stephen lifted his eyes in wonder and saw ... Father Dolan's white grey not young face....
Stephen closed his eyes and held out in the air his trembling hand....
Stephen drew back his maimed and quivering right arm and held out his left hand.
Stephen knelt down quickly pressing his beaten hands to his sides. (51-52)

The figure of the persecuted Stephen suggests the image of the first Christian martyr, St. Stephen Protomartyr, after whom he is named. Together with this Christian connotation of 'Stephen', the rhythm in the arrangement of the first sentences quoted above may possibly be intended to echo the pattern of 'The Way of the Cross', which is practised by Catholics to commemorate Christ's passage to the Crucifixion. It contains fourteen stations, of which eleven begin with 'Jesus', as follows:

Jesus is condemned to death.
 Jesus receives the Cross.
 Jesus falls the first time under His Cross.
 Jesus is met by His Blessed Mother.
 The Cross is laid upon Simon of Cyrene.
 Veronica wipes the face of Jesus.
 Jesus falls the second time.
 The women of Jerusalem mourn for our Lord.
 Jesus falls the third time.
 Jesus is stripped of His garments.
 Jesus is nailed to the Cross.
 Jesus dies on the Cross.
 Jesus is taken down from the Cross.
 Jesus is placed in the sepulchre.

In contrast with this nominal emphasis on 'Stephen', however, when Stephen puts his determination into action to appeal to the rector for the injustice from which he has suffered, a pronoun 'he' predominates. Especially, after he comes out of the rector's office until the end of the first chapter there is no mention

of 'Stephen'. It implies that, notwithstanding Stephen's positive assertion of his individuality and his happy mood of liberation at the end, they are not solid against the powerful organization of the Catholic Church. A few years later he realizes that the rector was a partisan with the prefect of studies as disclosed from his father's mouth, and he is betrayed not so much by the rector himself, perhaps, as by the organized power of the Church. This aspect is to be viewed again from a different stylistic angle in a later section.

The sermons hardly leave any vestige of Stephen's individuality, as if the Catholic Church had summoned up all its power to overwhelm his mental and physical growth. After the memories of Clongowes have made his soul "a child's soul" (112) at the beginning of the sermons, his existence is almost entirely pronominal till the end of the third chapter. There are only two mentions of 'Stephen', both with religious connotation. The one occurs in his vision of heaven where he imagines he meets the Blessed Virgin and she addresses him as 'Stephen': "-- Take hands, Stephen and Emma. It is a beautiful evening now in heaven." (120) In his agonizing horror of death and judgment he tries to conjure up the vision of heaven, and he wants to cling to the Blessed Virgin as the refuge of sinners and wants her to call his Christian name to feel assured of her protection before the preacher begins to talk about hell, as if a child would cling to his mother for help and feel relieved to hear her calling his name. The other mention occurs in his remorse when he reflects upon his sin and searches into his soul: "Could it be that he, Stephen Dedalus, had done those things?" (140), which has been referred to earlier. How thoroughly the daunting power of the Catholic Church has crushed Stephen's individuality is made particularly clear in one place. At the outset of the sermons "Stephen sat in the front bench of the chapel" (112), but after he has been thrown into horror by the first half of the sermon on the nature of hell, "He sat again in the front bench of the chapel." (130) Es-

pecially remarkable pronominal existence of Stephen occurs after his confession towards the end of the third chapter. Stephen is no longer differentiated from his classmates by his proper name.

The aftermath of the sermons further intensifies his self-abnegation in the fourth chapter, where the first part has no naming of 'Stephen' until he appears before the director. In the scene of the interview with the director, however, the frequent appearance of 'Stephen' signifies that, as shown towards the end of the first part of the fourth chapter, Stephen's soul has gradually regained its power and his ego is on the verge of birth, and that he meets the director on the equal terms. The more noticeable fact in this scene, which is to present a crucial turning point to Stephen, is that the director repeatedly and emphatically calls Stephen's Christian name almost in an unnecessary frequency, as the director touches the kernel of his true intention.

And you, Stephen, have been such a boy in this college, prefect of Our Blessed Lady's sodality.... (161)

To receive that call, Stephen, ... is the greatest honour that the Almighty God can bestow upon a man. What an awful power, Stephen! (161)

And let you, Stephen, make a novena to your holy patron saint ... that God may enlighten your mind. But you must be quite sure, Stephen, that you have a vocation.... It is a solemn question, Stephen, because on it may depend the salvation of your eternal soul. (163)

By calling his Christian name the director tries to win Stephen over and to show that he would regard Stephen as "a companion in the spiritual life" (163)

There are three other places which show Joyce's outstanding rhythmical treatment of appellation; all are pronominal treatments of the protagonist.

1. Shortly before Stephen's first attempt at verse-making, "his silent watchful manner had grown upon him" (70), and he is found sitting in the same posture on three different occasions as "a tranquil watcher of the scene before him." (71) There is the anaphora of "He was sitting": thus,

He was sitting on the backless chair in his aunt's kitchen.

He was sitting in the narrow breakfast room high up in the old dark-windowed house.

He was sitting in the midst of a children's party.... (69-70)

What he is doing is to "[chronicle] with patience what he saw, detaching himself from it and testing its mortifying flavour in secret." (69) Here he assumes such a posture of detachment as is later to develop into that of a fingernail-paring God-like artist expounded in that celebrated maxim of his:

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails. (219)

This detached pronominal existence continues and in the process of his verse-making he and the girl are referred to simply as "he and she", "they", "one", "both" and "the protagonists".

2. Towards the end of the second chapter Stephen is urged by the inner unrest to wanderings, wanting to sin with another, and finally encounters a whore. He has surrendered himself, body and soul, to the influence of his lust. The pronominal existence of the protagonist further extends into the first part of the third chapter where his sin-loving soul causes chaos and weariness in his mind and body.

3. In spite of the director's inducement to Stephen by intensive repetition of his Christian name, Stephen

gradually realizes that his destiny does not lie in the religious world. Accordingly, his Christian name is eclipsed with only one exception when he feels remorse towards his brothers and sisters:

The sad quiet greyblue glow of the dying day came through the window and the open door, covering over and allaying quietly a sudden instinct of remorse in Stephen's heart. All that had been denied them had been given to him.... (167)

And, likewise, after he has been awakened to the prophetic significance of his name 'Dedalus', his Christian name is reasonably obliterated with the exception of one occasion when he involuntarily utters "Heavenly God!" (176) in his joy at seeing a bird-like girl.

These few instances above-mentioned show that the use of 'Stephen' is to some extent regulated in the Portrait with some stylistic considerations. This fact becomes even more evident if some figures are given for proof. The total number of 'Stephen' and 'Stephen's' in Stephen Hero is 690, while that in the Portrait is 433. The reason for the much larger frequency in the former is, however, not only a stylistic one. Explanation may be given in two ways: first, in the Portrait Stephen's is almost exclusively the sole point of view throughout the book, while in Stephen Hero there are other major characters, e.g. his brother Maurice. (In the Portrait Maurice is mentioned four times, while in the earlier book his name appears 55 times.) Therefore, Stephen frequently needs to be distinguished by his name. Secondly, a large part of the Portrait occurs inside Stephen's mind, so that the indication of his name is not necessary.

* * * * *

One use of rhythm in appellation which presents strikingly varied variations is that of the Blessed Virgin Mary. (Hereafter throughout my discussion I

use a form of her appellation 'the Blessed Virgin'.) Each variation is a precise reflection of the vicissitudes in Stephen's psychology. Here is the list of the variations in order of appearance:

1. the Blessed Virgin, Tower of Ivory, House of Gold (36-7, 44)
2. the Blessed Virgin Mary (107-8)
3. Mary (108)
4. the refuge of sinners (108)
5. Our Blessed Lady (113-4)
6. the Blessed Virgin (twice; 119)
7. she (120)
8. Mary the virgin mother (122)
9. Mary, refuge of sinners, Virgin undefiled (129)
10. dear Mother (142)
11. our mother Mary, Our Blessed Lady (148)
12. the Blessed Virgin Mary (150)
13. Mary (151)
14. Our Blessed Lady, the Blessed Virgin (161)
15. the Blessed Virgin (165)
16. the Blessed Virgin (192)
17. his mother (246)
18. Mary (247)
19. B. V. M., Mary (253)

As I suggested at the beginning of this Section, behind various phenomena in appellation is Joyce's conception that a name embodies the person named. This conception is to be extended in a more intricate pattern in Joyce's design: since in his conception a name can represent the person, the change in the person's status, character, function, attribute, and so forth, can be expressed or reflected in the change in appellation, and vice versa. Joyce is, however, not an originator of the device: it occurs in Don Quixote, Paradise Lost, and is also found in Ulysses and Joyce's letters to his wife.

Leo Spitzer notices the remarkable "instability"²² and variety of the names given to certain major characters in Don Quixote, which is motivated by the author's intention, that is, his "desire to show the different

22. Linguistics and Literary History: Essays in Stylistics (1948), N. J., Princeton Univ. Press, 1967, p.42.

aspects under which the character in question may appear to others."²³ This device is called 'polyonomasia'. For example, 'Don Quixote de la Mancha': it has been 'Quixada', 'Quesada', or 'Quixana', until he chooses the one 'Quixote' before going on his knightly career, and at the end when he is recovered from "the fever of quixotism",²⁴ he at the same time regains his "unpretentious prosaic original name",²⁵ namely, 'Alonso Quixano'. When the nature of his dreams changes from chivalric to pastoral, his name changes into 'el pastor Quixotiz' with the simultaneous change of 'Sancho Pansa' into 'el pastor Panchino'.²⁶ Spitzer then gives an explanation for this peculiar nominal phenomenon as the indication of the importance attached to the 'name' in the medieval times:

... any knight of romance ... is presented as undergoing an inner evolution, whose outward manifestations are the different "adventures" which mark his career; and it is by virtue of these adventures that he acquires different names, each of which is clearly labeled for the reader.²⁷

Satan in Paradise Lost is another example of polyonomasia. Sir Walter Raleigh briefly sums up in the following way:

At Hell gate^S, where he dallies in speech with his leman Sin to gain a passage from the lower World, Satan is "the subtle Fiend," in the garden of Paradise he is "the Tempter" and "the Enemy of Mankind," putting his fraud upon Eve he is "the wily Adder," leading her in full course to the tree he is "the dire Snake," springing to his natural height before the astonished gaze of the cherubs he is "the grisly King."²⁸

23. Ibid., p.41.

24. Ibid., p.43.

25. Ibid.

26. Ibid.

27. Ibid., p.74.

28. Style, pp.54-5.

He comments on the device in this way:

Every fresh designation elaborates his* character and history, emphasises the situation, and saves a sentence. So it is with all variable appellations of concrete objects; and even in the stricter and more conventional region of abstract ideas the same law runs.²⁹ (*i.e. Satan's)

Joseph Prescott observes that one form of stylistic realism of Ulysses is achieved by "distortion",³⁰ and, citing the case of 'John Eglinton' in the 'Scylla and Charybdis' episode, he adds that as to "personal names, this takes the form of variation for purposes suitable to given contexts."³⁰ To list the variations:

Quoth littlejohn Eglinton,
 John sturdy Eglinton,
 Second Eglinton,
 Besteglinton, (i.e. Mr Best and Eglinton said
 "What?" in unison),
 uglin Eglinton,
inquit Eglintonus Chronolologos,*
 Mageeglinjohn, (i.e. his real name Magee combined
 with his pen name),
 Judge Eglinton,
 Eglinton Johannes,
 John Eclecticon,
 O, the chinles Chinaman! Chin Chon Eg Lin Ton.
 (248-76)

A striking example is found in Joyce's private life. The variety of changes in his address to Nora in his letters seems to reflect his mood or emotional response to her on each occasion. Here are examples available from his published letters to Nora listed in chronological order:

My dear little Goodie-Brown-Shoes I forgot; Dear Nora;
 My particularly pouting Nora;
 Little Pouting Nora, ^ My dear Nora; Dear Nora;
 My dear Nora (4 times running); Sweetheart;
 My dear, dear Nora; Dear Nora; Dearest Nora (2);
 Carissima; My dearest Nora (2); Dear Nora;

29. Ibid., p.55.

30. "Stylistic Realism in Joyce's Ulysses", in A James Joyce Miscellany, Second Series, ed. Marvin Magalaner, Carbondale, Southern Ill. Univ. Press, 1959, p.34.

Nora; My darling; My dear little Nora; Dear love; My dear little runaway Nora; My darling; Dear Nora; My true love; My dearest girl; My little silent Nora; Dearest; My poor little lonely Nora; My darling; My dear little Butterfly; "I dare not address you tonight by any familiar name"; Dearest; Dearest Nora; My darling; My darling little convent-girl; Noretta mia!; Dearest; My dearest Nora; Dearest; My sweet darling girl; My sweet naughty girl; My dearest Nora (2); *My dearest.

(Letters, Vol.II, pp.43-311).

My darling, my love, my queen; Dear Nora.

(Letters, Vol.III, pp.63-86).

Once he wrote "I dare not address you tonight by any familiar name". This excuse of his gives a hint that his different addresses to her are not simply casual vagaries, but rather deliberate choices on each occasion to reflect his mood or his emotion towards her.

Thus, the polyonomasia in Joyce's works is not a casual phenomenon, but an intentional technique by which he tries to make appellations appropriate to a given context. The point is well proved by his device of the polyonomasia of the Blessed Virgin.

1. ... the protestants used to make fun of the litany of the Blessed Virgin. Tower of Ivory,* they used to say, House of Gold!* How could a woman be a tower of ivory or a house of gold? Eileen had long white hands. One evening ... she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of Tower of Ivory.* (37)

Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. That was the meaning of Tower of Ivory*.... Her fair hair had streamed out behind her like gold in the sun. Tower of Ivory. House of Gold.* (44)

The two passages belong to the same train of Stephen's thinking and, therefore, should be treated together.

* The very first reference to the Blessed Virgin occurs
* My darling Nora; Dearest; Dear Nora (2); My dear Nora; My dear distant Nora:

in his memory of the remarks of Dante. Since 'the litany of the Blessed Virgin' is the official Catholic title of those phrases describing her various attributes, of which 'Tower of Ivory' and 'House of Gold' are only two, Dante inevitably used this form of the appellation. The conspicuous aspect which is revealed in both instances is that he understands the attributed appellations only in human, sensual terms. He is not so much preoccupied with the Blessed Virgin herself as with the mysterious relationship between a woman and some strange phrases belonging to her. As is natural for a small boy at his age he could not understand the religious symbolism of 'the litany and seeks the realization of these abstract ideas in the concrete objects of a protestant girl which are visible and tangible. This sense of the real corporeal existence of the Blessed Virgin, whether as a religious object or a secular one, rather than of her metaphysical significance, seems to subsist hereafter in his consciousness.

2. On the wall of his bedroom hung an illuminated scroll, the certificate of his prefecture in the college of the sodality of the Blessed Virgin Mary. (107-8)

The full official title for the Blessed Virgin occurring in his sinful state of body and soul, even if the title is only printed in the certificate, is a parallel to his hypocritical and proud mask under which he fulfills his leadership of the sodality of boys. Compared with "the sodality of Our Blessed Lady" spoken of by Father Arnall (in quotation No.5) and the director's "Our Blessed Lady's sodality" (No.14), Stephen's "the sodality of the Blessed Virgin Mary" shows mere formality and officialism to save appearances, devoid of humanity implicit in such words as 'Our' and 'Lady' which suggest a person close to worshippers.

3. The glories of Mary held his soul captive: spikenard and myrrh and frankincense.... (108)

Immediately following the above full official title, the bare "Mary" presents a striking contrast. At this moment, overwhelmed by his lustful emotion, Stephen almost unconsciously imagines the Blessed Virgin as an ordinary girl whom he could address merely by her Christian name. An annotator points out that 'the glories of Mary' is the title of a book by St. Alphonsus Liguori and part of Cardinal Newman's sermon entitled "The Glories of Mary for the Sake of Her Sin".³¹ Though it may be a reflection of some titles, yet the more important implication is the fact that Stephen finds in her something aesthetically appealing to his current sensuous feeling. Thus, even though with religious connotation, he adorns her image with sensuous imagery.

4. His sin, which had covered him from the sight of God, had led him nearer to the refuge of sinners.
(108)

The lulling effect of the preceding aesthetic image of "Mary" produces in his mind her consoling attribute of "the refuge of sinners". Here he is seemingly attracted by one of her more common protective faculties because of his realization of his sinful state of body and soul, but the references are suggestive of the fact that he regards the Blessed Virgin as an object of his secular worship: for example, attraction of "her eyes", his conception of "her holiness" in terms of "a strange light glowing faintly upon her frail flesh", his choice of such aesthetic emblem of her as "the morning star", and his soft murmurs of her "names" on his lips which have tasted lewd kisses. And above all his wish to become "her knight" implies the cult of the Blessed Virgin in the mediaeval times,³² as if she were a lady worshipped by a knight in courtly love. "The refuge of sinners" reappears later (in the quotation No.9) when he becomes a remorseful penitent in his agony of

31. Don Gifford, Notes for Joyce, N. Y., E. P. Dutton and Co. Inc., 1967, p.119.

32. Ibid.

horror of hell; compared with the latter instance which shows his sincere and desperate supplication for the intercession of the Blessed Virgin, the former case sounds like mock religiousness or superficial repentance.

5. ... I look especially to the prefects and officers of the sodality of Our Blessed Lady.... (113-4)
(Included in the discussion of No.2 above.)
6. God and the Blessed Virgin were too far from him: God was too great and stern and the Blessed Virgin too pure and holy. (119)

The official title of "the Blessed Virgin" without 'Mary' twice repeated and juxtaposed with 'God' indicates that Stephen's contrite realization of his shameful condition has distanced her as a heavenly being who in his vision now has equal status with God. She is no longer a familiar object of his secular adoration. He imagines he is standing with a real girl on the same secular level and clearly mentions her name "Emma" as his companion, refraining from mentioning 'Mary', to indicate his realization of the difference between a heavenly being and an earthly existence.

7. Their error had offended deeply God's majesty though it was the error of two children, but it had not offended her whose beauty is not like earthly beauty....* The eyes were not offended which she turned upon them nor reproachful. She placed their hands together.... (120)

In this passage continued from the preceding quotation Stephen conceives the Blessed Virgin as 'she'. Although he obviously looks upon her as the Mother in heaven, yet he applies to her none of her titles or attributes, such as those in the litany: "Mother of divine grace", "Mother most pure", "Mother most chaste", "Mother inviolate", "Mother undefiled", "Mother most lovable", "Mother most admirable", "Mother of good counsel", etc. It might be that he fears to do so may put her too remote for him to reach for her motherly protection. Reference to the Blessed Virgin as 'she' suggests that

he feels her to be an ordinary motherly person.³³

8. He was born of a virgin pure, Mary the Virgin mother. (122)

This form of her appellation appears in the Gospel story of the life of Jesus told by Father Arnall in one of his sermons. Therefore, not only the emphasis on the virginity of her motherhood as the aim of his discourse, but also the narrative rhythm is intended: the adjective "pure" takes a posterior position and there are double appositions with the repetition of 'virgin'. It is natural that the preacher should emphasize above all things the virginity and the purity of the Blessed Virgin's motherhood, for he reasonably suspects the growing puberty in the older members of his audience.

9. O Mary, refuge of sinners, intercede for him!
O Virgin undefiled, save him from the gulf of death! (129)
10. And now thy very face and form, dear mother, speak to us of the Eternal....* (142)
11. Pray to our mother Mary to help you. She will help you, my child. Pray to Our Blessed Lady when that sin comes into your mind. (148)

The five different forms of appellations occur in the same period of time after Stephen has experienced the enormous impact of the sermons. The first three (i.e. "Mary, refuge of sinners", "Virgin undefiled", "dear mother") uttered by him in his prayer (the third being in a set Catholic prayer) reflect three important aspects of the Blessed Virgin which he almost unconsciously chooses to cling to for his salvation: she as a undefiled virgin because he wishes to be purified, and she as the refuge of sinners and a mother because he desires merciful protection. Therefore, the father confessor who has heard Stephen's confession intentionally uses the very familiar forms of appellation, "our mother Mary" and "Our Blessed Lady", regarding Stephen as still a young boy and, therefore, relieving him from

33. See my discussion on Stephen's Christian name on p.106.

awe and assuring him of her protection as if she were a living motherly figure whom he should feel easy to approach.

12. Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost ... Saturday to the Blessed Virgin Mary. (150)

The opening section of the fourth chapter is an adaptation from The Sodality Manual or a Collection of Prayers and Spiritual Exercises for Members of the Sodality of the Blessed Virgin Mary,³⁴ and, therefore, Stephen's use of the full official title of the Blessed Virgin must be the copy of the original. This appellation, however, suitably corresponds in this place to the over-fastidious doctrinism and almost mathematical regularity of his religious practices.

13. ... and this thrice triple prayer he offered to the Three Persons through Mary in the name of her joyful and sorrowful and glorious mysteries. (151)

Unlike the preceding instance of the full official appellation the simple "Mary" sounds somewhat inappropriate in the context where Stephen's mathematically accurate theological observance and religious extremes are detailed. The only one appellation for her occurs at the end of 'the five joyful, five sorrowful and five glorious mysteries of the Blessed Virgin' in "The Holy Rosary", that is, 'The Coronation of the Blessed Virgin Mary in Heaven and the Glory of All the Saints'. In these circumstances the simple inappropriate appellation of "Mary" must be a correspondence to or a reflection of "Mary" in "Hail Mary" which he says constantly with his rosary. This familiar version of her name, however, implicitly signifies the premonition that notwithstanding his pious efforts, which look sincere

34. Kevin Sullivan, Joyce among the Jesuits,⁽¹⁹⁵⁸⁾ N. Y./London, Columbia Univ. Press, 1967, p.136; Gifford, op. cit., p.133; the original section referred to is "Devotions for Every Day of the Week".

though absurd, there exists, latent in his mind, a never completely dormant inclination towards sensualism; which will soon be flowing back to his consciousness. If Stephen uses "Mary" involuntarily in this place, it is a slip which is to be regarded as 'epiphany' in Joyce's psycho-aesthetic theory.

14. And you, Stephen, have been such a boy in this college, prefect of Our Blessed Lady's sodality. (161)

No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of God.... (161)

These two different forms of appellation are used by the director with deliberate purposes in his conversation with Stephen. The former, which sounds more familiar on account of "our" and "lady", is intended to make Stephen feel close to the religious life into which the director now tries to induce him to enter. In contrast with this the latter use of the official title implies that the director is emphasizing the superiority of the power of priesthood. For that purpose he needs to use for comparison dignified beings, such as angels, saints, and the Blessed Virgin in her full dignity and importance; for, the more influential and powerful are the objects to be compared with, the more emphatically the dignity of the power conferred upon the priest is enhanced.

15. He crossed the bridge over the stream of the Tolka and turned his eyes coldly for an instant towards the faded blue shrine of the Blessed Virgin which stood fowlwise on a pole in the middle of a hamshaped encampment of poor cottages. (165)

In this instance his use of her official appellation significantly implies an important change in his attitude towards the Blessed Virgin which has occurred concomitantly with his feeling of estrangement from the Catholic Church. His use of the formal official title does not mean his respect for her as is normally intended by it, but his feeling of estrangement and in-

difference to an object for whom he no longer feels any strong human bond, either of attachment or repulsion. He regards her figure with objective and rational eyes without any such human touch of adoration as he once showed as her 'knight'. The circumstances of his observation tell that to him she is now an object of idle worship of the poor and the ignorant from whom he tends to isolate himself with a contemptuous air.

16. I remember a sentence of Newman's in which he says of the Blessed Virgin that she was detained in the full company of the saints. (192)

Stephen's use of the official title in this case is a natural phenomenon in the context, for she is the subject of the philosophical and intellectual argument in which he is engaged with the dean of studies.

17. Jesus, too, seems to have treated his mother with scant courtesy in public.... (246)
18. He is more like a son of God than a son of Mary. (247)
19. Subject: B. V. M. Handicapped by my sex and youth. To escape held up relations between Jesus and Papa against those between Mary and her son. (253)

In the last three instances the informal forms of appellation, "his mother" and "Mary", in Stephen's conversations (the last "Mary" being in the reported speech of his discussion with his own mother) show that he now feels the Blessed Virgin to be a mere historical character. In this connection his attitude is the same with Jesus. Or rather his tone of argument conveys the impression that he regards her as if she were some living woman in his circle about whom he can gossip in his everyday conversation; in particular, it is revealed in his choice of phrases, "a son of Mary" and "relations between Jesus and Papa against those between Mary and her son." The unique example in the book of the use of the initials, B. V. M., indicates, though it must be chosen here for the sake of

brevity for the entry in his diary, that he takes such an attitude to her as he would take towards something like a scientific subject which is totally devoid of any human and emotional involvement.

The secularization of the Blessed Virgin in this manner after Stephen's alienation from the Church, which is reflected in his use of "Mary", becomes more obvious by reference to the appellation for the Blessed Virgin in Stephen Hero. There are three references to her, two "Mary"s by Stephen, and one "His Holy Mother" by his father.

When he had been a Roman Catholic in the proper sense of the term the figure of Jesus had always seemed to him too remote and too passionless and he had never uttered from his heart a single fervent prayer to the Redeemer: it was to Mary, as to a weaker and more engaging vessel of salvation, that he had entrusted his spiritual affairs. (116-7)

(Stephen talking to Lynch):
They* adore Jesus and Mary and Joseph....
(238; *i.e. terrorised day-school boys).

(Stephen's father talking to Stephen):
However with the help of God and His Holy Mother I'll write to Mullingar the first thing in the morning. (221)

In the first passage he has left the Church and in that perspective he reflects upon his past attachment to the Blessed Virgin. Although he admits in retrospect the spiritual merits of the Blessed Virgin that he esteemed in the past, yet his present secular condition causes him to term her merely 'Mary'. In the second passage, more evidently he is contemptuous of the general adoration to "Jesus, Mary and Joseph". Naturally, he uses the informal appellation of 'Mary' in parallel with 'Jesus' and especially with 'Joseph' as representing ordinary human beings. There is a clue in Stephen Hero to his secularization of the spiritual implications of some religious figures. Stephen refers to Jesus in his talk with Cranly in this way:

-- You want me, said Stephen, to toe the line with those sycophants and hypocrites in the college. I will never do so.

-- No. I mentioned Jesus.

-- Don't mention him. I have made it a common noun. (146)

Stephen's secularization of the Blessed Virgin together with other religious figures with certain cynical disdain is contrasted with the orthodox approach of his father's which is reflected in his formal appellation. The choice is understandable, for his father is going to supplicate for the help of the Blessed Virgin for his son's misconduct.

* * * * *

During Stephen's visit to Cork, his sense of alienation from his father and the world for which his father feels an affinity, which has been gradually growing in his mind, becomes decisive; "An abyss of fortune or of temperament sundered him from them (i.e. his father and his two cronies)." (98) In the immediately following section his feeling of estrangement is further extended to his mother and brother and sister, so that "[h]e felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and foster brother." (101) The very incipience of his estrangement was already revealed in his quiet attitude of a person who sees all the happenings at the Christmas dinner table, although at that time he was unable to comprehend the deeper meaning of what was happening before him; in other words, he unconsciously sees his father and mother and other participants from a little reserved viewpoint, which later develops into his conscious attitude of a detached observer, in the following chapter, to chronicle "with patience what he saw...." (69) It is the sudden rhythmical change in the appellation for his father and his mother in the course of the Christmas dinner that reveals the unexpressed growth in the

young protagonist.

The appellation of 'his father' which has hitherto been regular changes to 'Mr Dedalus', succeeded by the change of 'his mother' to 'Mrs Dedalus'. The very first instances occur in this way:

Mr Dedalus looked at himself in the pier-glass above the mantelpiece, waxed out his moustache-ends.... (28)

The servants entered and placed the dishes on the table. Mrs Dedalus followed and the places were arranged. (30)

What is significant is the fact that even when his sense of distance from his father and mother grows, it never attains to total estrangement. For the intermingled coexistence of 'his father' and 'Mr Dedalus' and that of 'his mother' and 'Mrs Dedalus' imply that his feeling towards them always oscillates between attachment and detachment. For example, although 'Mr Dedalus' predominates in Stephen's observation throughout the Christmas dinner, yet at the end of the scene Stephen sees "his father" tearful. This fluctuation of Stephen's two different feelings, which are not so much ambivalence as two different viewpoints, becomes conspicuous on some occasions:

Maurice grinned at his father and then at his brother. Mr Dedalus screwed his glass into his eye and stared hard at both his sons. Stephen mumbled his bread without answering his father's gaze. (74; the first "his" means 'Maurice's').

Even when Stephen experiences almost decisive alienation from his father at Cork, and after that when his feeling of estrangement further grows, his father is still represented by the intermingled appellation of 'his father' and 'Mr Dedalus':

On the evening of the day on which the property was sold Stephen followed his father meekly.... To the sellers in the market, to the barmen and bar-

maids, to the beggars ... Mr Dedalus told the same tale.... (96)

They had set out early in the morning from Newcombe's coffeehouse, where Mr Dedalus' cup had rattled noisily against its saucer, and Stephen had tried to cover that shameful sign of his father's drinkingbout.... One humiliation had succeeded another: the false smiles of the market sellers, the curvettings and oglings of the barmaids with whom his father flirted, the compliments and encouraging words of his father's friends. They had told him that he had a great look of his grandfather and Mr Dedalus had agreed that he was an ugly likeness. (96)

[Stephen] ... suffered the friendly teller, to whom his father chatted, to take his hand across the broad counter....
..... Mr Dedalus lingered in the hall.... (99)

On the whole, 'Mr Dedalus' and 'Mrs Dedalus' occur when Stephen is in the position of observing his father and his mother acting; that is to say, their proper names occur mainly with 'said' and 'asked' and with various other verbs of action. 'His father' and 'his mother' occur not only in Stephen's actual observation of their conducts, but also in his memories and thoughts about them. Even when his father speaks directly to Stephen, his father is sometimes represented by 'Mr Dedalus', but sometimes by 'his father':

-- There's a crack of the whip left in me yet, Stephen, old chap, said Mr Dedalus.... (68)

-- That's much prettier than any of your other come-all-yous.*

-- Do you think so? asked Mr Dedalus.

-- I like it, said Stephen.

-- It's a pretty old air, said Mr Dedalus. (91)

-- Well that's done, said Mr Dedalus.

-- We had better go to dinner, said Stephen, Where?

-- Dinner? said Mr Dedalus. Well, I suppose we had better, what?

-- Some place that's not too dear, said Mrs Dedalus.

.....
-- Take it easy like a good young fellow, said his father. (100)

So far as I know, there is one mention of the fact that Stephen's father is represented as 'Mr Dedalus'. The critic says that the "objectivity" causes Stephen to "refer to his father within his thoughts as Mr. Dedalus",³⁵ but as I mentioned above, the proper-name representation does not occur in Stephen's thoughts.

In the final chapter of the Portrait there is no proper-name representation of his parents, but only 7 'father's (3 in Stephen's diary), and 10 'mother's (2 in the diary). On the other hand, in Stephen Hero, which extends for the same period of Stephen's life at the University, there is the unsystematically mingled appellation of both common nouns and proper names of his parents.³⁶ The lack of their proper names in the final chapter of the Portrait may be regarded as an indication that even when Stephen assumes a detached attitude of 'an artist', yet he is still unbreakably affiliated with his father and mother whether consciously or unconsciously.

The same feeling of distance is extended towards Dante as well as towards his parents at the Christmas dinner table. The regular use of 'Dante' in Stephen's

35. K. E. Robinson, "The Stream of Consciousness Technique and the Structure of Joyce's Portrait", JJQ, Vol. 9, No.1, Fall, 1971, p.67.

36. In Stephen Hero the frequency of 'Mr Daedalus' is 22, that of 'his father', 24; 'Mrs Daedalus', 13, 'his mother', 33. In addition to this, 'his (i.e. Maurice's) father' occurs 4 times, 'his mother' once; 'her (i.e. Isabel's) father' once, 'her mother' 5. In the Portrait 'Mr Dedalus', 70, 'his father', 85 (incl. the one meaning 'Maurice's' father); 'Mrs Dedalus', 16, 'his mother', 43.

Throughout the Portrait Stephen never uses 'father' or 'mother' when he addresses his parents. In Stephen Hero Stephen uses 'mother' 6 times in his address to his mother, but no 'father' to his father, though some biographical material shows that James and Stanislaus familiarly termed their father 'Pappie' in their private life; ("The Trieste Notebook -- 1907-9" in The Workshop of Daedalus, p.103; Dublin Diary, p.5.)

mind has a sudden variation of "Mrs Riordan" in his observation: "-- Woe be to the man by whom the scandal cometh!* said Mrs Riordan." (33) After Dante left the dinner table, she no longer appears in Stephen's life until in his memories of the past 'Dante' as a name reminds him of "an old woman" (95). Likewise, 'uncle Charles' comes to be represented as 'the old man' in the second chapter. The occurrence of the descriptive appellation 'the old man' together with his usual familiar form 'uncle Charles' suggests that Stephen now views the people around him in an objective perspective.³⁷

* * * * *

The enigmatic treatment of the appellation for E-- C-- strikes the reader of the Portrait: she is almost totally represented by a pronoun in Stephen's mind in spite of the fact that she remains dominant in his consciousness in various stages of his life from his childhood³⁸ till the end of the book.

The few exceptions to the regularity of 'she' are the form of the initials 'E-- C--' used only once as the title of Stephen's verses, and 'Emma' occurring three times in his vision of heaven during the retreat. These features become more remarkable if the appellation for her in Stephen Hero is referred to for comparison. The somewhat rare phenomenon of Christian-name address occurs between Stephen and Emma in their dialogues. Stephen addresses her as 'Emma' 11 times, and

37. In the first three pages of chapter 2, 'uncle Charles' occurs 7 times, 'the old man' 5, 'granduncle' 2.

38. In Joyce's 'Epiphany' about the same event as the one described in the Portrait (70), she is likewise represented by a pronoun:

"There is nobody near. We seem to listen, I on the upper step and she on the lower. She comes up to my step many times.... Let be; let be.... And now she does not urge her vanities -- her fine dress and sash...." (The Workshop of Daedalus, p.13.)

he allows her to address him as 'Stephen' 7 times. Moreover, 'Emma' occurs in his conversations with his friends and in his thoughts 17 times, 'Miss Clery' 6 times, 'Emma Clery' once. However, the process by which he has reached that stage of the 'Christian-name' terms with Emma is not a straight one; he intentionally changes his way of addressing her.

In Stephen Hero as in the Portrait he has his first encounter with Emma in their childhood as is indicated by the sentence "that episode of their childhood seemed to magnetise the minds of both" (72). When he meets her later as a student, he deliberately assumes a formal attitude and addresses her as 'Miss Clery':

A dark full figured girl was standing before him and, without waiting for Miss Daniel's introduction, she said:

-- I think we know each other already.

She sat beside him ... and he found out that ... she always signed her name in Irish. She said Stephen should learn Irish too and join the League. A young man of the company ... spoke with her across Stephen addressing her familiarly by her Irish name. Stephen therefore spoke very formally and always addressed her as 'Miss Clery'. (51-2)

Her Irish name must be EIMLEANN. Stephen's principle not to address her by her Irish name is consistent with his reluctant attitude to the Irish language studies for the nationalistic cause, not out of his jealous antagonism to the young man in the company. Some time later, however, he drops the formal 'Miss Clery': "Every Friday evening he met Miss Clery, or, as he had returned to the Christian name, Emma." (70) Judging from the second half of this passage, he must have called her 'Emma' in the missing part of the original manuscript of Stephen Hero.

There are two major reasons conceivable for his

almost complete withdrawal of her proper name in the Portrait. She exists in the book mainly as the arbitrary image created in Stephen's imagination to be attached with some symbolical significance:³⁹ the image of "the womanhood of her country" (225) and various images which are reflections of Stephen's emotions and feelings, such as lust, jealousy, anger. The former significance originates in her close association with a priest. In Stephen's imagination the circumstances assume symbolical meaning that she "toy[ed] with a church which was the scullerymaid of christendom" (224), and she is further compared to --

a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest. (225)

Stephen of Stephen Hero is sharply critical about Emma's spirituality:

He remembered almost every word she had said from the first time he had met her and he strove to recall any word which revealed the presence of a spiritual principle in her worthy of so significant a name as soul. (161)

In the same book he extensively expresses his observations and disapproval of women's attitude towards religion which reveals itself typically in Emma:

The general attitude of women towards religion puzzled and often maddened Stephen. His nature was incapable of achieving such an attitude of insincerity or stupidity. By brooding constantly upon this he ended by anathemising (sic) Emma as the most deceptive and cowardly of marsupials. He discovered that it was a menial fear and no spirit of chastity which had prevented her from granting his request. Her eyes, he thought, just look strange when upraised to some holy image and her lips when poised for

39. Tindall, A Reader's Guide, p.92.

the reception of the host. He cursed her burgher cowardice and her beauty and he said to himself that though her eyes might cajole the half-witted God of the Roman Catholics they would not cajole him. In every stray image of the streets he saw her soul manifest itself and every such manifestation renewed the intensity of his disapproval. (215)

"[The] insidious combination of sexuality and religion",⁴⁰ that is, "sexuality reduced to coquetry by religion, and religion vulgarised by sexuality",⁴⁰ culminates in the "fragment of colloquy" (216) between a young lady "standing on the steps of one of those brown brick houses which seem the very incarnation of Irish paralysis" (216) and a young gentleman, which Stephen hears, passing through Eccles' Street, and which he terms an 'epiphany'. This "trivial incident set him composing some ardent verses which he entitled a 'Vilnellè (sic) of the Temptress'." (216) In the Portrait "the virgin" in the passage "In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber" (221), who inspires Stephen to the creation of the 'Villanelle' is E-- C--, and "you" in the 'Villanelle' is addressed to "the virgin", namely, E-- C--, ⁴¹ as Stephen 'transmutes' his actual experience of jealousy and his homage to her into aesthetic image.⁴² Here religious and erotic connotations are combined in the image of E-- C--, that is to say, her image signifies what is epitomized in the 'epiphany' of the young lady in Eccles' Street in Stephen Hero.

Another major reason conceivable for her pronominal

40. Michael Mason, James Joyce: 'Ulysses', London, Edward Arnold, 1972, p.31.

41. Charles Rossman, "Stephen Dedalus' Villanelle", JJQ, Vol.12, No.3, Spring, 1975, p.287.

42. Eugene M. Waith, "The Calling of Stephen Dedalus" in Joyce's 'Portrait', p.122.

existence in the Portrait is that Stephen has never really understood her; to be more precise, her feeling towards him. He has never been sure of her in spite of his long-standing acquaintanceship with her. He has never quite grasped her mind, still less her soul:

While his soul had passed from ecstasy to languor where had she been? Might it be, in the mysterious ways of spiritual life, that her soul at those same moments had been conscious of his homage? It might be. (227)

For she is after all "the projection" of his mood and emotion;⁴³ "the self-serving reflection of the man who created her".⁴⁴ For example, even at an earlier stage where he imagines he sees the Blessed Virgin with 'Emma' during the retreat at Belvedere, she is made to "[share] his* guilt merely for having been the subject of his* fantasies."⁴⁵ Therefore, he sometimes reflects on his wrong conception of her; especially, after he has conceived various arbitrary images of her to project his erotic emotion:

And if he had judged her harshly?
If her life were a simple rosary of
hours...? (221)

He began to feel that he had wronged her. A sense of her innocence moved him almost to pity her.... (227)

The images he had summoned gave him no pleasure. They were secret and enflaming but her image was not entangled by them. That was not the way to think of her. It was not even the way in which he thought of her. Could his mind then not trust itself?
(237)

* * * * *

There are a few local incidents in the Portrait

43. Rossman, op. cit., p.288.

44. Ibid., p.289.

45. Ibid.

which exemplify the assertion that changes in appellation reflect changes in Stephen's psychological response.

In the 'pandying' scene the prefect of studies is represented by his official title 'the prefect of studies' on his appearance: "The door opened quietly and closed. A quick whisper ran through the class: the prefect of studies." (49) Besides, the recurrence of 'cried the prefect of studies' 9 times and 'shouted the prefect of studies' twice produces an image of caricature, a type of a bully or a despot destitute of humanity. But, when Stephen turns his eyes to the prefect's face, wonder-struck with his abusive false charge of Stephen's "trick", he has a moment of perception about the prefect of studies as a man. The regular rhythm of the appellation suddenly changes:

Stephen lifted his eyes in wonder and saw for a moment Father Dolan's whitegrey not young face, his baldy whitegrey head with fluff at the sides of it, the steel rims of his spectacles and his nocoloured eyes looking through the glasses. (51)

Stephen's perception is crystalized in the precise descriptions of what he sees in "Father Dolan's" features stripped of the abstract authority represented in his official title; that is, "whitegrey not young", "baldy whitegrey", "nocoloured". The significance implied in the sudden momentary change of the rhythm in appellation is made more evident if contrasted with the recurring official title after that moment. When the prefect touches Stephen's palm, "He felt the prefect of studies touch it for a moment at the fingers" (51), and some time later after Stephen has suffered the prefect's pandying and realized the real meaning of what he saw in "Father Dolan's" features, Stephen conceives him as 'the prefect of studies' even more obsessively because of his towering fear of the tyrannical authority and chagrin at the wrongful punishment

... he thought of the hands which he had held out in the air with palms up and of

the firm touch of the prefect of studies
when he had steadied the shaking fingers
.... (52)

How could the prefect of studies know
that it was a trick? He felt the touch
of the prefect's fingers as they steadied
his hand.... (53)

The prefect of studies was a priest but
that was cruel and unfair. (53)

That was why the prefect of studies had
called him a schemer and pandied him for
nothing.... (55)

The rector would side with the prefect
of studies and think it was a schoolboy
trick and then the prefect of studies
would come in every day.... (56)

He thought of the baldy head of the pre-
fect of studies with the cruel nocoloured
eyes looking at him and he heard the
voice of the prefect of studies asking
him twice what his name was. (56)

The rhythm changes the second time at the end of the first chapter after Stephen has at any rate managed to make his direct petition to the rector and succeeded in making the rector admit the prefect's mistake:

He was happy and free: but he would not be anyway proud with Father Dolan. He would be very quiet and obedient: and he wished that he could do something kind for him to show him that he was not proud. (60)

Stephen's sense of satisfaction and his almost patronizing mood towards the prefect make him conceive the prefect as "Father Dolan".⁴⁶

The following three examples taken from local incidents are all concerned with priests: Father Arnall as the preacher of the sermons, the director of Belvedere, and the dean of studies of the University.

46. The prefect's own use of 'Father Dolan' in place of 'I' in his utterances, such as "Father Dolan will be in to see you every day" (50), is discussed on pp. 257-8.

At the beginning of the sermons the figure of Stephen's old master, 'Father Arnall', brings back some recollections of his Clongowes life in somewhat human terms. But once the priest has begun his sermon and touched upon death and judgment the personal association of 'Father Arnall' with Stephen's past life has completely vanished and he figures as nothing but a 'preacher': "The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul." (115) After that Stephen could no more conceive him as 'Father Arnall' throughout the sermons:

The preacher's knife had probed deeply into his diseased conscience and he felt now that his soul was festering in sin. Yes, the preacher was right. (118)

The preacher took a chainless watch from a pocket within his soutane.... (120-21)

The preacher began to speak in a quiet friendly tone. (130)

Finally when he has ended his sermons and ceased to be 'a preacher', he figures as 'a priest': "The priest rose and ... knelt upon the step before the tabernacle in the fallen gloom." (138)

The director is not represented by his proper name. More importantly, during the interview he is conceived by Stephen by the mingled forms of appellation, 'the director' and 'the priest': the former occurs 9 times, and the latter, 14 times. The two-fold appellation implicitly reflects the dual impressions that Stephen experiences from the dual aspects of the director; that is, the "grave and ordered and passionless life" (164) of self-denial, which is revealed in his priestly posture and features; and the adroitness of Jesuitical administration in his capacity of a director which is shown in his efforts in winning over a boy marked out for the spiritual order. Stephen's father has once remarked on such an aspect of a Jesuit; "O, a jesuit for your life, for diplomacy!" (74). And, moreover, two-fold aspects of the director are reflected in his

mundane pride revealed in his excessive emphasis on the spiritual 'power' of the priest.

The dean of studies of the University is not represented by his proper name, unlike his counterpart in Stephen Hero who is named 'Father Butt', but is represented by protean variations in appellation. To list them in order of appearance:

The dean of studies; the priest; the dean; one whom the canonicals or the bellbordered ephod would irk and trouble; the dean (9 times running); the priest (2); the dean (5); the English convert; the dean; this courteous and vigilant foe; the man to whom [Stephen] was speaking; the dean (5); this faithful servingman of the knightly Loyola; this half-brother of the clergy; one whom [Stephen] would never call his ghostly father; this man. (189-95)

Stephen penetrates the complexity of the old man who acts under his official title 'the dean of studies'. In a sense he is a representative being who was produced by the religious, national and personal history of the age through which the dean has passed. The complex appellation reflects Stephen's attitude and feeling to the man, basically distrustful and disdainful as indicated by his doubts and suspicions recurring in his mind:

What lay behind [his face] or within it? A dull torpor of the soul or the dullness of the thundercloud, charged with intellection and capable of the gloom of God? (192)

His courtesy of manner rang a little false.... (193)

Under Stephen's searching eyes the dean is finally reduced to "this man". It is the decisive verdict of Stephen's critical attitude to the Jesuits for their worldliness. He cannot recognize any nobleness of mind, nor a spiritual distinction in the dean; he ap-

pears to be, as it were, the man in the street:

... and [Stephen] thought how this man and his companions had earned the name of worldlings at the hands not of the unworldly only but of the worldly also for having pleaded, during all their history, at the bar of God's justice for the souls of the lax and the lukewarm and the prudent. (195)

ii. Objects of Preoccupation

The device of verbal repetition is exhaustively employed¹ for various mimetic purposes, of which in this Section I shall consider the purpose of revealing the preoccupation or obsession of the character. The device of repetition has varied stylistic forms in the Portrait, which can be roughly classified in the following four groups:

1. Repetition occurring within a limited locality; this includes both single-word repetition, and that of different words in combination and in 'polyptoton',² to reveal the character's preoccupation with a particular idea in his concentrated thinking for a short period of time.
2. Repetition of words, both singly and in combination, recurring at certain intervals.
3. Repetition of words at longer intervals (than those in No.2) with a noticeable and significant change when repeated.
4. Repetition of various words whose meanings belong³ to the organic whole of related ideas and values.

1. Chester Anderson relates the frequent and manifold uses of repetition in the Portrait with the educational disciplines that Joyce got as a schoolboy:

"... Joyce's style in [the Portrait] abounds in the repetition of sounds, words, phrases, and sentence structures in patterns to which I have given two names: the copybook style* and the circular style.*

By the copybook style I mean to suggest that Joyce ... made^{his} beautiful sentences and paragraphs and books from the rhetorical figures liberally displayed for him in the trivium. Joyce learned the tricks of chiasmus, anaphora, epiphora, epanalepsis, epanados, and the rest, and he delighted in them."

("The Text of James Joyce's A Portrait of the Artist as a Young Man", Neuphilologische Mitteilungen, LXV, 1964, pp.173~~f~~₄.)

2. "Repetition of words from the same root but with different endings"; Lanham, A Handlist of Rhetorical Terms, p.78.
3. See Footnote 13 on page 39.

GROUP 1:

One of the best illustrations of Group 1 is in the repetition of 'God' appearing in a cluster in the following passage:

It was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be but he could think only of God. God was God's name just as his name was Stephen. Dieu* was the French for God and that was God's name too; and when anyone prayed to God and said Dieu* then God knew at once that it was a French person that was praying. But though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God and God's real name was God. (16)

Here the repeated word is not only 'God', but 'name', for Stephen is intently thinking about the 'name' of 'God' in parallel with his own name. In addition to the two objects of his preoccupation, his unexpressed notion about God is revealed through a grammatical device. In the course of his thinking about God, the word 'God' is never replaced by the pronoun 'He'. This is partly why there is a conspicuous cluster of 'God' and 'God's' in this passage. For example, in the sentences, "God was God's name..." and "Dieu was the French for God and that was God's name too; and when anyone prayed to God and said Dieu then God knew at once that..." the underlined 'God's' and 'God' can be replaced by 'His' and 'He' respectively. Probably, God is such an almighty Being existing beyond the universe in Stephen's conception that Stephen could not think of God in terms of a personal pronoun such as he could apply to human beings.

In the same period of childhood, he intensely worries about his illness and eventually it causes an obsessive fear of 'death' in his mind:

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. (24)

This is an example of the local repetition of words in polyptoton, i.e. 'die', 'died', 'dead'. At first his fear is so serious that he thinks about the possibility of his death in simple terms ('die'), but gradually his thinking lapses into the imagined mass for his dead self and is finally absorbed in detailed circumstances of the funeral with the result that his obsession with 'death' has somehow subsided.

Later, there is a more complex example of the repetition of multiple key words occurring in a limited locality, and gradually composing an organic whole of meaning:

Wells had said that they had drunk some of the altar wine out of the press ... and that it had been found out who had done it by the smell. That must have been a terrible sin.... But God was not in it of course when they stole it. But still it was a strange and a great sin even to touch it. He thought of it with deep awe; a terrible and strange sin.... But to drink the altar wine out of the press and be found out by the smell was a sin too: but it was not terrible and strange. It only made you feel a little sickish on account of the smell of the wine. Because on the day when he had made his first holy communion in the chapel he had shut his eyes and opened his mouth ... and when the rector had stooped down to give him the holy communion he had smelt a faint winy smell off the rector's breath after the wine of the mass. It made you think of dark purple because the grapes were dark purple that grew in Greece outside houses like white temples. But the faint smell off the rector's breath had made him feel a sick feeling on the morning of his first communion. The day of your first communion was the happiest

day of your life. And once a lot of generals had asked Napoleon what was the happiest day of his life. They thought he would say the day he won some great battle or the day he was made an emperor. But he said:

-- Gentlemen, the happiest day of my life was the day on which I made my first holy communion. (47-8)

The words both singly and in combination induce others in a kind of chain reaction of association of ideas. The main reiterated words are, 'wine', 'smell', 'sin', 'terrible and strange', 'first holy communion', 'happiest day of his life'. The core of the significance of his thoughts is established by the accretion of these recurring words, though not expressly stated, but sensed by intuition by the young protagonist. His initial sensation of sin is caused by the thought of the theft of the altar wine by the boys and their being detected by the smell: this makes him for a moment reflect upon the nature of the sin of stealing a sacred object in terms of 'terrible and strange', but he does not define 'the sin of stealing wine and being found out by the smell' as the same categorical sin by reason of his sensory memory of the sickish smell of the wine at his first holy communion. Then, his thinking is directed to the incongruous aspect of wine, which is beautiful in respect of its colour and sound associations, but caused sickish feeling on the day of his first holy communion, supposed to be the happiest day of his life.

Even in an extremely short period of time, the repetition of a simple preposition can present a significant clue to the inner want of the protagonist.

He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin. (102)

The repetition of the word 'sin' combined with a preposition 'with' reveals that he has a desire not only to satisfy his lust, but also more eagerly to share the sin 'with' another person.

Of other examples belonging to the first group, some are rather straightforward repetitions, and others are devised in such a way as to heighten the effects of some intense or concentrated experience.

It was beautiful to live if God so willed, to live in grace a life of peace and virtue and forbearance with others.

Till that moment he had not known how beautiful and peaceful life could be.

How simple and beautiful was life after all! And life lay all before him.

He knelt before the altar with his classmates, holding the altar cloth with them over a living rail of hands.

Another life! A life of grace and virtue and happiness! (149-50)

The repetition of 'life' in polyptoton does not merely show Stephen's straightforward desire for 'life', but more emphatically reflects his sense of joy that he has escaped from the destiny of eternal death.

In some instances the device of repetition is combined with other devices as the following two examples show.

But God had promised to forgive him if he was sorry. He was sorry. ...

 -- Sorry! Sorry! O sorry! (147)

The repeated single word 'sorry' in a limited locality undoubtedly conveys Stephen's deep contrition, but the stylistic device shows more vividly that his sense of contrition has heightened in rapid crescendo: at first he thinks about his contrition in terms of a condition (i.e. "if he was sorry"), then he states it straightforwardly, and finally he expresses his penitence in the repeated exclamation.

Although the core of Stephen's preoccupation is

indicated by the repetition of 'fall' in polyptoton in the following quotation, yet more pregnant circumstances are conveyed by other stylistic devices.

He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world.

The snares of the world were its way of sin. He would fall. He had not yet fallen but he would fall silently, in an instant. Not to fall was too hard, too hard: and he felt the silent lapse of his soul, as it would be at some instant to come, falling, falling but not yet fallen, still unfallen but about to fall.
(165)

The idea of falling is an associated figure of speech with the word 'snares', but the connotation is the fall of Lucifer as a result of his non serviam as is emphasized in the sermons. The polyptoton device of 'to fall' (i.e. "would fall", "not yet fallen", "Not to fall", "falling, falling", "not yet fallen", "unfallen", "about to fall") suggests that he is on the verge of falling and that his fall would not be so abrupt, but gradual. This borderline condition is also expressed by the sentence "Not to fall was too hard, too hard...": the significance is less positively expressed than it would be if expressed in the affirmative, 'To fall was easy'.

The foregoing examples are all concerned with the preoccupations of the protagonist. But other characters' preoccupations can also be betrayed by repetition, as in the recurrence of 'power' in the utterances of two Jesuits, the rector and the director of Belvedere.

(The rector speaking about St. Francis Xavier):

A saint who has great power in heaven, remember: power to intercede for us in our grief, power to obtain whatever we pray for if it be for the good of our souls, power above all to obtain for us the grace to repent if we be in sin.

(111)

(The director talking to Stephen):

No king or emperor on this earth has

the power of the priest of God. No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of God: the power of the keys, the power to bind and to loose from sin, the power of exorcism, the power to cast out from the creatures of God the evil spirits that have power over them, the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (161)

In both instances their power-consciousness is intensified by other stylistic devices occurring simultaneously; in the case of the rector's speech, the word 'power' is arranged in anaphora and asyndeton, and in the latter case there is an anaphoric repetition of the word 'no' at the beginning of the sentences. Undoubtedly, as some critics point out, the director feels much pride in the 'power' of the priest,⁴ but whatever religious connotation the word 'power' may have in the contexts, the repetition of the word emphatically implies that both Jesuits' consciousness of, and attitude to, their 'power' are not entirely different in nature from those of laymen in the pursuit of worldly power.

The mundane aspects of the Jesuits have already been revealed in Stephen's father's appraisal of them and have stuck in Stephen's mind: "[Jesuits will] be of service to him in after years. Those are the fellows that can get you a position." (73) While Stephen is watching the impeccable appearance of a Jesuit at Belvedere, "there came into Stephen's memory a saying which he heard from his father before he had been sent to Clongowes, that you could always tell a jesuit by the style of his clothes." (87) And then he perceives

4. Edmund L. Epstein, The Ordeal of Stephen Dedalus: The Conflict of the Generations in James Joyce's 'A Portrait of the Artist as a Young Man', Carbondale/Edwardsville, Southern Ill. Univ. Press; London/Amsterdam, Feffer and Simons, Inc., 1971, p.83; H. P. Sucksmith, James Joyce: 'A Portrait of the Artist as a Young Man', London, Edward Arnold (Publishers) Ltd., 1973, p.29.

that there is "a likeness between his father's mind and that of [that] smiling welldressed priest" (87).

* * *

In the Portrait Stephen's dreams and his visions in a dreamy and semi-conscious condition are described on several occasions. Many of them are complex of aspects partly presenting impressionistic visual scenes, partly indicating his physical condition and partly reflecting or revealing his subconscious or unconscious desires, concerns and preoccupations. Accordingly, it is not easy to classify the dreams and visions in particular categories. But in many of the dreams one aspect is more dominant or important than the others, and, therefore, the classification is made according to the most dominant aspect found in each description. This principle of classification is, in fact, applied to many other quoted passages where multiple devices and features are presented in a complicated and interconnected condition. In the following description of Stephen's dream of going back home for the holidays the method of word-repetition is used mainly for reflecting his preoccupation.

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 mer-
rily along the country roads.
The fellows cheered. They passed the
farmhouse of the Jolly Farmer. Cheer
after cheer after cheer. Through
Clane they drove, cheering and cheered.

(20)

The repetition of 'cheer' in polyptoton reflects both his physical condition and what preoccupied his mind in the daytime. During his sleep he is in a high fever, which on the following day confines him to the infirmary; his head hums in the hectic condition of his body, and consequently he dreams of hearing hurraying and cheering sound. At the same time his urgent desire to go home is reflected in the repeated words 'cheer' and 'the car/they drove'.

In the same dream of going back home for the holidays Stephen dreams of a picturesque scene of Christmas decorations in his house:

There were holly and ivy round the pier-glass 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. (20-21)

The recurrent images of 'holly' and 'ivy' together with the repeated preposition 'round' indicate that they are abundantly distributed in his house. The twice-repeated 'green' and 'red' give the emphatic impression of the colours as in a picture. The repetitions emphasize his urgent desire to go back home for Christmas. In the immediately preceding sentences the repeated words, "passing, passing" and "on and on", also reflect his desire to go home as well as the sense of speed of the running train. What the recurring images of 'red holly and green ivy' emphasize is, however, not only his desire to go back home for Christmas, but, more importantly, his great longing for the parental warm welcome for him at home. Therefore, holly and ivy are meant, firstly, "for him" and, secondly, "for Christmas". His yearning for the parental welcome at home is also revealed by the fact that in the succeeding passage he confuses the noises occurring around him with the noises particularly of 'welcome' for him, and he dreams of his father and mother.⁵ The recurrence of 'holly and ivy' is not only the emphatic image appearing in his dream, but the very regular rhythm suggests that it is his subconscious chanting of a magic formula to realize his wishes.

GROUP 2:

Among the instances which belong to the second group the repetitions extend over several pages in some cases, while in others over scores of pages, even over

5. See pp.291-2. of my thesis.

chapters. I shall consider first the more localized forms of the device as in the following several examples.

A messenger came to the door to say that confessions were being heard in the chapel. (129)

No escape. He had to confess, to speak out in words what he had done and thought.... (130)

The thought slid like a cold shining rapier into his tender flesh: confession. He would confess all, every sin of deed and thought.... ... he would murmur out his own shame: and he besought God humbly not to be offended with him if he did not dare to confess in the college chapel.... (130)

... he left the house and the first touch of the damp dark air and the noise of the door as it closed behind him made ache again his conscience.... Confess! confess! (142)

... before he saw again the table in the kitchen set for supper he would have knelt and confessed. (143)

The whisper ceased.... Confess! He had to confess every sin. (143)

A madman, a loathsome madman! Confess!
(144)

On the announcement by a messenger of the commencement of the hearing of confession in the chapel, Stephen's mind begins to be preoccupied for a considerable time with the single idea that he has to, and would, 'confess', and occasionally his preoccupation finds eruptive expression in the inner imperative to himself.

Sometimes an image of a place like 'the corridor' at Clongowes recurs in Stephen's consciousness.

... in half a minute he would be in the low dark narrow corridor that led through the castle to the rector's room. (55)

... he had entered the low dark narrow corridor that led to the castle. (56)

He passed along the narrow dark corridor, passing little doors that were the doors of the rooms of the community. (57)

But when he had passed the old serv-

ant on the landing and was again in the low narrow dark corridor he began to walk faster and faster. (59)

The recurrence of the three adjectives, 'low', 'narrow', and 'dark', implies an emphatic image of the appearance of the particular corridor in Stephen's mind, which is always associated with the way to the rector's room. It lies there between his part of the college and the rector's quarter, as it were, an alarming barrier. When he comes out of the rector's room after he has fulfilled his petition to the rector and somehow managed to let him admit Father Dolan's mistake, the corridor still lies there with exactly the same attributes in his consciousness in spite of his elated satisfied mood. It may signify that what has changed is only Stephen's mood, but that the world which the rector represents is still unchangeable, existing beyond the same 'corridor'.

Among the three attributes of the corridor, 'dark' predominates in Stephen's consciousness. Following the third quotation, where only 'narrow' and 'dark' are mentioned, the description emphasizes the darkness of the corridor which makes it difficult for him with another disadvantage of his tearful eyes to see things there:

He peered in front of him and right and left through the gloom and thought that those must be portraits. It was dark and silent and his eyes were weak and tired 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.... (57)

The apparent contradiction here is that in spite of the fact that he "could not see" because of the darkness and his unspectacled weak eyes and, therefore, he only 'thought' those are the portraits, in the detailed description of each portrait even the motto of the Jesuits and the expression of "young faces" are mentioned. Stephen imagines he sees them; probably, with the aid

of his imagination and memories of other pictures of these people. Especially, the motto pointed at by St. Ignatius is easily understood. But, in fact, he cannot see the details. He also imagines that the saints and the great men of the order are "looking down on him silently". He is in the dark and purblind both literally and figuratively. The world which these names of the portraits epitomize lies impenetrable above Stephen.

There are other passages where some physical situation or atmosphere subtly reflects or reveals what occupies and affects the mind of the character.

In the following passage, the 'voices' of various people which Stephen hears mean not only their physical voices, but his constant awareness of their interfering admonition which prevents him from pursuing his own unreal comrades.

While his mind had been pursuing its intangible phantoms and turning in irresolution from such pursuit he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollow-sounding in his ears. When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her fallen language and tradition. In the profane world, as he foresaw, a worldly voice would bid him raise up his father's fallen state by his labours and, meanwhile, the voice of his school comrades urged him to be a decent fellow, to shield others from blame or to beg them off and to do his best to get free days for the school. And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades. (86-7)

There are two kinds of patterns repeated in this passage; the one, 'urging/urged him + infinitive' for the 'voices' of his father, his masters and his school comrades, and for "another voice" of discipline, and the other, 'bid/had bidden him + infinitive' for the worldly 'voice' and the nationalistic 'voice'. Whatever different demands these different 'voices' may make to Stephen, they sound essentially the same to him in the respect that they are "hollow-sounding" as emphasized repeatedly. They are the voices of "conformity"⁶ to urge him to conform to their 'voices'. The similarity in sentence pattern for each 'voice' reflects the common factor of conformity. Later, Stephen reflects upon the general nature of those 'voices' which he has heard: "the dull gross voice of the world of duties and despair, ... the inhuman voice that had called him to the pale service of the altar." (174)

In the same way, in the following passage, 'his father's voice' means more than his physical voice.

He could still hear his father's voice. (94)

Stephen heard his father's voice break into a laugh which was almost a sob. (95)

He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. (95)

The repetition of 'his father's voice' implies Stephen's continuous awareness of the paternal insistence upon the close tie between father and son, from which Stephen wants to alienate himself.

Frequently a complex effect is produced by the repetition of two or more associated words extending over several pages.

6. Ryf, op. cit., p.126.

The bell rang for night prayers and he filed out of the studyhall.... 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.... (17-18)

It would be lovely to sleep for one night in that cottage before the fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants.... But, O, the road there between the trees was dark! You would be lost in the dark. It made him afraid to think of how it was.

He heard the voice of the prefect of the chapel saying the last prayer. He prayed it too against the dark outside under the trees. (18)

He saw the dark. Was it true about the black dog that walked there at night...? He saw the dark entrance hall of the castle. There was a fire there but the hall was still dark. But only the dark was where they looked: only dark silent air. (19)

O how cold and strange it was to think of that! All the dark was cold and strange. (20)

Initially, Stephen becomes aware of the night falling around him and the environment becoming darker. Therefore, the recurring words are 'night' and 'dark'. But these two words in combination become pregnant with much subtler significance than mere concrete ideas of night and darkness. His mind is filled with almost primitive fear of darkness, which means 'coldness' to him, and, therefore, he yearns for "the dark lit by the fire", as the other recurring words, 'lit' and 'fire', suggest. Gradually, when the darkness deepens, the darkness in the physical environment shifts to the darkness of his spiritual state in his dreamy condition before sleep. Although there is no explicit reference, yet his obsessive feeling of fear and strangeness and coldness of darkness implies his unconscious fear of death.

Similarly, the repeated key word, 'darkness', has double significance in the following passage.

Darkness was falling.

Darkness falls from the air.*

A trembling joy, lambent as a faint light, played like a fairy host around him. But why? Her passage through the darkening air or the verse with its black vowels and its opening sound, rich and lutelike? (237)

Eyes, opening from the darkness of desire, eyes that dimmed the breaking east. (237)

What is revealed is not so much Stephen's awareness of the darkness of the night falling around him as his inner region darkening; that is, his darkening sense of suspicion about Cranly's attitude towards 'her', or 'her' attitude towards Cranly, and his own secret physical desire for 'her'.

In the two separate passages cited below, apparently different circumstances are described, but the repetition of the words in combination, 'sin' and 'to know', reveals Stephen's almost unconscious fundamental concern with his 'sin'.

A cold lucid indifference reigned in his soul. At his first violent sin he had felt a wave of vitality pass out of him.... The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. He had sinned mortally ... and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment. What did it avail to pray when he knew that his soul lusted after its own destruction? A certain pride, a certain awe, withheld him from offering to God even one prayer at night though he knew it was in God's power to take away his life His pride in his own sin, his loveless awe of God, told him that his offence was too grievous to be atoned for in whole or in part by a false homage to the Allseeing and Allknowing. (106-7)

He listened in reverent silence now to the priest's appeal and through the words he heard even more distinctly a voice bidding him approach, offering him secret knowledge and secret power. He would know then what was the sin of Simon Magus and what the sin against the Holy Ghost for which there was no forgiveness. He would know obscure things, hidden from others, from those who were conceived and born children of wrath. He would know the sins, the sinful longings and sinful thoughts and sinful acts, of others, hearing them murmured into his ears in the confessional...: but rendered immune mysteriously at his ordination by the imposition of hands his soul would pass again uncontaminated to the white peace of the altar. No touch of sin would linger upon the hands with which he would elevate and break the host; no touch of sin would linger on his lips in prayer to make him eat and drink damnation to himself, not discerning the body of the Lord. He would hold his secret knowledge and secret power, being as sinless as the innocent: and he would be a priest for ever according to the order of Melchisedec. (162-3)

In the first passage the thrice-repeated 'he knew'-clause emphasizes that he is rationally aware of his own sin and that the essential nature of his sin is, though evidently it is the sin of lust, his intellectual pride as suggested by such phrases as "a cold indifferent knowledge of himself", "His pride in his own sin, his loveless awe of God". Even his choice of the appellation for God, "the Allseeing and Allknowing", is deliberate in this context. In the latter passage, the thrice-repeated 'he would know'-clause together with the emphatic repetition of 'sin' in polyptoton reveals his strong awareness of his own sinful state, even though apparently he is concerned with the sins of others which he would know as priest; his most immediate concern is his intellectual curiosity to 'know' and pride in his knowledge. So the twice-repeated phrase 'secret knowledge and secret power' indicates that he is obsessed not so much with the powers of the priest enumerated by the director, as with the power to 'know'

which presently leads him to 'fall' as the result of his voluntary decision of 'non serviam'. At this instant which occurs immediately before his final decision not to accept the priestly vocation, he is aware that although the ordination will make him sinless and innocent, yet he will have the sin of pride; the anaphoric repetition of the sentence 'no touch of sin would linger on/upon...' emphasizes strongly his supposed 'sinlessness and innocence', but too strong an emphasis adversely reveals his clear awareness of his sinful condition.

Two words recur noticeably during the retreat scene; they are 'child' and 'children'.

The figure of his old master ... brought back to Stephen's mind his life at Clongowes.... His soul ... became again a child's soul. (112)

In the wide land under a tender lucid evening sky, ... they stood together, children that had erred. Their error had offended deeply God's majesty though it was the error of two children, but it had not offended her.... The eyes were not offended which she turned upon them nor reproachful. She placed their hands together, hand in hand, and said....

-- Take hands, Stephen and Emma.
..... You have erred but you are always my children. It is one heart that loves another heart. Take hands together, my dear children.... (120)

Why was he kneeling there like a child saying his evening prayers? (140)

He had sinned so deeply against heaven and before God that he was not worthy to be called God's child. (140)

It was better never to have sinned, to have remained always a child, for God loved little children.... (146)

It is certainly reasonable to regard the emphasis on 'child' as "a paternal warning against filial rebellion",⁷ to intimidate Stephen back into a child's soul with threats to his physical and mental maturity.⁸ In fact,

7. Epstein, op. cit., p.74.

8. Ibid., pp.72-3.

when Stephen has surrendered to such threats and confesses his sins, the father confessor addresses Stephen as 'my child' 13 times and 'my poor child' twice. I think, however, what is revealed through the repetition of 'child' is Stephen's own hidden and eager wish to be 'a child', not only to become obedient and humble as a child of God, but, more significantly, to expect that his sin of lust might be condoned and forgiven more leniently as a 'child's' conduct. This consideration is obviously indicated in the passage describing his wishful vision of the Blessed Virgin in heaven. Here the word 'error' in polyptoton reveals his wish that his sin of lust should be regarded merely as an 'error' committed by a 'child' together with another 'child'. He intentionally avoids the word 'sin'. Another concurrent repetition of 'hands' and 'heart' indicated his another wish to be purified. He wishes to suppose that he has experienced not the sin of lust, but pure love; that is, as he and Emma hold 'hands' together, so their 'hearts' are tied together.

* * *

Feelings of coldness and warmth may be among our earliest sense-impressions. It is, indeed, these two feelings that Stephen experiences at the earliest period of his infancy: "When you wet the bed, first it is warm then it gets cold." (7) These two sensations conspicuously recur in his early life, always causing acute responses in Stephen. The words 'hot' and 'warm', and 'cold', 'cool' and 'chilly/chilled' are most dense between the playground scene and the infirmary scene in the first chapter of the Portrait.

The evening air was pale and chilly.... (8)

It would be better to be in the studyhall than out there in the cold. The sky was pale and cold but there were lights in the castle. (10)

He shivered as if he had cold slimy water next his skin. How cold and slimy the water had been! She had her feet on the fender and her jewelly slippers were

so hot and they had such a lovely warm smell! (10)

To remember that and the white look of the lavatory made him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot.... (11)

And the air in the corridor chilled him too. (11)

Then all his eagerness passed away and he felt his face quite cool. He thought his face must be white because it felt so cool. (12)

... he drank off the hot weak tea which the clumsy scullion, girt with a white apron, poured into his cup. He wondered whether the scullion's apron was damp too or whether all white things were cold and damp. (13)

He drank another cup of hot tea.... (13)

And how cold and slimy the water had been! (14)

The cold slime of the ditch covered his whole body; ... he felt the cold air of the corridor and staircase inside his clothes. (15)

It would be lovely in bed after the sheets got a bit hot. First they were so cold to get into. He shivered to think how cold they were first. But then they got hot and then he could sleep. He felt a warm glow creeping up from the cold shivering sheets, warmer and warmer till he felt warm all over, ever so warm; ever so warm and yet he shivered a little.... (17)

There was cold night air in the chapel The sea was cold day and night: but it was colder at night. It was cold and dark under the seawall.... (17-18)

There was a cold night smell in the chapel. It would be lovely to sleep for one night in the cottage ... in the dark lit by the fire, in the warm dark.... (18)

He blessed himself and climbed quickly into bed and ... curled himself together under the cold white sheets.... (19)

O how cold and strange it was to think of that! All the dark was cold and strange. (20)

His bed was very hot and his face and body were very hot. (21)

... he loosened the stocking clinging to his foot and climbed back into the hot bed. (21)

... and he felt his forehead warm and damp against the prefect's cold damp hand. That was the way a rat felt, slimy and damp and cold. (22)

As he passed the door he remembered with a vague fear the warm turfcoloured bogwater, the warm moist air.... (23)

There was cold sunlight outside the window. (24)

The cold sunlight was weaker and Brother Michael was standing at his bedside with a bowl of beeftea. He was glad for his mouth was hot and dry. (25)

The frequent occurrences of the words 'hot' and 'cold', especially in the earlier part of the first chapter, are remarked by a number of critics and given some symbolical and metaphorical meanings; particularly, the sense of 'cold' is related to other frequently repeated words, such as 'white' and 'damp', then to some extended meaning of unpleasantness and repulsion in the physical sense, and further at a symbolical level to spiritual purity and Catholicism. It is, however, possible to view the recurrence of the two dominant sensations in more concrete physical terms. Primarily, Stephen begins to have a fever in a gradual process. He caught a cold after he had been in the cold slimy water in a ditch, and now he feels cold in various circumstances, while on the other hand the feeling of 'warm' and 'hot' is not only his natural desire for something warm caused by his feeling of coldness, but also it is caused by the gradual rising of his temperature. Moreover, his feverish state is not only physical, but mental; he thinks he is not sick in his 'breadbasket', but "in his heart" (13)

The repetition of the word 'different' is another remarkable example, which extends over 60 pages throughout the earlier chapters, foreshadowing Stephen's later

egotism, isolation and sense of special destiny, underlined by yet another repetition of the word 'others'.

[The Vances] had a different father and mother. (7)

All the boys seemed to him very strange. They had all fathers and mothers and different clothes and voices. (13)

And every single fellow had a different way of walking. (14)

He opened the geography to study the lessons; but he could not learn the names of places in America. Still they were all different places that had those different names. They were all in different countries.... (15)

But though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God.... (16)

It was queer too that you could not call him sir because he was a brother and had a different kind of look. (23)

It was hard to think what because you would have to think of them in a different way with different coloured coats and trousers and with beards and moustaches and different kinds of hats. (49)

... and Father Arnall had told them both that they might return to their places without making any difference between them. (53)

The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he felt at Clongowes, that he was different from others. (66)

Stephen's awareness of 'difference' in the human and physical surroundings around him is awakened very early in his infancy, and it is mainly caused by his realization of 'difference' in appearance or names or language, but gradually his awareness is directed to the 'difference' of an individual, that is, individual identity, especially of himself. It is this consciousness that underlies Stephen's grudge against Father Arnall's treatment of Fleming and Stephen after they have suffer-

ed from the pandying. And this sense of his being 'different' further develops into the more distinct consciousness of his identity versus 'others'; "he was different from others". The existence of 'others' in this respect remains always dominant in his consciousness, which the word 'others' repeatedly indicates:

[Stephen] looked with the others in silence across the playground.... (45)

Aubrey carried a whistle dangling from his buttonhole ... while the others had short sticks.... (65)

... as [Stephen] stood in the wings among the other players, he shared the common mirth amid which the drop scene was hauled upwards.... (88)

He had soon given in to [his recent monstrous reveries] and allowed them to sweep across and abase his intellect, wondering always where they came from, from what den of monstrous images, and always weak and humble towards others, restless and sickened of himself.... (93)

He had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety. (98)

Towards others he felt neither shame nor fear. He stooped to the evil of hypocrisy with others, sceptical of their innocence which he could cajole so easily. (107)

He would be at one with others and with God. He would love his neighbour. He would kneel and pray with others and be happy. (146)

It was beautiful to live if God so willed, to live in grace a life of peace and virtue and forbearance with others. (149)

* The boys were all there, kneeling in their places. He knelt among them, happy and shy. (149)

* He knelt before the altar with his classmates, holding the altar cloth with them over a living rail of hands. (150)

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. (155)

He saw himself rising in the cold of the morning and filing down with the others to early mass.... He saw himself sitting at dinner with the community of a college. What had come of the pride of his spirit which had always made him conceive himself as a being apart in every order? (164)

He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world. (165)

... for he was as formal in speech with others as they were with him. (184)

A critic remarks that Stephen's "sexual development"⁹ causes him to feel different from others, but I think his mental development is the more important factor. I find an appropriate explanation in a specialist opinion of children's language and its development:

The socialization of the individual is a process of constant tension between convergent and divergent forces. The child growing up in society is impelled, if not by innate tendencies then at least by early training, to seek the support of others, to converge towards the group; at the same time he seeks to maintain his individuality in face of others, ^{to diverge from them. These others,} for their part, seek to absorb him into the group, to make him one of themselves, but in the very act of doing so they elicit and develop those powers by which he is able to assert his individuality with greater strength and diverge from the group.¹⁰

The repetition of the word 'others' stresses Stephen's consciousness of the existence of 'others' versus himself. In Stephen Hero his consciousness of his unique ego is revealed in his attitude that "above all things he hated to be compared with others" (71). At first, however, Stephen in the Portrait takes the attitude of 'converging' towards others (esp. pp.45, 88, 93). His gradual 'diverging' attitude from others is prevented by

9. Ibid., ~~pp.45 and~~ p.52.

10. M. M. Lewis, Language in Society, London, Thomas Nelson and Sons Ltd., 1947, pp.12-13.

the sermons during the retreat, which overwhelm his identity with the strong admonition against the sin of pride epitomized in non serviam, an expression of ego. Therefore, after his confession his foremost intention is to be in conformity with others, which is clearly seen in his attitude in the examples on pp. 146, 149, and 150. Finally, however, it is this very invincible consciousness of his being 'different' from 'others' that prevents him from leading a life of conformity with others and eventually conquers his religious scruples and finds him his true destiny, whose circumstances are told in the passages on pp. 155, 164, and 165. Out of his long struggle to choose between "the collective and the individual life"¹¹ he has finally found his way away from the former to the latter; at that crucial moment of his life the collective life seems to him to be epitomized in a group of his brothers and sisters, and then later in a squad of Christian Brothers, and in a group of bathing classmates.¹²

The following group of examples, the last in Group 2, seemingly presents a simple repetition of the single word 'boyhood', but it relates to Joyce's peculiar conception about the birth of soul.

The university! So he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends. Pride after satisfaction uplifted him like long slow waves. (169)

The pride of that dim image brought back to his mind the dignity of the office he had refused. All through his boyhood he had mused upon that which he had so often thought to be his destiny and when the moment had come for him to obey the call he had ~~tr~~uned aside, obeying a wayward instinct. (169)

11. Sucksmith, op. cit., p.10.

12. Ibid., pp.15-16.

Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been followed through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (173)

What were they now but cerements shaken from the body of death -- the fear he had walked in night and day, the incertitude that had ringed him round, the shame that had abased him within and without -- cerements, the linens of the grave?

His soul had arisen from the grave of boyhood, spurning her graveclothes. (174)

Where was his boyhood now? Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch? (175)

When Stephen decisively realizes that he has not succumbed to the director's inducement to the priesthood and that the door of the university is now open before him, and finally when he experiences a sudden flash into consciousness of his destiny which he feels he has been born to serve, one of the dominant realizations brought about to him at the same time is that he has grown out of his 'boyhood'. This realization may be unnoticed by the reader because of the hectic circumstances of Stephen's preoccupation with his prophetic 'Daedalian' name. The six pages of the Portrait quoted above significantly abound in the word 'boyhood'. With the idea of his entering the university, the word 'boyhood' repeats itself twice (p.169). The idea of 'childhood' and 'boyhood' has already underlied Stephen's consciousness, though it does not expressly come into his mind. While he is in the midst of his 'boyhood' at Belvedere, he is aware of it twice as contrasted with his 'childhood':

The old restless moodiness had again filled his breast as it had done on the night of the party but had not found an outlet in verse. The growth and knowledge of two

years of boyhood stood between then and now, forbidding such an outlet.... (79)

For one rare moment he seemed to be clothed in the real apparel of boyhood (88)

Stephen's rapturous mood when he hears the bathing boys calling his name is often regarded as caused by his awakening to the prophetic meaning of his strange name 'Dedalus', that is, to his true vocation to create imperishable beauty, but his elated spirit can be viewed from a different angle. The word 'boyhood' repeats itself three times on that momentous occasion (pp.173, 174, 175), and reveals that Stephen has apparently perceived that he has grown out of his 'boyhood'; he has achieved, as it were, his ecdysis. His ecdysis has two aspects: one, natural physical growth, the other, the birth of his soul. The latter meaning is far more important to him, for the word 'soul' is emphatically frequent in the passages on pages 173-5 (i.e. "his soul in flight", "His soul was soaring", "the call of life to his soul", "His soul had arisen", "out of the freedom and power of his soul", "Where was the soul"). The flight in his vision in this section is an overlapped image of his flying like that legendary namesake of his, and with that of the flight of his new-born soul. It is about to try its first flight like a bird just hatched out of an egg or a winged insect emerging from its larval case. The effects of his ecdysis, with his limbs growing free and lighter and with his soul about to be born and emancipated, is expressed in a pregnant way as follows:

His heart trembled; his breath came faster and a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs. (173)

He has now achieved the flight of his soul, namely, its birth; he has acquired the freedom of his soul, spurning the haunting death implications of his 'boyhood' which has up to that time been buried in the shroud of fear of sins.

The reason why the birth of his soul, in other words, the freedom of his soul, is so momentous and crucial a condition to him is well summed up in the celebrated metaphorical explanation that Stephen gives to Davin later:

-- The soul is born ... first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (207)

He has achieved his countermeasure to attain the freedom of his soul against the powerful admonition of the Church, the core of which is the central message of the sermons:

And remember ... that we have been sent into this world for one thing and for one thing alone: to do God's holy will and to save our immortal souls. All else is worthless. One thing alone is needful, the salvation of one's soul. What doth it profit a man to gain the whole world if he suffer the loss of his immortal soul? Ah, ... believe me there is nothing in this wretched world that can make up for such a loss. (113)

Stephen's mental and spiritual growth has by that time enabled him to cast off the graveclothes of his 'boyhood', and undoubtedly his awakening to the prophetic meaning of his strange name must give more impetus to the birth of his soul. Even though Joyce views his protagonist in an ironical perspective on account of Stephen's enraptured name-consciousness, yet Joyce does not take an ironical attitude to Stephen's awareness and joy at the birth of his soul, his acquisition of its freedom from the religious shackles.

Why is 'boyhood' so particularly emphasized in the Portrait? It is concretely expressed in Stephen Hero, which throws some elucidative light upon the discussion here:

The Roman Catholic notion that a man should be unswervingly continent from his boyhood, and then be permitted to achieve his male nature, having first satisfied the Church as to his orthodoxy, financial condition, ... prospects and general intentions, and having sworn before witnesses to love his wife for ever whether he loved her or not and to beget children for the kingdom of heaven in such manner as the Church approved of -- this notion seemed to [Stephen] by no means satisfactory. (208)

Joyce himself seems to have a special interest in human development, about which his brother Stanislaus says:

In Dublin when he set to work on the first draft of the novel, the idea he had in mind was that a man's character, like his body, develops from an embryo with constant traits. The accentuation of those traits, their reactions to hereditary influences and environment, were the main psychological lines he intended to follow, and, in fact, the purpose of the novel as originally planned.¹³

There is a remark by Joyce himself about his concern with the transitional period between 'boyhood' and 'adulthood' which he tried to express in Stephen Hero. In his letter to Stanislaus dated 7 Feb., 1905 he referred to this point:

The effect of the prose piece 'The spell of arms' is to mark the precise point between boyhood (pueritia) and adolescence (adulescentia) — 17 years. Is it possible you remark no change? (Letters, Vol.II, p.79).

The passage in question runs as follows in Stephen Hero:

(The additional pages of the Manuscript begins here):

13. My Brother's Keeper, p.17.

They were held out to say: We are alone — come: and the voices said with them: We are your people: and the air grew thick with their company as they called to him, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth. (240)14

GROUP 3:

In the Portrait Joyce often repeats some phrases and sentences after long intervals, with some significant changes. Stephen's consciousness of the two brushes in Dante's possession is one of the earliest and most conspicuous examples which illustrate the repetition with a change in syntax and at the same time a change in meaning.

1. Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell. (7)
2. ... [Fleming] had coloured the earth green and the clouds maroon. That was like the two brushes in Dante's press, the brush with the green velvet back for Parnell and the brush with the maroon velvet back for Michael Davitt. (15)
3. He wondered which was right, to be for the green or for the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell.... (16-17)
4. A little boy had been taught geography by an old woman who kept two brushes in her wardrobe. (95)

In the first passage Stephen's thinking about Dante and her brushes is expressed almost paratactically, and the

14. This is originally one of Joyce's 'epiphanies' (Workshop of Daedalus, p.40), and is used in the Portrait at the very end. Ellmann gives an elucidation to these confusing circumstances in his note attached to Joyce's letter above-cited: the fragment collected in Stephen Hero may be a part of Chapter XIII, and at the end of the Portrait the same passage is meant to indicate "the change from adolescence to young manhood." (Letters, II, p.79.)

rhythm is that of nursery rhyme with the repetition of 'the brush' for each sentence of the same structure. The second passage expresses slightly more complicated thinking in an almost hypotactic sentence. Compared with the sentence quoted below where Richard Ellmann is mentioning the same fact, where he uses the phrase "one ..., the other" and omits "backed" in the second place, the second passage from the Portrait shows a childish clumsiness in repeating 'the brush'.

She had ... two brushes, one backed in maroon for Davitt and his Land League, the other in green for Parnell.¹⁵

What is more important in these examples is that the different syntax conveys the differences of emphasis in Stephen's thinking. In the first passage the association of the particular colour with the particular personality is not close, for the phrase "with the maroon/green velvet back" modifies "the brush" and the skeleton structure is 'the brush was for Michael Davitt/Parnell.' In other words, the infant Stephen supposes one of the brushes is meant for Michael Davitt and the other brush for Parnell. In the second passage Stephen is more preoccupied with the two different colours. In the phrase "the brush with the green velvet back for Parnell" the combination between the colour and the person is closer than that between the brush and the person. Consequently in the third quoted passage which immediately follows the second one Stephen is conscious of the colours themselves as representing the particular persons associated with those colours (at least in Dante's own peculiar conception): instead of saying 'which was right, to be for Parnell or for Michael Davitt', he replaces the persons by the colours. In the final passage, which occurs when Stephen tries to reduce everything to its fundamental meaning, he states the bare fact about Dante's brushes viewed in long perspective. Dante is

15. James Joyce, p.24.

reduced simply to "an old woman" and her brushes are deprived of the political meanings which she attached to them.

The second major example is Stephen's recurring memory of Wells's offense against him:

1. That was mean of Wells to shoulder him into the square ditch because he would not swop his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! A fellow had once seen a big rat jump into the scum. (10)
2. He felt his whole body hot and confused in a moment. What was the right answer to the question? He had given two and still Wells laughed. But Wells must know the right answer for he was in third of grammar. He tried to think of Wells's mother but he did not dare to raise his eyes to Wells's face. It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuffbox for Wells's seasoned hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how cold and slimy the water had been! And a fellow had once seen a big rat jump plop into the scum. (14)
3. It was a mean thing to do, to shoulder him into the square ditch, they were saying. (21)

In the first passage Stephen passes his moral judgement on Wells's conduct straightforwardly: "That was mean of Wells to shoulder him into the square ditch...." In the second, however, when Stephen feels confused and embarrassed with the teasing of Wells, a bully from a higher class, and besides, Wells is now present, Stephen has no courage to pass his straight judgement as before; therefore, only after he has remembered Wells's conduct, he thinks thus: "It was a mean thing to do", and immediately adds "all the fellows said it was", as if the opinion were not his, but that of all the other fellows. Moreover, in the first passage Stephen clearly indicates that Wells's mean conduct is 'to shoulder Stephen into

the square ditch', but in the second passage the separate sentence and "It", which generally refers to the whole preceding incident, slightly lacks the directness of Stephen's judgement on the issue. In the final instance, now that Stephen is really ill, he has the right to think that Wells's conduct was mean. This is Stephen's opinion as well as that of other fellows.

There are two examples belonging to Group 3, one, connected with Stephen's sense of 'smell', the other, with his sense of 'hearing'.

1. It was not like the smell of old peasants who knelt at the back of the chapel at Sunday mass. That was a smell of air and rain and turf and corduroy. (18)
2. ... breathing the smell of the peasants, air and rain and turf and corduroy. (18)
3. The lovely smell there was in the wintry air: the smell of Clane: rain and wintry air and turf smouldering and corduroy. (20)

Stephen is at first trying to think of the component elements of the peasants' smell and accumulates them one by one, elaborately. In the second instance there is the synthesis of all the components of the smell in his sense, so that the train of the components as a whole is appositive to the smell of the peasants. In the third instance, which occurs in Stephen's dream, there is a recurrence of the same components of the smell. This time, however, adjectives, "wintry" and "smouldering", are attached to 'air' and 'turf' respectively, for in his sleep Stephen unconsciously feels the early morning air cold, and he smells the smokes of burning fire possibly of turf in the fireplace.

One of the most interesting cases of repetition with variation is that of the sounds of the cricketbats recurring four times at intervals in the first chapter; three occur before the incident of the pandying and the last one after it. The onomatopoeic representations of the cricketbats are often remarked, but the descrip-

tions surrounding each of the occurrences deserve more attention, especially the subtle changes happening to each. For each difference reflects minute differences in Stephen's psychology.

1. And all over the playground they were playing rounders and bowling twisters and lobs. And from here and from there came the sounds of the cricketbats through the soft grey air. They said: pick, pack, pock, puck: like drops of water in a fountain slowly falling in the brimming bowl. (42-3)

2. He looked with the others in silence across the playground and began to feel afraid.

.....
All the fellows were silent. The air was very silent and you could hear the cricketbats but more slowly than before: pick, pock. (45)

3. The fellows laughed; but he felt that they were a little afraid. In the silence of the soft grey air he heard the cricketbats from here and from there: pock. That was a sound to hear if you were hit then you would feel a pain. The pandybat made a sound too but not like that. (46)

4. The fellows were practising long shies and bowling lobs and slow twisters. In the soft grey silence he could hear the bump of the balls: and from here and from there through the quiet air the sound of the cricketbats: pick, pack, pock, puck: like drops of water in a fountain falling softly in the brimming bowl. (60)

At first, although he has been feeling faintly sick and frightened with the sacrilege of the stealing of the altar wine by some fellow-boys, yet he is in a normal state of mind. He, therefore, hears the sounds of the cricketbats and can minutely distinguish the different shades of tone and hit upon a proper simile to express his impression of the sounds precisely; i.e. "like drops of water in a fountain slowly falling in the brimming bowl." The cricketbats sound so live and familiar that he imagines "they said", not 'he heard' or 'he could hear' as in the latter instances.

In the second case, he has become afraid of the implications of the sacrilege which might involve the in-

nocent boys in the punishment. Consequently, he thinks this time that "you could hear", because he does not want to be set apart alone in fear; and he omits 'the sound', but only thinks of 'the cricketbats' in the phrase "you could hear the cricketbats". The image of the cricketbats is more immediate to his mind now than their sounds. He associates the bats with the instrument of punishment.¹⁶ In his anxiety he is more attentive to what the fellows are talking about the punishment, so that he actually does not hear the sounds of the cricketbats very carefully, even though "the air was very silent". He, therefore, misses 'pack' and 'puck', with the result that he feels the cricketbats sound "more slowly".

In the third passage there is only one sound "pock" in spite of the fact that he hears "the cricketbats" "from here and from there". In his fear of the impending pandying he is not in a composed state of mind to appreciate and differentiate the minute changes in tone. All the battings sound like 'pock', and as in the preceding instance there is no mention of 'sounds' but only "cricketbats".

In the final description, since Stephen has been liberated from his fear and humiliation, all the elements that were found in the first instance have revived, though with a certain change. This time he can hear "the sound of cricketbats", not "the sounds of cricketbats" as in the first passage. Even though there are different tones in the cricketbats as onomatopoeically represented here in four different vowels, they basically belong to the same category of the 'sound of cricketbats'. This means a conformity in sound. Furthermore, the recurrence of exactly the same image of a fountain and a brimming bowl even after his disturbing experience is revealing. The water is apparently running in a fountain, but the appearance is slightly deceptive. It is not a stream or river; it is a limit-

16. Ryf, op. cit., p.120.

ed place, a bowl. The water might stop running and become stagnant as the turf-coloured bogwater of the bath of Clongowes -- a frequent image of stagnation in Stephen's consciousness. Stephen's emancipation and satisfaction of the moment must be limited. He is still caught in the same world of conformity of the Church.¹⁷

In Group 3, there is another instance of the revelation of a hidden aspect of Stephen's mental state:

1. A messenger came to the door to say that confessions were being heard in the chapel. (129)
2. But not there in the chapel of the college. (130)
3. ... he besought God humbly not to be offended with him if he did not dare to confess in the college chapel.... (130)
4. They would be for the breakfast in the morning after the communion in the college chapel. (149)
5. In a waking dream he went through the quiet morning towards the college. (149)

In the first passage it is natural that only "the chapel" should be mentioned, for the essential aim of the message is concerning the confession in 'the chapel'. In the second case he modifies "the chapel" with a phrase "of the college", but here it is still 'the chapel' that matters concerning his confession. In the third instance the two elements, "chapel" and "college", occupy his consciousness with equal weight, because he now earnestly thinks about making a confession and at the same time he is intensely ashamed of having his sins known to his companions of the college. In the fourth instance, if the phrase "the college chapel" is considered together with the final one "the college" and, further, with the word "classmates" in the sentence "He knelt before the altar with his classmates" (150), the weight put on 'college' in "the college chapel" is apparent, as if he regarded the college

17. Ibid.

See pp. 105-6 of my thesis.

chapel as equivalent to a classroom. The word 'classmates' is used only three times in the Portrait and 'classmate' only once; 'fellows', 'boys' and 'companions' are normally more frequent terms (the exception is the word 'comrades' occurring twice). In the chapel, especially while Stephen attends mass, the word 'classmates' sounds rather odd; 'his companions' would be the most suitable appellation in the context.

GROUP 4:

The device of repetition of associated words whose meanings belong to the same category of ideas and values, which I discussed in the previous Chapter on Dubliners, is more extensively employed in the Portrait. The use of this device on a grand scale is one of the outstanding stylistic phenomena in Ulysses, e.g. the terms associated with 'food' in the 'Lestrygonians' episode.

As in Dubliners, there are a few significant instances of the use of 'economic' and 'monetary' terms, and 'figures';

1. When they had passed into the great hall and stood at the counter Stephen drew forth his orders on the governor of the bank of Ireland for thirty and three pounds; and these sums, the moneys of his exhibition and essay prize, were paid over to him ... by the teller in notes and in coin respectively. He bestowed them in his pockets with feigned composure and suffered the friendly teller, to whom his father chatted, to take his hand across the broad counter and wish him a brilliant career in after life. But the teller still deferred the serving of others to say he was living in changed times and that there was nothing like giving a boy the best education that money could buy. (99)
2. For a swift season of merrymaking the money of his prize ran through Stephen's fingers. In his coat pockets he carried squares of Vienna chocolate for his guests while his trousers' pockets bulged with masses of silver and copper coins. He bought presents

for everyone, ... pored upon all kinds of price lists, drew up a form of commonwealth for the household by which every member of it held some office, opened a loan bank for his family and pressed loans on willing borrowers so that he might have the pleasure of making out receipts and reckoning the interests on the sums lent. (100)

In the section of the Portrait describing Stephen's drawing the moneys at the bank of Ireland and his enterprise to establish a new relationship with his family with those monetary aids, there are frequent occurrences of two kinds of terms, economic and monetary. In the first quoted passage the monetary terms are inevitably incurred by the circumstances of the bank and Stephen's proper 'business' there. But what is presented is not only that simple fact, but the mentality of the teller and that of Stephen's father; though not expressly told. The organic whole of the associated terms reveals their inclination to evaluate spiritual assets in monetary terms, as the mental behaviour of Jimmy's father in "After the Race" reveals. In the second passage, Stephen is trying to introduce a new regime into his life "to build a breakwater of order and elegance against the sordid tide of life without him and to dam up ... the powerful recurrence of the tides within him." (101) The group of monetary terms suggests not only Stephen's current interests in his economic management, but, more significantly, reveals the fact that he regards monetary and material affluence as essential to elegance and order of life, worthwhile interests and good filial relationship with his parents. In this sense his mental behaviour is not unlike that of the teller of the bank and Jimmy's father.

The related terms compose two groups of organic whole of meanings at the beginning of chapter 4 of the Portrait, which reflect in combination what underlies the protagonist's religious consciousness: one group of words has connotation of commercial significance, and the other indicates mathematical calculation and numbers.

1. His daily life was laid out in devotional areas. By means of ejaculations and prayers he stored up ungrudgingly for the soul in purgatory centuries of days and quarantines and years; yet the spiritual triumph which he felt in achieving with ease so many fabulous ages of canonical penances did not wholly reward his zeal of prayer since he could never know how much temporal punishment he had remitted by way of suffrage for the agonising souls: and, fearful lest in the midst of the purgatorial fire, ... his penance might avail no more than a drop of moisture, he drove his soul daily through an increasing circle of works of supererogation.

Every part of his day, divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy. His life seemed to have drawn near to eternity; and at times his sense of such immediate repercussion was so lively that he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number but as a frail column of incense or as a slender flower. (150-1)

2. He offered up each of his three daily chaplets that his soul might grow strong in each of the three theological virtues, ... 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 ... and he prayed for each gift on its appointed day.... (151-2)

This section, which presents Stephen's austere formal and pedantic practice of piety,¹⁸ has incurred frequent remarks from critics to the effect that Joyce takes an ironical and mocking attitude towards the protagonist for his bogus repentance and devotion,¹⁹ and that Joyce

18. Dorothy Van Ghent, The English Novel: Form and Function, N. Y., Holt, Rinehart and Winston, Inc., 1953, p. 272.

19. Sucksmith, op. cit., pp. 32 and 48-9.

reveals it by means of "a commercial metaphor dressed out in purple rhythm",²⁰ which is a "[parody] on the doctrine of economy of grace."²¹ But Stephen himself is sincere in his pious efforts; he does not intend to be hypocritically false. He believes in his religious eagerness. As the two groups of associated diction disclose, the essential problem with his 'religious' attitude is that he confuses a great number of set prayers and regularity in his religious observances with the true meaning of piety, that is to say, the attitude of his soul towards God which should exist apart from mere regular observance of set prayers and practices. This type of naive misconception has already twice occurred in Stephen's earlier life: his confusion of monetary affluence and beneficence with good relationships with his family: and his conception of the joy and meaning of life in terms of humble everyday items of food immediately after his confession; (which is to be discussed later in this Section.) It is not surprising that as a natural result of his misconceived religious attitude he eventually reaches a state where "[a] restless feeling of guilt would always be present with him: he would confess and repent and be absolved, confess and repent again, and be absolved again, fruitlessly." (156) This is the inevitable consequence of his formalized observance of religious practices. The literary original for this section of the Portrait must be The Sociality Manual or some other books for devotional practice of similar nature, where, as Kevin Sullivan explains;

indulgences are carefully explained ... and a list of ejaculations provided ... with a precise number of days' indulgence attached to each. The devotional arithmetic involved in totaling up these figures might pose a problem for one less naive

20. Ellmann, James Joyce, p.50.

21. Kenner, Dublin's Joyce, p.129.

and more patient than Stephen Dedalus.²²

If Joyce presents Stephen's religious behaviour in an

22. op. cit., pp. 137-8.

cf. The Sodality Manual or a Collection of Prayers and Spiritual Exercises for the Members of the Sodality of the Blessed Virgin Mary, Dublin, M. H. Gill and Son, 1886, pp. 100-104. It is interesting to note also that in the Sodality Manual there are a few instances where the terms having monetary and commercial meanings are applied to religious and spiritual matters, apart from such theological terms as 'Redeemer', 'ransom' and 'debts'.

"What matters it how we fare here below, provided we be with Jesus for all eternity? Can I justly complain, that a never-ending happiness should cost me so little? The martyrs purchased heaven at the price of their blood, and thought it was given them for nothing. Shall not I, then, sacrifice my corrupt will for it? O happy Eternity! -- if men only knew what thou art worth! (p. 33³, 'On Heaven' in "Pious Reflections for Every Day in the Month")

"God has loved us to such a degree as to give us His only Son. Had He anything better He would have given it us. Is it not buying our love too dearly, to purchase it at so dear a rate? A trifling bounty from a fellow-creature entitles him to our love. Why, then, shall we not love Him whose bounty is infinite? (pp. 351-2, 'On the Love of God' in "Pious Reflections")

"Considering that the debts which I owe to Thy justice are so immense, that, of myself, I have not the means of discharging them, I have therefore recourse to the inexhaustible treasure of the merits of my Redeemer, which Thy Church ... now holds forth to me. Grant me, O Lord, the dispositions to obtain such portion thereof as may be necessary to discharge the debt of temporal punishment due to my sins. Suffer me now to partake of the infinite merits of Christ, that the immense ransom which He has paid for my salvation being applied to my poor sinful soul, I may be released from the punishment it has otherwise so justly deserved." (pp. 197³, "A Prayer for obtaining the effects of a Plenary Indulgence").

Joyce may ironically have reflected these verbal features in the Manual in his presentation of Stephen's devotional attitude at the beginning of chapter 4 of the Portrait.

ironical light through the use of terms with commercial and mathematical connotations, then his irony must be also extended to the devotional manuals which inevitably cause the users like Stephen to fall into a circular groove of formalism. This leads to the following instances which suggest other repetitive elements in Stephen's religious practices:

1. Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost, Tuesday to the Guardian Angels, Wednesday to saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the Suffering Jesus, Saturday to the Blessed Virgin Mary.

Every morning he hallowed himself anew....

His daily life was laid out in devotional areas.

Every part of his day, divided by what he regarded now as the duties of his station in life....

On each of the seven days of the week....

2. ... he drove his soul daily through an increasing circle of works of supererogation.

Every part of his day ... circled about its own centre of spiritual energy.

The rosaries too which he said constantly ... transformed themselves into coronals of flowers.... He offered up each of his three daily chaplets.... (150-51)

Five out of the first six paragraphs of chapter 4 of the Portrait open with some reference to time and day, which suggests recurrence. The word 'daily' occurs three times. This device emphasizes Stephen's religious observances regularly repeated for a considerable part of his daily life. Particularly, the whole first paragraph, as if it were a breviary-like devotional calendar, presents systematic routine, and any human element whether of Stephen's or otherwise is totally suppressed in the entirely passive constructions.²³ The regular repetition

23. The opening paragraph is an adaptation of The Solidarity Manual with the sections "Devotions for Every Day in the Week", "Pious Reflections for Every Day of the Month" and "A Rule of Life"; Sullivan, op. cit., pp.136-7.

of his devotional observances and activities is conveyed by the second group of related words. They are the words suggesting circular and repetitive nature. It indicates that his devotional practices closely follow fixed circular routines. Stephen's practices have become mechanically repetitive. As in the case of the group of words implying calculations and figures, Stephen regards his regular devotional observance, frequently repeated, as a proof of his eager religious feeling.

The various words related in meaning and connotation that are common to all the passages cited below are those connected with 'water'.

1. His unrest issued from him like a wave of sound.... (77)

All day he had thought of nothing but their leavetaking on the steps of the tram..., the stream of moody emotions it had made to course through him....
 all day the stream of gloomy tenderness within him had started forth and returned upon itself in dark courses and eddies.... (79)

2. He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the water had flowed over his barriers: their tides began once more to jostle fiercely above the crumbled mole. (10)

3. 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.... 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. (155)

4. 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 far away....

When he had eluded the flood of temptation many times in this way.... (155-6)

In the first quotation the protagonist is in his puberty and his emotional and physical unrest is coursing through him like a stream of blood. The group of words associated with stream of water coming and going is an exact reflection of his emotional and physical condition at that period of his life. In the second instance the recurrence of the terms associated both with water and with constructions which are devised to control water shows that as the control of the natural force of water by human power is an extremely difficult attempt to make, so is his effort to control his inner desires, physical and spiritual, and also it shows the difficulty in his controlling the outer influences, chiefly of the financial debasement of his family, by his monetary enterprises artificially devised. In the final passage, those related words have connotations similar to those in the first and the second instances; namely, an inner upsurge of his physical forces and the outer tides of other lives to which Stephen humbly tries to conform in vain.

There are several places in the Portrait where an abundance of words associated with parts of a human body occurs: during Stephen's sufferings of palsy, during his wandering through the city and eventual encounter with a whore, during the sermon on death and judgment, in his vision incited by the 'captain' and in a later incident of a louse biting his neck.

1. Stephen closed his eyes and held out in the air his trembling hand with the palm upwards. He felt the prefect of studies touch it for a moment at the fingers to straighten it.... A hot burning stinging tingling blow ... made his trem-

bling hand crumple together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes. His whole body was shaking with fright, his arm was shaking and his crumpled burning livid hand shook.... A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and fright he held back the hot tears and the cry that scalded his throat.

-- Other hand! shouted the prefect of studies.

Stephen drew back his maimed and quivering right arm and held out his left hand. The soutane sleeve swished again ... and a loud crashing sound and a fierce maddening tingling burning pain made his hand shrink together with the palms and fingers in a livid quivering mass. The scalding water burst forth from his eyes and, burning with shame ... he drew back his shaking arm in terror and burst out into a whine of pain. His body shook with a palsy of fright and ... he felt the scalding cry come from his throat and the scalding tears falling out of his eyes and down his flaming cheeks.

-- Kneel down! cried the prefect of studies.

Stephen knelt down quickly pressing his beaten hands to his sides. To think of them beaten and swollen with pain all in a moment made him feel so sorry for them. And as he knelt, calming the last sobs in his throat and feeling the burning tingling pain pressed in to his sides, he thought of the hands which he had held out in the air with the palms up and of the firm touch of the prefect of studies when he had steadied the shaking fingers and of the beaten swollen reddened mass of palm and fingers that shook helplessly in the air. (51-2)

In this case the names of the parts of a body reflect his painful feeling and strain all over his body. In fact, there are other repeated words, 'pain', 'tears' and 'cry',²⁴ which enhance the effect of his physical

24 Sidney Feshbach, "A Slow and Dark Birth: A Study of the Organization of A Portrait....", JJQ, Vol. ~~8~~²⁴ No. ~~8~~²⁴ ~~Spring~~^{Summer}, 1971, pp.289ff.; he makes extensive observations on the occurrences of 'cry' throughout the Portrait.

suffering. Before he feels any spiritual 'pain', such as grudge, chagrin, rage, shame, etc., the pandying has primarily given a frightening shock to his 'body'. The same scene of Stephen's actual suffering of the beating abounds in words associated with fire and burning,²⁵ though the word 'fire' itself happens only once. The organic whole of those related words reflects three aspects of his experience: first, the nature of the violent blow of the pandybat like the scorching fire; secondly, his physical reaction to the shock with his whole body becoming heated with pain; thirdly, his spiritual response, his 'burning' fury and rage.

2. The verses passed from his lips and the inarticulate cries and the unspoken brutal words rushed forth from his brain to force a passage. His blood was in revolt. He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself. Its murmur besieged his ears...; its subtle streams penetrated his being. His hands clenched convulsively and his teeth set together.... He stretched out his arms in the street to hold fast the frail swooning form.... ... and the cry that he had strangled for so long in his throat issued from his lips. It broke from him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment, a cry which was but the echo of an obscene scrawl (102-3)

* * *

He stood still in the middle of the roadway, his heart clamouring against his bosom in a tumult. A young woman dressed in a long pink gown laid her hand on his arm to detain him and gazed into his face. (103)

25. Anthony Burgess refers to the recurrence of the word 'scald' in combination with the elements of fire and water; Joysprick: An Introduction to the Language of James Joyce, London, Andre Deutsch, 1973, p.66.

A huge doll sat with her legs apart in the copious easychair.... He tried to bid his tongue speak that he might seem at ease, ... noting the proud conscious movements of her perfumed head.

..... Her round arms hold him firmly to her and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak.

She passed her tinkling hand through his hair....

..... His lips would not bend to kiss her. He wanted to be held firmly in her arms In her arms he felt that he had suddenly become strong.... But his lips would not bend to kiss her.

With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips (103-4)

In the above passages the related words show Stephen's painful agony in his physical desire of puberty, an effect emphasized by the recurrent words, 'cry' and 'wail'. Another group of the terms in the same category at the end of the third chapter of the Portrait (quoted above after the asterisks) implies that the relationship with a whore has merely resulted in his bodily satisfaction. When he feels he has "become strong and fearless and sure of himself", it is the consummate point of his boyhood in 'physical' terms.

- 3. He felt the death-chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin, the powerlessness of the dying limbs, the speech thickening and wandering and failing, the heart throbbing faintly and more faintly, all but vanquished, the breath, the poor

breath, the poor helpless human spirit, sobbing and sighing, gurgling and rattling in the throat. No help! No help! He, himself, his body to which he had yielded was dying. Into the grave with it! Nail it down into a wooden box, the corpse. (115)

On the second day of the retreat the preacher brings 'death and judgment'. In the quoted passage the gradual effects of fear and terror of death striking Stephen's body are reflected in the frequent references to the parts of his body. Presumably, death is conceived in his imagination as the destruction of a body. The destruction is conveyed in the verbal change, "He, he himself, his body.... the corpse."

4. They embraced without joy or passion, his arm about his sister's neck. A grey wool-len cloak was wrapped athwart her from her shoulder to her waist: and her fair head was bent in willing shame. He had loose red-brown hair and tender shapely strong freckled hands. Face. There was no face seen. The brother's face was bent upon her fair rainfragrant hair. The hand freckled and strong and shapely and caressing was Davin's hand. (232-3)

5. It was not thought nor vision though he knew vaguely that her figure was passing homeward.... Vaguely first and then more sharply he smelt her body. A conscious unrest seethed in his blood. Yes, it was her body he smelt: a wild and languid smell: the tepid limbs over which his music had flowed desirously and the secret soft linen upon which her flesh distilled odour and a dew.

A louse crawled over the nape of his neck and, putting his thumb and forefinger deftly beneath his loose collar, he caught it. He rolled its body ... between thumb and finger for an instant But the tickling of the skin of his neck made his mind raw and red. The life of his body, illclad, ill-fed, louseeaten, made him close his eye-lids in a sudden spasm of despair: and in the darkness he saw the brittle bright bodies of lice falling.... (237-8)

When a vision of incestuous love of Davin is caused by

the dwarfish 'captain' in Stephen's mind, he "frowned angrily upon his thought and on the shrivelled mannikin who had called it forth." (233) A little later on, when Stephen realizes that he has misquoted Nash, he despairingly admits that "[he] had not even remembered rightly Nash's line. All the images it had awakened were false. His mind bred vermin. His thoughts were lice born of the sweat of sloth." (238) Robert Scholes comments on this passage that

as he is torn with the self-pity occasioned by the disparity between his soaring mind and his "ill clad, ill fed, louse eaten" body, he realizes ... that his mind is not so superior to his body as he had assumed....²⁶

The fact that his would-be aspiring mind is still not so sublimated as he wishes, but saturated in material implications of his real life is likewise verified in the above passage (No.4) taken from his vision which occurs immediately after he was infatuated in his "soft liquid joy" of his aspiring mind for the flight of the hawklike man. In both quoted passages a number of terms associated with a body are noticeable, which reflect Stephen's actual state of mind far below his idealization.

Sometimes the recurrence of interrogative sentences is suggestive of an organic whole of meanings, such as doubts, puzzles, suspicions, incomprehension, wonder.

In the first quotation below, all the questions occur during the conversations among Stephen's fellow-boys and in his own thinking about the circumstances of the rumoured incident of the stealing of the altar wine by some fellows. The entire implications of the incident as told by some boys are inordinately bizarre

26. "Stephen Dedalus: Eiron and Alazon", Texas Studies in Literature and Language, III,^{no.} Spring, 1961, p.11.

and puzzling and exciting experiences to the boys, full of inexplicable aspects unknown to the curious mind. In this scene there is a cluster of questions to reflect the boys' inquisitive curiosity and puzzles. Among the interrogative sentences, 7 sentences have no interrogative words, 3 'why's, 3 'who's, 2 'what's, and one 'which'. Likewise, Stephen has a number of questions which occur in his thoughts: first, exactly the same question is repeated, "How could they have done that?" and he wonders 'why' twice, 'what' twice, and 'how' once.

-- Who caught them?
 -- But why did they run away, tell us?
 -- Who fecked it?
 How could they have done that?
 -- You know the altar wine they keep in the press in the sacristy?
 How could they have done that?
 -- Why?
 -- Do you know?
 -- Who told you?
 -- Is he in it?
 -- Do you know why those fellows scut?
 -- Caught?
 -- What doing?
 What did that mean about the smuggling in the square?
 Why did the five fellows out of the higher line run away for that?
 But why in the square?
 -- And we are all to be punished for what other fellows did?
 -- What is going to be done to them?
 -- And which are they taking?
 -- Is it Corrigan that big fellow?
 But what was there to laugh at in it?
 O how could they laugh about it that way?
 (Only questions are quoted above from the text between p.41 and p.46.)

The recurrence of questions in the second quotation below, which Stephen utters despairingly to himself in horror and bewilderment, indicates that he cannot rationally understand his own physical condition and reaction, for it seems to him his lust acts independent of his will and reason.

It could happen in an instant. But how so quickly? But does that

part of the body understand or what?
 It must understand when it
 desires in one instant and then pro-
 longs its own desire instant after in-
 stant, sinfully. It feels and under-
 stands and desires. What a horrible
 thing! Who made it to be like that, a
bestial part of the body able to under-
stand bestially and desire bestially?
Was that then he or an inhuman thing
moved by a lower soul than his soul?
 His soul sickened at the thought of a
 torpid snaky life feeding itself out
 of the tender marrow of his life and
 fattening upon the slime of lust. O
why was that so? O why? (143)

I remarked in the Section on 'appellation' that many facets of the dean of studies are reflected in the protean variations in appellation attached to him.²⁷ The ambiguous nature of his religious background and personal experiences is reflected in successive questions which occur in Stephen's mind in the presence of the dean. And, moreover, they reflect Stephen's wonder at finding a man with such a different religious and national background, and a man with no apparent spirituality of nature serving as a Jesuit in Ireland.

From what had he set out? Perhaps he
had been born and bred among serious
dissenters, seeing salvation in Jesus
only and abhorring the vain pomps of
the establishment. Had he felt the
need of an implicit faith amid the wel-
ter of sectarianism and the jargon of
its turbulent schisms, six principle
men, peculiar people, seed and snake
baptists, supralapsarian dogmatists?
Had he found the true church all of a
sudden in winding up to the end like a
reel of cotton some finespun line of
reasoning upon insufflation or the im-
position of hands or the procession of
the Holy Ghost? Or had Lord Christ
touched him and bidden him follow, like
that disciple who had sat at the receipt
of custom, as he sat by the door of some
zincroofed chapel, yawning and telling
over his church pence? (193)

27. See pp.134-5 of my thesis.

The following two passages have in common the use of a group of words associated with death, symbolizing the denial of human nature, which is, as Stephen perceives and realizes, the essential nature of the cloistral life.

1. The director stood in the embrasure of the window, his back to the light, leaning an elbow on the brown crossblind and, as he spoke and smiled, slowly dangling and looping the cord of the other blind. Stephen stood before him, following for a moment with his eyes the waning of the long summer daylight above the roofs.... The priest's face was in total shadow but the waning daylight from behind him touched the deeply grooved temples and the curves of the skull. Stephen followed also with his ears the accents and intervals of the priest's voice as he spoke gravely and cordially of indifferent themes.... The grave and cordial voice went on easily with its tale (157)

2. What were they now but cerements shaken from the body of death -- the fear he had walked in night and day, the incertitude that had ringed him round, the shame that had abased him within and without -- cerements, the linens of the grave?

His soul had arisen from the grave of boyhood, spurning her graveclothes. (174)

Hugh Kenner succinctly points out the essential terms of the death-image in the first quotation:

The looped cord, the shadow, the skull, none of these is accidental. The "waning daylight," twice emphasized, conveys that denial of nature which the priest's office represented for Stephen; "his back to the light" cooperates toward a similar effect. So "crossblind": "blind to the cross"; "blinded by the cross". "The curves of the skull" introduces another death-image....²⁸

Moreover, the words 'grave' and 'gravely', by a kind of punning, also contribute to the overall effect of death-like atmosphere.

28. Dublin's Joyce, p.113.

In the second quotation the underlined words belong to the same category of 'death-image'. Although the two quotations have the 'images of death' in common, yet there is an important difference. The 'death-images' contained in the first passage are essentially the attributes of the director-priest himself and what he stands for, while in the latter passage 'cerements', 'the linens of the grave', 'graveclothes' are not Stephen's essential attributes, but simply the wraps which have haunted his imagination in his boyhood; he can grow out of them as an winged insect casts off its shell and a bird breaks away from its eggshell. He has thrown off these wraps, when he has achieved his 'ecdysis'.²⁹

Sometimes an organic whole composed of recurring images of common objects suggests something more meaningful than their physical existence. There are 'doors', 'a corridor', 'a staircase' and 'stairs' before Stephen reaches the rector's office in Clongowes. They are obstacles lying between his quarter and the world where the rector resides, which Stephen must conquer to reach the highest authority.

It was easy what he had to do. All he had to do was when the dinner was over and he came out in his turn to go on walking but not out to the corridor but up the staircase on the right that led to the castle. He had nothing to do but that: to turn to the right and walk fast up the staircase and in half a minute he would be in the low dark narrow corridor that led through the castle to the rector's room. (55)

He could go up the staircase because there was never a priest or a prefect outside the refectory door. (55-6)

He was coming near the door. (56)

He was walking down along the matting and he saw the door before him. (56)

He had reached the door and ... walked up the stairs and ... he had entered

29. See my remarks on this point on pp.161-2 of my thesis.

the low dark narrow corridor that led to the castle. And as he crossed the threshold of the door of the corridor he saw ... that all the fellows were looking after him.... (56)

He passed along the narrow dark corridor, passing little doors that were the doors of the rooms of the community. (57)

He asked him where was the rector's room and the old servant pointed to the door at the far end.... (57)

He turned the handle and opened the door and fumbled for the handle of the green baize door inside. (57)

He bowed and walked quietly out of the room, closing the doors carefully and slowly.

But when he had passed the old servant on the landing and was again in the low narrow dark corridor he began to walk faster and faster. He bumped his elbow against the door at the end and, hurrying down the staircase, walked quickly through the two corridors and out into the air. (59)

The recurrence of these related words suggesting the obsessive images of obstacles in Stephen's consciousness in connection with his decision to appeal to the rector reveals Stephen's awareness that it is not an easy task to do. Significantly, the number of these words decreases after he has managed to fulfil his determination; 'door(s)' from 10 to 2; 'corridor(s)' from 5 to 2; 'staircase' from 3 to 1; 'stairs' from 1 to nil.

In the first passage quoted above (55), there are frequent verbs of action -- 'do' occurs three times, 'came out', 'go on walking', 'turn' and 'walk' once. Stephen's determination to put his decision into action coincides with his awareness of the difficulty of his task. The verbs of action suggest that he is full of the ideas of action. A moment later, however, his mind fluctuates between the two possibilities of action; his going up to the rector, and the prefect's coming in; the recurrence of two dominant verbs 'come' and 'go'

in the following passage reflects Stephen's oscillation.

But he could not go. The rector would side with the prefect of studies and think it was a schoolboy trick and then the prefect of studies would come in every day the same only it would be worse because he would be dreadfully waxy at any fellow going up to the rector about him. The fellows had told him to go but they would not go themselves. They had forgotten all about it and perhaps the prefect of studies had only said he would come in. (56)

A group of related words sometimes reveals Stephen's natural propensity as well as his temporary preoccupations. At the scene of the competition in arithmetic Stephen's interest has transferred from winning the first prize for the 'white rose' to thinking of various colours and their beauty: "White roses and red roses: those are beautiful colours to think of."

The little silk badge with the white rose on it....

Father Arnall's face looked very black....

The red rose wins.

The little silk badge with the red rose on it ... he had a blue sailor top on. Stephen felt his own face red too....

His white silk badge fluttered....

He thought his face must be white....

White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. (12)

The polysyndetic repetition of "pink and cream and lavender" with the reverse order for the second time implies that to him these colours are equal in beauty; in other words, there is no superiority or inferi-

ority in beauty except in the cards meant for the first, second and third places. The occurrence of various colours, which Stephen regards as 'beautiful' to think of, and the words 'colours' and 'beautiful' ^{and 'roses'} predominate during the class of sums; it may be an indication of his latent preference of art to mathematics, in other words, things sensual and symbolical ^{and imaginative} as represented in this case by 'a green rose' to logical thinking.

Likewise, in the following example a group of related words reveals not only Stephen's temporary pre-occupation, but his latent mental tendency. After his confession and absolution, Stephen is at the peak of his spiritual bliss and again he relishes life. His feeling is repeatedly emphasized by such adjectives as 'happy', 'beautiful' and 'holy' (149). But in the actual daily surroundings of his home, he defines his joy of life in terms of common foods which he finds in the kitchen.

On the dresser was a plate of sausages and white pudding and on the shelf there were eggs. They would be for the breakfast in the morning after the communion in the college chapel. White pudding and eggs and sausages and cups of tea. How simple and beautiful was life after all! And life lay all before him. (149)

Hugh Kenner says "the good life conceived in terms of white pudding and sausages is unstable enough...."³⁰ But what Stephen represents by those items of food is not his sense of 'good life', but his spiritual joy. I have already discussed Stephen's inclination to conceive religious and spiritual matters in material and monetary terms.³¹ Judging from his spiritual joy derived from food, "the host" (150) which he is going to hold upon his "tongue" (150) may have a value of

30. Dublin's Joyce, p.122.

31. See p.174 of my thesis.

"a bit of bread" (247) to satisfy his "purified body" (150) and be included in the things of palatable joys.

Sometimes a group of related words betrays the nature of the preoccupation of the protagonist. In the following example, the anaphoric phrase 'praying with...' apparently emphasizes Stephen's deepening devotional attitude, but what preoccupies his mind is simply 'to pray' -- conduct of praying -- impelled by intense fear of death and desire to be absolved. A group of words associated in meaning coinciding with the recurring 'praying' reveals what he is now occupied in is more physical behaviour of 'praying' than contemplation. For he is praying with his bodily parts; with his "eyes", with his "body" and with his "lips", clasping his "hands" and swaying his "head", but not with his soul.

He clasped his hands and raised them towards the white form, praying with his darkened eyes, praying with all his trembling body, swaying his head to and fro like a lost creature, praying with whimpering lips. (147)

The device of revealing or reflecting preoccupations of the protagonist by means of an organic whole of associated meanings is also used in the description of a dream as in the following passage to reflect what concerns his consciousness in his waking hours.

A field of stiff weeds and thistles and tufted nettlebunches. Thick among the tufts of rank stiff growth lay battered canisters and clots and coils of solid excrement. A faint marshlight struggled upwards from all the ordure through the bristling greygreen weeds. An evil smell, faint and foul as the light, curled upwards sluggishly out of the canisters and from the stale crusted dung. (141)

Although Stephen desires not to see, "he saw the places where he had sinned" (141) in his mind's eye, and it causes him a nightmare in his sleep. His consciousness

of having sinned "filthily" (140) and of the corruption of his soul and the oppression of his spirits are reflected in the nightmare. The filthiness and evilness are repeatedly emphasized by the nouns which mean concrete objects of filth and by the adjectives which indicate vileness and repulsiveness in sight and smell. And every offensive image is made vivid and graphic by adjectives and adjectival phrases modifying almost all the nouns. The verbless first sentence setting the background, nouns and adjectives predominate throughout this passage and verbal elements scarcely occur. The three synthetic words, "nettlebunches", "marshlight" and "greygreen", further produce graphic effects. 'And' is the only conjunction used in the passage, and it connects the nouns, especially the offensive objects in "stiff weeds and thistles and tufted nettlebunches" and "battered canisters and clots and coils of solid excrement", to produce accumulative effect of oppressive stuffiness. Where the nouns have two attributive adjectives, the adjectives are arranged without 'and', so that the synthesis of the impressions is achieved. The repetition of same words, though not prominent in this passage, helps towards the prevailing impression of offensive sight and smell.

II. Syntactical, Grammatical and Rhythmic
Devices to Represent, Reflect and Suggest:

i. Mode of Thinking, Pattern of
Mentality, Emotion, Mood, and
Other Psychological Aspects

In the Portrait the nature of the novel which throughout depicts the interior of the protagonist, for the most part, in the evolution of his physical and mental growth involves far more varied and complicated mimetic devices to reflect his mental, emotional and psychological aspects than in Dubliners. However, I shall follow the same method of investigation of each device under the heading indicating its main feature to gain a clearer comprehension of it as I did in the corresponding section of the chapter on Dubliners.

(a) Subject - object

Frequently in the Portrait the psychological nuances of the protagonist are closely reflected in the syntactical and grammatical features; for example, according to whether he occupies the position of the subject or object of a sentence (including the passive voice), whether the subject is something other than a human being, e.g. an inanimate subject, and whether the subject is inordinately long in proportion to the predicate. These stylistic features are often found in combination.

A simple example will illustrate the significance that may be attached to the position of subject or object in a given context:

-- That is horse piss and rotten
straw, [Stephen] thought. It is a good
odour to breathe. It will calm my
heart. My heart is quite calm now. (89)

When Stephen has somehow regained his composure, "my heart", previously the object of the verb "calm", be-

comes the subject of the final sentence. Moreover, the verb 'calm', which refers to a process, is replaced by the adjective 'calm', referring to a condition.

In the following incident Stephen is consistently put in the position of the object of the verbs indicating the operation of the outer influences:

He had emerged from a two years' spell of revery to find himself in the midst of a new scene, every event and figure of which affected him intimately, disheartened him or allured and, whether alluring or disheartening, filled him always with unrest and bitter thoughts. All the leisure which his school life left him was passed in the company of subversive writers
(80)

The outer world has exerted so powerful an influence upon Stephen's mind that he becomes an inactive recipient of the influence which plays active parts: this is reflected in his role as object.

A similar effect is produced by the use of the passive in the following sentence:

He felt too that he was being enlisted for the fight, that some duty was being laid upon his shoulders. (67)

The two clauses written in the passive voice without the mention of the operators show that Stephen has been put in a passive position by unknown, undefinable, inevitable force of his social environment; in this case it is, primarily, the debasement of the financial situation of his family.

These foregoing examples show fairly simple uses of syntax, but various other supporting devices are used in combination with such uses. For instance, in the following passage, Stephen's mood is reflected not only in the passive voice, but in synecdochical subjects and an apparent inconsequential thought.

He was caught in the whirl of a scrimmage and, fearful of the flashing eyes and muddy boots, bent down to look through the legs. The fellows were struggling and groaning and their legs were rubbing and kicking and stamping. Then Jack Lawton's yellow boots dodged out the ball and all the other boots and legs ran after. He ran after them a little way and then stopped. It was useless to run on. Soon they would be going home for the holidays. (9-10)

Stephen's inactivity is suggested initially by the passive verb, and by the contrast between "bent down to look" and the succession of five present participles conveying the continuous active and energetic activity of the others. The synecdochical subjects, "legs", "yellow boots" and "all the other boots and legs", not only express the vivid lively movements, but reflect Stephen's fear of the rough action as if they had a life of their own. The final inconsequential thought suggests his escapist mood caused by his fear of the footballers.

In some places inanimate subjects are predominant, and in other places human subjects other than Stephen have overwhelmed his existence.

The wide playgrounds were swarmed with boys. All were shouting and the prefects urged them on with strong cries. The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird.... He kept on the fringe of his line.... He felt his body small and weak ... and his eyes were weak.... Rody Kickham was not like that: he would be captain of the third line all the fellows said.

Rody Kickham was a decent fellow but Nasty Roche was a stink. Rody Kickham had greaves in his number and a hamper in the refectory. Nasty Roche had big hands. He called the Friday pudding dog-in-the-blanket. (8)

This is the scene of Stephen's first encounter with the world outside his home, where he feels himself "small and weak". By far the greater proportion of

the subjects of sentences are other than 'he' (i.e. Stephen), and, besides, his name is not mentioned, for he feels overwhelmed and oppressed; on the other hand the two bigger boys 'Rody Kickham' and 'Nasty Roche' have powerful predominance in his mind suggested by their full names.

Stephen's blissful mood at Christmas dinner-table, overpowered with abundant things to eat and decorations, is emphasized by the device of making 'things' subjects of sentences, suppressing human elements.

But Clongowes was far away: and the warm heavy smell of turkey and ham and celery rose from the plates and dishes and the great fire was banked high and red in the grate and the green ivy and red holly made you feel so happy and when dinner was ended the big plumpudding would be carried in, studded with peeled almonds and sprigs of holly, with bluish fire running around it and a little green flag flying from the top. (31)

The enumeration of things, food and decorations, arranged in polysyndeton expresses the sumptuousness of the dinner-table and the blissful sensation that Stephen is tasting.¹ The things have overpowered him, so that none of the subjects of the sentences is a human being, but all subjects are 'things'. Before the participants in the dinner sit at the table, "The servants entered and placed the dishes on the table." (30) Now "dinner" and "the big plumpudding" predominate over the diners, so that these things take the position of the subject; "when dinner was ended the big plumpudding would be carried in...." Stephen's eager expectation of the plumpudding is reflected in the detailed descriptive phrases modifying "the plumpudding".

Inanimate subjects sometimes produce a different effect as in the description of the removal of Stephen's

1. See pp.61-2 of my thesis for my comments on the polysyndetic enumeration of sweet things occurring in "The Dead".

household.

Two great yellow caravans had halted one morning before the door and men had come tramping into the house to dismantle it. The furniture had been hustled out through the front garden which was strewn with wisps of straw and rope ends and into the huge vans at the gate. When all had been safely stowed the vans had set off noisily down the avenue: and from the window of the railway carriage, in which he had sat with his redevyed mother, Stephen had seen them lumbering heavily along the Merrion Road.
(67)

The heroes of the scene are the two great caravans. Even 'men' appear as if they were automatons manipulated by the vans. 'Stephen' as the subject appears in the last sentence. The powerlessness of Stephen's family under the pressure of circumstances that overpower human existence is well conveyed in this stylistic presentation. In Stephen Hero the scene of removal is described briefly without any particular stylistic device.

Tradesmen who had seen it (i.e. the furniture) depart had begun a game of knocking and ringing which was very often followed by the curious eyes of streeturchins. (155-6)

A more illuminating example of this kind can be taken from Flaubert's Madame Bovary: "elle (i.e. la carriole) s'y arrêta court, et vidait son monde (i.e. the occupants)...." In this case the inanimate object, 'la carriole', becomes the subject, while the living subject of the human group is the object. R. A. Sayce explains this phenomenon, thus: "inanimate things are in command and are acting of their own volition. People ... are simply moved and operated by them."²

Similar effects can be obtained by subjects of

2. op. cit., p.18; the quotation is from Madame Bovary, Pt.I, Chap.IV, Paris, Bibliothèque de Cluny, 1938, p.28.

of abstract ideas as in the following.

He too returned to his old life at school and all his novel enterprises fell to pieces. The commonwealth fell, the loan bank closed its coffers and its books on a sensible loss, the rules of life which he had drawn about himself fell into desuetude. (101)

Stephen is striving against the unmanageable influences within and without him by means of his inexperienced juvenile ideas. The fact that his enterprises have been far beyond his control is reflected in the stylistic devices. His enterprises, the commonwealth, the loan bank and the rules of life, occupy the positions of the subject, as if they had their own independent animated will. Especially, the sentence "the loan bank closed" sounds as if the bank itself had taken an action without Stephen's manipulation. He could do nothing but return to his old life. Besides, the repetition of 'fell' emphasizes that his ideas have been castles in the air.

The passive voice can express not only the passivity of the subject as in some examples referred to earlier, but sometimes, as in the following, even more significant contents.

The entry of the professor was signalled by a few rounds of Kentish fire from the heavy boots of those students who sat on the highest tier of the gloomy theatre.... The calling of the roll began and the responses to the names were given out in all tones until the name of Peter Byrne was reached. (195)

The mechanical calling of the roll lacking in human contact between the professor and the students is reflected in the passive sentences in this passage; even the name of Peter Byrne is "reached", and "The calling of the roll began" as if done by a machine operated by nobody. This is an epitome of what Stephen feels to be the dull mechanical routine of the University

classes; Stephen's own opinion endorses it in Stephen Hero.

Stephen was harassed very much by enquiries as to his progress at the College and Mr Daedalus, meditating upon the evasive answers, had begun to express a fear that his son was falling into bad company. [Stephen] felt that the moments of his youth was too precious to be wasted in a dull mechanical endeavour. . . . (53)

One unusual subject conveys a great deal of psychological implication about the protagonist in the following sentence.

The next day brought death and judgment, stirring his soul slowly from its listless despair. (115)

"The next day" is the subject of the verb "brought" and "stirring". The unusual subject of an abstract idea well represents Stephen's unusually fearful anticipation of what he will hear from the preacher the next day.

A personified subject as in the following can emphasize some psychological aspect of the protagonist, as if it had a distinct life of its own.

. . . he felt his belly crave for its food. Stuff it into you, his belly counselled him. (104)

The situation of the protagonist under control of his animal desire is reflected in 'his belly' personified and given a position of subject of the sentence as if it had its own free will and even voice.

When a grammatical subject is inordinately long and complicated and, moreover, when Stephen is the object of such a subject, there are often some psychological implications. The first three illustrations of this device occur in the period of Stephen's development

when he is gradually awakening to the realities of his life.

... and the first sight of the filthy cow-yard at Stradbroom with its foul green puddles and clots of liquid dung and steaming bran-troughs sickened Stephen's heart. The cattle which had seemed so beautiful in the country on sunny days revolted him and he could not even look at the milk they yielded. (65)

The enormous impact of the filthy reality unknown to him at that time in the surroundings of his daily life, which disperses his romantic dreams, is expressed in the sentence structure with the two long subjects with Stephen as their object.

But the same foreknowledge which had sickened his heart and made his legs sag suddenly as he raced round the park, the same intuition which had made him glance with mistrust at his trainer's flabby stubble-covered face as it bent heavily over his long stained fingers, dissipated any vision of the future. (66)

The verb "dissipated" in the above passage has two long and elaborate subjects, which appropriately reflect Stephen's state of mind. He is now full of doubts about the deceptive realities and of bewildering anxieties about the unknown future, which overpower any hopeful vision.

The sudden flight from the comfort and revery of Blackrock, the passage through the gloomy foggy city, the thought of the bare cheerless house in which they were now to live made his heart heavy: and again an intuition or foreknowledge of the future came to him. (67-8)

The verb "made" in the above has a threefold relatively long subject describing Stephen's memories of the past, worries of the present and anticipations of the future. It indicates how heavily the effects of the change in circumstances lie accumulatively on his mind and how much depressing feeling he is to bear.

The same feature occurs in the first sentence in the following passage with a long subject in relation to the object "his mind".

The grey block of Trinity on his left, set heavily in the city's ignorance like a great dull stone set in a cumbrous ring, pulled his mind downward; and while he was striving this way and that to free his feet from the fetters of the reformed conscience he came upon the droll statue of the national poet of Ireland. (183)

The sentence structure subtly reflects both the physical and mental situations of the protagonist: the heavy-looking towering block of the building in contrast with a tiny human being walking beside it, and the emblematic existence of Trinity in the Catholic Dublin ethos³ which exerts depressing effects on Stephen's mind. And in the next sentence Stephen reasonably reassumes the position of the subject of the sentence, for he is now trying to "free his feet from the fetters of the reformed conscience...."

(b) Sentence structure

The complicated sentence structure, often concurrent with lengthiness, may reflect a corresponding complexity in the psychological situation.

The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended. (64)

The double relative clauses qualifying "the great part" and the insertion of "he felt" reflect his grave and anxious anticipation for the unknown great part he will play.

3. "Trinity College suggests the intellectual pressures of the Protestant English establishment." cf. Gifford, op. cit., p.150.

The skeleton structure of the following complex sentence is 'the mirth was like a soothing air to him, while her glance travelled to his corner.' It is rendered complicated with many modifiers.

The mirth, which in the beginning of the evening had seemed to him false and trivial, was like a soothing air to him, passing gaily by his senses, hiding from other eyes the feverish agitation of his blood while through the circling of the dancers and amid the music and laughter her glance travelled to his corner, flattering, taunting, searching, exciting his heart. (70-71)

The complexity of the structure in the above reflects Stephen's complex feelings and agitation, physical and mental, and various happenings around him of which he is strongly conscious.

The more heightened emotion and physical response of the protagonist are conveyed in the following passage by the device of using two participial constructions, one between the subject, "he", and the predicate verb, "stumbled", within the adverbial clause, and the other at the end of the clause.

His tormentors set off towards Jones's Road, laughing and jeering at him, while he, torn and flushed and panting, stumbled after them half blinded with tears, clenching his fists madly and sobbing.
(84)

This device is effective for representing the confusion in his mind and his physical disorder and furious response.

The elaboration of a sentence sometimes serve a purpose of a different nature. The skeleton of the sentences in the first and the second paragraphs in the following quotation runs, 'He believed this' and 'The imagery were easier of acceptance than was the fact', respectively.

He believed this all the more, and with trepidation, because of the divine gloom and silence wherein 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 tongues of fire.

The imagery through which the nature and kinship of the Three Persons of the Trinity were darkly shadowed forth in the books of devotion which he read -- the Father contemplating from all eternity as in a mirror His Divine Perfections and thereby begetting eternally the Eternal Son and the Holy Spirit proceeding out of Father and Son from all eternity -- were easier of acceptance by his mind by reason of their august incomprehensibility than was the simple fact that God had loved his soul from all eternity, for ages before he had been born into the world, for ages before the world itself had existed. (152)

These two sentences are rendered complicated and long by means of the accumulation of complex clauses and modifying phrases. The intricate patterns as well as the language reflect Stephen's complicated thinking about the religious doctrine based on the scholastic theology and presumably influenced by "the books of devotions which he read".⁴

(c) The kinds of sentences

The kinds of sentence, whether interrogative, or exclamatory, or imperative, or elliptical, in which the character expresses himself, or his thought is expressed, may be significant.

Father Dolan, for example, has an idiosyncratic form of utterance which indelibly subsists in Stephen's

4. The following note is given by Gifford concerning the "books": "the books apparently present a standard summation of scholastic doctrine (derived from St. Thomas Aquinas) about the Trinity." ; Ibid., p.136.

subconsciousness together with his manner of pandying. Therefore, when Father Dolan appears in Stephen's hallucination in the 'Circe' episode of Ulysses, he is represented by these characteristic verbal and physical aspects in caricature:

(Twice loudly a pandybat cracks, the coffin of the pianola flies open, the bald little round jack-in-the-box head of Father Dolan springs up)*5
 Father Dolan: Any boy want flogging?
 Broke his glasses? Lazy idle little schemer. See it in your eye. (Ulysses 667)

These characteristics are established in the scene in the Portrait where Father Dolan's utterances have distinctive grammatical features: apart from some normal affirmative sentences, all the others consist of sentences which are interrogative, exclamatory or imperative, with frequent repetition of words and phrases, and, moreover, many of them are elliptical and broken sentences. Correspondingly, the verbs used to describe his way of speaking tend themselves to be emphatic: 'crying' (9 times), 'shouting' (2), 'saying' (3), and 'repeating' (1). Besides, as I have already pointed out earlier, every utterance is made in his capacity as 'the prefect of studies', i.e. 'cried the prefect of studies', 'shouted the prefect of studies', 'said the prefect of studies', 'repeated the prefect of studies', while he himself uses 'Father Dolan' in place of 'I'.⁶

5. In Stephen Hero Stephen nicknames a priest "Father Jack-in-the-Box" (214). Judging from the context, his derogatory nickname for a priest indicates that he is merely 'a man in the confessional box'. In fact, in the Portrait the confessional is once termed "box" (146). In Ulysses, however, the nickname applied to Father Dolan has another significance: that is, Father Dolan's unexpected sudden manner of appearance to startle and frighten young boys as he does in the Clongowes classroom just like a toy of jack-in-the-box.

6. See pp.131-2 and pp.257-8.

*Detailed classification of his utterances: arranged in the order of appearance --

Interjection: Hoho! / Hoho, Fleming! / Hoho!

Exclamation: Of course he did! Of course he did! / A born idler! / You, boy! / The cinderpath! / Lazy idle little loafer! / Broke my glasses! / An old schoolboy trick!

Imperative: Up, Fleming! Up, my boy. / Hold out! / Other hand! / Kneel down! / At your work, all of you! / At your work, I tell you. / Make up your minds for that. / Write away. / Out here, Dedalus. / Out with your hand this moment! / Other hand! / Kneel down! / Get at your work, all of you....

Interrogative: Who is this boy? / Why is he on his knees? / What is your name, boy? / Why is he on his knees, Father Arnall? / You, boy, who are you? / When will Father Dolan be in again? / Why are you not writing like the others? / Why is he not writing, Father Arnall? / Broke? / What is this I hear? / What is this your name is? / Where did you break your glasses? / Where did you break your glasses?

Affirmative: I can see it in your eye: / I can see it in the corner of his eye. / We want no lazy idle loafers here, lazy idle little schemers. / Father Dolan will be in to see you every day. / Father Dolan will be in tomorrow. / I see schemer in your face. / I know that trick. / Father Dolan will be in every day to see if any boy, any lazy idle little loafer wants flogging.

Phrasal utterances: An idler of course. / Tomorrow and tomorrow and tomorrow.... / Every day Father Dolan. / Lazy little schemer. / Every day. Every day.

The persistent repetition of the same words and phrases, the broken and elliptical sentences, both in imperative and exclamation, the extreme limitation of vocabulary (emphasized by the repetition of words), altogether amount to the image of a man boisterous in manner, but hollow inside under the cover of the dignified title of 'the prefect of studies' like a 'jack-in-the-box' manipulated mechanically. He does not engage in normal communication, while, as if to compensate for the defect, his cracking pandybat is more articulate and conveys his intention. Father Arnall's utterances in normal sentence patterns and in suitable vocabulary, even in anger in the same scene, are contrasted with

Father Dolan's idiosyncratic manner:

-- You should be ashamed of yourself, said Father Arnall sternly. You, the leader of the class! (48)

-- Kneel out there in the middle of the class. You are one of the idlest boys I ever met. Copy out your themes again the rest of you. (49)

In a dialogue the unproportionally larger number of questions of one speaker reflects not only inquisitive or curious disposition of the speaker, but also the state of mind of the other speaker. Stephen's dialogue with Cranly presents an example of such an aspect. After Stephen has determined to leave his country, finding an augury in the flight of swallows (228ff.), he talks less and less with other people;⁷ he has resigned his hope of communicating with other people, and tends to look inwards, and his ego becomes more important to him in his isolation. Finally, he communicates only with himself in the diary form at the end of the book, which is twice clearly indicated in the forms of his self-address: "Now I call that friendly, don't you?" (256) and "O, give it up, old chap! Sleep it off!" (256). On this form of Stephen's self-address, Steinberg's comments on the same aspect found in the 'Proteus' episode of Ulysses are relevant. As he points out, Stephen frequently addresses himself by 'you' or by his own name 'Stephen'. This implies "a self-consciousness and an objectivity about oneself ^{an ability to stand aside and look at oneself} that is necessary for self-criticism."⁸ Immediately before Stephen begins to communicate with himself in a diary form, he has a long talk with Cranly.⁹ In

7. Between pages 231 and 242 Stephen utters only a few words and even when spoken to by his fellow-students does not respond.

8. op. cit., ^{p. 165,} pp. 163ff.

9. Between page 243, beginning "Cranly, I had an unpleasant quarrel this evening", and page 252, ending "Of whom are you speaking? Stephen asked at length."

spite of Stephen's repeated initial invitation to Cranly, "Cranly, I want to talk to you" (231 and 241), it seems Stephen does not intend to 'talk to' Cranly, but, instead, uses his friend for heuristic purpose to his private advantage, in other words, Stephen uses Cranly as a means of sorting out his own problems and to find some solutions for them, and to give shape to his ideas, decisions and plans for his future before departure from his country. Therefore, Stephen does not take the initiative in the conversation, but makes Cranly ask him questions. Some statistical figures prove this point: Cranly has 40 questions, Stephen only 9. Naturally, the number of Stephen's answers are correspondingly much larger, 33 answers to Cranly's 2. A dialogue between Stephen and Cranly on similar subjects occurs in Stephen Hero (143-8), and there, too, Cranly is the inquisitor: Cranly asks questions 20 times, Stephen 6 times. It seems that Cranly is by nature inquisitive as Stephen remarks in Stephen Hero:

One evening the monologue was interrupted time after time. Stephen had mentioned his sister's illness and had spread out a few leagues of theory on the subject of the tyranny of home. Cranly never actually broke in upon the oration but he continued inserting question after question whenever he had an opening. He asked Isabel's age, her symptoms, her doctor's name, her treatment, her diet, her appearance, how her mother nursed her, whether they had sent for a priest or not, whether she had ever been sick before or not. Stephen answered all these questions and still Cranly was not satisfied. He continued his questions until the monologue had in all decency to be abandoned; and Stephen, thinking over his manner, was unable to decide whether such conduct was to be considered the sign of a deep interest in a human illness or the sign of irritated dissatisfaction with an inhuman theorist. (130-31)

It is, however, clear that in addition to Cranly's natural propensity to inquisitiveness, the dialogue

between Stephen and Cranly in the Portrait is intended to reflect Stephen's egocentricity, which has been growing on him, by making Stephen receive questions and answer them not primarily for holding communion with the other but for fulfilling his private purpose. Mark Schorer's remarks on the Portrait points to the developments in Stephen which are verbally manifested in his final conversation with Cranly and his diary: Joyce makes "the style and method evaluate the experience",¹⁰ and the thematic experience of the book is Stephen's "progressive alienation from the life around him as he progressed in his initiation into it, and by the end of the novel, the alienation is complete."¹¹

There are two minor points to be included in this Section. When Stephen and Heron oppose each other in their support for their poetic heroes, Byron and Tennyson, respectively, it appears that each of them stands on a firm but unsupported conviction.

-- Lord Tennyson, of course, answered Heron.

-- Byron, of course, answered Stephen.

*

-- Tennyson a poet! Why, he's only a rhymester!

-- You, said Heron. Byron the greatest poet! He's only a poet for uneducated people. (82-3)

Stephen's appreciation and understanding of Byron is not very different from Heron's of Tennyson. The exclamatory sentence-patterns in which Stephen and Heron express their standpoints are the same. Like the fanatic partisans at the Christmas dinner-table, and the abusive bully Father Dolan, Stephen 'shouts' and 'cries' to support his idol.

10. "Technique as Discovery" in The World We Imagine, p.15.

11. Ibid.

I have observed in the Section on 'appellation' that Stephen never completely achieves alienation so far as his family relationship is concerned; see p.125.

Stephen shows boyish pride after he has talked with the rector.

He told them what he had said and
what the rector had said.... (59)

The use of the same sentence-pattern for both Stephen and the rector reveals the elated and satisfied mood in which he feels himself and the rector equal, talking, as it were, man to man.

(d) Arrangement of sentences

Sometimes the arrangement of sentences in a certain order reveals and reflects the character's mood. It seems Stephen has a tendency at his highly emotional moment to put in artificial order what other people say to him which appeal to his ears.

-- Tell us! Tell us!
-- What did he say?
-- Did you go in?
-- What did he say?
-- Tell us! Tell us! (59)

There are two earlier instances of this nature in the Portrait; one is his composition of the rhyme, "Pull out his eyes, / Apologise, / Apologise, / Pull out his eyes."* (8), when he felt terrified with the adults' threatening admonition, and the other is "-- Goodbye, Stephen, goodbye! / -- Goodbye, Stephen, goodbye!" (9), when he was in a sad mood on his first separation from his parents. And in the above quotation the rhythmical arrangement of the sentences may not be the exact echo of what the boys are uttering, but fairly an artificial composition; that is what Stephen's proud, exalted and satisfied mood constructs inwardly for himself out of what the boys are severally saying at random.

(e) Method of repetition

The device of repetition in a variety of forms is used in the Portrait for different purposes and effects, apart from its function to reveal the character's pre-

occupation and obsession dealt with in the previous Section: there are two major functions which I shall consider here, the one to represent mental pattern, inclination, recurrent trick of mental behaviour, etc., and the other to emphasize particularly strong emotions.

- (e) i. For representing mental pattern, inclination, recurrent trick of mental behaviour.

One of the impressions that the reader gets of the protagonist throughout the Portrait is that he is gifted with highly critical and meditative faculties. It is shown early in his childhood in the recurring appearances of two phrases, the one, 'to (or 'try to) think (or 'think of)', and the other, 'It is + adjective + that-clause (or to-infinitive)':

Stephen felt his own face red too, thinking of all the bets about who would get....
(12)

... those were beautiful colours to think of. (12)

Lavender and cream and pink roses were beautiful to think of. (12)

He tried to think of Wells's mother....
(14)

He still tried to think what was the right answer. (15)

He tried to think what a big thought that must be but he could think only of God. (16)

It made him afraid to think of how it was. (18)

O how cold and strange it was to think of that! (20)

*

It was useless to run on. (10)

It would be better to be in the study-hall than out there.... (10)

It was nice and warm to see the lights in the castle. (10)

It would be nice to lie on the hearth-rug before the fire, ... and think on those sentences. (10)

It was nice to hear it roar and stop and then roar.... (13)

It was very big to think about every-

thing and everywhere. (16)

It was better to go to bed to sleep. (17)

It was lovely to be tired. (17)

It would be lovely to sleep for one night in that cottage.... (18)

O how cold and strange it was to think of that! (20)

It would be nice getting better slowly. (27)

These stylistic features are to present Stephen as a thinking child: later he thinks "By thinking of things you could understand them." (44) The grammatical pattern of 'It is + adjective + that-clause/to-infinitive' reflects his critical and objective attitude in forming his judgment on what happens in his mind or around him, for the grammatical pattern enables him to express his judgment and criticism without mentioning himself.

Another conspicuous aspect of the mental behaviour of the protagonist is his 'seeing himself' inclination, as the phrase repeatedly occurs in the book.

He saw himself sitting at his table in Bray.... (72)

He saw himself walking about the grounds watching the sports in Clongowes.... (160)

How often had he seen himself as a priest wielding calmly and humbly.... (161)

He had seen himself, a young and silent-mannered priest, entering a confessional (161)

If ever he had seen himself celebrant it was as in the pictures of the mass.... (162)

He saw himself rising in the cold of the morning.... (164)

He saw himself sitting at idnner.... (164)

Then he saw himself sitting at the old piano.... (223)

The repetition reveals his self-consciousness;¹² he

12. David J. Leigh, S.J., "From the Mists of Childhood: Language as Judgment of the Emerging Artist in Joyce's A Portrait", JJQ, Vol.12, No.4, Summer, 1975, pp.372 and 374.

sees his own image reflected in his mind's mirror. It may also imply his artistic detachment which enables him to externalize himself and visualize his image like a character in a story or play.

In the following passage the similar sentence patterns of 'he foreknew that as he passed (walked/went/passing)..., he would think of (recall/repeat)...' represent the routine not only of his morning walk, but of his own thoughts and reflections.

His morning walk across the city had begun, and he foreknew that as he passed the sloblands of Fairview he would think of the cloistral silverveined prose of Newman, that as he walked along the North Strand Road, glancing idly at the windows of the provision shops, he would recall the dark humour of Guido Cavalcanti and smile, that as he went by Baird's stone-cutting works in Talbot Place the spirit of Ibsen would blow through him like a keen wind, a spirit of wayward boyish beauty, and that passing a grimy marine-dealer's shop beyond the Liffey he would repeat the song by Ben Jonson.... (179-80)

The routine of walking and thinking has become so fixed that he can foreknow what he will think about at each stage of his long walk. Moreover, one long train of clauses without any pause in between represents his long morning walk across the city, thinking continuously.

The repetitive pattern also reflects the mental behaviour of the protagonist in the following passage.

Each of his senses was brought under a rigorous discipline. In order to mortify the sense of sight he made it his rule to walk in the street with down-cast eyes, glancing neither to right nor left and never behind him.
To mortify his hearing he exerted no control over his voice which was then breaking, neither sang nor whistled and made no attempt to flee from noises....
To mortify his smell was more difficult as he found in himself no instinctive repugnance to bad odours.... ..

To mortify the taste he practised strict habits at table.... But it was to the mortification of touch that he brought the most assiduous ingenuity of inventiveness. He never consciously changed his position in bed.... and, whenever he was not saying his beads, carried his arms stiffly at his sides like a runner and never in his pockets.... (153-4)

The application of a regular sentence pattern with one variation for each 'sense' to be mortified, together with the frequent negative particles presents the protagonist in his strictly systematic and ascetic efforts to suppress his senses, and the repetitive structure reflects the repeated, determined succession of efforts of will. Stephen's effort to mortify the sense of 'touch' is expressed not by the regular pattern, 'to mortify', but by the abstract noun of "mortification". Among all the senses, the sense of 'touch' involves the most active physical action. The fact that Stephen conceives his physical effort to mortify his sense of 'touch' in the abstract term reveals the fact that there is a gap between religious practices understood theoretically by his intellectual ability as he can understand philosophical and theological books, and the humble daily practices on a more earthly level.

Appropriately, a similar repetitiveness assesses the ultimate result of all Stephen's 'devotions': "he would confess and repent and be absolved, confess and repent again and be absolved again, fruitlessly." (156) The sentence pattern itself represents Stephen's mechanical repetition of religious practices. Even without the final realization of the fruitlessness of his efforts, one could predict that the mechanical repetitive pattern of his devotional behaviour would have no full consequences.

I have already remarked¹³ that Stephen's methodical

13. See pp.173-7 of my thesis.

prayers and practices have been based on a fixed routine of devotions, with the result that he became stuck in futile repetition. A similar pattern of mental behaviour is revealed in other Dubliners.

While uncle Charles prayed he knelt on his handkerchief and read above his breath from a thumbblackened prayerbook wherein catchwords were printed at the foot of every page. Stephen often wondered what his granduncle prayed for so seriously. Perhaps he prayed for the souls in purgatory or for the grace of a happy death or perhaps he prayed that God might send him back a part of the big fortune he had squandered in Cork. (62-3)

What is suggested by the repetition of the word 'prayed' is the fact that uncle Charles 'prayed' almost as a habitual mental behaviour, whatever the spiritual connotation of his prayers may be. Fixed routine is emphasized even in the presentation of set prayers.

Then, raising his head, the priest repeated the act of contrition, phrase by phrase, with fervour. The boys answered him phrase by phrase. Stephen, his tongue cleaving to his palate, bowed his head, praying with his heart.

-- O my God!

-- O my God!

-- I am heartily sorry --

-- I am heartily sorry --

.....

-- and to amend my life --

-- and to amend my life --* (138-9)

This is the very epitome of the conformity imposed on the worshippers of the Catholic Church. Not only the repetition of the prayer itself, but also the repeated phrase 'phrase by phrase' emphasizes the conformity of the behaviour of the all worshippers, verbally and and mentally, for the verbal conformity is meant to train the conformity in mentality. Stephen has now been completely compelled into that pattern of conformity by the threatening force of the sermons.

The father-confessor in a chapel where Stephen makes his confession questions the boy in terms which automatically conform to a fixed convention. The phrase 'Anything else, my child?' seems to have been repeated automatically and monotonously for years in the priest's voice which sounds "weary and old" (148).

“ [Stephen] began to confess his sin:
 masses missed, prayers not said, lies.
 -- Anything else, my child?
 Sins of anger, envy of others, glut-
 tony, vanity, disobedience.
 -- Anything else, my child?
 -- Sloth.
 -- Anything else, my child? (147)

The deliberately patterned syntax in the following two passages contributes to the revelation of the what-ness of the dean of studies.

His very body had waxed old in lowly service of the Lord -- in tending the fire upon the altar, in bearing tidings secretly, in waiting upon worldlings, in striking swiftly when bidden.... (189-90)

The four repeated adverbial phrases (in + gerund), all in apposition to "in lowly service", emphasize the old man's submissive fulfillment of the fixed routine of his functions. Even the most powerful action of "striking" is done when "bidden".

Similiter atque senis baculus,* he was, as the founder would have had him, like a staff in an old man's hand, to be left in a corner, to be leaned on in the road at nightfall or in stress of weather, to lie with a lady's nosegay on a garden seat, to be raised in menace. (191)

The repetition of the same phrasal pattern reflects the old man's monotonous fulfillment of "all these stereotyped pursuits"¹⁴ without love or hatred. The three passive infinitives emphasize his submissiveness and

14. Magalaner, Time of Apprenticeship, p.113.

mortification: he is simply an instrument used or agent employed. What the two stylistic features in the two quoted passages as a whole significantly imply is not so much physical as spiritual process to 'paralysis' as the consequence of his obedient fulfillment of the fixed service without mental vitality.¹⁵ Since the dean of studies is a representative of the Jesuit Order, what he characteristically signifies can be regarded as the nature of the organization "which commissions him as its agent"¹⁶

On the surface Stephen's father's indiscriminate use of 'good' for various situations and qualities may appear a phenomenon different from those so far discussed in this Section. But essentially his mental behaviour is patterned on conventional judgments and critical cliché, just as the religious behaviour of Stephen (at least before his alienation from the Church) and others is patterned on devotional clichés.

One fellow had a good voice, another fellow was a good actor, another could sing a good comic song, another was a good oarsman or a good racketplayer, another could tell a good story and so on.
But we were all gentlemen, Stephen ...
and bloody good honest Irishmen too. (94)

-- Well, I hope he'll be a good a man as his father. That's all I can say, said Mr Dedalus. (98)

'Good' is one of the very first words that Stephen heard in his father's story, "and a very good time it was" (7), and it is inevitable that Stephen should define his father, in an ironical tone, as "a good fellow" (245) to Cranly. Another Dubliner's speech reflects mental behaviour similarly patterned on clichés: "-- But did so much good, Simon, said the little old

15. See my comments on the dean's paralytic condition on pp.294-5.

16. Magalaner, op. cit., p.113.

man gravely. Thanks be to God we lived so long and did so much good." (98)¹⁷

(e) ii. For emphasizing strong emotions.

1. Anaphora
Anadiplosis

Joyce makes effective use of two rhetorical forms of repetition, 'anaphora' and 'anadiplosis',¹⁸ in several places in the Portrait to reflect the protagonist's highly emotional moments.

Stephen's feeling towards 'her' (i.e. E-- C--) is twice strikingly expressed by means of these two devices.

Bah! he had done well to leave the room in disdain. He had done well not to salute her on the steps of the library. He had done well to leave her to flirt with her priest....

Rude brutal anger routed the last lingering instant of ecstasy from his soul. It broke up violently her fair image and flung the fragments on all sides. On all sides distorted reflections of her image started from his memory.... (224)

The three sentences, which constitute the first paragraph, begin with anaphoric 'he had done well'. The sentences become longer. These features reflect Stephen's feeling of anger and jealousy and contempt towards 'her' gradually intensifying. In the second paragraph the anadiplosis of 'on all sides' emphasizes Stephen's explosive anger with 'her' as he distorts

17. See pp.72-3 for my comments on Dubliners' tendency to use clichés.

18. See Footnote 4 on p.87 for the explanation of this word. Jespersen gives this explanation: "a word is repeated and for emphasis given front-position"; A Modern English Grammar, Pt.VII, p.76. He terms this device "Anaphoric Repetition", but, technically, it is called 'anadiplosis'.

her image and associates it with various images of other girls.

He had written verses for her again after ten years. Ten years before she had worn her shawl cowlwise about her head....

Ten years from that wisdom of children to his folly. (226)

The consciousness of the lapse of time 'ten years' is predominant in Stephen's mind at this moment. It is revealed by the two rhetorical devices in combination. More importantly, what is revealed by the intensified repetition is not only his awareness of the long lapse of time, but also the widened gap and distance that Stephen feels now exist between himself and 'her'.¹⁹

In an earlier place anaphoric repetition is also used to convey Stephen's emotional condition in relation with 'her'.

All day he had thought of nothing but their leavetaking on the steps of the tram at Harold's Cross.... All day he had imagined a new meeting with her for he knew that she was to come to the play. The growth and knowledge of two years of boyhood stood between then and now, forbidding

19. In Stephen Hero Joyce's intentional mimetic or stylistic devices are less elaborate and subtle, but there is one example of the same kind:

He spurned from before him the stale maxims of the Jesuits and he swore an oath that ... they should never establish over him an ascendancy. He spurned from before him a world of the higher culture in which there was neither scholarship nor art nor dignity of manners.... Above all he spurned from before him the company of ... decrepit youth -- and he swore an oath that never would they establish with him a compact of fraud. (42-3)

The emphatic anaphora of 'he spurned from before him' and the repeated sentence 'he swore an oath that...' emphatically represent his determination to establish his own individual standpoint.

such an outlet: and all day the stream of gloomy tenderness within him had started forth and returned upon itself in dark courses and eddies.... (79)

In the above paragraph the phrase 'all day' is repeated at the beginning of successive sentences and recur two sentences after that. This stylistic device emphasizes his emotional upsurge, caused mainly by his ceaseless infatuation for his girl friend, and the way in which it dominates his mind 'all day'.²⁰

Anaphora is not only expressive of a state of emotional excitement or intensity, but can indicate intense happiness or satisfaction as in the following two examples.

He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wild-hearted, alone amid a waste of wild air and brackish waters and the seaharvest of shells and tangle and veiled grey sunlight and gayclad light-clad figures of children and girls and voices childish and girlish in the air. (175)

The core of the dominant sensation that he is now experiencing is emphatically reflected in the anaphoric sentence, 'He was alone', and again in the recurrence of the key word 'alone'. The repetition emphasizes not only his awareness of his physical isolation, but a sense of his mental and spiritual isolation; in other words, he is experiencing a strong sensation of emancipation and liberation.

A soft liquid joy like the noise of many waters flowed over his memory and he felt in his heart the soft peace of silent spaces of fading tenuous sky above the waters, of oceanic silence, of swallows flying through the seadusk over the flowing waters.

20. See pp.177-8 for my reference to a group of words associated with 'water' and 'stream'.

A soft liquid joy flowed through the words where the soft long vowels hurtled noiselessly and fell away, lapping and flowing back and ever: shaking the white bells of their waves in mute chime and mute peal and soft low swooning cry; and he felt that the augury he had sought in the wheeling darting birds and in the pale space of sky above him had come forth from his heart like bird from a turret quietly and swiftly. (230)

Towards the end of the scene where Stephen is watching flying birds in the sky, trying to seek the augury, he is filled with a peaceful sensation of joy, instead of fear of the unknown, after having realized that his destiny is like that of swallows to wander away from home over the waves, never settling in one place, and that the augury he was trying to seek in the birds and the sky has been brought about by his own intuitive and instinctive sense of destiny for his future. The anaphoric beginning, 'A soft liquid joy', together with two groups of words with the same category of meaning (the one related with 'water' and 'flowing' and the other related with peaceful quiet effect of sound), emphasizes his peaceful tender state of mind and also creative intuition as if he were flying like a swallow over flowing waters.²¹

(e) ii. 2. Non-rhetorical repetition

The protagonist's emotional conditions are also emphasized by non-rhetorical kind of verbal repetition.

During the Belvedere Witsuntide play scene Stephen experiences moodiness and unrest caused by growing puberty.

21. The frequency of the words in group 1: 'flowed/flowing' 4, 'waters' 3, 'liquid' 2, 'waves', 'oceanic', 'seadusk', 'lapping'; group 2: 'soft' 5, 'mute' 2, 'silent/silence' 2, 'noiselessly', 'low', 'quietly', 'swooning'.

See my discussion on the pronominal change in the stanza quoted from Yeats's poem on pp.267-9 of my thesis and also see my comment on the repetition of 'ever' on pp.287-8.

A movement of impatience escaped him. (76)

The sentiment of the opening bars, their languor and supple movement, evoked the incommunicable emotion which had been the cause of all his day's unrest and of his impatient movement of a moment before. Then a noise like dwarf artillery broke the movement. (77)

... the pleasantry of the prefect and the painted little boy had drawn from him a movement of impatience. (79)

Stephen's movement of anger had already passed. (79)

The recurrence of the words 'movement' and 'impatience' reflects not only the wave-like surging of emotional restlessness but physical restlessness caused by the changing physical process taking place in him at this stage of his life.

The repetition of a few different words with the same category of meaning is as effective as single-word repetition. The recurrence of negative particles in three successive sentences in the following passage significantly reflects Stephen's present state of mind. It can be characterized as 'nihilistic' as he feels himself "like the barren shell of the moon."

No life or youth stirred in him as it had stirred in them. He had known nei-
ther the pleasure of companionship with others nor the vigour of rude male health nor filial piety. Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost ... and he was drifting amid life like the barren shell of the moon. (98)

The uses of repetition of various kinds in combination can reflect more complicated aspects of the protagonist's psychological and physical conditions. In the first of the two examples which illustrate such a device, Stephen's burning sensation, mental and physical, and in the second example, his sense of impatience and his physical movement are conveyed.

1. Little flakes of fire fell and powdery ashes fell softly, alighting on the houses of men. They stirred, waking from sleep, troubled by the heated air. (145-6)

Little fiery flakes fell and touched him at all points, shameful thoughts, shameful words, shameful acts. Shame covered him wholly like fine glowing ashes falling continually. (146)

The emphatic repetition of word, 'shameful' (and 'shame'), and the reiteration of words, 'flakes', 'fell', 'falling', 'ashes', 'fire' and 'fiery', and the four similar phrases with these repeated words, the first two being alliterative, "flakes of fire fell", "fiery flakes fell", "powdery ashes fell", "fine glowing ashes falling", are conjointly expressive of the domination of his every thought and feeling by the overwhelming sense of 'shame'. And, moreover, it is indicative of his blood seething with his burning shameful sensation: "His blood began to murmur in his veins, murmuring like a sinful city summoned from its sleep to hear its doom." (145) Lastly, from a phonological point of view the phrases, "Little flakes of fire fell and powdery ashes fell softly", "little fiery flakes fell" and "fine glowing ashes falling", are his phonological impression of the faint murmurs of the penitents which he now hears recurring: "faint murmur of a voice troubled the silence" (145) and "The faint murmur began again." (146)

2. He could wait no longer.
From the door of Byron's publichouse to the gate of Clontarf Chapel from the gate of Clontarf Chapel to the door of Byron's publichouse and then back again to the chapel and then back again to the publichouse he had paced slowly at first, planting his steps scrupulously in the spaces of the patchwork of the footpath, then timing their fall to the fall of verses. A full hour had passed since his father had gone in with Dan Crosby, the tutor, to find out for him something about the university. For a full hour he had paced up and down, waiting: but he could wait no longer.
 (168)

The first paragraph consists of only one sentence, and the object of what he is waiting for is not mentioned, but instead the following paragraph begins with the repetition of the phrases 'from ... to ...' and 'and then back again to...', which convey his pacing between the two points repeatedly, waiting. The repetition of the phrase 'a full hour' indicates the long lapse of time, for which he has been waiting. What he has been waiting for is mentioned towards the end of the second paragraph; that is, directly his father, but the more important object is the result of his talk with the tutor about the university. As a whole these stylistic features are intended to reflect Stephen's intense impatient feeling about what will happen to his uncertain future which entirely depends upon the consequences of his father's consultation with the tutor.

(e) ii. 3. Emphatic uses of repetition

Particularly remarkable emotional experiences, such as hysterical, chaotic, confused, elated, excited, ecstatic and so forth, can be represented also by means of emphatic repetition both verbal and structural. The verbal representation of Stephen's feverish excitement caused primarily by his feverish physical condition is one of the earliest illustrations.

How beautiful and sad that was! How beautiful the words were where 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! (24-5)

Stephen's friend Cranly repeatedly tells him; "Go easy, my dear man. You're an excitable bloody man, do you know", and "Do you know that you are an excitable man?" (243) A passage in the Portrait affords a clue to the physical, mental and verbal state of the highly 'excitable' protagonist in a hectic condition:

"A feverish quickening of his pulses followed and a din of meaningless words drove his reasoned thoughts hither and thither confusedly." (164) Several instances of the culminating moments are shown in the Portrait when his mental reaction is revealed in verbal condition where the rhythm rather than the meaning of words conveys his heightened emotion.

The rhapsodic tone of the writing in the climactic scene towards the end of chapter 4 of the book, starting at the moment of Stephen's realization of his true destiny and his joy in the birth of his soul, has been frequently referred to and commented on by several Joycean critics. There are three places where his ecstatic mood culminates.

1. His heart trembled; his breath came faster and a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs. (173)

2. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.

Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, and envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (176)

The devices employed here are not very complicated ones, but as is often pointed out, largely based on various methods of repetition both verbal and structural. In the first passage, the anaphoric repetition of 'His heart trembled' emphasizes his sustained excitement with fearful anticipation and the successive phrases about his 'soul' ("his soul was in flight" and "His soul was soaring") express his certain realization of his soul's new birth. Several words are reiterated throughout the passage, such as 'wild', 'radiant', 'ecstasy', 'flight', 'soaring', 'limbs', 'breath', to convey the impression that his ecstatic mood is sustained. Two of them, 'radiant' and 'ecstasy',²² seemingly appear pregnant of some particular significance, but they are chosen by the rapturous Stephen to project his mood. Probably, these two words are his favourites drawn from "his treasure" (170). As Tindall points out, the former word later becomes the essential word in Stephen's 'aesthetics'.²³ This impression of the ornamental meaninglessness of some repeated words is caused by the fact that the same word is attached to different words without any particular distinction: for example, 'ecstasy' to 'fear' and 'flight'; 'wild' to 'spirit', 'limbs' and 'breath'; 'radiant' to 'body', 'eyes' and 'limbs'. The inversion at the final place is rather affected. A critic remarks that "the well-balanced repetition and inversion ... helps to sustain the vision of Stephen as Daedalus hovering rapturously on the wing".²⁴ The recurrence of the same words may give the impression of "sustaining", but the normal word order would produce similar effects of Stephen's vision of flight. After all, Stephen is still a young boy and the passage with all its ornamental devices conveys the impression of an "immature transport".²⁵

22. Hugh Kenner says that 'ecstasy' is the key word in the passages; Dublin's Joyce, p.132.

23. A Reader's Guide, p.66.

24. Sucksmith, op. cit., pp.49-50.

25. Burgess, op. cit., p.68.

In the second passage the device of parallelism at the beginning of the paragraph and the five consecutive infinitive phrases, "To live, to err, to fall, to triumph, to recreate", and the emphatic reiteration of 'on's altogether convey the emphatic rhythm of his elated spirit and that of the concomitant movement of his onward striding.²⁶ The repetition of the word 'life' in this passage is comparable with that of the same word at the end of chapter 3 of the Portrait after Stephen has confessed and been absolved of his sins.²⁷ That 'life', the opposite of 'death', which he blissfully relished then, does not imply real 'life' to him; 'life' such as the Church vouchsafes him means 'death' to his soul. Joyce's brother, Stanislaus, explains the point in this way: Joyce interprets the meaning of the Fall as "the soul ... awakened to spiritual life by sinning".²⁸

There are several loaded phrases in the second passage, such as "the holy silence of his ecstasy", "A wild angel", "mortal youth and beauty", "an envoy from the fair courts of life", "an instant of ecstasy", which reveal, as in the first passage, a naive immature mind engrossed in affected ornamental diction. In both passages he is enraptured and inspired not only by the image of his soul soaring in his imagination or the figure of the girl whom he actually looks at, but also by his own affected verbose expressions gushed out from his brain, especially by the rhythmical arrangement of those exuberant words. In an earlier place he reveals the response of his mind to his favourite phrase "A day of dappled seaborne clouds." (170) The gush of the exuberant and scarcely meaningful words occurring in the two quoted passages is pertinent to the moment, because Stephen is apparently excited. His excited condition

26. See my discussion on 'on's on pp.311-2.

27. See my comment on the repetition of 'life' on p.140.

28. My Brother's Keeper, p.154.

is twice recognized: "He started up nervously from the stoneblock for he could no longer quench the flame in his blood" (174), and "He ... lay down there that the peace and silence of the evening might still the riot of his blood." (176)

3. 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 like featherings of soft white down. Her slate-blue 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 dark-plumaged 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.... (175)

In spite of the impression that this piece of writing is a painting of a girl realized in words, it is only partly a visual scene, but largely the projection of Stephen's state of mind. Harry Levin has made a critical appraisal about this:

The strength and weakness of his style, by Joyce's own diagnosis, are those of his mind and body. A few pages later he offers a cogent illustration, when Stephen dips self-consciously into his word-hoard for suitable epithets to describe a girl who is wading along the beach. We are given a paragraph of word-painting which is not easy to visualize. 'Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove,' it concludes. 'But her long fair hair was girlish: ... mortal beauty, her face.' This is incantation, and not description. Joyce is thinking in rhythms rather than metaphors. Specification of the bird appeals to the sense of touch

rather than to the sense of sight. What is said about the hair and face is intended to produce an effect without presenting a picture.²⁹

Levin's remarks suggest some reasons why this apparently picturesque description does not enable us to visualize precisely, and why this is not entirely a word-painting.

The two similar opening sentences, "A girl stood before him in midstream, alone and still, gazing out to sea" and "She was alone and still, gazing out to sea", imply that the girl is static, that is, she does not move while Stephen surveys her.³⁰ Although his first impression of the girl in a static posture is that she is like a seabird, yet his comparisons of some parts of the girl's body and items of her clothes to corresponding parts of a bird are fairly deliberate and artificial to adapt everything to his impression that she is a bird incarnate. To make a 'bird picture' of her, various words associated with birds occur: 'seabird', 'crane's', 'featherings', 'down', 'dovetailed', 'bird's', 'darkplumaged dove'. As is natural, however, some parts of her body do not find their counterparts in a bird, for example, her thighs, her long hair, and her face. His deliberate mental effort to try to find a proper epithet for each bodily part and item of clothes is implied in the long series of similes. The order of the description of the parts of her body and items of her clothes is that in which Stephen's eyes follow them, namely, up from her legs, to her thighs, hips, drawers, skirts, waist, bosom, and finally up to her hair and face.

29. James Joyce: A Critical Introduction,⁽¹⁹⁴⁴⁾ London, Faber and Faber, 1968, pp.54-5.

30. Joyce once used a similar device in "Eveline" in Dubliners to indicate that Eveline stays in the same place for a considerable period of time; see p.85 of my thesis.

What makes it difficult to visualize the girl is that among the adjectives occurring in 21 places, about half reflect Stephen's indefinable abstract and subjective feelings and judgment; for example, 'strange', 'beautiful', 'delicate', 'pure', 'soft' (twice for bosom), 'girlish' and 'mortal', and the other half express more or less objective observations. The last two passages are arranged in chiasmus: "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...." As Levin asserts, in this last section, especially, the rhythm of Stephen's joyous mood reflected in the affected arrangement of words predominates over visual words and images. The above description of the girl's body can be contrasted with the more concrete description of Eileen's hands: "long white" (37) and "long thin cool white" (44). It becomes clear that Stephen's feeling about the girl is dominated by the mood which has lasted from the time he realized the prophetic significance of his strange name. The projection of his own mood and vague sentiment on an image is like Gabriel's affected reaction in "The Dead" to his wife's image which he thinks he would term, after having wondered awhile, "Distant Music". I have already remarked in some stories of Dubliners and some sections of the Portrait that the 'style' in Joyce's writing is not intended to reveal the author, but the whatness of his characters and subjects, often by means of the intentional use of the particular diction peculiar to the characters or appropriate to each subject. In the same way, the 'style' of Stephen's description of his bird-like girl is intentionally adopted by the author to reveal and reflect Stephen's state of mind at the moment, which Joyce views in a perspective slightly tinged with irony. For this reason, Levin's criticism that the description is a revelation of Joyce's own weakness is not valid.

4. Pride after satisfaction uplifted him like long slow waves. The end he had been born to serve yet did not see had led him to escape by an unseen path: and now it beckoned to him once more and a new adventure was about to be opened to him. It seemed to him that he heard notes of fitful music leaping upwards a tone and downwards a diminished fourth, upwards a tone and downwards a major third, like triplebranching flames leaping fitfully, flame after flame, out of a midnight wood. It was an elfin prelude, endless and formless; and, as it grew wilder and faster, the flames leaping out of time, he seemed to hear from under the boughs and grasses wild creatures racing, their feet pattering like rain upon the leaves. Their feet passed in pattering tumult over his mind, the feet of hares and rabbits, the feet of harts and hinds and antelopes, until he heard them no more and remembered only a proud cadence from Newman: Whose feet are as the feet of harts and underneath the everlasting arms.* (169)

Stephen's proud elated and satisfied mood after having liberated himself from the religious net, and his adventurous anticipation of the impending future are impressionistically represented in the two-fold repetitive rhythms that Stephen imagines himself hearing when his emotion becomes more heightened: the one, notes of fitful music, the other, when his emotional upsurge becomes more quickened, the feet of wild creatures passing pattering. The first rhythm in fitful music is expressed by the combined repeated images of 'flames', 'leaping', 'upwards' and 'downwards'. The repetition of 'flames' is suggestive not only of the irregular upward and downward movements of flames, but also of the burning sense of his uplifting pride. The second movement of irregular 'leaping' and 'feet' represents Stephen's emancipated sensation from "a grave and ordered and passionless life" of the cloister which was awaiting him. This irregular leaping and running is strikingly contrasted with the regular paces that Stephen was taking immediately before this scene wait-

ing for his father and his future, as he had always been forced to conform to the ordered life of his boyhood; "he had paced slowly at first, planting his steps scrupulously in the spaces of the patchwork of the footpath, then timing their fall to the fall of verses." (168)

The scene of Stephen's sensation of emancipation and pride is one of the many examples where Joyce seems to find correspondence between an inexpressible fantastic moment of human psychology and a music or rhythm that can convey such subtle psychological moments. Shortly before the above scene, at the delicate crucial moment of Stephen's complex feeling when he is on the threshold of his decision as to whether or not to accept the priesthood, music functions as the implicit correspondence to his psychology.³¹

Towards Findlater's church a quartet of young men were striding along with linked arms, swaying their heads and stepping to the agile melody of their leader's concertina. The music passed in an instant, as the first bars of sudden music always did, over the fantastic fabrics of his mind, dissolving them painlessly and noiselessly as a sudden wave dissolves the sandbuilt turrets of children. (163)

Other conspicuous sections where Stephen's intense emotions are conveyed by the device of repetition with verbal effusions are those describing his anticipation, experiences and memories of 'pandyng'. His ominous fear of the pandybat starts before he actually experiences the physical and mental shock. The incipience of his hysterical emotion, excited by an imagined 'pandyng', occurs with intertwined recurrence of the same words and phrases:

31. The effect of Beethoven's Fifth Symphony on Helen's inner experience is an example of the use of music to reflect the complexity of the character's experience which E. M. Forster presents in Howards End (5th chap.).

5. In the silence of the soft grey air he heard the cricketbats from here and from there: pock. That was a sound to hear but if you were hit then you would feel a pain. The pandybat made a sound too but not like that. ... he wondered what was the pain like. There were different kinds of pains for all the different kinds of sounds. A long thin cane would have a high whistling sound and he wondered what was that pain like. It made him shivery to think of it and cold It made him shivery: but that was because you always felt like a shiver when you let down your trousers. (46)

In addition to the persistent reiteration of the three words, 'pain', 'sound' and 'shivery', the repeated phrase 'he wondered what was the/that pain like' emphasizes his efforts to imagine the pain which he might suffer. He does not show such an active reaction as the active verb 'he shivers' would suggest, but the circumstance of the imagined punishment puts him in the position of a passive sufferer: "It made him shivery" as he repeatedly feels.³²

Out of excessive fear and worried about a possible pandying, Stephen becomes hysterical and even masochistic, which is revealed in his minute and exhaustive descriptions of the nails and hands of a punisher.

6. He looked at Athy's rolledup sleeves and knuckly inky hands. He had rolled up his sleeves to show how Mr Gleeson would roll up his sleeves. But Mr Gleeson had round shiny cuffs and clean white wrists and fattish white hands and the nails of them were long and pointed. Perhaps he pared them too like Lady Boyle. But they were terribly long and pointed nails. So long and cruel they were though the white fattish hands were not cruel but gentle. And though he trembled with cold and fright to think of the cruel long nails

32. See my comments on the same passage from a syntactical point of view on pp.250-51.

and of the high whistling sound of the cane and of the chill you felt at the end of your shirt when you undressed yourself yet he felt a feeling of queer quiet pleasure inside him to think of the white fattish hands, clean and strong and gentle. (46-7)

There are a number of qualifying adjectives and many of them recur: 'white' (4 times), 'long' (4), 'cruel' (3), 'fattish' (3), 'clean' (2), 'gentle' (2), 'pointed' (2); the following, once each, 'rolledup', 'knuckly', 'inky', 'round', 'shiny', 'whistling', 'queer', 'quiet', 'high', 'strong', and phrases are repeated, "Athy's rolledup sleeves", "He had rolled up his sleeves to show how Mr Gleeson would roll up his sleeves." Each bodily part is furthermore qualified with more than one adjective, such as "fattish white hands", "white fattish hands" (twice), "knuckly inky hands", "round shiny cuffs", "clean white wrists", "long and pointed hands", "long and pointed nails", "the nails of them were long and pointed", "not cruel but gentle (hands)", "clean and strong and gentle (hands)".

In the following passages Stephen is at the apex of his suffering, which is expressed by means of very intense verbal repetition.

Stephen closed his eyes and held out in the air trembling hand with the palm upwards. He felt the prefect of studies touch it for a moment at the fingers to straighten it and then the swish of the sleeves of the soutane as the pandybat was lifted to strike. A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes. His whole body was shaking with fright, his arm was shaking and his crumpled burning livid hand shook like a loose leaf in the air. A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and fright he held back the hot tears and the cry that scalded his throat.

-- Other hand! shouted the prefect

of studies.

Stephen drew back his maimed and quivering right arm and held out his left hand. The soutane sleeve swished again as the pandybat was lifted and a loud cracking sound and a fierce madden-ing tingling burning pain made his hand shrink together with the palms and fin-gers in a livid quivering mass. The scalding water burst forth from his eyes and, burning with shame and agony and fear, he drew back his shaking arm in terror and burst into a whine of pain. His body shook with a palsy of fright and in shame and rage he felt the scalding cry come from his throat and the scalding tears falling out of his eyes and down his flaming cheeks.

-- Kneel down! cried the prefect of studies.

Stephen knelt down quickly pressing his beaten hands to his sides. To think of them beaten and swollen with pain all in a moment made him feel so sorry for them as if they were not his own but someone else's that he felt sor-ry for. And as he knelt, calming the last sobs in his throat and feeling the burning tingling pain pressed in to his sides, he thought of the hands which he had held out in the air with the palms up and of the firm touch of the prefect of studies when he had steadied the shaking fingers and of the beaten swol-len reddened mass of palm and fingers that shook helplessly in the air. (51-2)

The agglomeration of a few adjectives in asyndeton for modifying the blow, hand, pain, and the mass of palm and fingers is expressive of his complex feelings and sensations happening to him simultaneously. The same words recur, as the list below shows, to emphasize the situation that mentally and physically the same feelings and sensations are sustained for a considerable time, and the numerous present participles emphasize the strong reaction of his body as well as his mind to the painful shock. About this scene a critic remarks that "there is the elemental simplicity of the vocabulary, which emphasises the elemental shock of the pain. There is no finicking attempt to vary the words

used...."³³ But the unvaried repetition of the same words is intended to convey the fact that the same sensation and feeling unchangeably endure in his mind and body for some time.³⁴

Nouns: hand(s) 8, eyes 5, pain 5, tears 4, palm(s) 4, fingers 4, air 4, the prefect of studies 4, cry 3, fright 3, throat 3, arm 3, mass 2, body 2, leaf 2, sides 2, sound 2, shame 2, pandybat 2, sleeves 2, soutane 2.

Adjectives: livid 2, sorry 2, loud 2.

Present Participles: burning 5, scalding 4, shaking 4, tingling 3, quivering 2, trembling 2.

Past participles: beaten 3, swollen 2, lifted 2.

Verbs in the past and pluperfect tenses: shook 3, held out (in the air) 3, knelt/kneel 3, drew back 2, scalded 2.

Stephen's hysterical chagrin, grudge and humiliation as the aftermath of his suffering culminate in the persistent recurrence of three concentrated ideas: first, the prefect of studies 'steadied' Stephen's hand, secondly, the pandying was 'unfair and cruel', and thirdly, he was 'wrongly' punished'.

8. ... he thought of the hands which he had held out in the air with the palms up and of the firm touch of the prefect of studies when he had steadied the shaking fingers....

He felt the touch of the prefect's fingers as they had steadied his hand....

... because he had steadied the hand first.... (52-3)

*

It was unfair and cruel because the doctor had told him not to read....

It was cruel and unfair to make him kneel in the middle of the class....

But it was unfair and cruel.

33. Burgess, op. cit., p.66.

34. These passages are analysed from different points of view, see pp.178-80 and pp.319-20.

The prefect of studies was a priest but that was cruel and unfair.

It was wrong; it was unfair and cruel....

... and it was unjust and cruel and unfair. (53-4)

*

-- The senate and the Roman people declared that Dedalus had been wrongly punished.

It was wrong....

He would go up and tell the rector that he had been wrongly punished.

And the rector would declare that he had been wrongly punished because the senate and the Roman people always declared that the men who did that had been wrongly punished. (54-5)

Concerning the second reiteration, the more subjective judgment of the 'cruelty' of the personality of the prefect of studies and the more objective criticism about the prefect's conduct, its 'unfairness', occupy Stephen's thinking and feeling with equal importance, for the number of uses of 'cruel' and of 'unfair' are the same, and 'cruel and unfair' and 'unfair and cruel' recur with the same frequency.

Not only excited or elated emotion, but also excessively weary disordered condition of mind and body can be conveyed by means of repetition with verbal effusions.

After Stephen has committed sins of impurity, his mind and body are affected by weariness and chaos.

9. The equation of the page of his scribbler began to spread out a widening tail, eyed and starred like a peacock's; and, when the eyes and stars of its indices had been eliminated, began slowly to fold itself together again. The indices appearing and disappearing were eyes opening and closing: the eyes opening and closing were stars being born and being quenched. The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward.

What music? The music came nearer and he recalled the words, the words of Shelley's fragment upon the moon wandering companionless, pale for weariness. The stars began to crumble and a cloud of fine stardust fell through space.

The dull light fell more faintly upon the page whereon another equation began to unfold itself slowly and to spread abroad its widening tail. It was his own soul going forth to experience, unfolding itself sin by sin, spreading abroad the balefire of its burning stars and folding back upon itself, fading slowly, quenching its own lights and fires. They were quenched: and the cold darkness filled chaos.

A cold lucid indifference reigned in his soul. At his first violent sin he had felt a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess. Instead the vital wave carried him on its bosom out of himself and back again when it receded: and no part of body or soul had been maimed but a dark peace had been established between them. The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself.

(106-7)

Stephen's efforts to solve the equations on the page are twice distracted by his weary mind. His state of mind and body is described in the third paragraph. The weariness and chaos of his mind and body, as indicated in the phrases, "his weary mind", "pale for weariness" and "the cold darkness filled chaos", are reflected in the reiteration of words, such as 'stars' (4 times), 'starred/stary/stardust' (once each), 'soul' (4), 'slowly' (3), 'eyes' (3), 'eyed' (1), 'music' (3), 'cold' (3), 'sin' (3), 'spread(ing)' (3), 'quenched' (2), 'quenching' (1); (the following twice each), 'equation', 'indices', 'widening tail', 'maimed', 'wave', 'chaos', 'body', 'fell'. Besides, there are a few instances of the rhetorical type of repetition termed 'anadiplosis'³⁵ which enhances the effect of a

35. See Footnote 4 on p.87 for the explanation of the term, and also see my comment on the example quoted from "Two Gallants".

weary brain: "eyes opening and closing: the eyes opening and closing", "music? The music", "the words, the words". The solving of the equation on the page is compared to Stephen's own soul going forth to experience through sin with the consequence of cold dark weariness. That process of burning and fading, opening and closing, appearing and disappearing, unfolding and folding of the indices and his soul is conveyed verbally in the similar repeated phrases: "began slowly to fold itself together", "began to unfold itself slowly", "unfolding itself sin by sin", "folding back upon itself, fading slowly".

A few devices are combined in the following passage to enhance the effect of Stephen's intense agony and fear of hell after he has attended the first sermon on hell:

10. He could not grip the floor with his feet and sat heavily at his desk, opening one of his books at random and poring over it. Every word for him! It was true. God was almighty. God could call him now, call him as he sat at his desk, before he had time to be conscious of the summons. God had called him. Yes? What? Yes? His flesh shrank together as it felt the approach of the ravenous tongues of flames, dried up as it felt about it the swirl of stifling air. He had died. Yes. He was judged. A wave of fire swept through his body: the first. Again a wave. His brain began to glow. Another. His brain was simmering and bubbling within the cracking tenement of the skull. Flames burst forth from his skull like a corolla, shrieking like voices:
 -- Hell! Hell! Hell! Hell! (128)

Joyce's technique used here is analysed by Derek Bickerton: first of all, the climactic effect of intensity is produced by "patterning"; God was/ God could/ God had; call him now/ call him as he sat; shrank together as it felt/ dried up as it felt; the approach of the ravenous tongues/ the swirl of stifling air; simmering/ bubbling/ cracking/ shrieking,

and the effect of crisis is intensified by the repetition of words; flames, wave, wave, brain, brain, skull, flames, skull. And he points out further that

More original are the devices which mark the shift from Stephen's fears to their hallucinatory realisation. The first marker is a repetition with a simple change of tense: 'God could call him' -- 'God had called him'. The monosyllabic exclamations 'Yes? What? Yes?' form Stephen's anguished answer (in free direct speech) to the imagined call. Joyce then describes his imagined sufferings as if these had actually occurred; pace and terror are maintained by a mingling of very brief complete sentences with unattached words and phrases.³⁶

Connected mainly by the device of word repetition, several elements are intricately presented in rather a verbose poetic writing in the following paragraphs.

11. Towards dawn he awoke. O what sweet music! His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed. He lay still, as if his soul lay amid cool waters, conscious of faint sweet music. His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music. But how faintly it was inbreathed, how passionlessly, as if the seraphim themselves were breathing upon him! His soul was waking slowly, fearing to awake wholly. It was that windless hour of dawn when madness wakes and strange plants open to the light and the moth flies forth silently.

An enchantment of the heart! The night had been enchanted. In a dream or vision he had known the ecstacy of seraphic life. Was it an instant of enchantment only or long hours and days and years and ages?

The instant of inspiration seemed now to be reflected from all sides at

36. op. cit., pp.42-3; italics Bickerton's.

once from a multitude of cloudy circumstance of what had happened or of what might have happened. The instant flashed forth like a point of light and now from cloud on cloud of vague circumstance confused form was veiling softly its afterglow. O! In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber. An afterglow deepened within his spirit, whence the white flame had passed, deepening to a rose and ardent light. That rose and ardent light was her strange wilful heart, strange that no man had known or would know, wilful from before the beginning of the world: and lured by that ardent roselike glow the choirs of the seraphim were falling from heaven. (221-2)

Stephen is waking towards dawn, feeling sweet atmosphere and light of a cool morning; he has had a dream which seems like a vision in which he has experienced ecstasy; he feels as if he had been inspired by a muse-like spirit; in an ecstatic sensuous mood he exercises his imagination for creation; his creation parallels the Biblical transformation of the Word into flesh, and the virgin for him is E-- C-- as luring temptress. Each of these elements is reflected in the language and imagery of the passage.

First of all, Stephen is still half in a dreamy condition towards dawn before completely waking up and his senses are not entirely active yet. Throughout the first paragraph the word 'wake' in polyptoton recurs, and two similar sentences occur at an interval: "His mind was waking slowly" and "His soul was waking slowly". This rather long chaotic dim consciousness before waking up, as if just before birth, is reflected in the variety of subjects (only three 'he's out of 29 subjects), and the various tenses: past, past progressive, present subjunctive, present, pluperfect. His sensuous mood on the verge of waking from an ecstatic dream and at the same time his pleasant feeling of a cool morning atmosphere are reflected in the repetition of words, 'cool', 'sweet', 'music', 'light', and

the words connected with water: 'water(s)', 'dew(y)', 'wet', 'waves'. In parallel with his waking from sleep, he imagines his soul to be born: this is reflected in the words connected with water and with human body, 'limbs', 'heart', 'flesh', 'womb', 'tremulous', 'moving', and especially in the repetition of 'his soul' in the sentences, "His soul was all dewy wet", "his soul lay amid cool waters" and "His soul was waking slowly", and reflected also in the repeated words, 'inbreathed/breathing', 'inspiration' and 'spirit'. The middle paragraph shows the emphatic repetition of the key word 'enchantment' to suggest the nature of a dream or vision he has experienced, and the joy of ecstatic mood he is now tasting.

The whole passage at the same time expresses the process of artistic gestation in the womb of the imagination; vague chaotic formless ideas, which exist first in inspiration, gradually take shape in words. The incipient vague condition of ideas at the outset of the groping process of formation into words is reflected in the words, 'cloud(y)', 'vague', 'confused' and 'veiling'. Towards his creation, however, the words associated with brightness and burning become frequent to indicate that he is at the zenith of ecstasy: 'light', 'glow', 'flame' and 'ardent'. These words are associated with his virgin E-- C--, and at the same time they suggest that the morning light is now getting brighter around him.

Towards the end of the quoted passage just before he begins to murmur his verses, similar phrases, "rose and ardent light" and "ardent roselike glow", are repeated and two adjectives, 'strange' and 'wilful', are reiterated. These images and attributes are all associated with E-- C--'s heart: in the paragraph immediately preceding the quoted passage, the words 'strange' and 'wilful' are applied to E-- C--. Here the repetitions show how deeply her heart occupies Stephen's mind, its repellence, its temptation and its mystery,

and also show its force as inspiration for his creation. After Stephen has murmured the first three verses, he connects her heart, roselike glow, with his creative impulse: "The roselike glow sent forth its rays of rhyme Its rays burned up the world, consumed the hearts of men and angels: the rays from the rose that was her wilful heart." (222)

Moreover, throughout the whole passage, a group of words associated with Biblical and Christian significance occurs: firstly, the Biblical echoes in the passage, "In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber", and secondly, the words, 'seraphim/seraphic', 'choirs', 'spirit', 'inspiration', 'veiling', 'heaven'. These expressions and words are meant to denote that Stephen matches the mysterious process of his artistic creation against the Biblical mysteries of Christ's birth.

This passage aptly illustrates that individual devices are often multipurpose, while one effect is produced by means of more than one device in some cases.

(f) Syntactical and semantic anomalies

There is a thesis that "stylistic study is based on the principle that a mental tension differing from the normal is represented by a corresponding unusual literary expression."³⁷ Although I do not think that stylistic study is restricted within the limits of this principle, yet this principle is appropriate to the following investigation of mimetic devices of mental behaviour, that is, syntactical and semantic anomalies are

37. Liisa Dahl, "The Attributive Sentence Structure in the Stream-Consciousness-Technique with Special Reference to the Interior Monologue Used by Virginia Woolf, James Joyce, and Eugene O'Neill", Neuphilologische Mitteilungen, LXVIII, 1967, p.441; she refers to M. Deutschbein, Neuenglische Stilistik, Leipzig, 1931, p.4.

reflections of an unusual degree of mental tension that the character experiences and suffers.³⁸

The earliest case in point occurs when Stephen is ill and inordinately worried about it.

The face and the voice went away. Sorry because he was afraid. Afraid that it was some disease. Canker was a disease of plants and cancer one of animals: or another different. That was a long time ago then out on the playgrounds in the evening light, creeping from point to point on the fringe of his line, a heavy bird flying low through the grey light. Leicester Abbey lit up. Wolsey died there. The abbots buried him themselves. (22)

The second and the third sentences have no subjects. The fever and anxieties about his illness have confused Stephen's mind: the unexpressed subject is primarily Wells, but, at the same time, Stephen himself. Stephen sees that Wells is sorry because Wells is afraid that Stephen has some disease. At the same time Stephen himself is seriously sorry for himself and afraid of his disease, which he associates with 'cancer', written with a theme of death in Doctor Cornwell's Spelling Book. In the latter half of the passage the serious worries about his disease and fever have further confused his mind. In the dangling participle, the subject for "creeping from point to point on the fringe of his line" should be, as told in an earlier section, Stephen; i.e. "The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light" (8), and "He crept about from point to point on the fringe of his line, making little runs now and then." (9)³⁹ This participial con-

38. The device of repetition examined earlier is excepted from this Section.

39. Bickerton, op. cit., p.43.

struction is a kind of 'anacoluthon', which is "[b]oth a vice and a device"⁴⁰ stylistically useful to "demonstrate emotion".⁴⁰

Semantic anomalies which show lack of logical or rational thinking of the protagonist are sometimes psychological reflections as the following two examples indicate.

The fellows were talking together in a little groups here and there on the playground. The fellows seemed to him to have grown smaller: that was because a sprinter had knocked him down the day before, a fellow out of second of grammar. He had been thrown by the fellow's machine lightly on the cinder-path and his spectacles had been broken in three pieces and some of the grit of the cinders had gone into his mouth. (42)

The logical sentence after "The fellows seemed to him to have grown smaller" should be such as this -- 'because his spectacles had been broken' or 'because he was not wearing his spectacles, for they had been broken', which gives a reason why the fellows now seem smaller to him. In his mind the shock of having been knocked down is so dominant that it confuses his logic of causality.

He waited still at the threshold as at the entrance to some dark cave. Faces were there; eyes: they waited and watched.

-- We knew perfectly well of course that although it was bound to come to the light he would find considerable difficulty in endeavouring to try to induce himself to try to endeavour to ascertain the spiritual plenipotentiary and so we knew of course perfectly well --
(139)

40. Lanham, op. cit., p.7; meaning "inconsistent, anomalous", that is, "[e]nding a sentence with a different structure from that with which it began."

The pronoun 'we' in this passage refers to the 'faces' in the grammatical context, but it is a reflection of Stephen's inner voice or conscience. His intense fear and despair have caused confusion, which is obviously reflected in the irrational contents of what the 'faces' are murmuring, and in the awkward loose construction of their murmurs. He himself realizes these anomalies a moment later and tries to convince himself that "those words had absolutely no sense which had seemed to rise murmurously from the dark." (140)

(g) Ellipsis
Word order
Inversion

Some syntactical features, such as ellipsis and inversion (and other irregular word orders), can significantly reflect subtle psychological aspects of the character. First of all, I take instances of ellipsis as an illustration.

Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed. (118)

Every word for him! It was true. God was almighty. (128)

God had allowed him to see the hell reserved for his sins: stinking, bestial, malignant, a hell of lecherous goatish fiends. For him! For him! (141)

Stephen's guilty consciousness makes him conceive that all the implications of the preacher's words and Stephen's nightmarish vision of hell induced by hell-sermons are meant and directed 'for him' by God, that is, "against his sin", which comes at the beginning of the second sentence in the first passage. The more intense his fear becomes, the more shortened his inner exclamation becomes and emphasized on the essence of his sensation 'for him'.

In a few places in the Portrait the order of words affords important clues to mental subtleties of the protagonist.

Stephen lifted his eyes in wonder and saw for a moment Father Dolan's whitegrey not young face.... (51)

The arrangement of adjectives in the phrase "whitegrey not young face" shows Stephen's immediate perception of Father Dolan's "not young" face.⁴¹ The impression of the immediacy of Stephen's quick observation would slightly be lost if it were arranged with 'and' between the two adjectives or by putting an adjectival clause 'which was not young' after the word 'face'.⁴²

Joyce's care in choosing the right place for the crucial word is well illustrated by the following example.

... when once a definite and irrevocable act of his threatened to end for ever, in time and in eternity, his freedom.
(165)

Grammatically the final position is one of the most important places of emphasis in an English sentence.⁴³ The words "his freedom" are placed at the end for emphasis, even more emphasized by the insertion of long adverbial phrases, "for ever, in time and in eternity", between the verb "end" and its object "his freedom". The end-position of the crucial words "his freedom" reflects Stephen's psychological state. He has been wondering about his mental and spiritual state; the passage immediately preceding the above runs as follows:

41. See p.131 for my comment on the use of 'Father Dolan' in this place.

42. In Stephen Hero Stephen remembers to have observed coolly the prefects' faces while they are pandying boys:

[Stephen] had sometimes watched the faces of prefects as they 'pandied' boys with a broad leather bat but those faces had seemed to him less malicious than stupid, dutifully inflamed faces. (246)

43. F. L. Lucas, Style, London, Cassell and Co., 1955, p.237.

He was passing at that moment before the jesuit house in Gadiner Street, and wondered vaguely which window would be his if he ever joined the order. Then he wondered at the vagueness of his wonder, at the remoteness of his soul from what he had hitherto imagined her sanctuary, at the frail hold which so many years of order and obedience had of him.... (165)

He searches for the reason for his 'wonder', and finally he realizes it, namely, the threat to his 'freedom'. The end-position of "his freedom" thus performs a double function, both to stress the importance of his guiding principle, and to reflect the process of his mental search to have the final realization of the principle. The latter kind of stylistic manipulation for "psychological portraiture",⁴⁴ in other words, mental searching process by putting an 'object' at the final position of a sentence, may be illustrated by an example from Flaubert, one of Joyce's celebrated masters for style.

Souvent, lorsque Charles était sorti, elle allait prendre dans l'armoire, entre les plis du linge où elle l'avait laissé, le porte-cigares en soie verte.

R. K. Cross explains that "[t]he syntactical suspense" is created by "the object withheld till the end, the complicated clausal modification, the emphasis created by setting the sentence off in its own paragraph...."⁴⁵

A similar, but more interesting instance occurs in the scene where the prefect of studies for the first time comes into Stephen's classroom.

The door opened quietly and closed. A quick whisper ran through the class: the prefect of studies. There was an instant of dead silence and then the loud crack of a pandybat on the last desk. Stephen's heart leapt up in fear. (49)

44. Cross, op. cit., p.73.

45. Ibid.; the quotation is from Madame Bovary, Paris, Bibliothèque de Cluny, 1938, Pt.I, Chap.IX, p.59.

In the opening sentence no mention is made of who or what opens and closes the door; it is as if it had moved on its own accord. The reader does not know who or what has come in or what has now happened, but he knows only that the circumstance has caused the boys in the classroom to whisper. The sentence, however, does not run 'the boys whispered', but "A quick whisper ran...", as if the object that enters had had dehumanizing influence on the boys. The following colon suggests the frozen moment when all the sensations are crystallized as if time had stopped for a second. 'The prefect of studies' can be regarded as what the whisper mentioned, but the whisper cannot be too articulate to pronounce "the prefect of studies"; it indicates, therefore, the very appearance of the person himself and the boys' realization of his frightening appearance like a 'jack-in-the-box'. There is no verb, nor a predicate for "the prefect of studies"; he can be either the subject in the sense that he comes in or appears, or the object in the sense that the boys see him or apprehend his existence in the classroom. (I shall discuss this point below.) And then there is no indication of his action; instead, the loud crack as if the crack of a pandybat represented the man himself. The sentences convey the essence of the situation, which capture the sensation of the moment. If the paragraph began with the mention of 'the prefect of studies', the suspense would be slackened, and the man with his peculiar idiosyncratic mental and physical behaviour might appear more normal.

To discuss the point that I have raised above as regards the 'case' of the person's title or name, I refer to an example taken from Charles Dickens's A Tale of Two Cities.

The door was quickly opened and closed, and there stood before him face to face, quiet, intent upon him, with the light of a smile on

his features, and a cautionary finger
on his lip, Sydney Carton.⁴⁶

Here the syntactical mimesis represents Charles Darnay's mental searching process of trying to establish the identity of the incomer to his prison cell towards his final recognition. 'Sydney Carton', withheld till the end of the sentence, ought to be the subject of the sentence, because he is the active doer who takes the initiative to rescue the passive powerless prisoner. The significance attached to the 'case' of the person's name in this respect is brought out in a passage taken from Proust when the 'case' changes in the English translation.

Peu à peu son esprit n'eut plus
d'autre occupation que de chercher à
deviner ce qu'à chaque moment pouvait
faire, et chercher à lui cacher,
Françoise.

Stephen Ullmann's explication aptly points out both the syntactical mimesis of this passage and the significance of the 'case' of 'Françoise'.

The narrator's aunt, a bedridden old lady, is tormented by entirely unfounded suspicions which centre on her maid Françoise. Unable to leave her room and spy on the maid, she becomes obsessed with the idea:

.....
We have here a kind of syntactical hide-and-seek: the reader has to track down the subject in the same way as Madame Octave is trying to track down the maid in her devious and secretive pursuits -- which only exists, of course, in her employer's morbid imagination. It is worth pausing here for a moment to see how these implications have been rendered in the English translation. The translator, Mr Scott Moncrieff, was faced with a difficult problem. He realized that the name Françoise had to be withheld till the very end of the sentence; but this could

46. A Tale of Two Cities (1859), London, O. U. P., 1962, p.332.

not be done in English by inverting the subject. The only alternative was to rephrase the whole sentence and put it in the passive:

And so on by degrees, until her mind had no other occupation than to attempt, at every hour of the day, to discover what was being done, what was being concealed from her by Françoise.

The zigzagging course of the sentence is faithfully preserved, but the impact is weaker than in Proust: the sinister schemer Françoise ought ^{really} to be the subject, actively plotting against the passive and defenceless invalid.⁴⁷

In the case of "the prefect of studies" in the passage quoted above, the tyrannizing punisher to the defenceless boys ought to be the subject, but the ambiguity itself as to the 'case' is, in fact, more effective to reflect the sinister nature of the punisher.

Joyce's dexterous handling of syntax is also shown in the following passage to reflect not only the psychological state of the character, but the order of his mental reaction.

A long thin cane would have a high whistling sound and he wondered what was that pain like. It made him shiv-
ery to think of it and cold: and what
Athy said too. But what was there to laugh at in it? It made him shivery: but that was because you always felt like a shiver when you let down your trousers. (46)

H. P. Sucksmith makes comments in the following way on the syntactical effect of the underlined part, but they need some grammatical correction.

47. Style in the French Novel, pp.181-2; Ullmann's quotation is taken from Proust's Du Côté de chez Swann, Paris, Librairie Gallimard, 1926, p.171.

The syntax suggests that of an anxious small boy; instead of writing, 'It, and what Athy said too, made him cold and shivery to think of it', Joyce gives us the more concrete and frightening order of impressions: 'It made him shivery to think of it and cold: and what Athy said too.' The sensitivity of the language with its characteristically introverted anticipation of experience and its painful but courageous probing of sensations is all the more marked when we contrast it with the coarser, more extroverted reaction of the other boys which has immediately preceded the passage:

-- No, no, said Athy. They'll both get it on the vital spot.

Wells rubbed himself and said in a crying voice:

-- Please, sir, let me off!

Athy grinned and turned up the sleeves of his jacket.... (45-6)48

The initial "It" at first sight appears to refer to the preceding passage, but "It" is the 'anticipatory' (or 'preparatory') subject of the sentence referring to the infinitive phrase "to think of it", the logical subject. Therefore, "what Athy said" is not a subject, but an object, i.e. 'to think of what Athy said too'. Joyce seems to have intended to produce such a confusing effect by using 'anticipatory' "it" in this place, so that the devious reaction of the introverted sensitive mind to the frightening situation is more emphasized. The intricacy of the boy's reaction is further emphasized by the fact that, when the same sentence "It made him shivery" occurs again, "It" refers in this case to what Athy said.

The device of 'inversion' is also effectively used in a few places in the Portrait.

Words which he did not understand he said over and over to himself till he had learned them by heart: and through

them he had glimpses of the real world
about him. (64)

These two instances of inversion reveal the fact that Stephen is inordinately attracted and involved in the implications of 'words'.⁴⁹ F. L. Lucas says that "the art of writing depends a good deal on putting the strongest words in the most important places",⁵⁰ and referring to the two most important positions of emphasis in an English sentence, the final and then the initial positions, he adds that "words or phrases that would normally come towards the end, gain emphasis by being put at the beginning, from the very fact that this is abnormal."⁵⁰

Likewise, in the following the initial position gives "him" conspicuous emphasis.

A woman had waited in the doorway as Davin had passed by at night and ... had all but wooed him to her bed; for Davin had the mild eyes of one who could be secret. But him no woman's eyes had wooed. (242)

Stephen's thought about himself putting 'him' in the emphatic position reflects his resentful regret that he has never been wooed by a woman of the people as Davin has. Stephen feels mortified all the more because his pride has been wounded by E-- C--. His resentment is intensified because he is now wondering how he can "cast his shadow over the imagination of their (i.e. patricians') daughters, before their squires beget upon them, that they might breed a race less ignoble than their own". (242)

(h) The order of nouns in juxtaposition

When two or more nouns are juxtaposed, the order

49. The exercise of repeating 'words' is based on the discipline practised at Clongowes; as Kevin Sullivan says in Joyce among the Jesuits, (p.81), the method of repetition was used "to insure a thorough grasp of the material...."

50. op. cit., p.237.

in the arrangement sometimes reflects some mental reaction of the protagonist, that is, which comes first in the relationship. For example, in the following passage telling of Stephen's renewed attitude towards God, it is not 'God' that comes first in his thought.

He would be at one with others and with God. He would love his neighbour. He would love God who had made and loved him. He would kneel and pray with others and be happy. God would look down on him and on them and would love them all. (146)

In his determination to become humble and love God and his fellow-men, he thinks of 'others' prior to 'God'; "He would be at one with others and with God." And for the second time he thinks about "his neighbour" before "God" in his love; "He would love his neighbour. He would love God...." He now feels that the way to approach to God and be called His 'child' is to shake off his proud and aloof attitude towards his fellow creatures and first of all to establish human ties with them.

Stephen's father and mother are several times juxtaposed in the Portrait with two instances of 'mother' coming first in Stephen's thinking.

1. They were older than his father and mother.... (7)
2. They had a different father and mother. They were Eileen's father and mother. (7)
3. ... the rector had shaken hands with his father and mother ... and the car had driven off with his father and mother on it. (9)
4. All the boys seemed to him very strange. They had all fathers and mothers.... (13)
5. He was sick then. Had they written home to tell his mother and father? (24)
6. The poor sinner holds out his arms ... to the mother and father who loved him so dearly. (117)
7. He sat near them ... and asked where his father and mother were. (167)

In examples 1, 2, 3, 4, and 7, 'father and mother' is a simple indiscriminating phrase, equivalent to the term 'parents'. But in 5 and 6, where the emphasis is on the need for help, mother, here as a protective agent, precedes father in the thought of a person in distress, both physical and spiritual.⁵¹

The following example shows the arrangement of nouns without any particular order.

All life would be choked off, noiselessly:
birds, men, elephants, pigs, children:
noiselessly floating corpses amid the litter of the world. (120)

As rain falls on all things on earth equally, so there is no special order of importance among all the creatures of the earth, which the indiscriminate arrangement of these nouns shows. The lack of any particular order is also the very picture of the disorder of floating corpses in a flood.

The feature of the following two instances of the polysyndetic arrangement of nouns and personal names is that at the second occurrence the order is reversed.

And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. (12)

Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (95)

The order of the nouns in these cases is not important to Stephen. The determining factor of the first arrangement of the three colours is the order of the first,

51. Stephen's imagined letter home is particularly addressed to "Mother" (24), and in his fear of death he thinks only of his mother's coming; "He might die before his mother came." (24) And he recollects a song, a line of which is "Farewell, my mother!"

second and third places which these colours represent respectively. But Stephen's mind is occupied with the beauty of these colours, not with their significance as indicator of the places, and to his sense these colours are equal in beauty; the original gradational order is, therefore, discarded in the repetition.

In Stephen's reflection immediately preceding the second example, these three names occur in this order -- "Stephen Dedalus", "Simon Dedalus" and "Victoria". But when Stephen considers what these proper names signify, the order becomes random; there is no determining factor in the arrangement as in another arrangement of proper names, "Dante, Parnell, Clare, Clongowes." The significance of these names is simply that as 'names' in his mind.

(i) The pairing of two persons

Juxtaposition of two persons as a pair sometimes has a stylistic meaning, such as the examples in the Portrait, 'father and mother' and 'Father Dolan and I'.

They were older than his father and mother. . . . (7)

[The Vances] had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. (7-8)

At first 'father' and 'mother' appear separately in Stephen's earliest memories in the opening section of the Portrait, which indicates the infant has no conception of 'a couple' of 'father and mother'. Gradually, however, the idea of 'a couple' is formed in his mind, for the phrase 'father and mother' now appears together three times, and this leads him to think of marrying Eileen to form 'a couple' for himself. Stephen, therefore, says "when they were grown up", not 'when he was grown up'. A critic, referring to the sentence "They had a different father and mother", says that "[Stephen] does not yet know the meaning of 'husband' and 'wife'

or the sexual framework of the family; 'father' and 'mother' are merely authority-names to him."⁵² But as I have pointed out, the significance of the occurrence of 'father and mother' in combination lies not in the fact that Stephen does not know the meaning of the sexual framework in terms of 'husband and wife', but in the fact that he perceives a certain connection between a father and a mother which causes him to think of 'marriage', though presumably he does not understand the sexual connotation of 'marriage'; he has come to acknowledge some meaning in a pair of a grown-up man and a woman linked in a family as 'father and mother'.

Father Conmee unconsciously reveals himself by repeatedly pairing himself with Father Dolan.

-- Father Dolan and I, when I told them all at dinner about it, Father Dolan and I had a great laugh over it. You better mind yourself, Father Dolan, said I, or young Dedalus will send you up for twice nine.* We had a famous laugh together over it. Ha! Ha! Ha!

Mr Dedalus turned to his wife and interjected in his natural voice:

-- Shows you the spirit in which they take the boys there. O, a jesuit for your life, for diplomacy!

He reassumed the provincial's voice and repeated:

-- I told them all at dinner about it and Father Dolan and I and all of us we had a hearty laugh together over it. Ha! Ha! Ha!* (74)

Stephen's father's disclosure of what Father Conmee said, though without ill-intention, serves a double purpose, first, as a revelation of Father Conmee's mentality, and secondly, as indicating Stephen's realization of it. Stephen realizes that he was betrayed by the rector who appeared to have admitted the mistake of Father Dolan. However different the two priests appear to be in outward manner, the one abusive, the other suave, they share the same root in the Catholic Church; to be more exact, they are both Jesuits. The repetition

52. Epstein, op. cit., p.33.

of 'Father Dolan and I' in combination reveals that they are counterparts. Not only these two priests, but also all the other Jesuits in the community conform to the same code, which is emphasized by the phrases "I told them all", "we had a famous/hearty laugh together over it", "Father Dolan and I and all of us we had...." The fact that Father Conmee and Father Dolan are counterparts impresses Stephen's mind all the more strongly because of the vulgar mimicry of Father Conmee's manner of talking by Stephen's father. Through such representations both priests are reduced to caricatures. Consequently, in Stephen's hallucinatory vision in the 'Circe' episode of Ulysses, their characteristic physical and verbal behaviour is reproduced illustratively, and both share the same world of the pianola coffin.

(Twice loudly a pandybat cracks, the coffin of the pianola flies open, the bald little round jack-in-the-box head of Father Dolan springs up)*

Father Dolan: Any boy want flogging?
Broke his glasses? Lazy idle little schemer. See it in your eye.

(Mild, benign, rectorial, reprovng, the head of Don John Conmee rises from the pianola coffin)*

Don John Conmee: Now, Father Dolan!
Now. I'm sure that Stephen is a very good little boy. (667)

(j) Nouns - pronouns

A few different devices pertaining to the use of pronouns in the Portrait are calculated for stylistic effects. First of all, there is a remarkable instance of the use of a proper name where a personal pronoun is normally used. Otto Jespersen, citing a line from Shakespeare's Julius Caesar, explains that it sometimes happens that a speaker substitutes his own name for 'I', probably, out of pride.⁵³ I quote below three lines from Julius Caesar:

53. Essentials of English Grammar, London, George Allen and Unwin Ltd., 1933, p.148.

Caesar: Who is it in the press that calls on me?
 I hear a tongue shriller than all the
 music
 Cry Caesar. Speak; Caesar is turned to
 hear. (I, ii, 15-17)

An example of such substitution of a proper name for 'I' occurs in the Portrait. Father Dolan's use of his own name in place of 'I' no less than five times shows his megalomaniac self-importance.

Father Dolan will be in to see you every day. Father Dolan will be in tomorrow.

When will Father Dolan be in again?

Every day Father Dolan.

Father Dolan will be in every day to see if any boy ... wants flogging. (50-52)

Moreover, such an inordinate self-esteem and an abusive attempt to impress his name on the boys' mind reveal his puerile mentality.

On the other hand, the pronominal appellation, 'him', for the two male characters in the following passage instead of the proper names reflects some psychological complexity in Stephen.

His anger against her found vent in coarse railing at her paramour, whose name and voice and features offended his baffled pride: a priested peasant, with a brother a policeman in Dublin and a brother a potboy in Moycullen. To him she would unveil her soul's shy nakedness, to one who was but schooled in the discharging of a formal rite rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life.
 (225)

Stephen's jealousy and his wounded pride are enhanced because the object of 'her' flirtation (so it seems to him) is a priest. Therefore, Stephen does not use the appellation 'priest' to refer to Father Moran here, but uses instead an adjective, "priested", attached to

"peasant". On the other hand, Stephen appropriates the appellation 'priest' to himself by way of assertion that his artistic vocation surpasses Father Moran's formal clerical functions. He does not use the proper name 'Moran', because the name sounds repellent to him: he thinks of him simply in terms of pronouns; "To him ..., to one...." The initial position of "To him" gives the emphasis on "him", which Stephen gives to both Father Moran and himself in parallel to vie with him for superiority. The whole circumstances show that Stephen is not so much offended and irritated with 'her' as with her 'lover' for his being a priest, above all things, to whom she would make confession.

In the following tiny place the child's insistence on the importance of the prize which he aims at is reflected in the repeated use of the noun 'the card for first'.

Some weeks Jack Lawton got the card for first and some weeks he got the card for first. (12)

The arithmetic war of roses is quite a serious competition for Stephen, all the more so because he is not good at sums. He would not like to think of 'the card for first' in terms of a pronoun 'it' when he got it in rivalry with Jack Lawton to indicate that he is on equal terms with his rival.⁵⁴

The feature of the underlined part in the following passage is that Joyce tries to avoid a normal expression 'his body'.

His soul was fattening and congealing into a gross grease..., while the body that was his stood, listless and dis-

54. In the same scene Stephen's lack of confidence in winning the competition is reflected in the negative expression of his hope: "He was no good at sums but he tried his best so that York might not lose." His hope is not rendered in the affirmative, 'York might win'.

honoured, gazing out of darkened eyes,
helpless, perturbed and human for a
bovine god to stare upon. (115)

Stephen's physical lust has driven his body to crave for its satisfaction. He feels as if his body were a separate being. He cannot control his body's desire. Therefore, he does not think of it as 'his body'. The condition of the body in his possession, but not under his direct control, is expressed by a relative clause with a possessive pronoun in it.

(k) The generic pronoun 'we' - repeated use of 'I'

If the frequency of the first person plural pronoun 'we' is an index to "a sense of belonging to a group",⁵⁵ a spirit of solidarity, a sense of community membership, the antithetical inclination of Stephen to self-centredness, egotism, alienation from human community is implied by the striking lack of the pronoun 'we' in his speech and thoughts. Stephen's use of 'we' is limited to three places in the Portrait, and they need some scrutiny.

1. -- I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. (95)

In this case his use of 'we' is not an indication of his sense of the ties with his father, but an unavoidable phenomenon, simply caused by the physical circumstances of their walking together.

55. I owe to Steinberg's researches concerning the use of the first person plural 'we' as an index to test personality; The Stream of Consciousness and Beyond in 'Ulysses', pp.163ff. The quoted phrase occurs in Steinberg's own quotation (p.163) from Louis A. Gottschalk, Goldine C. Gleser, and Gove Hambidge, Jr., "Verbal Behavior Analysis," A. M. A. Archives of Neurology and Psychiatry, 77, No.1, 1957, p. 77.

2. -- We had better go to dinner, said Stephen. Where? (100)

Stephen is now trying to establish the new relationship with his family in the monetary commonwealth. At this moment his use of 'we' shows him thinking his family and himself as a group.

3. -- As for that, Stephen said in polite parenthesis, we are all animals. I also am an animal.

.....
 -- But we are just now in a mental world, Stephen continued.
Our flesh shrinks from what it dreads and responds to the stimulus of what it desires.... Our eyelid closes before we are aware that the fly is about to enter our eye.

Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical.

-- We are right, he said, and the others are wrong. ... to press out again ... an image of the beauty we have come to understand -- that is art.

Now, we can return to our old friend saint Thomas for another pennyworth of wisdom.
 (210-13)

The above quotations are from Stephen's talk to Lynch about his aesthetic theories. The frequent occurrence of 'we' does not imply his "sense of belonging to a group", but the pronoun is used here as the editorial 'we'.⁵⁶

The extreme paucity of Stephen's use of 'we' pre-

56. George O. Curme explains,

"The first person plural is often used by authors and speakers instead of the first person singular, and the possessive our instead of my, the author or speaker thus modestly turning the attention away from himself by representing his readers or hearers as accompanying him in thought...."
 (Syntax, Boston/N. Y., etc., D. C. Heath and Co., 1931, p.14.)

I discuss this grammatical point more extensively in comparison with that in Stephen Hero on pp.378-81.

sents a striking contrast to the repeated use of 'I' (incl. 'my' and 'myself') which sometimes occurs in his decisive statement and in his thought.

For example, in one of the final talks that Stephen has with Cranly, Stephen repeatedly uses 'I' summing up his personal history from his childhood.

-- Look here, Cranly, Stephen said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use -- silence, exile, and cunning. (251)

Stephen's repeated use of 'I' reveals the egocentric inclination of his mind. In this passage 'I' is the subject of 11 sentences, only two have other subjects. His egotism is further revealed in the immediately following section of his diary. Even when he appears to register daily events, what he reveals is essentially his ego.⁵⁷ In his diary 43 sentences have 'I' as subject, while 29 sentences omit 'I'.

Even in his childhood Stephen reveals his egocentricity in the use of 'I' in a crucial moment.

-- 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.... (51)

57. Tindall says that ~~some say~~ keeping a diary is a revelation of egocentricity'; A Reader's Guide, p.69.

To the initial question of the prefect of studies the more essential informations which Stephen should give are 'broke' and 'glasses', so that Stephen's answer should be more naturally '... broke ... glasses.' Instead, he answers as above, "I ... my ...". The fact that he omits 'broke' and 'glasses' and states only 'I' and 'my' reveals his unconscious demonstration of his ego even in the utmost fright.

There is one instance of the conscious use of 'we' in the Portrait which reflects the mental state of the user. In this case it is the rector, Father Conmee.

-- Well, if we broke our glasses we must write home for a new pair. (58)

In the above words uttered by the rector the pronoun should normally be 'you' in addressing the hearer, Stephen. The rector's deliberate use of 'we' is meant to impress on the boy's mind his sympathetic understanding of the boy's plight, but it reveals the rector's skill in diplomacy. The rector also calls Stephen 'my little man',⁵⁸ as if he were regarding him as a grown-up man, while at this stage of his life Stephen is addressed by other priests as 'boy' and 'my child'. The rector's use of 'we' and 'my little man' both reflects his patronizing attitude. Stephen is, however, soon to learn how diplomatic a Jesuit can be through his father's disclosure about the rector: "O, a jesuit for your life, for diplomacy!" (74)

(1) The use of confusing and ambiguous personal pronouns

In some places Joyce deliberately uses personal pronouns whose exact references are not immediately clear, but at first confusing. Such confusion is often

58. Father Conmee applies this appellation also to the Belvedere boys in the 'Wandering Rocks' episode of Ulysses (281-2).

intended to suggest some mental and psychological aspects of his characters. In the following two examples Stephen's inner thought is expressed by means of free indirect speech where 'I' (= Stephen) becomes 'he', and this 'he' is pronominally undistinguishable from other boys.

It was not Wells's face, it was the prefect's. He was not foxing. No, no: he was sick really. He was not foxing. (22)

The reference of the pronoun subject 'he', especially the first 'he' in "He was not foxing" is a little confusing. Grammatically, this "he" refers to "the prefect" or "Wells"; there is no mention of 'Stephen' in the several preceding sentences. Only "with the collocation of 'he' with 'sick', and the repetition of 'he was not foxing'"⁵⁹ the reference of "he" to Stephen becomes certain. The direct narration in the first person singular pronoun and in the present tense would cause no ambiguity; 'It is not Wells's face, it is the prefect's. I am not foxing. No, no: I am not foxing.' Stephen realizes that the prefect himself, not Wells, is standing beside his bed, and wants to emphasize in his mind that he is not feigning illness. The device of making the referent of a personal pronoun not readily clear in this way is to suggest Stephen's momentary confusion caused by fever and intense fear of his illness.

In another passage a confusing personal pronoun occurs also in free indirect speech.

She passed out from the porch of the library and bowed across Stephen in reply to Cranly's greeting. He also? Was there not a slight flush on Cranly's cheek? Or had it come forth at Temple's words? The light had waned. He could not see. (236)

The referent of "he" in "He could not see" is not immediately clear: at first "he" appears to refer to

59. Bickerton, op. cit., p.44.

Cranly. Stephen's interior monologue presented in direct narration would cause no ambiguity: 'I cannot see.' The confusing pronoun suggests Stephen's feeling of uncertainty as to Cranly's mind.

The use of a confusing and ambiguous pronoun is sometimes suggestive of vague, desultory and disconnected thoughts. In the following passage describing Stephen's imagination provoked by the dwarfish 'captain', Joyce deliberately uses a confusing personal pronoun, 'they'.

The park trees were heavy with rain and rain fell still and ever in the lake, lying grey like a shield. A game of swans flew there and the water and the shore beneath were fouled with their greenwhite slime. They embraced softly, impelled by the grey rainy light, the wet silent trees, the shieldlike witnessing lake, the swans. They embraced without joy or passion, his arm about his sister's neck. (232)

In the grammatical context the pronoun 'they' refers to the swans, but what is envisaged in Stephen's imagination is a scene of an incestuous love told of the ancestral family of the 'captain', and 'they' are a brother and sister. What Stephen conjures up unexpectedly at the end of the mental process is Davin's hand, the consequence whose significance is obscure to his mind. He feels displeased at his thought provoked by the story about the 'captain' and uneasily broods over obscure points of his own thought. The confusing and ambiguous pronoun 'they' occurring in Stephen's half-conscious fanciful thinking is to suggest the muddled, woolly and vague condition of his mind and the obscure influence of Davin subsisting in Stephen's subconsciousness.

Joyce further develops this 'vice' of using a confusing and ambiguous personal pronoun in Ulysses to reflect mental and psychological condition of the characters. For example, Mr Bloom thinks of two creatures

of the female sex in terms of 'she', and Molly thinks of more than one man in terms of 'he'.

Another slice of bread and butter: three, four: right. She didn't like her plate full. The cat walked stiffly round a leg of the table with tail on high.

-- Mkgnao!

-- O, there you are, Mr Bloom said, turning from the fire.

The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks over my writingtable. Prr. Scratch my head. Prr.

Mr Bloom watched curiously, kindly, the lithe black form. Clean to see: the gloss of her sleek hide, the white button under the butt of her tail, the green flashing eyes.

-- Milk for the pussens, he said.

-- Mrkgnao! the cat cried.

They call them stupid. They understand what we say better than we understand them. She understands all she wants to. Vindictive too. Wonder what I look like to her. Height of a tower? No, she can jump me.

-- Afraid of the chickens she is, he said mockingly.

Cruel. Her nature.

.....
She blinked up out of her avid shame-closing eyes, mewing plaintively and long, showing him her milkwhite teeth. He watched the dark eyeslits narrowing with greed till her eyes were green stones.

-- Gurrhr! she cried, running to lap.

He watched the bristles shining wirily in the weak light as she tipped three times and licked lightly.

..... Nothing she can eat? He glanced round him. No.

On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. Thin bread and butter she likes in the morning. (65-6)

In the opening paragraphs of the 'Calypso' episode Mr Bloom uses 'she' both for his wife and for his cat while he is preparing breakfast for both of them. The referent of 'she' is not very certain until he goes up

the staircase to ask his wife about the breakfast. A critic maintains that "[the ambiguity suggests Bloom is meditating as much on femininity (as he knows it) as on cats. Joyce develops the relationship between Bloom and his wife with deft dialogue."⁶⁰

Molly's almost indiscriminating ambiguous use of 'he' with reference to various men in the last chapter of Ulysses is pointed out by a few critics;⁶¹ it is an indication of her refusal to differentiate them by fine identification.⁶² Hugh Kenner refers to a passage where the referent of the pronoun is remarkably ambiguous as to which of the two him's, her husband or Boylan, she means to deceive.⁶³

this day week were to go to Belfast just as well he has to go to Ennis his fathers anniversary the 27th it wouldnt be pleasant if he did suppose our rooms at the hotel were beside each other and any fooling went on in the new bed I couldnt tell him to stop and not bother me with him in the next room or perhaps some protestant clergyman with a cough knocking on the wall then he wouldnt believe next day we didnt do something its all very well a husband but you cant fool a lover after me telling him we never did anything of course he didnt believe me no its better hes going where he is (884-5)

(m) The change of personal pronoun -- "substituted identity"

In the last line of the stanza quoted from Yeats's poem the original personal pronoun "she" is changed to "he" in Stephen's quotation, which indicates his sense

60. Arnold Goldman, James Joyce, p.46.

61. Tindall, James Joyce: His Way of Interpreting the Modern World, p.36; Ellmann, James Joyce, p.387; Ulysses on the Liffey, London, Faber and Faber, 1972, p.166.

62. Ulysses on the Liffey, p.166.

63. Dublin's Joyce, p.204, footnote.

of identification with the swallow.⁶⁴

Bend down your faces, Oona and Aleel,
I gaze upon them as the swallow gazes
Upon the nest under the eave before
He wander the loud waters.* (230)

This is an example of a device similar to that of "substituted identity",⁶⁵ discussed later. There may be two psychological reflections in Stephen's identification with the swallow. Firstly, he is now aware of his own impending exile and concomitant loneliness. In this sense, as Stephen reminds himself of the first night of the production of The Countess Cathleen when he was alone, watching the scene, he puts himself in the situation of the countess bidding farewell to her companions before her eternal departure.⁶⁶ The second reflection is that as he had experienced the flight of his soul -- the birth of his soul as the precondition to creativity -- when he for the first time realized his destiny in his schoolboy days in the imagined flight of "a hawk-like man" (173) above the sea, so for the second time he has experienced the augury of his creativity in the flight of the swallows, which he has associated with "the hawklike man whose name he bore" (229) and with "Thoth, the god of writers" (229). In the subsequent passage, therefore, "his delight and satisfaction with words -- especially the sound of words -- are conveyed in the image of the flowing water over which the swallow flies in Yeats's lyric...."⁶⁷

In yet another grammatical feature Stephen's sense of assimilation, at least of affinity, with the swallow

64. Waith, "The Calling of Stephen Dedalus", p.118; J. G. Brennan points out the pronominal change in Three Philosophical Novelists: James Joyce, André Gide, Thomas Mann, N. Y., The Macmillan Co./London, Collier-Macmillan Ltd., 1964, p.16.

65. Cross, Flaubert and Joyce, p.76.

66. Brennan, op. cit., p.16.

67. Waith, op. cit., p.118.

is revealed:

He thought that they must be swallows
who had come back from the south. Then
 he was to go away for they were birds
 ever going and coming, building ever an
 unlasting home under the eaves of men's
 houses and ever leaving the homes they
 had built to wander. (230)

This passage immediately precedes the Yeats's poem. Here Stephen's sense of empathy with the birds is first suggested by the personification of the birds in the use of the relative pronoun "who" instead of 'which',⁶⁸ and then by the word 'home(s)' instead of a more usual word 'nest(s)'. The word 'nest' is in fact used in the stanza quoted from Yeats's poem for a swallow's nest. The fact that Stephen is acutely feeling about his exile away from his own 'home' to a faraway land makes him feel affinity with the swallows.

"Substituted identity" is the phrase which R. K. Cross applies to the device found in Flaubert's Madame Bovary and in Ulysses; it seems to present something similar to the example from the Portrait under discussion here. I cite below the passages in question from the 'Proteus' episode and Madame Bovary together with Cross's comments on them.

I would want to. I would try. I am
 not a strong swimmer. Water cold soft.
 When I put my face into it in the basin
 at Clongowes. Can't see! Who's behind
 me? Out quickly, quickly! Do you see
 the tide flowing quickly in on all sides,
 sheeting the lows of sands quickly,
 shellcocoacoloured? If I had land under
 my feet. I want his life still to be
 his, mine to be mine. A drowning man.
 His human eyes scream to me out of hor-
 ror of his death. I ... With him to-

68. The use of the relative pronoun 'who' in this way is explained grammatically as follows: both pronouns may be applied to names of animals and to countries, and the difference is caused by the empathy of the user with the object or by personification; cf. Jespersen, Essentials of English Grammar, p.195.

gether down ... I could not save her.
Waters: bitter death: lost. (57)

Elle était à Tostes. Lui, il était
à Paris, maintenant; là-bas!69

Cross compares the two authors engaged in a similar
technique:

The stylistic ruse of Flaubert --
"Elle était à Tostes. Lui, il était à
Paris" -- finds a parallel in Joyce's
"With him together down ... I could not
save her." The anonymous "him" is meta-
morphosed into what is evidently a ma-
ternal "her" and the tense shifts from
present to past. Stephen's feeling of
guilt regarding his mother's death, not
so much a belief that his prayers would
have improved the lot of her soul as a
sense of the sheer cruelty of failing to
humor her at a time when she was as
Mulligan says, picking "buttercups off
the quilt" (8), emerges from his uncon-
scious to torture him. It seems plain
too that Stephen identifies with the
drowning victim as surely as does Emma
with the vicomte's mistress, albeit in
his case unwillingly.

The different uses Flaubert and Joyce
make of the device of substituted iden-
tity are revealing. The former employs
it to confirm what the reader has already
suspected about Emma and to effect
a transition to the Parisian revery
without the dislocation of point of view
an overt authorial intrusion would en-
tail. In Proteus the shift from "him"
to "her" injects a new theme into the
reflections on the rescue of a drowning
man, one which is integrated in this
particular context only through the as-
sociative process of Stephen's mind.
The theme of obsessive guilt crops up
unexpectedly at a number of places in
the novel, each time expanding our aware-
ness of its importance for Stephen.
Flaubert's technique, in this instance,
exercises the reader's memory. His sub-
stitution is much more restricted in
its significance, although no less pleas-
ing as a means of engendering surprise.70

69. Paris, Bibliothèque de Cluny, 1938, p.60.

70. op. cit., pp.76-7; italics Cross's.

(n) The pronominal reference to certain nouns

There are a number of English words denoting inanimate things and abstract ideas which can be grammatically referred to either by the neuter pronoun 'it' or by the feminine or masculine pronoun, 'she' or 'he', according to the psychological involvement of the user of the words, such as affection or a sense of familiarity, or according to the circumstances under which the words are used. These grammatical features are dexterously employed throughout the Portrait to reflect the protagonist's or some other character's psychology or emotion or consideration. In the Portrait those words which are sometimes referred to by the feminine pronoun are 'soul', 'ark', 'city', 'earth', 'tide', 'train' and 'country'. Among these words, 'ark' is always referred to as 'she' whenever it occurs in the Portrait. There are no instances of the use of the masculine personal pronoun to refer to inanimate objects or abstract ideas throughout the Portrait.⁷¹

The most striking instance of this pronominal phenomenon is in relation to the word 'soul'. The word first occurs in the Portrait in the song which Stephen learnt from Brigid: "And two to carry my soul away."* In Stephen's own thoughts the word first occurs in the passage with reference to souls in general: "... [uncle Charles] prayed for the souls in purgatory" (64). Stephen's own soul is first mentioned in the sentence, "The ambition which he felt astir at times in the darkness of his soul sought no outlet." (66)⁷² It is,

71. The details as to what English words are referred to either by the feminine pronoun or the masculine are given in most grammar books; for example, see Curme, op. cit., pp.555-6; Jespersen, Essentials of English Grammar, p.194; R. W. Zandvoort, A Handbook of English Grammar, London, Longman, 1972, pp.131ff.

72. The word 'soul' occurs in the Portrait 172 times, 'souls' 31, 'soul's' once; in Stephen Hero, 'soul' 24, 'souls' 5. At least the Portrait gives a clue to Joyce's enormous interest in the protagonist's soul. See Appendix E for the further discussion on Joyce's concern with his protagonist's soul.

however, not until Stephen has reached puberty that the first instance of pronominal reference to 'his soul' occurs. During the period of his life extending from the beginning of chapter 3 to the occasion of the retreat at Belvedere, 'his soul' is several times referred to by the neuter pronoun 'it'.

It was his own soul going forth to experience, unfolding itself sin by sin, spreading abroad the balefire of its burning stars and folding back upon itself, fading slowly, quenching its own lights and fires. (106)

What did it avail to pray when he knew that his soul lusted after its own destruction? (107)

His soul was fattening and congealing into a gross grease, plunging ever deeper in its dull fear into a sombre threatening dusk.... (115)

The next day brought death and judgment, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blow death into his soul. He suffered its agony. (115)

Like a beast in its lair his soul had lain down in its own filth.... (118)

When the agony of shame had passed from him he tried to raise his soul from its abject powerlessness. (119)

In contrast with these, in the following passages Stephen is seen regarding 'his soul' as his companion in his utmost agony of contrition. His feeling of attachment to his own soul makes him personify it in the first passage. In the second and the third, there is no pronominal reference to 'his soul', yet the emphatic mention of 'his soul' and the personification of it reveal his close attachment to it as if it were his companion.

His soul sank back deeper into depths of contrite peace, no longer able to suffer the pain of dread, and sending forth, as she sank, a faint prayer. (129)

He went up to his room after dinner in order to be alone with his soul: and at every step his soul seemed to sigh: at every step his soul mounted with his feet, sighing in the ascent, through a region of viscid gloom. (139)

He waited in fear, his soul pining within him, praying silently that death might not touch his brow as he passed over the threshold.... (139)

However, in his desperate resolution to confess his sin of lust and be saved and to regist every temptation to that sin, Stephen even refrain from giving the feminine gender to the word 'soul', and in the second example below his humble realization of the insignificance of his soul now lost makes him shrink from personifying 'his soul'.

He walked on and on through illlit streets, fearing to stand still for a moment lest it might seem that he held back from what awaited him, fearing to arrive at that towards which he still turned with longing. How beautiful must be a soul in the state of grace when God looked upon it with love! (144)

One soul was lost; a tiny soul: his. It flickered once and went out, forgotten, lost. (144)

The abstinence from any human, especially sensuous, enjoyment in his life and his rigorous devotional endeavours, which are strikingly presented at the beginning of the fourth chapter of the Portrait, are also reasonably reflected in the neuter pronominal reference to 'his soul'.

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.... Yet he believed that ... this difficulty would be removed when his sinful soul had been raised up from its weakness. (151-2)

However, while he strives thus to observe piously all devotional practices, an early hint is given which foretells that he will gradually and unnoticeably relapse into the human and sensuous condition of his life. The first subtle indication occurs in his almost unconscious use of 'she' for his soul.

Meek and abased by this consciousness of the one eternal omnipresent perfect reality his soul took up again her burden of pieties, masses and prayers and sacraments and mortifications, and only then ... did he feel within him a warm movement like that of some newly born life or virtue of the soul itself. The attitude of rapture in sacred art, the raised and parted hands, the parted lips and eyes as of one about to swoon, became for him an image of the soul in prayer, humiliated and faint before her Creator. (153)

In the above passage, however, there is a mixture of both pronominal references, feminine and neuter. In the following extract which occurs shortly after, 'the soul' in the entire passage is given the feminine gender, and the content of the whole passage clearly shows the driving force that has caused him to conceive the soul in terms of the feminine gender.

An inaudible voice seemed to caress the soul, telling her names and glories, bidding her arise as for espousal and come away, bidding her look forth, a spouse, from Amana and from the mountains of the leopards; and the soul seemed to answer with the same inaudible voice, surrendering herself: Inter ubera mea commorabitur.* (155)73

73. This passage is taken in an altered form from one of Joyce's 'epiphanies'; cf. Scholes and Kain ed., The Workshop of Daedalus, p.34, 'Epiphany' No.24. In Joyce's original, the feminine personal pronoun refers to an unnamed girl as Stanislaus mentions in My Brother's Keeper, p.257. In the original "the soul" occurs with the neuter pronominal reference.

After Stephen has resisted the inducement of the director to consider a priestly vocation, he gradually realizes his estrangement from the world of holy orders and finally regains and renews his identity by spurning the death associations which have haunted his soul throughout his past life. While he experiences the vicissitudes of his life until finally he decides to go into exile, he regards his soul as the most important part of his newly defined existence. His attachment and devotion to his soul newly born is revealed in the personification.

Then he wondered at the vagueness of his wonder, at the remoteness of his soul from what he had hitherto imagined her sanctuary, at the frail hold which so many years of order and obedience had of him.... (165)

His soul had arisen from the grave of boyhood, spurning her graveclothes. (174)

Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch? (175)

... as he walked down the avenue and felt the grey morning light falling about him through the dripping trees and smelt the strange wild smell of the wet leaves and bark, his soul was loosed of her miseries. (179)

Nay, his (i.e. the dean of studies) very soul had waxed old in that service without growing towards light and beauty or spreading abroad a sweet odour of her sanctity.... (190)

A single exception is Stephen's neuter pronominal reference to the word 'soul' in his speech to Davin about the soul born in Ireland.

-- The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born

in this country there are nets flung at it to hold it back from flight. (207)

Here the neuter pronominal reference to the soul is probably due to the fact that in this case Stephen is presenting a kind of thesis about the mysterious entity of the soul rather than considering a particular soul.

In addition to the foregoing examples which occur in Stephen's thoughts and speech, the word 'soul' is frequently mentioned by the preacher during his sermons and is referred to as 'it' with one exception of "her" in the last passage quoted below.

At the last moment of consciousness the whole earthly life passed before the vision of the soul and, ere it had time to reflect, the body had died and the soul stood terrified before the judgment seat. [God] had long been patient, pleading with the sinful soul, giving it time to repent, sparing it yet awhile. (116)

Death and judgment, brought into the world by the sin of our first parents, are the dark portals..., portals through which every soul must pass, alone, unaided save by its good works, without friend or brother or parent or master to help it, alone and trembling. (118)

And this terrible fire will not afflict the bodies of the damned only from without but each lost soul will be a hell unto itself, the boundless fire raging in its very vitals. (125)

And through the several torments of the senses the immortal soul is tortured eternally in its very essence amid the leagues upon leagues of glowing fires.... (125)

At the very instant of death the bonds of the flesh are broken asunder and the soul at once flies towards God. The soul tends towards God as towards the centre of her existence.
 ... O think what pain, what anguish, it must be for the poor soul to be spurned from the presence of the supremely good and loving Creator Who has called that soul into existence from nothingness and

sustained it in life and loved it with an immeasurable love. This, then, to be separated for ever from its greatest good, from God, ... this is the greatest torment which the created soul is capable of bearing.... (131-2)

The soul referred to by the preacher is in the first passage the sinful soul at the moment of death, and in the second passage every soul undergoing death and judgment, and in the third and fourth passages the lost soul tormented in hell. Therefore, the soul in these instances is not personified with the feminine gender. In the final passage the preacher's use of the feminine pronoun "her" is based on the traditional personification of the soul created by God. In this case, moreover, it may be influenced by Pinamonti's devotional tract entitled in English Hell Opened to Christians to Caution Them from Entering into It which has been regarded as one of the most influential originals on which Father Arnall's sermon on hell is modelled.⁷⁴ In the English translation of Pinamonti's Italian original the word 'soul' is throughout referred to as 'she', and the particular passage runs like this -- "... so is a soul in endeavouring to get to her centre, which is God."⁷⁵ Towards the end of the final passage, however, the preacher changes the pronoun from feminine to neuter. The reason may be that he probably wants to avoid the sensuous implications which the feminine personal pronoun would suggest in these sentences.

74. See my discussion on Pinamonti's original in Section IV on 'The Sermons' on pp.324-5.

75. Giovanni Pietro Pinamonti, S.J., Hell Opened to Christians to Caution Them from Entering into It; (or, Considerations on the Infernal Pains, For Every Day in the Week), New Edition, London, Keating, Brown and Co., 1819, p.40. There are several other editions of English translation.

The feminine pronominal reference to the soul in the English translation may be due to the feminine gender of the word 'soul' in Italian.

The word 'ark' occurs twice in the Portrait, both times being referred to as 'she'.

The light spread upwards from the glass roof making the theatre seem a festive ark, anchored among the hulks of houses, her frail cables of lanterns looping her to her moorings. (76)

His unrest issued from him like wave of sound: and on the tide of flowing music the ark was journeying, trailing her cables of lanterns in her wake. (77)

The feminine pronominal references occur in these places, not only because of the common grammatical usage,⁷⁶ but because of Stephen's emotional condition. He is now approaching puberty and is aware of the girl's attraction; he is experiencing "the incommunicable emotion which had been the cause of all his day's unrest" (77). In correspondence with his mood, the 'ark' with its frail beauty is conceived in his mind as feminine.

The word 'earth' is referred to either as 'it' or as 'she'.

The fruitful earth gave them (i.e. Adam and Eve) her bounty: beasts and birds were their willing servants.... (121)

In the above passage taken from the text of the sermon, the use of the feminine pronoun for 'the earth' indicates not so much the preacher's psychological involvement, as an aspect of the rhetorical prose style.⁷⁷ But when 'the earth' occurs in personal re-

76. Ships of all kinds are often referred to as 'she'; Zandvoort, op. cit., p.131. In the Portrait the word 'ship' occurs twice without any pronominal reference.

77. Curme says that "in choice prose" the earth is referred to as 'she'; op. cit., p.556.

One of the commonest examples of personification, that of 'country', once occurs in the following place.

... another voice had bidden him to be true to his country and help to raise up her fallen language and tradition. (86)

lation to Stephen, the pronouns are more meaningful.

He felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.

He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers.... (176-7)

But the trees in Stephen's Green were fragrant of rain and the rainsodden earth gave forth its mortal odour.... (187)

... and, having understood it, to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth..., an image of beauty.... (211)

In the first passage 'the earth' is personified as mother earth as in such expressions as "had borne" and "her breast". But in the two later passages 'the earth' means the physical substance of the soil, and, therefore, it is referred to as 'it'. The personification of the word 'tide' by the feminine pronoun occurs in the same scene as the first two instances of the feminine earth above-mentioned.

... the tide was flowing in fast to the land with a low whisper of her waves, islanding a few last figures in distant pools. (177)

The case with 'the city' is the same as that with 'the earth', namely, 'the city' as a geographical denomination of area is referred to by the neuter pronoun, while 'the city' viewed with a certain emotional colouring by the protagonist is personified.

... when he had made a skeleton map of the city in his mind he followed boldly one of its central lines until he reached the custom house. (68)

The rain had drawn off; and amid the moving vapours from point to point of light the city was spinning about her-

self a soft cocoon of yellowish haze. (142)

His blood began to murmur in his veins, murmuring like a sinful city summoned from its sleep to hear its doom. (145)

It is evident from the context that 'the city' in the first passage denotes the geographical area. In the second, Stephen feels a certain beauty in the same familiar city. In the prayer which immediately follows this quotation, the Blessed Virgin's beautiful attributes are described; the personification of 'the city' in the feminine gender in this place is the reflection of Stephen's aesthetic mood. His contrition itself is tinged with something aesthetic.⁷⁸ In the final passage Stephen is at the height of his penitential mood immediately before his confession. In addition, 'a sinful city' does not indicate his familiar Dublin, but a figurative place. Stephen, therefore, does not feel enough intimacy to conceive it in the personal pronoun, although partly personified by the words 'sleep' and 'hear'.

When Stephen is a little boy, a train is merely an interesting artificial object. But, while he is on the train to Cork, his emotional condition causes him to refer to the train in the feminine gender.

That night at Dalkey the train had roared like that and then, when it went into the tunnel, the roar stopped. He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop.... (13)

The train went on and on. It knew. (20)

He saw the darkening lands slipping past him, the silent telegraphpoles passing his window swiftly every four seconds, the little glimmering stations, manned by a few silent sentreis, flung

78. Leigh, op. cit., pp.373-4.

by the mail behind her and twinkling for a moment in the darkness like fiery grains flung backwards by a runner. (89-90)

(o) Apposition - extraposition⁷⁹

The function of grammatical 'apposition' is to complement or supplement the headword,⁸⁰ but in a few places in the Portrait the device has a mimetic function to show two or more co-existing views of the protagonist of the same subject or the object he perceives and thus to emphasize the complexity of his feelings, and 'extraposition' is similarly used.

He recalled his own equivocal position in Belvedere, a free boy, a leader afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind. (94)

Here the appositive device is to suggest the co-existing complex feelings and views of Stephen of his own equivocal position, and his mental conflict with the outer squalor and the inner riot.

The following passage illustrate the effective use of 'extraposition'.

A humble follower in the wake of clamorous conversions, a poor Englishman in Ireland, he (i.e. the dean of studies) seemed to have entered on the stage of jesuit history when that

79. This grammatical term needs some explanation. Jespersen gives this explanation; "A word or group of words is often placed by itself, outside the sentence proper in which it is represented by a pronoun; we then speak of 'extraposition'..." (Essentials of English Grammar, p.95.) A Supplement to the OED (ed. R. W. Burchfield, 1972) makes it clear that Jespersen first used this term in 1927 and quotes the above-mentioned passage as the definition of the word.

80. Jespersen, Essentials of English Grammar, pp. 93ff.; Porter G. Perrin, Writer's Guide and Index to English, 4th ed., revised by K. W. Dykeme and W. R. Ebbitt, Chicago, Scott, Foresman and Co., 1965, pp. 501-2.

strange play of intrigue and suffering and envy and struggle and indignity had been all but given through -- a late comer, a tardy spirit. (193)

In this case Stephen's complex views and impressions of the dean of studies co-existing in Stephen's mind is emphasized not only by the device of 'extraposition' itself, but by the syntactical arrangement of placing one group of two extrapositional phrases at the top position and another group of two phrases at the final position of the main sentence.

The device of 'apposition' in the following sentence conveys Stephen's cognitive reaction to an object.

At the pause in the chain of hands her hand had lain in his an instant, a soft merchandise. (224)

His impression of her (i.e. E-- C--'s) hand is emphasized not only by the final position of the phrase "a soft merchandise",⁸¹ but, more importantly, by the device of apposition itself. The appositive phrase put in this way reveals Stephen's keen perception to grasp in a moment the essence of the object, the whatness of the girl, a soulless article. The revelation about his perception would be less emphatic, if his impression were expressed in other ways, such as a sentence 'it felt like...', or a form of a simile.

(p) Use of Latin

In the Portrait, sentences, phrases and words are often given in Latin. In one place, especially, Latin is intentionally used for a mimetic purpose to reflect the protagonist's psychological state.

... the soul seemed to answer with the same inaudible voice, surrender-

81. "In English ... the most emphatic part of a sentence is to be found at its end...."; Lucas, op. cit., p.237.

ing herself: Inter ubera mea commorabitur.*

(155)

The use of Latin in this place is deliberate to cover the meaning which is 'vulgar' unless put in the entire context. The meaning may be immediately explicit in English: "he shall abide between my breasts" in the D. V. Latin sounds religious, at least scholastic; that is to say, Stephen wants to hide the unquenchable resurgence of his physical and sensuous attraction to women.

(q) The classification of the 'verbs' attached to the participants in the Christmas dinner

The five participants in the Christmas dinner, apart from Stephen, are almost dramatis personae to Stephen, who looks on the drama while being little involved in it. Therefore, for the first time his father is referred to as 'Mr Dedalus', his mother as 'Mrs Dedalus' and Dante as 'Mrs Riordan'.⁸² When all the verbs attached to the characters are classified, it becomes clear that the verbs are little more than stage directions, and, moreover, give some clues to Stephen's mental situation during the scene. I have classified in the three groups; (a) verbs associated with utterance, (b) other verbs, (c) verbs in the pluperfect tense, and other tenses, occurring in Stephen's memories: (the numbers in parentheses indicate frequency).

Mr Dedalus:

- (a) said (27), cried (5), asked (4), laughed (3), saying (3), crooning (2), repeated, uttered, began to sing, began to speak, talking:
- (b) poured (3), began to eat (2), turned (2), filled (2), looked round (2), took (2), went (2), replacing (2), ate, set to eating, began to sway, swaying, covered, uncovered, lifted, lifting, seized, seizing, put, put up, pulled, set, heaped up, served, rooted, held, winked, dropped, added, came back, inclined, closed, laid, lay back, gave, tore, made, twisted, threw, waited, pointed, brought forth, looked at, waxed, parting, stood, receiving, withdrawing, withdrew, bending, licking, staring down:

82. See my reference to this point on pp.122-6.

- (c) had paid, had cried, was thinking of, [Stephen] had heard his father say, so was his father.

Mrs Dedalus:

- (a) said (7), saying (1):
 (b) followed (2), was eating, seeing, laid down, rose:
 (c) had said, had brought him down.

Mr Casey:

- (a) said (14), cried (3), paused (2), repeating (2), asked, shouted, sighed, broke into a fit of laughter, added:
 (b) sat (2), tapped (2), smiled, smiling, struggled, struggling, sobbed, coughing, leaned, took place, had, threw, raised, brought, bent, gave, stared, clapped, bowed, stopped, protruded, turned, turning, pushed, broke off, closed, opened, went on, resting, frowning, scraping, tearing aside, flushing, make the act of spitting, freeing:
 (c) used to make, had told, had got, would not repeat, walking, making speeches, had been in, had not gone to.

Uncle Charles:

- (a) said (5), talking (2), spoke, saying, could not speak, laughed:
 (b) nodded, raised, sat, swayed, shook, pulled:
 (c) had said.

Dante:

- (a) said (16), cried (3), repeated (2), shouted, screamed, replied, broke in:
 (b) covered (2), turned (2), turning, frowned, looked, bent, stared, shoved, left, starting, spitting, upsetting, was (red in her face):
 (c) had hit, so was Dante.

Stephen:

- (a) laughed:
 (b) remembered (3), knew (2), looked at (2), looking up at, smiled, smiled to think, thought of, thought, felt, saw, liked, stood up, seated, seeing and hearing, raising:
 (c) had tried to open, had seen, had waited, had heard (2).

All the characters except Stephen have a number of different verbs associated with utterance and with vari-

ous actions, and have hardly any verbs of perception. The obvious predominance of Mr Dedalus and Mr Casey over the dinner-table is quantitatively confirmed. As is natural to a silent observer, Stephen has only one verb of utterance, 'laughed', but it occurs before the dinner, and very few verbs of action; most of his verbs are verbs of perception. This perceptive and meditative inclination is later to develop into his detached posture as he "chronicled with patience what he saw" (69). How thoroughly the Christmas dinner party is split is reflected in the fact that on only a few occasions do all the participants act together, which are indicated by the plural subjects of the sentences, and, moreover, these occur only before, and at the beginning of, the dinner:

They had come home a little late....
They were waiting for the door to
 open....

All were waiting.... (28)

When all had taken their seats.... (30)

All blessed themselves.... (31)

During the dinner they are occasionally united only in the negative sense: it is when they are all silent: "Nobody answered" (33); twice "Nobody spoke" (34).

ii. Physical Movement, Situation,
Atmosphere and Impression

The characteristic aspect of most examples taken from the Portrait in this Section to illustrate various mimetic devices for representing and suggesting physical movement, situation, atmosphere and so on is that, firstly, when the rhythm, especially, of physical movements of Stephen is represented, it reflects his inner rhythm, that is, his emotions and moods, and, secondly, when seemingly the rhythm of the movements of other characters or animals or things is represented, it often reflects what impresses Stephen's mind, in other words, what is captured by his inner rhythm; so in this case, too, the rhythm of other characters' movements is a reflection of Stephen's own psychological situation, which is, however, not always very explicit and obvious.

(a) Repetition of words and phrases

The device of verbal repetition plays a great part in the mimetic depiction of movement and situation, and there are a number of instances of this in the Portrait. The following illustrations are examined roughly in order of complexity, from the comparatively shorter and simpler examples to the longer and more elaborate and complicated ones.

1. He wanted to be held firmly in her arms,
to be caressed slowly, slowly, slowly. (104)

The repetition of 'slowly' three times running expresses not only the slowness of her movement, but the rhythm of the caressing itself, and also the increasing desire of Stephen. The repetition of an adverb as in this case not only emphasizes the meaning of the adverb, but suggests a physical or psychological situation. In the following three examples, 'quickly', 'lightly' and 'ever', illustrate this point.

2. He rolled his stockings off and put on his nightshirt quickly and knelt trembling at his bedside and repeated his prayers quickly quickly, fearing that the gas would go down. He felt his shoulders shaking as he murmured:

.....
He blessed himself and climbed quickly into bed and, tucking the end of the nightshirt under his feet, curled himself together under the cold white sheets, shaking and trembling. But he would not go to hell when he died; and the shaking would stop. (18-19)

The reiteration of 'quickly' emphasizes Stephen's quick actions in preparing for bed, but at the same time it reflects his sense of urgency, and his inner address to himself to be quick in action. Another repetition of 'trembling' and 'shaking' indicates not only his physical movements caused by his feeling of coldness, but the fact that he is developing a fever.

3. She (i.e. E-- C--) passed now dancing lightly across his memory....

She danced lightly in the round. She was dancing towards him....

For answer she had danced away from him..., dancing lightly The white spray nodded to her dancing.... (223-4)

In this instance the effect of the repetition of 'dancing' (and 'danced') and 'lightly' is not merely to convey the continuous rhythm of the girl's dancing in a 'light' manner, but also to suggest the sensations and mental reactions produced in Stephen and express his impression of her lightness of heart and frivolity.

4. Then he was to go away for they were birds ever going and coming, building ever an unlasting home under the eaves of men's houses and ever leaving the homes they had built to wander. (230)

The adverb 'ever' repeatedly emphasizes the effect of the present participles to suggest that the behaviour of the birds, swallows in the context, is an unceasing

and unending process, and this, in the context, has a direct bearing on Stephen's realization of the unsettled destiny of the artist.¹

5. MacCann began to speak with fluent energy of the Csar's rescript, of Stead, of general disarmament, arbitration in cases of international disputes, of the signs of the times, of the new humanity and the new gospel of life.... (200-201)

The main feature of this example is the repetition of a phrase. What is conveyed in the enumeration of items of MacCann's topics in a string of 'of'-phrases is his volubility, and at the same time the long list of topics suggests Stephen's irritation with MacCann's uninterrupted rattling.

6. Stephen knelt down quickly pressing his beaten hands to his sides. To think them beaten and swollen with pain all in a moment made him feel so sorry.... ... he thought of the hands ... and of the beaten swollen reddened mass of palm and fingers.... (52)

The device used in this passage is the accumulation of the increasing number of adjectives with repetition. The condition of his hands is vividly conveyed by this method, that is, his hands are becoming gradually swollen and reddened after being beaten. The asyndetic arrangement of the final three adjectives indicates that he suffers a complex sensation of pain all together in his palm and fingers, and the growing phys-

1. Stephen Hero presents an example of verbal repetition which reflects both physical and mental behaviour.

[Stephen] took [Emma's] hand caressingly, caressing one after another the three lines on the back of her kid glove...., caressing also his own past towards which this inconsistent hater of ... inheritances was always lenient. (72-3)

The repetition is expressive of both Stephen's soft caressing movement and his mood of thinking tenderly of the past with which the girl is inseparably associated.

ical sensation at the same time means the growing rage and chagrin.

7. Rain was falling on the chapel, on the garden, on the college. It would rain for ever, noiselessly. The water would rise inch by inch, covering the grass and shrubs, covering the monuments and the mountain tops. All life would be choked off, noiselessly: birds, men, elephants, pigs, children: noiselessly floating corpses amid the litter of the wreckage of the world. Forty days and forty nights the rain would fall till the waters covered the face of the earth. (120)

The three consecutive phrases introduced by 'on' and the three consecutive participial constructions introduced by 'covering' produce the effect of the spatial extension of the incessant rain and the increasing floodwaters, respectively. The repeated patterns also suggest the temporal prolongation. The recurrence at intervals of 'noiselessly' not only emphasizes the meaning of the word, but heightens the effect of both spatial extension and temporal prolongation of the rain and floodwaters.

8. He leaned his elbows on the table and shut and opened the flaps of his ears. Then he heard the noise of the refectory every time he opened the flaps of his ears. It made a roar like a train at night. And when he closed the flaps the roar was shut off like a train going into a tunnel. That night at Dalkey the train had roared like that and then, when it went into the tunnel, the roar stopped. He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop. (13)

First came the vacation and then the next term and then vacation again and then again another term and then again the vacation. It was like a train going in and out of tunnels and that was like the noise of the boys eating in the refectory when you opened and

closed the flaps of the ears. Term,
vacation; tunnel, out; noise, stop. (17)

The main device of the multiple repetition of words in these passages is effectively used to suggest various movements and situations and the mental reaction of the protagonist. What Stephen is repeatedly doing is suggested by the recurring phrase 'opened/closed the flaps of his ears'. In the first passage, the repetition of 'roar' in polyptoton primarily conveys onomatopoeically the roaring noises of the boys' eating and chatting in the refectory, which sound louder when Stephen opens the flaps of his ears. But when combined with the other repetition of 'stop' in polyptoton and 'and then', it represents the rhythm of the action of shutting and opening of his ears. The phrase "roaring and then stopping; roaring again, stopping" indicates the quick successive movements of his opening and shutting of his ears; but the punctuation shows some minute differentiations in the duration of each movement. The semicolon, instead of 'and' or a full stop, implies that he takes a slightly longer time before opening his ears, and the comma after "again" shows a somewhat shorter duration of time before shutting his ears.² In the second passage, the repetition of 'vacation' and 'term' together with 'and then' and 'again', and the regular rhythm in "term, vacation; tunnel, out; noise, stop" suggest that to Stephen his life at Clongowes seems a mere alternation of vacation and term like that of closing and opening of the flaps of his ears and that of a train going in and out of tunnels, and, moreover, implies that an equation is established in his mind that term means going into the dark tunnels and noise, and vacation means a release from them. The recurrent image of a 'train' reveals Stephen's desire to go back home for the holidays.

2. An explanation of 'semicolon' is that it indicates "a degree of separation greater than that marked by a comma and slightly less than that marked by a period"; Perrin, op. cit., p.387.

9. The fire rose and fell on the wall. It was like waves. Someone had put coal on and he heard voices. They were talking. It was the noise of the waves. Or the waves were talking among themselves as they rose and fell.

He saw the sea of waves, long dark waves rising and falling, dark under the moonless night. (27)

The words, 'waves' and 'rose and fell', through recurrence, produce associated effects. Stephen is somewhat delirious in a feverish drowsiness. The sensation of rising and falling is an effect of his physical condition, though at first caused by the visual rising and falling of the fire reflected on the wall. Then the rising and falling voices he hears become associated and confused with the rising and falling noise of waves. These visual and aural sensations mingled with his feverish condition form a dream of the sea of rising and falling waves when he is finally drawn into a sleep.

10. 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 ...

There was a noise of curtainrings running back along the rods, of water being splashed in the basins. There was a noise of rising and dressing and washing in the dormitory: a noise of clapping of hands as the prefect went up and down telling the fellows to look sharp. (21)

In the first half of the above quotation the phrases and sentences are comparatively short and fragmentary, which suggests Stephen's consciousness on the brink of waking up from sleep hearing noises with his dream becoming fragmentary. The repetition of the imagined greetings of 'welcome' with Stephen's name reveals his longing for parental warm welcome for him at home³ and may also suggest the circumstances that in his sleep he hears some boys around him talking about him or

3. See my reference to this point on p.144.

calling him. In the first half of the passage the plural of 'noise' is repeated, while, in the latter half, the singular. In his dream the noises occurring around him are confused with the imagined greetings of welcome expressed by all the people, but when he has awoke, each noise is identified with each of the activities of the boys represented by the gerunds and the present participles. The polysyndetic arrangement of the three gerunds, "rising and dressing and washing", represents the three actions done one by one, not simultaneously.

11. But when he had passed the old servant on the landing and was again in the low narrow dark corridor he began to walk faster and faster. Faster and faster he hurried on through the gloom excitedly. He bumped his elbow against the door at the end and, hurrying down the staircase, walked quickly through the two corridors and out into the air. He could hear the cries of the fellows on the playgrounds. He broke into a run and, running quicker and quicker, ran across the cinderpath and reached the third line playground, panting. (59)

Several devices are combined in the above passage to convey the speed of Stephen's movement and his excited mood. Firstly, the effect of speedy movement is conveyed in the regular recurrence of the adverbs in comparison, 'faster and faster' twice running, and 'quicker and quicker', and the recurrence of 'run' and 'hurry' in polyptoton further emphasizes the effect, with the semantic support in both cases. Secondly, the description of the corridors implies the speed and emotion of the running boy. At first he notices the 'corridor' consciously while passing along it and defines its impression as "low narrow dark", but while he is passing along the other two corridors, they are "the two corridors" without any modifier, which implies that he is moving so quickly and with such emotion that he has no time to notice their characteristics. The final separate single word suggests that, at last when he stops, he is simply out of breath. In addi-

tion to these feature, the verbal elements in the two paragraphs are almost all associated with action, except "was" and "hear".

12. There was a long rivulet in the strand and, as he waded slowly up its course, he wondered at the endless drift of seaweed. Emerald and black and russet and olive, it moved beneath the current, swaying and turning. The water of the rivulet was dark with endless drift and mirrored the highdrifting clouds. The clouds were drifting above him silently and silently the seatangle was drifting below him; and the grey warm air was still: and a new wild life was singing in his veins. (175)

The simultaneous drifting movement up in the sky and down in the rivulet is suggested by the repetition of 'endless drift' and 'drifting' of seaweed (seatangle) and clouds. The section, "mirrored the highdrifting clouds. The clouds were drifting above him", produces an impression of uninterrupted masses of clouds drifting one after another, and, with another device of changing the position of the word 'drifting' from anterior to posterior to 'clouds', also suggests the double aspect -- the image of clouds reflected in the water and the clouds in the sky. The same adverb, 'silently', repeated immediately for the clouds and also for the seatangle emphasizes the similarity between the movement of the former and that of the latter, and the change of the position of the adverb from final to top reflects the double aspect -- the moving clouds above him and their image reflected in the water.

13. Lond, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot higher 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 trembled on her cheek. (176)

Two things are described in the above passage, the girl

and the sound of the water moving with her foot. The repetition of 'hither and thither', 'faint' and 'gently' suggests the gentle sounds and movements of the water and wavelets, and also of the wading girl.

14. The priest's face was in total shadow.... (157)

... he could not see on the priest's shadowed face....(158)

... he felt that his face was being searched by the eyes in the shadow. (159)

Smiling at the trivial air he raised his eyes to the priest's face and, seeing in it a mirthless reflection of the sunken day, detached his hand slowly.... (163)

As he descended the steps the impression which effaced his troubled self-communication was that of a mirthless mask reflecting a sunken day from the threshold of the college. (163-4)

The priest's face and his eyes in the 'shadow' repeatedly impress Stephen. Later Stephen notices in the priest's face a "reflection of the sunken day". But significantly, the final remarkable impression that Stephen gains from the priest's face is that it is like a mask. A 'face' is the part of the human body which expresses feeling and emotion most apparently: a 'mask' is a device to put on the face to conceal such human feeling. The priest's mask-like face symbolically represents the "grace and ordered and passionless life" (164) of the cloister, the suppression of humanity, which he offers to Stephen.

15. ... the faded worn soutane draped the kneeling figure of one whom the canonicals or the bellbordered ephod would irk and trouble. His very body had waxed old in lowly service of the Lord -- in tending the fire upon the altar, in bearing tidings secretly, in waiting upon worldlings, in striking swiftly when bidden -- and yet had remained ungraced by aught of saintly or of prelatie beauty. Nay, his very soul had waxed old.... (189-90)

This passage also describes the impression that a priest creates on Stephen's mind. The priest's oldness in body and especially in soul is emphasized by the repetition of 'his very body/soul had waxed old', and is correspondingly reflected in archaic diction, 'waxed', 'irk', 'bidden', 'aught' and 'nay'. A poignant sarcasm is directed to the priest's ignorance of the word 'tundish', which Stephen finds to be "good old blunt English" (256)⁴ These archaic words are meant to suggest a paralytic condition of the priest's body and soul rather than mere aging.

16. As they crossed the hall a man of dwarfish stature came towards them. Under the dome of his tiny hat his unshaven face began to smile with pleasure and he was heard to murmur. The eyes were melancholy as those of a monkey.

-- Good evening, captain, said Cranly, halting.

-- Good evening, gentlemen, said the stubblegrown monkeyish face.

.....
Dixon smiled and turned his ring. The blackish monkey-puckered face pursed its human mouth with gentle pleasure: and its voice purred:

.....
-- I love old Scott, the flexible lips said.

He moved a thin shrunken brown hand gently in the air in time to his praise and his thin quick eyelids beat often over his sad eyes. (232)

What impress Stephen foremost are the captain's looks, which the words 'face', 'eyes', 'mouth', 'lips' and 'eyelids' repeatedly emphasize. His impression is epitomized in 'monkey(-ish)'. The weirdness of the captain that strikes Stephen is conveyed in the abnormal emphasis in the descriptions of his features and behaviour. As if it were unnatural that 'the captain' or 'he' should be the subject of a sentence, there are only two descriptions where 'he' is the subject for action; his

4. See Appendix F for further discussion on 'tundish'.

face itself as the subject of three sentences seems more animate. The adjective, 'human', normally unnecessary, is applied to his 'mouth', and the voice does not belong to 'him', but to 'the face', so that "its voice purred"; these features altogether emphasize the non-human aspects of the 'captain'.

17. Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as india-rubber. The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a torn flannel waistcoat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips.... (141)

This is the verbal mimesis of the movement of the creatures which appear in Stephen's nightmare, which is partly the reflection of the image of his sins in his imagination: "The leprous company of his sins closed about him, breathing upon him, bending over him from all sides." (140) At the beginning of the passage the repetition of 'creatures' reflects their gradually increasing realization in the dream from vagueness to a clearer image; first, their mere existence in the field, then, their movement and, finally, their clear appearance. Their constant movement is emphasized by the recurrence of 'hither and thither' and the two similar sentences, "creatures were moving ... hither and thither" and "they moved hither and thither". Their movement becomes circular; "they swished in slow circles round and round the field, winding hither and thither", and they move in that manner for a while as

the recurrence of 'in slow circles' indicates, and then gradually they move in centripetal manner; "circling closer and closer to enclose, to enclose". Their gradual menacing approach to the dreaming boy is heightened by the repetition of words in three consecutive places: "circles, circling", "closer and closer", and "to enclose, to enclose". This passage not only vividly depicts the moving creatures in the field, but also, at the same time, suggests Stephen's nausea and choking sensation. The first paragraph on page 142 describes his actual physical suffering. His nightmare is caused not merely by his mental agony and exasperation, but by the uncomfortable physical condition he is in while sleeping; some indication of this is presented; "wrapping the blankets closely about him" (140); "huddling his limbs closer together" (141); "He flung the blankets from him madly to free his face and neck." (141)

(b) Repetition of sentences and sentence-patterns and sentence-constructions

i. Participial construction

To convey the impression that the several actions or movements are simultaneously taking place, Joyce resorts often to multiple participial constructions, which occasionally reflect some concomitant psychological implications. First of all, a passage from the Portrait contrasted with comparable passages in Stephen Hero and Joyce's 'epiphany' where the same contents are presented without the participial construction illustrates clearly that the participial construction, when repeated, can vividly express the simultaneity of actions.

1. Their trim boots prattled as they (i.e. E-- C-- and her companions) stood on the steps of the colonnade, talking quietly and gaily, glancing at the clouds, holding their umbrellas at cunning angles against the few last rain-drops, closing them again, holding their skirts demurely. (220-21)

* * *

The company in the colonnade was leaving shelter, with many a doubting glance, with a prattle of trim boots, a pretty rescue of petticoats, under umbrellas, a light armoury, upheld at cunning angles.
(Stephen Hero, 188)

* * *

In the colonnade are the girls, an April company. They are leaving shelter, with many a doubting glance, with the prattle of trim boots and the pretty rescue of petticoats, under umbrellas, a light armoury, upheld at cunning angles.⁵

The participial constructions vividly convey the restless girlish behaviour. Compared with the earlier versions, the rhythmical rendition of the same material in the participial construction far more vividly captures the rhythm of the girls' successive and simultaneous actions which coincide with their uninterrupted talking. The impression of the simultaneity of actions and gestures concurrent with a flow of talk is likewise produced by the multiple participial constructions in the following passages.

2. Mr Tate and Vincent Heron stood at the window, talking, jesting, gazing out at the bleak rain, moving their head. (129)

MacCann went briskly to and fro among the students, talking rapidly, answering rebuffs and leading one after another to the table. In the inner hall the dean of studies stood talking to a young professor, stroking his chin gravely and nodding his head. (198)

While the participial construction may suggest busy activities as in the sentence "The guards went to and fro opening, closing, locking, unlocking the doors." (20), recurrent participles may sometimes suggest more than successive or simultaneous actions or events as shown in the following examples.

-
5. Epiphany in The Workshop of Daedalus, p.35.

3. ... through the circling of the dancers and amid the music and laughter her glance travelled to his corner, flattering, taunting, searching, exciting his heart. (70-71)

Here the successive participles catch the rhythm of the dancing of the girl and produce the effect of different impressions of her glances on Stephen while she is dancing, and at the same time may express the beating agitation of his heart in response to her glances.

4. The droning voice of the professor continued to wind itself slowly round and round the coils it spoke of, doubling, trebling, quadrupling its somnolent energy as the coil multiplied its ohms of resistance. (198)

In this passage the accumulation of participles suggests the professor's sluggish monotonous way of talking and also implies the increasing boredom of the audience.

5. The forms of the community emerged from the gustblown vestments, the dean of studies, the portly florid bursar with his cap of grey hair, the president, the little priest with feathery hair who wrote devout verses, the squat peasant form of the professor of economics, the tall form of the young professor of mental science discussing on the landing a case of conscience with his class like a giraffe cropping high leafage among a herd of antelopes, the grave troubled prefect of the sodality, the plump roundheaded professor of Italian with his rogue's eyes. They came ambling and stumbling, tumbling and capering, kilting their gowns for leap frog, holding one another back, shaken with deep false laughter, smacking one another behind and laughing at their rude malice, calling to one another by familiar nicknames, protesting with sudden dignity at some rough usage, whispering two and two behind their hands. (196-7)

What is suggested by the multiple participial constructions in the above passage is not the simultaneity or close succession of (imagined) actions or gestures of

some member of the community or other, but the impression of the confused fuss and bustle of a group of comedians entering. The first half of this passage is, as it were, a list of the cast. The overall impression that the passage gives is that all are the same fussy, busy and undignified batch of people under the cover of priestly vestments. The coincidence of the repetition of the phrase 'one another' emphasizes the impression in Stephen's mind that although each has a different role to play, they are all in the same set.

(b) ii. Repetition of the same or similar sentences and sentence-patterns

The rhythm of movements, situations and circumstances can be suggested by the repetition of exactly the same, some anaphoric, sentences, or similar sentence-patterns.

1. He saw the sea of waves.... ..
 and he saw a multitude of people....
 ... and by the light at the pierhead
he saw his face....
He saw him lift his hand towards
 the people....

 And he saw Dante in a maroon velvet
 dress.... (27)

The recurrence of 'he saw' over five successive paragraphs suggests that Stephen's dreams last for a considerable time,⁶ and that the repetition expresses the very nature of dreams, namely, disconnected fragmenta-

6. An instance in Stephen Hero also suggests both the nature and the duration of Stephen's mental and physical action:

Then he read out his essay. He read it quietly and distinctly, involving every hardihood of thought or expression in an envelope of low innocuous melody. He read it on calmly to the end: his reading was never once interrupted with applause: and when he had read out the final sentences in a tone of metallic clearness he sat down. (105)

Not only the duration of his reading, but the consistent, regular and composed manner of it is implied by the recurrence of the same and similar sentences.

ry images; to indicate this the phrase 'he saw' is applied for each of the different images in his dreams.

2. Two penitents rose and entered the confessional at either side. The wooden slide was drawn back.... (145)

The slide was shot back. The penitent emerged from the side of the box. The farther slide was drawn. (146)

The slide was shot back. A penitent emerged from the farther side of the box. The near slide was drawn. (146)

The slide was shot to suddenly. The penitent came out. He was next. (146)

The slide clicked back and his heart bounded in his breast. (147)

The recurrence of the same and similar descriptions of the 'slide' ("drawn back", "shot back", "drawn", "shot back", "drawn", "shot to", "clicked back"), and those of the movements of the penitents ("rose and entered", "emerged", "emerged", "came out") suggests the uninterrupted succession of a number of confessors engaged in the same act of confession. The more important point that the repetitions imply is that they emphasize the mechanical procedure of the practice of the penitents and that of the father confessor represented here by the movement of the 'slide' in a synecdochical way. These conventional practices of both make a sharp contrast with the heightened feelings which Stephen genuinely experiences, that is, hesitation, timidity, anxiety, shame, and contrition above all. As I mentioned in my discussion on the father confessor's mechanically repeated question,⁷ 'anything else, my child?' (147-8), and on Stephen's mechanically repeated practices of penance and devotion described at the beginning of chapter 4 of the Portrait,⁸ the repetition of the actions of the penitents and the priest suggests their mental behaviour patterned on the conventional routine.

7. See p.215 of my thesis.

8. See pp.172-7 of my thesis.

3. They (i.e. different places) 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. (15)

And if the minister did it he would go to the rector: and the rector to the provincial: and the provincial to the general of the jesuits. That was called the order.... (49)

Stephen's conception of hierarchical orders, geographical and priestly, is reflected in the use of the regular pattern of the sentences connected by 'and'. Moreover, the different nature of hierarchy is indicated by the use of colons before 'and' in the latter: in the geographical hierarchy, a larger area includes a smaller area, while in the priestly hierarchy, each priestly position is a distinct grade.

4. He stood still in the middle of the roadway.... (103)

As he stood silent in the middle of the room.... (103)

His lips would not bend to kiss her.
..... But his lips would not bend to kiss her. (104)

The repetitions here reflect not so much a sustained action as abstention from positive action. The repetitions present his hesitant lingering and his passivity in his first encounter with a whore.

5. The fellows talked together in little groups. (41)

The fellows were talking together in little groups.... (42)

The fellows were all silent. (42)

All the fellows were silent.... (43)

All the fellows were silent. (45)

The use of repeated sentences and sentence-patterns may also emphasize the situation and the consciousness of an outsider of a group. At Clongowes, even when among the other boys, Stephen feels isolated both because he seems to have less comprehension than the

others, and because he is of an introverted and sensitive nature which reacts more intensely to any incident.⁹ When the boys are exchanging rumours as to why some boys ran away, Stephen's bewildered observation is punctuated by a series of the same or similar sentences of which the subject is 'the fellows', and this device reflects Stephen's feeling that, although he is standing among the other boys, they form a group from which he is mentally excluded. Moreover, there are four descriptions of the behaviour of 'all' the other boys.

... all said. (41)
The fellows were all silent. (42)
All turned towards [Athy] eagerly. (43)
 ... they were all looking.... (43)

While 'all the fellows' are intent on asking and telling about the details of the incident, Stephen "bent forward his head to hear" (41) and "stood among them, afraid to speak, listening" (42), his mind occupied with observing the other fellows, and wondering and thinking about the incident -- a process presented in interior monologue: "But that was stealing. How could they have done that?" (41); "A faint sickness of awe made him feel weak. How could they have done that?" (42) The repeated question here emphasizes Stephen's bewilderment, and again stresses his sense of separation from 'they', the other fellows. There is a similar contrast between the action of all the fellows and the feelings of the sensitive boy: "The fellows laughed: but he felt that they were a little afraid." (46)

(c) Various types of repetition in combination

In the following two examples many kinds of repetition are used in combination to represent and re-

9. Piaget says "[t]he ego-centric mind is ... far more susceptible to suggestions from outside and to the influence of the group than a mind which has been disciplined by co-operation...."; op. cit., p.277.

flect situations and circumstances more complicated than the earlier examples that I have discussed. The first is the description of the yawning and shivering Stephen just before bedtime, and the second is the scene of Stephen's watching of flying birds in the sky.

1. It was better to go to bed to sleep. Only prayers in the chapel and then bed. He shivered and yawned. It would be lovely in bed after the sheets got a bit hot. First they were so cold to get into. He shivered to think how cold they were first. But then they got hot and then he could sleep. It was lovely to be tired. He yawned again. Night prayers and then bed: he shivered and wanted to yawn. It would be lovely in a few minutes. He felt a warm glow creeping up from the cold shivering sheets, warmer and warmer till he felt warm all over, ever so warm; ever so warm and yet he shivered a little and still wanted to yawn. (17)

Two recurring physical reactions occur simultaneously, 'shivering' and 'yawning', the first indicating premonitory symptoms of fever, and the second showing his sleepiness. These are intermingled in his preoccupations with the bed and sheets and their feeling of coldness and warmth. The effect of the devices has already been comprehensively and deliciously analysed by Chester Anderson:

As one contemplates this lovely, expressive passage one realizes how much it depends for its effect of somnolence and childish apprehension and wombwoven-warmth on the knitted repetitions....

.....
 First the sounds. Just as in the words we shall see a kind of triple-decker sandwich of shiver and yawn, so in the consonantal repetition we can discern a main course of sh-, y-, and w- served with a sauce of l-, s-, th-, and m-. Like the words, again, these reach a climax in the ws of the last sentence: warm, warmer, warmer, warm, warm, warm, wanted, yawn: and this coincides with the neat prosopopoeia transferring the shiver from the boy to the sheets, and with the triumph of

the [a:] sound over the [i] in the assonance. I take it that the repeated rhymes in got a bit hot and got hot emphasize the flashes of fever in these chills, which are to send Stephen to the infirmary in the morning.

Of the words, eight participate in the repetition and it is easy to see, either before or after they are listed, how they progressively involve themselves into the knitted sleeve of warm and yawn:

shivered, yawned, lovely, bed, sheets,
hot, cold,

shivered, cold, hot, lovely, yawned,
bed,

shivered, yawn, lovely, warm, cold,

shivering, sheets, warmer, warm, warm, *warm*,

shivered, yawn.

The entire passage, of course, echoes the seventh paragraph of the book: "When you wet the bed, first it is warm then it gets cold." Or, rather, it is one culmination of a process in the imagery of hot and cold which has contrasted the cold of the playingfield with the warmth of the studyhall, the cold of the square ditch of bogwater with the warmth of mother and the fireplace of home, the cold of the sea on the wall below the house in Bray with the warmth of the kettle on the hob.

And these repetitions of sounds, words and passages are accompanied by repetitions of sentence structure. This is especially noticeable in the subject-verb phrasing, where again we have a sandwich, this one made of three layers of anaphora, with the personal He shivered, He shivered, he shivered, He felt, he shivered crossing over the impersonal, expletory It would be lovely, It was lovely, It would be lovely and the third personal they were so cold, how cold they were, they got hot; very much as the entire passage is tied off by the epanidiplosis the first clause, He shivered and yawned, in the last, he shivered a little and still wanted to yawn.

Accompanied, too, by other "circular" figures: the chiasmus: First they were so cold to get into. He shivered to think how cold they were first. And the anadiplosis: ever so warm; ever so warm.¹⁰

10. "The Text of James Joyce's A Portrait", pp.175ff.; italics Anderson's.

2. What birds were they? He stood on the steps of the library to look at them.... They flew round and round the jutting shoulder of a house.... The air of the late March evening made clear their flight, their dark darting quivering bodies flying clearly against the sky as against a limphung cloth of smoky tenuous blue.

He watched their flight: bird after bird: a dark flash, a swerve, a flash again, a dart aside, a curve, a flutter of wings. He tried to count them before all their darting quivering bodies passed.... .. two came wheeling down from the upper sky. They were flying high and low but ever round and round in straight and curving lines and ever flying from left to right, circling about a temple of air.

He listened to the cries: like the squeak of mice behind the wainscot: a shrill twofold note. But the notes were long and shrill and whirring, unlike the cry of vermin, falling a third or a fourth and trilled as the flying beaks clove the air. Their cry was shrill and clear and fine and falling like threads of silken light unwound from whirring spools.

The inhuman clamour soothed his ears in which his mother's sobs and reproaches murmured insistently and the dark frail quivering bodies wheeling and fluttering and swerving round and airy temple of the tenuous sky soothed his eyes which still saw the image of his mother's face.

Why was he gazing upwards from the steps of the porch, hearing their shrill twofold cry, watching their flight? For an augury of good or evil? A phrase of Cornelius Agrippa flew through his mind and then there flew hither and thither shapeless thoughts from Swedenborg on the correspondence of birds to things of the intellect and of how the creatures of the air have their knowledge....

And for ages men had gazed upward as he was gazing at birds in flight. The colonnade above him made him think ... of an ancient temple and the ashplant on which he leaned ... of the curved stick of an augur. A sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the hawklike man whose name he bore soaring out of his captivity on osierwoven wings, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on

his narrow ibis head the cusped moon.

He smiled as he thought of the god's image....

They came back with shrill cries over the jutting shoulder of the house, fly- ing darkly against the fading air. What birds were they? He thought that they must be swallows....

Bend down your faces, Oona and Aleel,
I gaze upon them as the swallow gazes
Upon the nest under the eave before
He wander the loud waters.*

A soft liquid joy like the noise of many waters flowed over his memory and he felt in his heart the soft peace of silent spaces of fading tenuous sky above the waters, of oceanic silence, of swal- lows flying through the seadusk....

A soft liquid joy flowed through the words where the soft long vowels hurtled noiselessly and fell away, lapping and flowing back and ever shaking the white bells of their waves in mute chime and mute peal and soft low swooning cry: and he felt that the augury he had sought in the wheeling darting birds and in the pale space of sky above him had come forth from his heart like a bird from a turret quietly and swiftly. (228-30)

These ten paragraphs present the visual impressions of birds in flight on Stephen's mind and the auditory impressions of their cries and the memories and thoughts associated with birds occurring in his mind while he is in search of the augury in the flying birds and in the sky and the change in his mental reactions from fear of the unknown to joy of finding the guiding solution for his destiny. First of all, the repetition of the same sentence 'What birds were they?', which is the very first sentence of the scene and reappears after an interval of six paragraphs, together with the supporting device of the repeated phrases, "He watched their flight" and "watching their flight", suggests that Stephen is watching the birds for a considerable period of time while various thoughts and images associated with birds occupy his mind. And the fact that the birds are flying all the while is suggested in the recurrence of forms of the verb 'to fly', together

with the twice repeated 'round and round'. Their movement in flight, which is reflected in Stephen's impression, is conveyed in the picturesque images of the birds' bodies and movements:

their dark darting quivering bodies,
 their darting quivering bodies,
 dark frail quivering bodies wheeling and
 fluttering and swerving,
 the wheeling darting birds.

The rhythmical swift movement of the fluttering birds, a type of the flight of swallows, is depicted in a verbal picture; "bird after bird: a dark flash, a swerve, a flash again, a dart aside, a curve, a flutter of wings." Not only their movement in flight but their incessant shrill cries are represented verbally in the repeated descriptions of their 'shrill' cries:

He listened to the cries: like the
 squeak of mice ... shrill twofold note.

the notes were long and shrill and
 whirring,

Their cry was shrill and clear and
 fine and falling,

shrill twofold cry,
 shrill cries.

A long train of the association of thoughts and images occurs in Stephen's mind under the influence of the visual effects of the flying birds in the air and the auditory effects of their cries. Throughout these ten paragraphs, therefore, three groups of words with related meanings and connotations are noticeable: firstly, words connected with 'birds', 'flying' and 'air'; secondly, with 'watching' and 'colour effects'; and thirdly, with 'noise' and 'hearing':

Group 1: flying/flight/flew (13 times), bird(s) (9),
 augur/augury (3), swallow(s) (3), wings (2),
 flutter(-ing) (2), beaks, hawklike, soaring,
 creatures of the air, ibis, nest,
 air/airy (6), sky (5), space(s) (2).

Group 2: gaze(d)/gazing (5), watching/watched (2),

image (2), eyes, saw, look at,
 dark/darkly (4), fading (2), blue, pale.
 Group 3: cry/cries (6), shrill (5), silence/silent (2),
 note(s) (2), whirring (2), mute (2), noise/
 noiselessly (2), listened, squeak, trilled,
 clamour, ears, murmured, hearing, hurtled,
 bells, chime, peal, quietly, low, swooning.¹¹

(d) Use of adverbial phrases

In the Portrait Joyce recurrently uses some idiomatic phrases composed of adverbs or particles to produce an emphatic impression of movement. For example, the phrase 'hither and thither' occurs in several of the passages discussed, those describing the creatures in Stephen's nightmare, the wading girl, and the flying swallows.¹² However, this particular phrase is not the only adverbial phrase in the Portrait to indicate such movement, for 'to and fro' also occurs equally frequently: 'hither and thither' appears 9 times, and 'to and fro' 10 times, 'here and there' 5 times, 'from point to point' twice, 'from here and from there' 3 times. I have been unable to discern any subtle and consistent differentiations in Joyce's use of these similar adverbial phrases. What is obvious is that 'hither and thither' first occurs on page 115 in chapter 3, while all the other adverbial phrases above mentioned occur earlier. It is certain that among all these phrases 'hither and thither' is the least colloquial, and, therefore, least appropriate in Stephen's childhood and early boyhood. All the instances of the application of this phrase in the Portrait show that the phrase may be used to express a somewhat slower movement, on account of its

11. See my discussion on the last two paragraphs on pp.219-20.

12. W. Y. Tindall points out the recurrence of the phrase throughout the book as a motif; A Reader's Guide, p.94; Ronald Bates also remarks on the phrase in the descriptions of the swallows and the wading girl; "The Correspondence of Birds to Things of the Intellect", p.282.

having more syllables than the other adverbial phrases.

The letters of the name of Dublin lay heavily upon his mind, pushing one another surlily hither and thither with slow boorish insistence. (115)

... creature were moving in the field, hither and thither.
 The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them.
 Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither.... (141)

But an unresting doubt flew hither and thither before his mind. (160)

A feverish quickening of his pulses followed and a din of meaningless words drove his reasoned thoughts hither and thither confusedly. (164)

Long, long she suffered his gaze..., gently stirring the 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 trembled on her cheek. (176)

A phrase of Cornelius Agrippa flew through his mind and then there flew hither and thither shapeless thoughts from Swedenborg.... (229)

In the Portrait, the two other conspicuous recurrences of adverbial particles are 'round and round' and 'on and on and on...', which add emphasis to circular and onward movements respectively.

Soft language issued from their spittleless lips as they swished in slow circles round and round the field.... (141)

The droning voice of the professor continued to wind itself slowly round and round the coils it spoke of.... (198)

The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. (219)

They flew round and round the jutting shoulder of a house.... (228)

They were flying high and low but ever round and round in straight and curving lines.... (228)

The adverbial phrase 'round and round' is used partly prepositionally in these examples except in the last.

The train went on and on. (20)

He walked on and on through illlit streets.... (144)

On! On! his heart seemed to cry. (174)

On and on and on and on he strode, far out over the sands, singing wildly to the sea.... (176)

A wild angel had appeared to him ... to throw open before him ... the gates of all the ways of error and glory. On and on and on and on! (176)

The last three instances of 'on's occur in Stephen's elated mood towards the end of chapter 4, where he certainly walks on and on. These 'on's, however, indicate not only his physical onward action, but the rhythm of his exalted feverish mood in the context. In a sense, the 'on'-movement is partly the 'on'-movement of his spirit. Stephen is such a highly imaginative boy that his interior monologue of 'on and on...' could replace his actual onward movement.¹³

13. It is said about the child that "words are much nearer to action and movement"; (Piaget, op. cit., p.13). The child "will often talk with the sole aim of making the rhythm of his action..."; (Ibid., p.15). This verbal behaviour of the child is further explained:

Although in some cases it accelerates action, it also runs the risk of supplanting it. 'When the distance between two points has to be traversed, a man can actually walk it with his legs, but he can also stand still and shout: "On, on!..." like an opera singer'. Hence the second variety of child soliloquy where speech serves not so much to accompany and accelerate action as to replace it by an illusory satisfaction. (Ibid.^{15,16}; the quotation is from P. Janet, British Journal of Psychology, Med. Sect., Vol.I, Pt.2, 1921, p.150.)

(continued on the next page)

(e) Ellipsis

'Ellipsis' is one of the devices to reflect and suggest certain situation and circumstances in the Portrait. Here is a very basic use of omission:

Visit, we beseech Thee, O Lord,
this habitation and drive away from
it all...* (20)

The three dots in the text indicating Stephen's unfinished prayer mark the very point at which he falls asleep, where he stops saying it, or, rather, thinking it, for probably the prayer is unspoken.

The following illustration shows the comparatively simple use of ellipsis:

A bird twittered; two birds, three. (222)

Stephen hears birds singing, separately, at an interval. The interval between the second twittering and the third is shorter than between the first and the second, which is indicated by a semi-colon.

More elaborate devices of ellipsis reflect more complex situations.

One soul was lost; a tiny soul: his.
It flickered once and went out, forgotten, lost. The end: black cold void waste. (144)

The flickering fading loss of a soul as if it were a meteor is reflected in a sentence structure characterized by numerous omissions. In the first sentence the number of words dwindles in each section from four to one. In the second sentence the number of syllables

(Footnote 13, continued from the previous page)

Naturally, these childish verbal phenomena cannot be applied entirely to Stephen, for he has outgrown this verbal stage of his life. But when he shouts inwardly "On! On!" and "Yes! Yes! Yes!" and a succession of 'on's in his elated mood, the words create something of his own reality in his solitary imagination, and seem to replace much of his physical action.

decreases from "forgotten" to "lost"; three to one. The end is only the black cold substance of a meteorite. The last part has no verb or verbal element as if to express a static substance. The asyndetic arrangement of the three adjectives modifying "waste" express the notion that the blackness, coldness and void are inseparable qualities of the waste. The crumbled sentence structures reflect the chaotic condition of his disintegrated soul.

(f) Word order

The order of words, especially when irregular, can be mimetic of situations and moods. There are two similar cases in the Portrait.

Then he saw himself sitting at the old piano, striking chords softly from its speckled keys and singing, amid the talk which had risen again in the room, to her who leaned beside the mantelpiece a dainty song of the Elizabethans.... (223)

... the kitchengirl in the next house who sang over the clatter of her plates with the drawl of a country singer the first bars of By Killarney's Lakes and Fells*.... (225)

The word order in the passage "singing, amid the talk ... beside the mantelpiece a dainty song of the Elizabethans" is irregular only in the respect that there is a long interpolation between the verb "singing" and its object "a dainty song". Admittedly, this word order is partly caused by the long object "a dainty song of Elizabethans...", yet the word order used conveys Stephen's awareness of the chattering noise in the room and of "her image" above the song he is singing. The same phenomenon occurs in the second instance. In this case there is an interpolation of "over the clatter of her plates with the drawl of a country singer" between the verb and its object, "the first bars"; even this phrase seems almost superfluous

here, for the real object is the title of the song. In Stephen's memories the clattering noise accompanying the singing and the manner of the singer dominate the song.

(g) Arrangement of stressed and unstressed syllables

Some particular rhythm of movement and situation can be expressed in the arrangement of stressed and unstressed syllables as in the following example.

The earth was like a swinging smoking
swaying censer, a ball of incense, an
ellipsoidal ball. (222)

The trochaic rhythm of the four underlined words represents the rhythm of swaying, regularity of which is further emphasized by the alliteration in 's' and '-ing' form in the present participles. These three participles modifying the "censer" have no commas nor connectives between them, which is expressive of a unified integral image of the censer, that is, in this context, the earth. A similar device in Ulysses is commented by Joseph Prescott. In the 'Ithaca' episode the chime of the bells is represented by "chiming rhythm".¹⁴

The s^ound, of the p^eal of the h^our
of, the night by the chime of the
bells in the church of Saint George.
(826)

(h) Asyndeton - polysyndeton

I shall take only those examples of both asyndeton and polysyndeton which can be explained from stylistic and mimetic points of view.

There are two instances of the description of 'hands' both in asyndeton and polysyndeton; one referring to Eileen's, the other to Davin's hands.

14. "Stylistic Realism in Joyce's Ulysses", p.39.

Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. (37)

Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. She had put her hand into his pocket where his hand was and he felt how cool and thin and soft her hand was. (44)

Stephen knows that Eileen has "long white hands" by sight. Then the five adjectives arranged in polysyndeton in the first quotation indicates that Stephen perceives the components of the appearance and feeling of Eileen's hands one by one: the more visible qualities come first; "long and white and thin", and then the feelings; "cold and soft." He has already learnt how ivory feels by touch; so "cold white thing" as a synthesis. Two adjectives used in this way without a connective conjunction have an effect of "condensation".¹⁵ Once he has experienced the components of the feeling of her hands, he can express them as a synthesis -- "long thin cool white" in asyndeton. When she puts her hand into his pocket his hand feels the sensations of her hand, one by one, by touch; therefore, in the last quotation the adjectives are arranged in polysyndeton, "cool and thin and soft".

He had loose red-brown hair and tender shapely strong freckled hands. The hand freckled and strong and shapely and caressing was Davin's hand. (233)

The characteristics of the brother's hands are perceived as a whole as they appear in Stephen's mind's eye at first, and, then, in the second instance, the polysyndetic arrangement of adjectives in the predicative use shows the process of Stephen's perception of the characteristics of the hand one by one, until finally he realizes the hand belongs to Davin.

These mimetic effects of polysyndeton and asyn-

15. Sayce, op. cit., p.25.

deton are confirmed by another pair of illustrations, which occur in the same scene.

His father was standing before the dressingtable, examining his hair and face and moustache with great care.... (90-91)

... his father's voice festooned the strange sad happy air.... (91)

("their frail fresh innocent voices"; 168)

The polysyndetic arrangement in the first quotation reflects the careful slow manner of the father's examination of his hair and face and moustache one by one. Stephen's impression of the "air" and the "voice" is expressed in a synthesis of various elements which are inseparable in hearing, so that the adjectives are arranged in asyndeton.

In the following two instances, the semantic contents necessarily demand the polysyndetic arrangement of the first, and the asyndeton of the second.

... though 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. (152)

Meek and abased by this consciousness of the one eternal omnipresent perfect reality.... (153)

In the former passage the three cardinal words, "wisdom", "understanding" and "knowledge", are reasonably arranged in polysyndeton, for Stephen thinks they are "so distinct in their nature". In the latter, the asyndeton represents his realization of the divine love as a unity of various qualities like the Holy Trinity.¹⁶

16. Throughout the Portrait Joyce makes varied and peculiar use of ands and commas in his arrangements of nouns, adjectives, verbs, phrases and clauses. In Appendix G I take one illustration for each different type of arrangement to show the range of Joyce's contrivance in arranging words, phrases and clauses, and I also give some specialists' expatiations concerning these grammatical aspects.

III. Phonological Devices to Imitate and Suggest Actual and Imaginary Sounds Mainly by Means of Onomatopoeic Effects

In Stephen's infancy there are some instances of elementary onomatopoeic effects, such as 'moocow' (7), and two examples of Stephen's own phonological invention, 'suck' (11) and 'kiss' (15), which he imagines that they are onomatopoeic.¹

More ingenious onomatopoeia of his own invention is the sound of cricketbats: 'pick, pack, pock, puck' (45, 46, 60). In these phonological representations of the batting sounds, the plosive consonants, [p] and [k], are dominant, which may, as Geoffrey Leech says, "add a particular texture of sound", such as "a pervasive abruptness; a flinty, unyielding hardness."²

There are two more elementary phonological representations of the sounds, 'plop' and 'click', which are onomatopoeic in origin.

And a fellow had once seen a big rat
jump plop into the scum. (14)

... their keys made a quick music:
click, click: click, click. (20)

In the first passage the monosyllables, "big", "rat", "jump", "plop" and "scum", contribute the plopping sound. In the second one clicking effect of the keys is enhanced by the plosive [k]s in "quick music" and "click", and the regular repetition of the handling of the keys is sustained in the six [ik]s in "quick music: click, click: click, click."

1. Eric Partridge suggests that the ultimate origin of 'kiss' may be echoic; Origins: A Short Etymological Dictionary of Modern English (1958), London, Routledge and Kegan Paul, 1966, p.329.

2. A Linguistic Guide to English Poetry, p.94.

More elaborate phonological mimesis is found in the description of the pandying and the prefect's soutane sleeve in movement. As a boy of keen sense of hearing Stephen's obsessive fear of the pain of the pandybat is closely connected with the 'sound' of the pandybat. In the following passage the repetition of 'pain' is concurrent with another repetition of 'sound'.

In the silence of the soft grey air he heard the cricketbats from here and from there: pock. That was a sound to hear but if you were hit then you would feel a pain. The pandybat made a sound too but not like that. ... and he wondered what was the pain like. There were different kinds of pains for all the different kinds of sounds. A long thin cane would have a high whistling sound and he wondered what was that pain like. (46)

In fact, during his suffering of the prefect's pandybat it is not only the 'pain', but the 'sound' itself that causes his reaction of agony.

... at the sound and the pain scalding tears were driven into his eyes. (52)

... a loud crashing sound and a fierce maddening tingling burning pain made his hand shrink together.... (52)

His intense impression of the pandybat is, therefore, appropriately represented with the two onomatopoeic words, 'crack' and 'smack', and with some other similar supporting sounds.

"loud crack of a pandybat on the last desk" (49)

"loud quick smacks" (50)

"like the loud crack of a broken stick" (51)

The dominant sounds, [k], [t], [d], [p], [b], all belong to the same group of plosives. The hissing sound of the sleeve of the prefect's soutane when he lifts his arm to pandy Stephen is likewise appropriately represented in the onomatopoeic word, 'swish', with the supporting

sound, [s], which appearing in alliteration adds emphasis to Stephen's intense feeling of the moment.

"the swish of the sleeve of the soutane" (51)

"the soutane sleeve swished" (52)

"swish of the soutane sleeve" (53)

Both [ʃ] and [s] belong to the group of sibilant sounds. Leech also suggests that the voiceless [s], in frequent occurrence, may have a certain potential "suggestibility", such as "rustling, hissing, sighing, whispering", though "[the] semantic content of words has to activate and focus this imitative potential."³ Especially in the second instance above-cited, the alliteration of [s]-sound in the three successive words supports the sense of rapid movement in 'swish'.

The following passage describes the very apex of Stephen's agony of pain and fright:

A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes. His whole body was shaking with fright, his arm was shaking and his crumpled burning livid hand shook like loose leaf in the air. A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and fright he held back the hot tears and the cry that scalded his throat.

-- Other hand! shouted the prefect of studies. (51-2)

Anthony Burgess makes phonological comments on the passage as follows. It is, however, difficult to establish whether the effects he observes are entirely intrinsic in the phonological phenomena or whether they are chiefly based on personal responses of the commentator.

3. Ibid., pp.96-7.

Repeated vowels and consonants express the noise of the pandybat, but the manner in which the agony of the blow seems to take possession of the entire universe is conveyed by the swift vocalic leaps, as though the pain were rushing from the centre to all possible spatial positions.

Thus, in the first sentence, we dart from the back round close vowel in 'hot' to the slack central vowel of 'burning,' then up to the high front slack vowel which is used five times successively, back to the round diphthong of 'blow,' down to the rising diphthong of 'like,' and so on. The sentence contains all the vowels except /a:/ and /u:/, five diphthongs, and the triphthong (though this may not be in everyone's phonemic inventory) in 'fire.' This is not in itself remarkable, but the manner in which diverse tongue-and-lip positions are juxtaposed certainly gives a ghastly vigour to the passage.⁴

What further heightens the effect of the intensity of Stephen's pain and fright is the exhaustive description by means of successive adjectives arranged in asyndeton as in the following:

- "A hot burning stinging tingling blow" (51)
- "his crumpled burning livid hand" (52)
- "a fierce maddening tingling burning pain" (52)

The succession of present participles in the first and the third passages enhances the effect of the immediacy of his sensation and the rhythm of the throb of his pain and his heart.

The swishing tails of the weird creatures appearing in Stephen's nightmare of the hellish field, and the whispering noise of the confessing woman in the chapel are also presented phonologically.

4. Joysprick, p.67.

Soft language issued from their spittleless lips as they swished in slow circles.... ... soft language issuing from their lips, their long swishing tails besmeared with stale shite.... (141)

The recurrent sibilants, [s] [z] [ʃ], and the combination of [s] and [p] in 'spittle' and 'lips', and the repeated onomatopoeic 'swish' convey the impression of the sounds of the soft language which the creatures issue and the swishing sound of their tails.

Phonological impression of whispering noise is presented in a more elaborate way.

A soft whispering noise floated in vaporous cloudlets out of the box. It was the woman: soft whispering cloudlets, soft whispering vapour, whispering and vanishing. (146)

The confession of a woman in faint soft whispering for a certain duration is conveyed in the combined devices: sound effects, repetition of words, and syntax. The onomatopoeic word 'whispering'⁵ recurs four times; three times with the same adjective 'soft', which suggests the constant tone of her whispering. The impression of the faintness of noise, as if the whisper were floating in the air, is reflected in the repeated words, 'vaporous/vapour' and 'cloudlets'. At the final part, even the two present participles 'whispering' and 'vanishing' are not meant as actions equivalent to 'whispered' and 'vanished', but as the impression of the noise itself.

A series of long vowels are used effectively in combination with the repetition of words to convey the impression of long-drawn calling from afar.

5. The word 'whisper' is one of the oft-quoted examples of noises which are "perceived and transcribed in much the same way in different languages"; the common sound elements of 'whisper' in various languages are [s], [ʃ] or [tʃ]; Stephen Ullmann, Language and Style, Oxford, Basil Blackwell, 1966, p.69. Another well-known example is the word 'cuckoo'.

... then the music seemed to recede,
to recede, to recede: and from each
receding trail of nebulous music
there fell always one longdrawn
calling note, piercing like a star
the dusk of silence. Again! Again!
Again! A voice from beyond the
world was calling. (172)

The long vowels [i:] in "recede", "receding", "seemed",
and "each", [ɔ:] in "always", "longdrawn", and "calling",
[a:] in "star", [ə:] in "world" and [u:] in "music", together
with the repetition of words 'recede/receding' and
'calling' and three 'again's, enhance, recurring in 13
places in all in the above passage, the effect of the
longdrawn calling of Stephen's name that he hears re-
peatedly from afar.

IV. 'The Sermons'

In the Portrait there are no direct remarks or criticisms of, or references to, the sermons, especially the sermon on hell, or the hell itself which the preacher details during his discourse.¹ On the other hand, although the section where the sermons must have been exhaustively rendered is missing from the extant Stephen Hero, yet a later incident indicates Stephen's attitude towards the sermon on hell and Maurice's remarks on it.

One evening when Maurice came back from school he brought with him the news that the retreat would begin in three days' time. This news suddenly delivered showed Stephen his position. He could hardly believe that in a year his point of view had changed so completely. Only twelve months ago he had been clamouring for forgiveness and promising endless penances. He could hardly believe that it was no other than he who had clung so fiercely to the sole means of salvation which the Church vouchsafes to her guilty children. He marvelled at the terror which had then possessed him. One evening during the retreat he asked his brother what kind of sermons the priest was giving. The two were standing together looking into the window of a stationer's shop and it was a picture of S. Anthony in the window which had led to the question. Maurice smiled broadly as he answered:

-- Hell to-day.
 -- And what kind of a sermon was it?
 -- Usual kind of thing. Stink in the morning and pain of loss in the evening.

Stephen laughed and looked at the square-shouldered boy beside him. (61-2)

1. The word 'sermon' never occurs in the Portrait, while in Stephen Hero it occurs twice and 'sermons' three times. The word 'hell' occurs in the Portrait 73 times and 52 of them during the retreat; among the remaining 21 instances, 5 occur in the phrase 'by hell' spoken by Cranly. In Stephen Hero 'hell' occurs 15 times, 'Hell' once, 'hells' twice.

Later Stephen abusively remarks on 'hells' to Lynch.

They* adore Jesus and Mary and Joseph: they believe in the infallibility of the Pope and in all his obscene, stinking hells.... (238; *terrorised day-school boys.)

In the Portrait, no other particular incident is presented so exhaustively as the sermons, which occupy nearly one tenth of the whole book. Unlike Stephen Hero, where a number of Stephen's unrefined personal comments and criticisms are reported in the present tense, the sermons in the Portrait are the unique case of the verbatim rendition of what a person speaks (the discourse about death and judgment is reported indirectly, yet it is rendered in the preacher's own words).² Joycean scholars have made it clear that Father Arnall's sermons are based mainly on St. Ignatius Loyola's Spiritual Exercises,³ and especially the 'Hell-fire Sermon' is closely modelled among other things on an Italian devotional tract entitled in English Hell Opened to Christians, To Caution Them from Entering into It written by Giovanni Pietro Pinamonti, a seventeenth-century

2. Kevin Sullivan surmises a reason for the indirect rendition of the sermon on 'death and judgment', referring to the Ignatian Spiritual Exercises:

"It is interesting to note how closely Joyce follows the plan of this first week of the Spiritual Exercises. In the Portrait the meditations on death and judgment ... are not given in Father Arnall's direct discourse.... This subordination of material appears to be cued by St. Ignatius who, omitting specific exercises on death and judgment, adds a note to those of the first week, saying: 'If the one giving the exercises judges that it would be profitable for the exercitant, other exercises may be added here, for example, on death and other punishments of sin, on judgment, etc. Let him not think it is forbidden, though they are not given here.'" (Joyce among the Jesuits, p.132, footnote.)

3. Father Arnall refers to it: "what our holy founder calls in his book of spiritual exercises" (130). See Gifford, Notes for Joyce, pp.115ff. and 128.

Italian Jesuit.⁴ Judging from Maurice's words, "usual kind of thing", such a sermon on hell as is rendered in the Portrait must have been usually given to schoolboys during their retreats and to the general public of Dublin in Joyce's time. There is a reference to Hell Opened to Christians in Ulysses: "Hell open to christians they were having, Jimmy Henry said pettishly, about their damned Irish language." (318)⁵ James R. Thrane says referring to this passage that "the title had a sort of proverbial status in the gay inferno of Joyce's Dublin"; the tract first appeared in Dublin in 1868.⁶

The reason why Stephen's comments on, and attitude towards, the sermons, especially the sermon on hell, are entirely subdued in the Portrait notwithstanding the exhaustive verbatim rendition of the entire discourses is that Joyce intends to make the style of the sermons evaluate both their contents and the preacher himself, who is revealed by that style in the same way as in other places in the book other characters are revealed; one striking instance is Father Dolan's idiosyncratic verbal behaviour in the 'pandybat' scene. The sermons are presented in the Portrait as Father Arnall's own, but obviously the sources lie in some Catholic devotional tracts, whether the Ignatian Spiritual Exercises or Pinamonti, which have long been in the religious and literary traditions of the Jesuits, however much Joyce may deviate from the originals to serve his own purposes.⁷ Therefore, the preacher and his sermons can

4. See James R. Thrane, "Joyce's Sermon on Hell: Its Source and its Backgrounds", Modern Philology, Vol. LVII, No.3, Feb., 1960, pp.172-98, and Elizabeth F. Boyd, "James Joyce's Hell-Fire Sermons", Modern Language Notes, Vol.LXXV, Nov., 1960, pp.561-71.

5. See Thornton, Allusions in 'Ulysses', pp.235-6.

6. op. cit., p.173.

7. Details of Joyce's borrowings, and his deviations, from his sources are not directly necessary for my stylistic examinations. The sermon on hell is compared with Pinamonti by Thrane and Boyd, and with The Sodality Manual by Sullivan, op. cit., pp.139-40.

reasonably be regarded as characteristically representing the tradition of the whole organization of the Jesuits.⁸ Consequently, scrutiny into the more conspicuous stylistic features of the sermons will reveal something not only of the mentality of the preacher in relation to Stephen, but of the organization which has produced such a mentality. Moreover, some clues to the causes may be gained which have led Stephen in Stephen Hero to develop such an irreverent attitude towards the sermons and to make such abusive remarks about the whole schemes contrived by the Church, and also some clues to the reason why in the Portrait those forcibly performed sermons did not succeed in maintain a lasting influence on Stephen after they had captured and overwhelmed his mind. Joyce's comments are not only by the style he employs, but by the total nature of the sermons with their background steeped in the Jesuit tradition. Joyce's overall intention in presenting the sermons, apparently and extensively modelled on some actually extant devotional tracts, is aptly observed by Elizabeth F. Boyd.

[Joyce] probably wanted his borrowing to be recognized, for it is a kind of silent comment on the unyielding traditions of the type of Catholicism he grew up with, toward which he maintained all his life the ambivalent attitude of admiration and rejection.

The third chapter of A Portrait is the story of young Stephen Dedalus's encounter with the full force of that Catholic tradition. His evasion and defiance are made much more dramatic by enhancing the power of the tradition he is challenging.

The whole novel . . . is a moulding of actualities into the form of art, and the Irish Jesuits are also to be represented here, faithfully, but idealized in art, by a transcript from their own traditional writings. The retreat chapter in A Portrait con-

8. Eugene R. August, "Father Arnall's Use of Scripture in A Portrait", JJQ, Vol.4, No.4, Summer, 1967, p.278.

stitutes an effective attack by Joyce, all the more so because he denies himself any ostentatious caricature, sneering, or facetiousness, maintaining instead a dignified solemnity, which is in keeping with Stephen's honest experience, and above all using an actual Jesuit document.⁹

At the end of this Section¹⁰ I select some forty major rhetorical and stylistic features that are noticeable throughout the sermons. Those illustrations show several dominant devices: they are repetition, tautology, parallelism, enumeration, apposition and hyperbole. Frequently, two or more different features coexist. Above all, by far the most predominant feature is repetition,¹¹ both verbal and structural. The verbal and structural repetitions culminate in the passage where the preacher describes the ticking of a great clock. Ironically, what the preacher relates is the epitome of the most persistent feature of his sermons themselves; "The ticking went on unceasingly; and it seemed to this saint that the sound of the ticking was the ceaseless repetition of the words...." (136) In addition to these repetitions the preacher abundantly uses adjectives to stress the terrifying conditions of death, judgment and hell; for example, 'terrible' occurs 10 times, 'foul' 10, 'evil' 9, 'awful' 8, 'dark' 6, 'dreadful' 5, 'cruel' 5, 'hideous' 5, 'horrible' 4, 'frightful' 3.

However, some excuses must be taken into consideration that primarily the sermons are delivered to the young audience of schoolboys and secondly they are oratory, that is, 'spoken', not 'written'. As regards the first excuse, Kevin Sullivan explains thus; St. Ignatius made an express provision concerning the age, learning

9. op. cit., p.571.

10. Examples are quoted on pp.336-55.

11. 'Repetition' is one of the features found in the originals on which Joyce must have based the sermons; Sullivan, op. cit., p.141, and Thrane, op. cit., p.189.

and talent of the exercitant of the Spiritual Exercises:

This provision also helps to explain the detailed, vivid, and concrete descriptions as well as the naive and simplistic tone of Father Arnall's sermons. He was after all talking to schoolboys, and his appeal was to the imagination and conscience of schoolboys. More sophisticated minds may be amused by Father Arnall's hyperboles failing to measure an immeasurable eternity, or by his picture of a hell whose walls are exactly four thousand miles thick. But such is the stuff likely to impress immature minds which demand verisimilitude as well as wonder in their fairy tales.¹²

He adds that "the dominant mode of expression -- hyperbole -- is only what might be expected from an attempt to concretize such concepts as hell and eternity."¹³

As regards the second excuse, especially the abundant instances of 'repetition', anaphora and asyndetic arrangement of unconnected words in the sermons, I refer to what Aristotle says about oratory. Although there is a wide gap between the two languages involved, Classical Greek and English, yet his remarks seem to have some relevance to the stylistic and rhetorical features found in the sermons.

The written style is the more finished: the spoken better admits of dramatic delivery -- alike the kind of oratory that reflects character and the kind that reflects emotion.

Thus strings of unconnected words, and constant repetitions of words and phrases, are very properly condemned in written speeches: but not in spoken speeches -- speakers use them freely, for they have a dramatic effect. In this repetition there must be variety of tone, paving the way, as it were, to dramatic effect; e.g. 'This is the villain among you who deceived you, who cheated you, who meant to betray you completely'. So too with

12. op. cit., p.132.

13. Ibid., p.141.

strings of unconnected words, e.g. 'I came to him; I met him; I besought him'. Such passages must be acted,* not delivered with the same quality and pitch of voice, as though they had only one idea in them.¹⁴

Even though these qualifications must be considered which are applicable to certain features in the sermons, yet the over-emphasis by the prevailing devices of repetition, hyperbole, enumeration, tautology, parallelism tends to degenerate into artificiality and stereotype without contributing to variety or precision. The whole sermons are constructed, as it were, in a number of structural clichés.

Why, then, is Stephen overwhelmed and crushed by the sermons and why in the end does he emerge from their trammelling influence?

It is a mere mention of the retreat by the rector that first stirs up Stephen's fear. For the mention of the retreat makes Stephen realize that he is in a sinful condition which imposes unavoidable confession upon him before he receives Holy Communion. The response of other boys is contrasted with that of Stephen:

A little wave of quiet mirth broke forth over the class of boys from the rector's grim smile. Stephen's heart began slowly to fold and fade with fear like a withering flower. (111)

It is improbable that other boys have experienced the sin of lust in the same way as Stephen has prematurely. Before the section of the sermons begins, Stephen is presented with his heart completely dejected; "Stephen's heart had withered up like a flower of the desert that feels the simoom coming from afar." (112) Here his

14. Aristotle, Rhetorica (trans. W. Rhys Roberts), Book III, Chap.12, 1413b., in The Works of Aristotle, Vol.XI, Translated into English under the Editorship of W. D. Ross, Oxford, Clarendon Press, 1924.

heart is twice likened to a flower. This suggests that he is of a very sensitive and susceptible disposition. His susceptibility was revealed, especially in the 'pandyng' incident. Even before his actual suffering, he intensely feared the pandybat, experiencing the 'pain' and 'sound' of it in his imagination.¹⁵ Moreover, several incidents in the Portrait reveal his excitable nature which causes him to react to various situations in a remarkably intense manner.¹⁶ As he becomes highly emotional, ecstatic and elated with some incidents, so is he easily influenced and thoroughly overpowered by the sermons, especially by the impact of words. He repeatedly thinks "Every word of it was for him" (118) and "Every word for him!" (128), even though this consciousness is caused primarily by his contrite and fearful awareness of his sinful condition. The frantic Stephen whose head is humming with "Hell! Hell! Hell! ..." is contrasted with the other boys talking in a normal manner:

-- On hell.
 -- I suppose he rubbed it into you well.
 -- You bet he did. He put us all into a blue funk.
 -- That's what you fellows want: and plenty of it to make you work. (128)¹⁷

Concurring with his fearful and contrite sense of sins, his strong sense of 'shame' agonizes his mind -- 'shame' to confess his sins, 'shame' for his sins, especially his sin of lust, to become known by other boys.

15. See my discussions on pp.232, 250-1, and 318.

16. See my discussions on pp.223-42.

17. Joyce's brother Stanislaus records his experience in similar sermons in this way:

"Although the Lenten sermons preached by Father Jeffcott stirred up no such brain-storm of terror and remorse in me as they did in my brother, I remember the retreat well. I listened to them with something akin to irritation as one does to a story which one feels to be an invention but which one cannot disprove." (My Brother's Keeper, p.82.)

His sense of 'shame' in this respect sometimes becomes more dominant than his feeling of repentance for his sins. His sense of 'shame' is the reverse side of his self-conscious feeling of being different from, and superior to, other boys. Throughout the retreat the sense of 'shame' recurs in his mind, coinciding with his fear and terror of death, judgment and hell and his penitence.

Shame rose from his smitten heart and flooded his whole being. The image of Emma appeared before him and, under her eyes, the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brutelike lust had torn and trampled upon her innocence! (119)

When the agony of shame had passed from him he tried to raise his soul from its abject powerlessness. (119)

The thought slid like a cold shining rapier into his tender flesh: confession. But not there in the chapel of the college. He would confess all, every sin of deed and thought, sincerely: but not there among his school companions. Far away from there in some dark place he would murmur out his own shame.... (130)

How could he utter in words to the priest what he had done? Must, must. Or how could he explain without dying of shame? Or how could he have done such things without shame? (143-4)

He could still escape from the shame. Had it been any terrible crime but that one sin! Had it been murder! Little fiery flakes fell and touched him at all points, shameful thoughts, shameful words, shameful acts. Shame covered him wholly.... To say it in words! (146)

His sense of 'shame' enhances the impact of the sermons.

The definite and intelligible reason why Stephen becomes free from the restraining effects of the sermons is very difficult to find. For Stephen himself does not seem to understand why he has changed. In the passage quoted from Stephen Hero¹⁸ Stephen repeats

18. Quoted on p.323.

his wonder at his change: "He could hardly believe that in a year his point of view had changed so completely", and "He could hardly believe that it was no other than he who had clung so fiercely to the sole means of salvation...", and "He marvelled at the terror which had then possessed him." Probably this change corresponds to a phase in the natural course of mental growth. The Catholic Church tries to stunt the growth of the boy to make him remain always a child. The Sodality Manual, which disciplines Stephen in his boyhood during his Belvedere days, especially after his confession, is meant, as the compiler, J. A. Cullen, S.J., says, not only as a manual for schoolboys, but also "as a prayer-book in their after lives."¹⁹ In it there is an instance of an epitome of childish exaggeration. With reference to God's providence extending over all the people and things, it is stated that "[n]ot even a hair can fall from our heads without His knowledge."²⁰ Such emphasis may impress the child's mind, but to the mature mind such an exaggeration, even with a serious intention, seems a caricature. The preacher in the Portrait emphasizes the importance of the retreat by saying "let this retreat be one to which you can look back in after years..." (114), expecting the effects of the sermons would be everlasting. But it is highly improbable that the initial impact of the sermons will last for long. The condition of hell and of the damned in it and the notion of eternity, through the preacher's preposterous emphasis, produce a contrary effect and become caricatures. Even when Stephen feels grateful for the Jesuits for having "led him back to grace" (159) and takes a quiet obedient attitude towards them, he feels,

Lately some of their judgments had sounded a little childish in his ears and had made him feel a regret and pity as though he were slowly passing out of an accustom-

19. p.1.

20. p.350; 'Confidence in God' in "Pious Reflections for Every Day in the Month".

ed world and were hearing its language
for the last time. (159)

The sermons have succeeded to put cerements on Stephen to prevent the free growth of his soul, but they have never ultimately achieved their aim, for cerements are merely wraps.

Joyce's choice of Father Arnall for the preacher of the sermons is far more purposeful than it first appears. His figure rearisen at the beginning of the retreat reminds Stephen of his Clongowes life. Probably at this point Stephen still expects to see the same Father Arnall as he used to know at Clongowes, even if he shows some outward changes. In Stephen's memories Father Arnall is learned and sympathetic with boys, and has some gentleness in his character. When Stephen's class is engaged in the arithmetic war of roses, Father Arnall enthusiastically encourages the boys with the words appropriate to small boys: "Now then, who will win? Go ahead, York! Go ahead, Lancaster!" and "Right. Bravo Lancaster! The red rose wins. Come on now, York! Forge ahead!" (12) During the Latin lesson he is reasonably stern in disciplining boys, but never takes an abusive attitude. When he seems to be angry with Fleming, Stephen wonders,

Was that a sin for Father Arnall to
be in a wax or was he allowed to get
into a wax when the boys were idle be-
cause that made them study better or
was he only letting on to be in a wax?
(49)

This wondering implies that Stephen has an impression that Father Arnall is usually a kind person. He is in fact sympathetic and reasonable enough to exempt Stephen from work until he obtains a new pair of glasses and explains it to Father Dolan. After Stephen has suffered from the pandybat, he is conscious particularly of the 'gentle' manner of Father Arnall: "Father Arnall rose from his seat and went among them helping

the boys with gentle words and telling them the mistakes they had made" (52-3) and "He listened to Father Arnall's low and gentle voice as he corrected the themes", and Stephen even supposes that "Perhaps he was sorry now and wanted to be decent" (53), for Father Arnall did not make any difference between Fleming and Stephen when he allowed them to go back to their seats. During the sermons, although Stephen has shrunk up with agony, he can still notice something kind in Father Arnall's tone and manner: "The preacher began to speak in a quiet friendly tone. His face was kind and he joined gently the fingers of each hand, forming a frail cage by the union of their tips." (130) His face pale and drawn, probably looking about ten years older than when Stephen first knew him at Clongowes, and his voice broken because of rheum, and his heavy cloak are all outward changes and appearance, and do not mean changes in intrinsic qualities of the person. Even though he may still have some gentleness in his disposition, he has been disciplined in the Jesuit tradition and has, therefore, conformed to the code of the order as priest, and whether he approves or not, he is obliged to preach such sermons as have deeply steeped in the Jesuit tradition, whether modelled on Pinamonti or any other manual or tract. The fact that the sermons are predominantly rely upon traditional rhetorical and stylistic devices means that they are deliberately constructed to observe the traditional examples of devotional manuals and tracts, in other words, devotional clichés. As I mentioned in the Section on 'Appellation',²¹ once Father Arnall begins his sermons in conformity with the code of the Jesuit, his person as 'Father Arnall' is suppressed and he becomes 'preacher' and 'priest' in Stephen's mind; in other words, Father Arnall is speaking as a representative of an organization in its 'style', not as Father Arnall in his own individual 'style'. If Stephen should become a Jesuit, he would be compelled to preach in the

21. See p.133 of my thesis.

same way, submitting himself to the code of the order, in "the inhuman voice" (174) of the organization which has a paralysing effect on free human feeling. The sermons have in fact benumbed Stephen both physically and spiritually.

He came down the aisle of the chapel, his legs shaking and the scalp of his head trembling as though it had been touched by ghostly fingers. And at every step he feared that he had already died, that his soul had been wrenched forth of the sheath of his body....

He could not grip the floor with his feet and sat heavily at his desk.... (128)

He felt only an ache of soul and body, his whole being, memory, will, understanding, flesh, benumbed and weary. (140)

Later when Stephen has spurned the gravecloth⁶⁵ from his soul, his soul cries out that "[h]e would create proudly out of the freedom and power of his soul ... a living thing, new and soaring and beautiful, impalpable, imperishable." (174) Even though he uses youthfully affected diction here to express his desire, this is the defiant challenge of his ego to the inhuman message of death of an organization brought to him by the Jesuit preacher and the Jesuit director.

Rhetorical and Stylistic Features in the Sermons

Rhetorical and stylistic analysis of the sermons should reveal some characteristic aspects of the preacher's rhetoric appropriate to his discourses. The following list is a selection of rhetorical and stylistic features which are found more frequently in the sermons.

1. Anaphora

Epanaphora = "Intensive Anaphora." (p.42)¹

-- Help me, my dear little brothers in Christ. Help me by your pious attention.... (114)

One single instant was enough for the trial of a man's soul. One single instant after the body's death, the soul had been weighed in the balance. (116)

Yet even then ... Our Merciful Redeemer₂ had pity for mankind. Yet even there.... (P)² (122)

Imagine some foul and putrid corpse.... Imagine such a corpse a prey to flames.... And then imagine this sickening stench.... Imagine all this (P) (124)

But our earthly fire was created by God.... Our earthly fire also consumes more or less rapidly Moreover our earthly fire destroys at the same time as it burns....

-- Our earthly fire ... is always of a limited extent.... (P) (124-5)

God spoke to you by so many voices, but you would not hear. You would not crush out that pride..., you would not restore those ill-gotten goods, you would not obey the precepts of your holy church..., you would not abandon those wicked companions, you would not avoid those dangerous temptations. (P) (A) (127)

Now imagine a mountain of that sand...: and imagine such an enormous mass...: and imagine that at the end of every million years.... (P) (135)

1. The page numbers in the parentheses after the explanations of the rhetorical terms refer to the pages of Lanham's A Handlist of Rhetorical Terms. Explanations are given only of the less familiar rhetorical terms.

2. Whenever the device of 'Parallelism' or 'Asyndeton' or 'Polysyndeton' coexists with the main rhetorical or stylistic feature indicated by heading, it is denoted by (P), (A), (Poly) respectively after the quotation.

They reason thus because ... they are unable to comprehend the hideous malice of mortal sin. They reason thus because they are unable to comprehend that even venial sin is of such a foul and hideous nature.... (P) (137)

-- A sin, an instant of rebellious pride of the intellect, made Lucifer and a third part of the cohort of angels fall from their glory. A sin, an instant of folly and weakness, drove Adam and Eve out of Eden.... (P) (137)

Every word of sin is a wound in His tender side. Every sinful act is a thorn piercing His head. Every impure thought ... is a keen lance transfixing that sacred and loving heart. (P) (137)

Now is the acceptable time. Now is the hour. (P) (138)

Why did you sin? Why did you lend an ear to the temptings of friends? Why did you turn aside from your pious practices...? Why did you not shun the occasions of sin? Why did you not leave that evil companion? Why did you not give up that lewd habit...? Why did you not listen to the counsels of your confessor? Why did you not ... repent of your evil ways...? (P) (127)3

-- O, ... will we then offend that good Redeemer...? Will we trample again upon that torn and mangled corpse? Will we spit upon that face...? Will we too ... mock that gentle and compassionate Saviour...? (P) (137)

2. Epimone = "Frequent repetition of a phrase or question; dwelling on a point" (p.44).

And remember ... that we have been sent into this world for one thing and for one thing alone....
 One thing alone is needful....
 (113)

No longer the lowly Lamb of God, no longer the meek Jesus of Nazareth, no longer the Man of Sorrows, no longer the Good Shepherd, He is seen now coming.... (A) (117)

... yet he fell: he fell and there fell with him a third part of the host of heaven: he fell and was hurled with his rebellious angels into hell.
 (121)

... the damned in hell ... have a full understanding of that which they have lost, and understand that they have lost it through their own sins and have lost it for ever. (131)

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3. This and the next passages are also instances of Epimone.

Now imagine a mountain of that sand, a million miles high..., and a million miles broad..., and a million miles in thickness.... (135)

To bear even the sting of an insect for all eternity would be a dreadful torment. What must it be, then, to bear the manifold tortures of hell for ever? For ever! For all eternity! Not for a year or for an age but for ever. (135)

3. Anadiplosis = "Repetition of the last word of one line or clause to begin the next" (p.7).

... yet he fell: he fell and there fell with him a third part of the host of heaven.... (121)

... words of taunting and of reproach, of hatred and of disgust. Of disgust, yes! (127)

The time is gone: gone for ever. (133)

4. Diacoepse = "Repetition of a word with one or a few words in between" (p.33).

He it is and he alone, the pious and believing christian.... (118)

... they, even they, the foul devils.... (127)

-- O, ... may it never be our lot to hear that language! May it never be our lot, I say! (128)

... we are His, inalienably His. God loves with a divine love every human soul and every human soul lives in that love. (131)

Such is the terrible punishment decreed for those who die in mortal sin by an almighty and a just God.

-- Yes, a just God! (136-7)

5. Recurrence of the same sentences

... let this retreat be one to which you can look back in after years..., to which you can look back with joy.... (114)

Time is, time was, but time shall be no more. (P) (117 and 127)

..... time was, but time shall be no more. (127)

Depart from me, ye cursed, into everlasting fire which was prepared for the devil and his angels.* (117 and 128)

... not even one instant of eternity could be said to have ended. (135)

... not one single instant of eternity could be said to have ended.... (136)

... eternity would have scarcely begun. (135 and 136)

... as there are leaves in the forest, drops of water in the mighty ocean, feathers on birds, scales on fish, hairs on animals, atoms in the vast expanse of the air.... (A) (135)

... as there are stars in the sky, atoms in the air, drops of water in the sea, leaves on the trees, feathers upon birds, scales upon fish, hairs upon animals.... (A) (136)

6. Repetition of phrases and words (incl. Polyptoton)

my dear little brothers in Christ (5 times)⁴

my dear boys (5)

my dear little boys (3)

my dear little brothers in Christ Jesus (1)

my dear little brethren in Christ Jesus (1)

What his sin was we cannot say. Theologians consider that it was the sin of pride, the sinful thought conceived in an instant.... He offended the majesty of God by the sinful thought of one instant.... (121)

Hell is a strait and dark and foulsmelling prison The straitness of this prisonhouse is expressly designed by God.... In earthly prisons the poor captive has at least some liberty of movement, were it only ... in the gloomy yard of his prison. There ... the prisoners are heaped together in their awful prison.... (123)

-- They lie in exterior darkness.
... the fire of hell ... burns eternally in darkness. It is a neverending storm of darkness, dark flames and dark smoke.... Of all the plagues with which the land of the Pharaohs was smitten one plague alone, that of darkness, was called horrible. What name, then, shall we give to the darkness of hell.... (123)

At the very instant of death ... the soul at once flies towards God. The soul tends towards God as

4. In Joyce's life the retreat occurred on 30 Nov., 1896 and the preacher was Father James A. Cullen. According to one retreatant's recollections of it,

"Father Cullen's phrasing was characteristic. When most preachers would begin their sermons on such occasions by saying 'Dear boys,' he had a habit of addressing his congregation as 'My dear little brothers in Jesus Christ,' which always struck me as a repellent mode of address." (Ellmann, James Joyce, p.49; footnote).

Perhaps, Joyce amplifies the original address into five different varieties to produce something of incantational persistence.

towards the centre of her existence. Remember ... our souls long to be with God. We come from God, we live by God, we belong to God.... God loves with a divine love every human soul and every human soul lives in that love. Every breath that we draw, every thought of our brain, every instant of life proceed from God's inexhaustible goodness. (P) (A) (131)

-- Last and crowning torture of all the tortures of that awful place is the eternity of hell. Eternity! Eternity! And ... it is an eternity of pain. Even though the pains of hell were not so terrible as they are yet they would become infinite as they are destined to last for ever. To bear even the sting of an insect for all eternity would be a dreadful torment. What must it be, then, to bear the manifold tortures of hell for ever? For ever! For all eternity! Not for a year or for an age but for ever. (135)

An eternity of endless agony, of endless bodily and spiritual torment ... of agony limitless in extent, limitless in intensity, of torment infinitely lasting, infinitely varied, of torture that sustains eternally that which it eternally devours, of anguish that everlastingly preys upon the spirit while it racks the flesh, an eternity, every instant of which is itself an eternity, and that eternity an eternity of woe. (136)5

7. Commoratio = "Emphasizing a strong point by repeating it several times in different words" (p.25).

... we have been sent into this world for one thing and for one thing alone: to do God's holy will and to save our immortal souls. One thing alone is needful, the salvation of one's soul. What doth it profit a man to gain the whole world if he suffer the loss of his immortal soul? (113)

The soul of every human being that has ever existed, the souls of all those who shall yet be born, all the sons and daughters of Adam, all are assembled on that supreme day. (117)

He speaks: and His voice is heard even at the farthest limits of space, even in the bottomless abyss. (117)

It is a fire which proceeds directly from the ire of God.... the immortal soul is

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5. The passage in which 'ever' and 'never' are repeated (136) is quoted under Isocolon.

tortured eternally in its very essence amid the leagues upon leagues of glowing fires kindled in the abyss by the offended majesty of the Omnipotent God and fanned into everlasting ... fury by breath of the anger of the Godhead. (125)

8. Scesis Onomaton = "Using a string of synonymous expressions" (p.90).

O you hypocrites, O you whited sepulchres, O you who present a smooth smiling face to the world.... (117)

... for ever? For ever! For all eternity! Not for a year or for an age but for ever. (135)6

9. Exergasia = "Repeating the same thought in many figures" (p.49).

... multiplied as often as there are leaves in the forest, drops of water in the mighty ocean, feathers on birds, scales on fish, hairs on animals, atoms in the vast expanse of the air.... (A) (P) (135)

... if it so rose and sank as many times as there are stars in the sky, atoms in the air, drops of water in the sea, leaves on the trees, feathers upon birds, scales upon fish, hairs upon animals (A) (P) (136)

10. Pleonasmus (Tautologia) = "Repetition of the same idea in different words" (p.98), i.e. "Needless repetition" (p.77).

The sun, the great luminary of the universe, had become as sackcloth of hair. (116)

... through which every soul must pass, alone, unaided..., without friend or brother or parent or master to help it, alone.... (Poly) (118)

It is appointed unto man to die.... Death is certain. The time and manner are uncertain...; the son of God cometh at an hour when you little expect Him. Be therefore ready every moment, seeing that you may die at any moment. (118)

In olden times it was the custom to punish the parricide, the man who had raised his murderous hand against his father.... (126)

6. Ullmann mentions some characteristics of 'synonyms': "[a]n accumulation of synonyms may provide an emotional outlet to an over-excited speaker" (Style in the French Novel, p.13), and "[s]ynonymy may even degenerate into cumbersome overemphasis" (p.14).

... to imagine with the sense of the mind, in our imagination.... (130)

Now of all these spiritual pains by far the greatest is the pain of loss, so great ... that in itself it is a torment greater than all the others. (131)

11. Epergesis = Appositio

... one of the greatest of saints, the apostle of the Indies, the patron saint also of your college, saint Francis Xavier. (112)

One thing alone is needful, the salvation of one's soul. (113)

... its zealous servant Francis Xavier.... (114)

... think only of the last things, death, judgment, hell and heaven. (114)

Every sin would then come forth from its lurking-place, the most rebellious against the divine will and the most degrading to our poor corrupt nature, the tiniest imperfection and the most heinous atrocity. (116)

The archangel Michael, the prince of the heavenly host.... (116-7)

... attended by nine choirs of angels, angels and archangels, principalities, powers and virtues, thrones and dominations, cherubim and seraphim....
(117)

O you hypocrites, O you whited sepulchres.... (117)

... Addison, the great English writer.... (118)

He it is and he alone, the pious and believing christian.... (118)

Lucifer ... was a son of the morning, a radiant and mighty angel.... (121)

... in Eden, in the plain of Damascus, that lovely garden.... (121)

... they knew not the ills our flesh is heir to, disease and poverty and death.... (Poly) (121)

The devil, once a shining angel, a son of the morning, now a foul fiend, came in the shape of a serpent, the subtlest of all the beast of the field. (121)

He, the fallen great one, could not bear to think that man, a being of clay, should possess.... (121)

He came to the woman, the weaker vessel.... (121)

... Michael, prince of the heavenly host....
(122)

... and that One, that Redeemer of fallen man,

was to be God's onlybegotten Son, the Second Person of the Most Blessed Trinity, the Eternal Word. (122)

... born of a virgin pure, Mary the virgin mother. (122)

Hell is a strait and dark and foulsmelling prison, an abode of demons and lost souls.... (122)

... a blessed saint, saint Anselm.... (123)

... one plague alone, that of darkness, was called horrible. (123)

The very air of this world, that pure element, becomes foul.... (124)

It is they, the foul demons.... (127)

For even they, the very devils.... (127)

... they, even they, the foul devils must turn away.... (127)

Saint Thomas, the greatest doctor of the church, the angelic doctor.... (131)

... in the souls of the lost there arises a perpetual remorse...., the sting of conscience, the worm ... of the triple sting. (132)

The Ruler of the universe entreated you, a creature of clay.... (133)

-- Such is the threefold sting of conscience, the viper which gnaws the very heart's core.... (133)

... even if the omnipotent Creator could end all the evil and misery in the world, the wars, the diseases, the robberies, the crimes, the deaths, the murders, on condition that He allowed a single venial sin to pass unpunished, a single venial sin, a lie, an angry look, a moment of wilful sloth, He, the great omnipotent God, could not do so.... (137)

12. Apposition with the key word repeated

... a withdrawal ... from the cares of our life, the cares of this workaday world.... (113)

Death and judgment ... are the dark portals that close our earthly existence, the portals that open into the unknown and the unseen, portals through which every soul must pass.... (118)

... into the world, the world of sickness and and striving.... (122)

... as nothing when compared to its intensity, an intensity which it has as being the instrument.... (125)

... that lewd habit, that impure habit? (127)

... ever to cry ... to God for an instant, a single instant, of respite from such awful agony....
(136)

... poor sinner, poor vain and erring sinner. (138)

13. Descriptive apposition

Imagine some foul and putrid corpse that has lain rotting and decomposing in the grave, a jellylike mass of liquid corruption. (124)

... the millions upon millions of fetid carcasses massed together in the reeking darkness, a huge and rotting human fungus. (124)

14. Extraposition⁷

The soul of every human being that has ever existed, the souls of all those who shall yet be born, all the sons and daughters of Adam, all are assembled on that supreme day. (P) (A) (117)

No longer the lowly Lamb of God, no longer the meek Jesus of Nazareth, no longer the Man of Sorrows, no longer the Good Shepherd, He is seen now coming upon the clouds.... (P) (A) (117)

15. Isocolon = "Repetition of phrases of equal length and usually corresponding structure."
(p.62)

... in order to examine the state of our conscience, to reflect on the mysteries of holy religion and to understand better why we are here.... (P) (113)

Help me by your pious attention, by your own devotion, by your outward demeanour. (P) (A) (114)

Time was to sin and to enjoy, time was to scoff at God and at the warnings of His holy church, time was to defy His majesty, to disobey His commands, to hoodwink one's fellow men, to commit sin after sin and to hide one's corruption from the sight of men. (P) (A) (116)

Time was to sin in secrecy, to indulge in that sloth and pride, to covet the unlawful, to yield to the promptings of your lower nature, to live like the beasts of the field.... (P) (A) (127)

The poor sinner holds out his arms to those who were dear to him..., to those whose simple piety perhaps he made a mock of, to those who counsel-

7. For the explanation of this term see footnote 79 on p.281.

led him and tried to lead him on the right path, to a kind brother, to a loving sister, to the mother and father.... (P) (A) (117)

... into the world, the world of sickness and striving, of cruelty and disappointment, of labour and hardship.... (122)

Every sense of the flesh is tortured and every faculty of the soul therewith: the eyes with impenetrable utter darkness, the nose with noisome odours, the ears with yells and howls and execrations, the taste with foul matter, leprous corruption, nameless suffocating filth, the touch with redhot goads and spikes, with cruel tongues of flame. (P) (A) (125)

... there is no thought of family or country, of ties, of relationships. (126)

The mouths of the damned are full of blasphemies against God and of hatred for their fellowsufferers and of curses against those souls which were their accomplices in sin. (P) (126)

... when they behold in their companions in misery those who aided and abetted them in sin, those whose words sowed the first seeds of evil thinking and evil living in their minds, those whose immodest suggestions led them to sin, those whose eyes tempted and allured them from the path of virtue. (P) (A) (126)

Such is the language of those fiendish tormentors, words of taunting and of reproach, of hatred and of disgust. (127)

It is a base consent to the promptings of our corrupt nature to the lower instincts, to that which is gross and beastlike; and it is also a turning away from the counsel of our higher nature, from all that is pure and holy, from the Holy God Himself. (P) (A) (131)

We come from God, we live by God, we belong to God.... (P) (A) (131)

And if it be pain for a mother to be parted from her child, for a man to be exiled from hearth and home, for friend to be sundered from friend.... (P) (A) (131)

... they have lost the bliss of heaven for the dross of earth, for a few pieces of metal, for vain honours, for bodily comforts, for a tingling of the nerves. (A) (132)

The conscience will say: You had time and opportunity to repent and would not. You had the sacraments and graces and indulgences of the church.... You had the minister of God to preach to you, to call you back..., to forgive your sins.... (P) (A) (133)

Just as every sense is afflicted with a fitting

torment so is every spiritual faculty; the fancy with horrible images, the sensitive faculty with alternate longing and rage, the mind and understanding with an interior darkness.... (P) (A) (134)

Boundless extension of torment, incredible intensity of suffering, unceasing variety of torture -- this is what the divine majesty ... demands, this is what the holiness of heaven ... requires, this is what the blood of the innocent Lamb of God ... insist upon. (P) (A) (134)

... there are leaves in the forest, drops of water in the mighty ocean, feathers on birds, scales on fish, hairs on animals, atoms in the vast expanse of the air.... (P) (A) (135)

... as there are stars in the sky, atoms in the air, drops of water in the sea, leaves on the trees, feathers upon birds, scales upon fish, hairs upon animals.... (P) (A) (136)

... it seemed to this saint that the sound of the ticking was the ceaseless repetition of the words: ever, never; ever, never. Ever to be in hell, never to be in heaven; ever to be shut off from the presence of God, never to enjoy the beatific vision; ever to be eaten with flames..., never to be free from those pains; ever to have the conscience upbraid one..., never to escape; ever to curse and revile the foul demons..., never to behold the shining raiment of the blessed spirits; ever to cry out of the abyss of fire to God..., never to receive ... God's pardon; ever to suffer, never to enjoy; ever to be damned, never to be saved; ever, never, ever, never. (P) (A) (136)

... ever to be eaten with flames, gnawed by vermin, goaded with burning spikes.... (P) (A) (136)

An eternity of endless agony, of endless bodily and spiritual torment, without one ray of hope, without one moment of cessation, of agony limitless in extent, limitless in intensity, of torment infinitely lasting, infinitely varied, of torture that sustains eternally that which it eternally devours, of anguish that everlastingly preys upon the spirit.... (A) (136)

It is impossible for any human being to do that which offends ... the divine majesty, that which is punished by an eternity of agony, that which crucifies again the Son of God.... (P) (A) (137-8)

-- I pray to God that my poor words may have availed ... to confirm in holiness those who are in a state of grace, to strengthen the wavering, to lead back to the state of grace the poor soul (P) (A) (138)

16. Auxesis = "Words or clauses placed in climactic order" (p.18).

Time is, time was, but time shall be no more.
(P) (117 and 127)

And this day will come, shall come, must come;
the day of death.... (P) (A) (118)

... even after you had fallen the first or the second or the third or the fourth or the hundredth time.... (127)

17. Synathroesmus = "Congeries or word heaps" (p.96).

... the first of foundation of a pious honourable zealous christian life. (A) (114)

Hell is a strait and dark and foulsmelling prison
.... (Poly) (123)

... the lake of fire in hell is boundless, shoreless and bottomless. (125)

... the angry and revengeful and merciless murderers.... (Poly) (132)

This is the last and deepest and most cruel sting
.... (Poly) (132)

18. Enumeratio

Many of the boys ... are perhaps now in distant lands, in the burning tropics or immersed in professional duties or in seminaries or voyaging ... or ... already called by the great God.... (112-3)

Every sin would then come forth..., the most rebellious against the divine will and the most degrading to our poor corrupt nature, the tiniest imperfection and the most heinous atrocity. What did it avail then to have been a great emperor, a great general, a marvellous inventor, the most learned of the learned? (A) (116)

The particular judgment was over and the soul had passed to the abode of bliss or to the prison of purgatory or had been hurled howling into hell.
(116)

At the last blast the souls of universal humanity throng towards the valley of Jehoshaphat, rich and poor, gentle and simple, wise and foolish, good and wicked. (117)

... He is seen now coming ... attended by nine choirs of angels, angels and archangels, principalities, powers and virtues, thrones and dominations, cherubim and seraphim.... (117)

... without friend or brother or parent or master
.... (Poly) (118)

... they knew not the ills our flesh is heir to, disease and poverty and death.... (Poly) (121)

The blood seethes and boils...., the brains are

boiling in the skull, the heart in the breast glowing and bursting, the bowels a redhot mass of burning pulp, the tender eyes flaming.... (P) (A) (125)

Nay, things which are good in themselves become evil in hell. Company ... will be there a continual torment: knowledge ... will there be hated...: light ... will be loathed intensely. (P) (134)

... that even if the omnipotent Creator could end all the evil and misery in the world, the wars, the diseases, the robberies, the crimes, the deaths, the murders.... (A) (137)

... a single venial sin, a lie, an angry look, a moment of wilful sloth.... (A) (137)

19. Epexegetis = (Explanatio) "Adding words or phrases to further clarify or specify a statement already made" (p.43).

... if he has sacrificed much in this earthly life, it will be given to him a hundredfold and a thousandfold more in the life to come, in the kingdom without end -- blessing.... (114)

And this day will come...; the day of death and the day of judgment. (118)

Theologians consider that it was the sin of pride, the sinful thought conceived in an instant: non serviam*.... (121)

... in Eden, in the plain of Damascus.... (121)

It is a neverending storm of darkness, dark flames and dark smoke of burning brimstone.... (123)

Such is the language of those fiendish tormentors, words of taunting and of reproach, of hatred and of disgust. (127)

This, then, to be separated for ever from its greatest good, from God.... (131)

... this is the second sting of the worm of conscience, a late and fruitless sorrow for sins committed. (132)

The malice ... is an evil of boundless extension, of limitless duration, a frightful state of wickedness.... (134)

-- A sin, an instant of rebellious pride of the intellect.... A sin, an instant of folly and weakness.... (137)

20. Metanoia = "Qualification of a statement by recalling it and expressing it in a better way, often by using a negative" (p.66).

... if she and Adam ate of the forbidden fruit they would become as gods, nay as God Himself. (121)

Time was ... to live like the beasts of the field, nay worse than the beasts of the field for they ... are but brutes.... (127)

There are no contraries or admixtures of any kind to temper or soften in the least the pains of hell. Nay, things which are good in themselves become evil in hell. (134)

21. Syncrisis = "Comparing contrary elements in contrasting clauses" (p.97).

As, at the command of God, the fire of the Babylonian furnace lost its heat but not its light so, at the command of God, the fire of hell, while retaining the intensity of its heat, burns eternally in darkness. (P) (123)

But our earthly fire was created by God for the benefit of man ... whereas the fire of hell is of another quality.... Our earthly fire also consumes more or less rapidly.... But the sulphurous brimstone which burns in hell is a substance.... Moreover our earthly fire destroys ... as it burns ...: but the fire of hell has this property.... Our earthly fire ... is always of a limited extent: but the lake of fire in hell is boundless (P) (124-5)

As the waters of baptism cleanse the soul with the body so do the fires of punishment torture the spirit with the flesh. (P) (125)

Just as in dead bodies worms are engendered by putrefaction so in the souls of the lost there arises a perpetual remorse from the putrefaction of sin.... (P) (132)

Just as every sense is afflicted with a fitting torment so is every spiritual faculty.... (P) (134)

22. Apomnemynesis = "The quotation of an approved authority from memory" (p.14).

He who remembers these things, says Ecclesiastes, shall not sin for ever. (114)

... the damned are so utterly bound and helpless that, as a blessed saint, saint Anselm, writes in his book on similitude, they are not even able to remove from the eye a worm that gnaws it. (123)

... the bodies of the damned themselves exhale such a pestilential odour that as saint Bonaventure says, one of them alone would suffice to infect the whole world. (124)

Saint Catherine of Siena once saw a devil and she has written that, rather than look again for one single instant on such a frightful monster, she would prefer to walk until the end of her life along a track of red coals. (126-7)

Saint Thomas ... says that the worst damnation consists in this.... (131)

... in the souls of the lost there arises a perpetual remorse from the putrefaction of sin..., the worm, as Pope Innocent the Third calls it, of the triple sting. (132)

... moreover, as saint Augustine points out, God will impart to them His own knowledge of sin....
(132)

23. Oraculum = "The quoting of God's Words or Commandments." (p.69).

"Depart from me, ye cursed, into everlasting fire which was prepared for the devil and his angels."*
(117 and 128)

24. Chria = "A short exposition of a deed or saying of a person whose name is mentioned" (p.23).

Was it not Addison, the great English writer, who, when on his deathbed, sent for the wicked young earl of Warwick to let him see how a christian can meet his end. He it is and he alone, the pious and believing christian, who can say in his heart:

O grave, where is thy victory?
O death, where is thy sting?* (118)

25. Hypophora = "Raising questions and answering them" (p.57).

Now what is the meaning of this word retreat* and why is it allowed on all hands to be a most salutary practice for all who desire to lead ... a truly christian life? A retreat ... signifies a withdrawal for a while from the cares of our life ... in order to examine the state of our conscience, to reflect on the mysteries of holy religion and to understand better why we are here in this world. (P) (113)

What doth it profit a man to gain the whole world if he suffer the loss of his immortal soul? ... there is nothing in this wretched world that can make up for such a loss. (113)

What did it avail then to have been a great emperor, a great general, a marvellous inventor, the most learned of the learned? All were as one before the judgment seat of God. (A) (116)

Did they listen? Yes, they listened but would not hear. (122)

... will we then offend that good Redeemer and provoke His anger? Will we trample again upon that torn and mangled corpse? Will we spit upon

that face so full of sorrow and love? Will we too ... mock that gentle and compassionate Saviour...? Every word of sin is a wound in His tender side. Every sinful act is a thorn piercing His head. Every impure thought ... is a keen lance transfixing that sacred and loving heart. No, no. It is impossible for any human being to do that which offends so deeply the divine majesty.... (P) (137-8)

26. Erotesis = "Rhetorical question implying strong affirmation or denial" (p.46).

What name, then, shall we give to the darkness of hell which is to last not for three days alone but for all eternity? (123)

How could it be otherwise? (131)

What mind of man can understand it? (135)

27. Ecphonesis = "Exclamation expressing emotion." (p.39)

And lo the supreme judge is coming! (117)

O what agony then for the miserable sinners! (117)

O, the blasphemy of that promise! (121)

But even then how merciful was God! (122)

O, how terrible is the lot of those wretched beings! (125)

O, my dear little brothers in Christ, may it never be our lot to hear that language! May it never be our lot, I say! (128)

O what a dreadful memory will that be! (132)

O what shame, what misery! (133)

Eternity! O, dread and dire word. Eternity! (135)

O what a dreadful punishment! (136)

Yes, a just God! (137)

28. Apostrophe

O you hypocrites, O you whited sepulchres, O you who present a smooth smiling face to the world while your soul within is a foul swamp of sin, how will it fare with you in that terrible day? (117-8)

29. Diazeugma = "One subject with many verbs" (p.35).

He was seized and bound like a common criminal, mocked at as a fool, set aside to give place to a

public robber, scourged with five thousand lashes, crowned with a crown of thorns, hustled through the streets by the Jewish rabble and the Roman soldiery, stripped of His garments and hanged upon a gibbet.... (122)

God appealed to you, threatened you, entreated you to return to Him. (A) (133)

... they curse themselves for their folly and curse the evil companions ... and curse the devils ... and even revile and curse the Supreme Being (Poly) (133)

... the Only Begotten Son of God came down to earth, lived and suffered and died a most painful death (Poly) (137)

30. Hyperzeugma = "Each phrase has its own verb." (p.57)

We come from God, we live by God, we belong to God: we are His.... (P) (A) (131)

You flouted the ministers of holy religion, you turned your back on the confessional, you wallowed deeper and deeper in the mire of sin. (P) (A) (133)

31. Prozeugma = "The verb is expressed in the first clause and understood in the others" (p.84).

Every sense of the flesh is tortured and every faculty of the soul therewith: the eyes with impenetrable utter darkness, the nose with noisome odours, the ears with yells and howls and execrations, the taste with foul matter, leprous corruption, nameless suffocating filth, the touch with redhot goads and spikes, with cruel tongues of flame. (P) (125)

... the proud king will remember the pomps of his court, the wise but wicked man his libraries and instruments of research, the lover of artistic pleasures his marbles and pictures and other art treasures, he who delighted in the pleasures of the table his gorgeous feasts, his dishes prepared with such delicacy, his choice wine; the miser will remember his hoard of gold, the robber his illgotten wealth, the angry and revengeful and merciless murderers their deeds of blood and violence in which they revelled, the impure and adulterous the unspeakable and filthy pleasures in which they delighted. (P) (A) (132)

Just as every sense is afflicted with a fitting torment so is every spiritual faculty; the fancy with horrible images, the sensitive faculty with alternate longing and rage, the mind and understanding with an interior darkness.... (P) (A) (134)

32. Hypozeugma = "Use of one verb in the last clause of a sentence which is understood in the others" (p.58).

Every breath that we draw, every thought of our brain, every instant of life proceed from God's inexhaustible goodness. (131)

33. Hyperbaton = "A generic figure of various forms of departure from ordinary word order" (p.56).

The unjust He casts from him.... (117)

What his sin was we cannot say. (121)

34. Parenthesis = "Form of Hyperbaton" (p.72).

He founded the holy catholic church against which, it is promised, the gates of hell shall not prevail. (122)

All the filth of the world, all the offal and scum of the world, we are told, shall run there.... (123-4)

-- A holy saint (one of our own fathers I believe it was) was once vouchsafed a vision of hell. (136)

35. Hyperbole

The stars of heaven were falling upon the earth
.... The sun ... had become as a sackcloth of
hair. The moon was bloodred. The firmament was
as a scroll rolled away. (116)

All the filth of the world, all the offal and scum
of the world, ... shall run there as to a vast
reeking sewer when the terrible conflagration of
the last day has purged the world. (123-4)

... the bodies of the damned themselves exhale
such a pestilential odour that ... one of them
alone would suffice to infect the whole world.(124)

And then imagine this sickening stench, multiplied
a millionfold and a millionfold again from the mil-
lions upon millions of fetid carcasses massed to-
gether in the reeking darkness, a huge and rotting
human fungus. (124)

... if a whole mountain were thrown into the burn-
ing ocean of hell it would be burned up in an in-
stant like a piece of wax. (125)

Saint Catherine of Siena once saw a devil and she
has written that, rather than look again for one
single instant on such a frightful monster, she
would prefer to walk until the end of her life
along a track of red coals. (127)

And now, though you were to flood all hell with your tears if you could still weep.... (133)

36. Alliteration

O, how terrible is the lot of those wretched beings! The blood seethes and boils in the veins, the brains are boiling in the skull, the heart in the breast glowing and bursting, the bowels a red-hot mass of burning pulp, the tender eyes flaming like molten balls. (P) (A) (125)

37. Repetition of words for emphatic degree, time and number

Year after year (112); a hundredfold and a thousandfold more (114); sin after sin and sin after sin (116); a millionfold and a millionfold again (124); millions upon millions (124); for ever and for ever (124); leagues upon leagues of (125); for ages and ages (132); deeper and deeper (133); millions upon millions of (135); eons upon eons of (135); billions and trillions of (135).

38. Continuatio = "a long, full sentence" (p.28).

(Quotations to illustrate Continuatio, Homiologia and Macrologia are all considerably long, so I only indicate the beginning and the ending of each passage together with page number).

"But what is the fury of those dumb beast ... those whose eyes tempted and allured them from the path of virtue." (126)

"They reason thus because they are unable to comprehend ... if He did not punish the transgressor." (137)

39. Homiologia = "Tedious, redundant style" (p.53).

"-- Last and crowning torture of all the tortures of that awful place is Try to imagine the awful meaning of this." (135)

"Now imagine a mountain of that sand, a million miles high after that eon of time the mere thought of which makes our very brain reel dizzily, eternity would have scarcely begun." (135-6)

"An eternity of endless agony ... and that eternity an eternity of woe." (136)

40. Macrologia = "Long-winded speech; using more words than necessary." (p.64)

"And this day will come, shall come, must come;
the day of death and the day of judgment.
..... Death is the end of us all." (118)

"-- The horror of this strait and dark prison is
increased by its awful stench.
Imagine all this and you will have some idea of the
horror of the stench of hell." (123-4)

"-- And yet what I have said as to the strength
and quality and boundlessness of this fire is
..... and fanned into everlasting and
ever increasing fury by the breath of the anger of
the Godhead." (125)

"At the very instant of death the bonds of the flesh
are broken asunder....
... every instant of life proceed from God's inex-
haustible goodness." (131)

"In the lake of alldevouring flame the proud king
will remember the pomps of his court
the unspeakable and filthy pleasures in which they
delighted." (132)

"Boundless extension of torment, incredible inten-
sity of suffering the blood of
the innocent Lamb of God ... insists upon." (134-5)

"Ever to be in hell, never to be in heaven
..... ever, never; ever, never." (136)

Chapter III. STEPHEN HERO

Joycean critics have compared Stephen Hero with the Portrait and pointed out the differences between them, mainly as regards the subject matter, prose style and technique. Yet there are some other noteworthy differences that can be shown from a stylistic point of view. I intend to treat in this chapter of such differences and of such other aspects as will throw light on the various mimetic and stylistic features of the Portrait, examined in the second chapter.

(a) Appellations for the protagonist

A great variety of different appellations are applied to the protagonist of Stephen Hero. His full name occurs only once in the following context.

From the Broadstone to Mullingar is a journey of some fifty miles across the midlands of Ireland. Mullingar, the chief town of Westmeath, is the midland capital and there is a great traffic of peasants and cattle between it and Dublin. This fifty-mile journey is made by the train in about two hours and you are therefore to conceive Stephen Daedalus packed in the corner of a third-class carriage and contributing the thin fumes of his cigarettes to the already reeking atmosphere. (240)

His Christian name 'Stephen' occurs 690 times, presenting a conspicuous contrast with the number of 433 in the Portrait. In passing, Stephen's brother's name, 'Maurice', is mentioned 55 times in Stephen Hero, and in the Portrait only 4 times; (there is another mention of the same name in the Portrait referring to a different person.) In the section of Stephen Hero where Stephen delivers his address, he is referred to as 'Mr Daedalus' by the others. (cf. 106ff.)

The appellations for the protagonist other than his

personal names are as follows: (the figure in the parentheses indicates the frequency.)

his (i.e. Mr Daedalus') son (15)
 the youth (13)
 the essayist (9)
 the young man (7)
 her (i.e. Mrs Daedalus') son (4)
 the elder (3)
 the elder brother
 the saint
 the artist
 the rebellious young artist
 this fantastic idealist
 the sensitive
 the young eccentric
 the prodigy
 the perturbed young Celt
 this inconsistent hater of ... inheritances
 the fiery-hearted revolutionary
 the gentleman
 this heaven-ascending essayist
 the much-abused essayist
 the prodigal
 the clerk-designate of a brewery
 the expounder of the new esthetic
 the visitor
 the male
 his (i.e. Madden's) friend
 his (i.e. Wells's) visitor
 his (i.e. Cranly's) companion

In the Portrait the protagonist is represented mostly by 'Stephen' and occasionally by the full name,¹ and only once by any other appellation: "Evening would deepen above the sea, night fall upon the plains, dawn glimmer before the wanderer and show him strange fields and hills and faces." (174)²

(b) Appellations denoting family relationships

In the Portrait the appellations to show family relationships in the Dedalus family are almost exclu-

1. See my discussion on the full name of the protagonist on pp.97-104.

2. In the Portrait, on the other hand, Stephen gives various appellations to Davin: "his friend" (4^{times}), "the young peasant" (3), "the young man", "his listener", "the speaker", "my little tame goose", and also to the dean of studies; (see the list on p.134^{of my thesis})

sively viewed from Stephen's standpoint; that is to say, all the members of his family are referred to with the possessive adjective 'his', e.g. 'his' father, 'his' mother. There are only a few exceptions, all of which occur in two limited places in the book.

Maurice grinned at his father and then at his brother. Mr Dedalus screwed his glass into his eye and stared hard at both his sons. Stephen mumbled his bread without answering his father's gaze. (74)

Here the first "his father" and "his brother" (i.e. Stephen) are viewed from Maurice's side, and "his sons" from Stephen's father's side. The last "his father" is viewed from Stephen as all the other 'his father's in the Portrait. In the same scene Stephen's mother is viewed from the father's side: "Mr Dedalus turned to his wife and interjected in his natural voice" (74).

The other exception occurs at the beginning of the second chapter.

Uncle Charles smoked such black twist that at last his nephew suggested to him to enjoy his morning smoke in a little outhouse at the end of the garden. (61)

[Uncle Charles] would seize a handful of grapes ... and thrust them generously into his grandnephew's hand
..... (61-2)

The appellations in the above passages, "his nephew" and "his grandnephew", referring to Stephen's father and Stephen respectively, are those viewed from the side of Uncle Charles.

In Stephen Hero a complicated, and even confusing, system of appellations viewed from the sides of various members of Stephen's family is noticeable. First of all, 'his wife' viewed from Stephen's father's side occurs 7 times, and 'her husbnad' twice: the latter term

never occurs in the Portrait.

He made no attempt to discredit his wife's development.... (92)

... by no means permit his wife to bring the girl home.... (114)

His wife had fulfilled her duties to him.... (115)

Mr Daedalus hated his wife's maiden name.... (115)

The exception which his clemency had originally made in favour of his wife was soon out of mind.... (115)

Mr Daedalus ... stared at his son and at his wife. His wife began an apology.... (233)

* * *

His mother ... had so far evangelised herself that she undertook the duties of missioner to the heathern; ... she offered some of the plays to her husband to read. (92)

Mrs Daedalus had to set her wits to work ... parrying her husband's ill-humour and attending on her dying daughter. (156)

The appellation of 'his brother' denoting Stephen's brother, Maurice, occurs 10 times, while the same appellation 'his brother' denoting Maurice's brother, Stephen, occurs 5 times, and 'his father' denoting Maurice's father, 4 times. In the Portrait Stephen's 'brother' is referred to only a few times: "his brother" (99), and "from mother and brother and sister" (101); it is not certain, however, that Maurice is referred to by 'his brother'.

In Stephen Hero Stephen himself is viewed from his father's and his mother's sides as the appellations 'his son' and 'her son' imply: the former occurs 15 times (including "his eldest son's" and one particular "his son" indicating 'her husband's son'), the latter 4 times, and "her sons" (i.e. Stephen and Maurice), once. In the Portrait there is only one "both his sons" (74) as mentioned earlier. In Stephen Hero, thus, not only

Stephen's father and his mother and his brother are the frequent centres of viewpoints in matters of appellation, but also his young sister, Isabel, becomes a viewpoint not infrequently in the appellation, such as 'her father', 'her mother', 'her brothers' (i.e. Stephen and Maurice).

She had acquiesced in the religion of her mother.... (131)

... if she died she was supposed to have earned for herself a place in the eternal heaven of Christians from which her two brothers were likely to be shut out. (131)

As soon as her mother had been alarmed (169)

Her father who was not quite sober.... (169)

... whenever her mother forced her to swallow.... (169)

... her mother bending over her offering her.... (169)

When she could swallow no more her mother said to her.... (169)

... and the child (i.e. Isabel) fixed her great eyes on her mother's face (169)

Isabel's two brothers assisted at this wake. (170-71)

Reversely, Isabel is viewed from the side of her father and her mother, "her dying daughter", and "his daughter" occurring twice.

The fact that the unity in the appellations denoting the family relationships is firmly established in the Portrait is evidently shown in one particular place: "[Stephen] sat near them (i.e. his brothers and sisters) and asked where his father and mother were." (167) It is most likely that the possessive adjective should be 'their' instead of 'his' in Stephen Hero.

Another conspicuous feature of Stephen Hero is the fact that Stephen is often paired with his brother

Maurice. Therefore, the appellation 'the two brothers' occurs 7 times (two of them are 'Isabel's/her two brothers'), and 'Stephen and Maurice' and 'Maurice and Stephen' once respectively. Furthermore, the pair are denoted by other appellations, 'the youths', 'the two', 'her sons', 'the boys', 'they both'; none of these appellations occurs in the Portrait. Stephen and Maurice are so closely paired on equal terms that it happens in one place that the possessive adjective 'his' presents a slight ambiguity as to which of the brothers the adjective refers to, i.e. the second instance of "his" father below:

The two brothers walked home from Dollymount together. When they came to Mr Wilkinson's house they both paused outside to listen for . . . sounds of wrangling and even when all seemed peaceful Maurice's first question to his mother when she opened the door was 'Is he in?' When the answer was 'No' they both went down to the kitchen together but when the answer was 'Yes' Stephen only went down, Maurice listening over the banisters to judge from his father's tones whether he was sober or not. If his father was drunk Maurice retired to his bedroom but Stephen . . . discoursed gaily with his father. (236-7)

Stephen is presented in pair not only with Maurice, but with some of his friends. For example, he is paired with Madden as "both young men", with MacCann twice as "the two", and "the two young men", with Cranly 5 times as "the two young men" and "the two friends", with Wells as "the two young men". In the Portrait there are only two instances of 'the two' (62 and 185) indicating a pair of Stephen and Uncle Charles and Stephen and Davin respectively. The other two instances of this kind are "the protagonists" (72; i.e. Stephen and E-- C--), and "the rivals" (78; i.e. Stephen and Heron).

Another peculiar point is that there are some appellations for Stephen as viewed by some of his friends;

for example, "his friend" by Madden, "his visitor" by Wells, "his companion" by Cranly. This phenomenon never occurs in the Portrait.

One of the noticeable verbal aspects of the Portrait is the fact that there is no instance of the appellation 'his parent(s)', (except in the sermons where 'parent' occurs once and 'parents' 5 times), in spite of the fact that Stephen is presented in close connection with his parents. They are always represented as 'his father and mother'.³ On the other hand, in Stephen Hero, his parents are mostly represented as 'his parents' and seldom as 'his father and mother'; the former occurs 7 times, the latter twice (one of them a particularised form, "Stephen and his brother and his mother and his father"). Probably, in the Portrait Joyce tries to present each individual as a separate entity, especially because the relationship between Stephen and his father is different from that between him and his mother.

Some conclusive observations may be made here concerning the appellations in Stephen Hero. In the Portrait the protagonist's full name occurs in organic internal relationship with his state of mind. On the other hand, the full name in the quoted passage from Stephen Hero clearly shows that it is the full name of the hero about whom the narrator (other than the hero) is talking in present-tense narrative. The various descriptive appellations attached to the protagonist listed earlier show that the hero in Stephen Hero is viewed by a narrator from his own point of view. This phenomenon indicates that the elements of autobiography and biography are intertwined in Stephen Hero. Therefore, those various appellations for the hero sometimes tinged with objective and somewhat ironical remarks are not so much the hero's convenient measure for distancing himself to take an objective stance as, more appropri-

3. The order is ^{once} ~~reversed~~ reversed; see my comments on this point on pp.253-4.

ately, the existence of the authorial voice which comments on the hero.⁴ But a closer look reveals the fact that the author is not always detached from the subject matter, but fairly involved emotionally, and assuming a sympathetic and defensive attitude towards the hero. Those seemingly ironical appellations for the hero are a kind of endearment for the hero with whom the author closely identifies himself.⁵ It is evident from the context where some of those 'ironical' appellations occur that the author justifies the almost arrogant attitude of the hero. Two examples will illustrate the point:

But for this fantastic idealist, eluding the grunting booted apparition with a bound, the mimic warfare was no less ludicrous than unequal in a ground chosen to his disadvantage. Behind the rapidly indurating shield the sensitive answered: Let the pack of enmities come tumbling and sniffing to my highlands after their game. There was his ground and he flung them disdain from flashing antlers. (39)

Many risked the peril of rebuff to engage the young eccentric in talk but Stephen preserved a disdainful silence. One night as he was returning from a party a reporter of one of the Dublin papers, who had been introduced that evening to the prodigy, approached him
.... (44)

Possibly, as A. Walton Litz says, there are more elements of autobiography than of biography in Stephen Hero.⁶ In the Portrait Joyce eliminates such confusion of the two voices and places the point of view almost solely in Stephen, with a few exceptions which have been noticed in the few irregular appellations, while the author himself recedes into the background presenting the protagonist with no overt commentary of his own.

4. Kenner, Dublin's Joyce, p.111.

5. The author's favourable attitude to the hero is pointed out by Ryf, A New Approach to Joyce, pp.50-51; Goldberg, Joyce, p.33; Gross, Joyce, p.41; H. O. Brown, James Joyce's Early Fiction, pp.62ff.

6. James Joyce, p.62.

(c) Present tense

In Stephen Hero the present tense is frequently used outside conversations. The following examples show the various functions and reasons for which the present tense occurs, and some characteristic features of the passages where it occurs.

(1) General editorial comments on general topics:⁷

Is the mind of youth medieval that it is so divining of intrigue? Field-sports (or their equivalent in the world of mentality) are perhaps the most effective cure and Anglo-Saxon educators favour rather a system of hardy brutality. (39)

Another favourite was 'Who's Who'. A person goes out of the room and the rest of the company choose the name of someone who is supposed to have special attractions for the absent player. This latter, when he returns to the company has to ask questions all round and try to guess the name. (50)

Civilisation may be said indeed to be the creation of its outlaws but the least protest against the existing order is made by the outlaws whose creed and manner of life is not renewable even so far as to be reactionary. These inhabit a church apart; they lift their thuribles wearily before their deserted altars; they live beyond the region of mortality, having chosen to fulfil the law of their being. A young man like Stephen in such a season of damp and unrest ... has no pains to believe in the reality of their existence. They lean pitifully ... towards the earth, like vapours, desirous of sin, remembering the pride of their origin, calling to others to come to them. (183)

(2) Authorial excuse and defence for the hero:

Allusions of such a kind to what he held so dear at heart wounded Stephen deeply. It must be said simply and at

7. The fact that Stephen Hero abounds in editorial and authorial comments is pointed out by Joseph Prescott, "Stephen Hero" in Twentieth Century Interpretations of 'A Portrait', p.23; Litz, op. cit., p.39; Ryf, op. cit., p.53; William M. Schutte, "Introduction" in Twentieth Century Interpretations, p.6.

once that at this time Stephen suffered the most enduring influence of his life. (45)

The only material services he would refuse them were those which he judged to be spiritually dangerous and it is as well to admit that this exception all but nullified his charity for he had cultivated an independence of the soul which could brook very few subjections. (116)

(3) Coexistence of the two voices in one passage:

The inexpressively mean way in which his sister had been buried inclined Stephen to consider rather seriously the claims of water and fire to be the last homes of dead bodies. The entire apparatus of the State seemed to him at fault from its first to its last operation. No young man can contemplate the fact of death with extreme satisfaction and no young man, specialised by fate or her step-sister chance for an organ of sensitiveness and intellectiveness, can contemplate the network of falsities and trivialities which make up the funeral of a dead burgher without extreme disgust. (173)

From the Broadstone to Mullingar is a journey of some fifty miles across the midlands of Ireland. Mullingar ... is the midland capital and there is a great traffic of peasants and cattle between it and Dublin. This fifty-mile journey is made by the train in about two hours and you are therefore to conceive Stephen Daedalus packed in the corner of a third-class carriage and contributing the thin fumes of his cigarettes to the already reeking atmosphere. The carriage was inhabited by a company of peasants nearly every one of whom had a bundle tied in a spotted handkerchief. The carriage smelt strongly of peasants (an odour the debasing humanity of which Stephen remembered to have perceived in the little chapel of Clongowes...) and indeed so pungently that the youth could not decide whether he found the odour of sweat ... offensive because the peasant sweat is monstrous or because it did not now proceed from his own body. He was not ashamed to admit to himself that he found it ... offensive for both of these reasons. (240)

(4) Stephen's essay and criticism:

But society is itself, he conceived, the complex body in which certain laws are involved and overwrapped and he therefore proclaimed as the realm of the poet the realm of these unalterable laws. Such a theory might easily have led its deviser to the acceptance of spiritual anarchy in literature had he not at the same time insisted on the classical style. A classical style, he said, is the syllogism of art, the only legitimate process from one world to another. Classicism is not the manner of any fixed age or of any fixed country: it is a constant state of the artistic mind. (82-3)

(5) Example of disorganized writing:

Father Moran was no lover of the old droning chants, he told Stephen. Of course, he said, it is very grand music severe style of music (sic). But he held the opinion that the Church must not be made too gloomy and he said with a charming smile that the spirit of the Church was not gloomy. He said that one could not expect the people to take kindly to severe music and that the people needed more human religious music than the Gregorian and ended by advising Stephen to learn 'The Holy City' by Adams. (71)

(6) Example which suggests that some instances of the use of the present tense may have been slips on Joyce's part:

Mr Daedalus had been somewhat severely handled but he thought that, considering the many excellences of his paper, he (the chairman) was well justified in asking them to agree unanimously that the best thanks of this society [are] were due and [are] were hereby tendered to Mr Daedalus for his admirable and instructive paper! (109-10)

(d) Verbal features

There is an often quoted passage in Frank Budgen's James Joyce and the Making of 'Ulysses' which refers to Joyce's intention in the last four words of the title, A Portrait of the Artist as a Young Man.

Joyce said to me once in Zürich:
"Some people who read my book, A Portrait of the Artist, forget that it is called A Portrait of the Artist as a Young Man."

He underlined with his voice the

last four words of the title. At first I thought I understood what he meant, but later on it occurred to me that he may have meant one of two things, or both. The emphasis may have indicated that he who wrote the book is no longer that young man, that through time and experience he has become a different person. Or it may have meant that he wrote the book looking backwards at the young man across a space of time as the landscape painter paints distant hills, looking at them through a cube of air-filled space, painting, that is to say, not that which is, but that which appears to be. Perhaps he meant both.⁸

Budgen's reference to this point has led readers to pay special attention to the youthfulness of the protagonist. Robert E. Scholes sums up all the implications that those last four words suggest.

The modifications in the title of Joyce's Portrait through its three drafts support the argument that he gained perspective on Stephen between the first and the last. Budgen reports that Joyce once told him that some readers forgot in reading the book the last four words of the title. In Joyce's own first version it apparently had not occurred to him to add those four words. That he did add them ten years later suggests that he became more aware of his hero's youthfulness. The critics who find Portrait highly ironic insist that these words -- "as a young man" -- are intended to alert us to the irony. This is probably true, but they also serve another function. They prepare us to expect and make allowances for a certain amount of callowness in the protagonist. The title, not so simple to interpret as the ironic critics believe, is ambivalent, supporting even as it discloses, just as Stephen's self-criticisms simultaneously expose and make amends for his failings. It can, in fact, be shown that though Joyce's awareness of Stephen's youthfulness increases through the three versions of the book, Stephen himself is much more mature in the last version.⁹

8. pp.61-2.

9. "Stephen Dedalus: Eiron and Alazon", p.12.

Bearing this comment in mind, it is surprising that only a small number of the words 'young' and 'youth' should occur in the Portrait, especially as applied to Stephen. The frequency is, 'young' 48, 'youth' 15, 'younger' 2, 'youngest' 1, 'youngster' 1. Among these the word 'young' applied to Stephen occurs 11 times, and 'youth' once, and 'youngster' once. But there is no instance of the phrase 'the young man' or 'the youth' applied to Stephen. Herbert Gorman says that Joyce was somewhat indecisive about the title of the book,

shifting from Stephen Hero to the original title, A Portrait of the Artist, and then to Chapters in the Life of a Young Man. None of them sounded quite right. For want of a definitive title, one that would express clearly the object of his book, he returned, for the time being, to Stephen Hero.¹⁰

As one of the alternative titles Chapters in the Life of a Young Man suggests, Joyce was apparently conscious of the protagonist's youthfulness. Correspondingly, a plethora of the words 'young' and 'youth' occurs in Stephen Hero which are applied not only to Stephen himself, but to many other characters. The frequency is, 'young' 137, 'youth' 31, 'younger' 6, 'youthful' 2, 'youthfully' 1, 'youths' 1. The remarkable aspect of this is that there are numerous instances of the phrases 'the young man' and 'the youth' applied to Stephen: 'the youth' occurs 14 times, 'the young man' 7 times, and 'the young men' including another or more friends of his, 7 times, and the expressions of 'young' both attributive and predicative, 'youth(s)', 'youthful(ly)' occur abundantly to describe Stephen's own youthful status. The people surrounding Stephen are mostly 'young' people, which is revealed by a great number of 'young's applied to 'man', 'men', 'woman', 'lady', 'gentleman', 'boy', 'student(s)', 'priest', etc.

10. James Joyce: A Definitive Biography (1941), London, John Lane The Bodley Head, 1949, p.158; Ellmann gives the same information in James Joyce, p.200.

Moreover, there are four definite statements by Stephen himself about his being young:

-- Mother, said Stephen from the threshold, I don't see what you're crying for. I'm young, healthy, happy. What is the crying for? (140)

I am very young. (147; talking to Cranly)

But you and I -- we are both young, aren't we? (202; talking to Emma)

If we're young we feel happy. We feel full of desire. (202; talking to Emma)

-- I am a young man, isn't that so? (238; talking to Lynch)

Stephen's youthful status is attested by another person in his conversation; his god-father Mr Fulham says to Mr Heffernan referring to Stephen:

-- The Catholic Church, my dear sir, will never incite to rebellion. But here is one of the young generation. Let him speak. (249)

And Mr Heffernan addresses Stephen as "young man" (249).

Such a plethora of the word 'young' sometimes causes clumsiness on some pages of Stephen Hero, for example:

The [Irish] class consisted of six young men and three young women. The teacher was a young man in spectacles with a very¹¹ sick-looking face and a very crooked mouth. (64)

It was a beginners' class and its progress was retarded by the stupidity of two of the young men. The others in the class learned quickly and worked very hard. Stephen found it very ... troublesome to pronounce the gutturals but he did the best he could. The class was very serious and patriotic. The three young women laughed and the two stupid young men laughed, finding something very funny

11. I underline the word 'very' in this passage to refer to it later as another verbal feature.

in the Irish word for 'love'....
 But Mr Hughes and the other three
young men and Stephen were all very
 grave. When the excitement of the
 word had passed Stephen's attention
 was attracted to the younger of the
 stupid young men who was still blush-
 ing violently. (65)

Owing to the missing parts of the original Stephen Hero, sufficient evidence is not obtainable as in the Portrait concerning Stephen's acute sense of words; yet in the surviving part of the book some references are made to his sensitive response to verbal phenomena here and there. His fondness for mental exercises with words is revealed several times.

He was at once captivated by the seeming eccentricities of the prose of Freeman and William Morris. He read them as one would read a thesaurus and made a garner of words. He read Skeat's Etymological Dictionary by the hour and his mind, which had from the first been only too submissive to the infant sense of wonder, was often hypnotised by the most commonplace conversation. People seemed to him strangely ignorant of the value of the words they used so glibly. (32)

As he walked thus through the ways of the city he had his ears and eyes ever prompt to receive impressions. It was not only in Skeat that he found words for his treasure-house, he found them also at haphazard in the shops, on advertisements, in the mouths of the plodding public. He kept repeating them to himself till they lost all instantaneous meaning for him and became wonderful vocables.
 In class, in the hushed library, in the company of other students he would suddenly hear a command to begone, to be alone, a voice agitating the very tympanum of his ear, a flame leaping into divine cerebral life. He would obey the command and wander up and down the streets alone, the fervour of his hope sustained by ejaculations until he felt sure that it was useless to wander any more: and then he would return home with a deliberate, un-

flagging step piecing together meaningless words and phrases with deliberate unflagging seriousness. (36)12

Stephen's verbal exercises are extended to phonemic experiments:

He sought in his verses to fix the most elusive of his moods and he put his lines together not word by word but letter by letter. He read Blake and Rimbaud on the value of letters and even permuted and combined the five vowels to construct cries for primitive emotions. (37)

His minute endeavour in preparing for the essay is a sign of his verbal fastidiousness:

Stephen's paper was fixed for the second Saturday in March. Between Christmas and that date he had therefore an ample space of time wherein to perform preparative abstinences. His forty days were consumed in aimless solitary walks during which he forged out his sentences. In this manner he had his whole essay in his mind from the first word to the last before he had put any morsel of it on paper. (74)

12. Probably these verbal exercises correspond to those described in the Portrait as follows:

... he found himself glancing from one casual word to another on his right or left in stolid wonder that they had been so silently emptied of instantaneous sense until every mean shop legend bound his mind like the words of a spell and his soul shrivelled up, sighing with age as he walked on in a lane among heaps of dead language. His own consciousness of language was ebbing from his brain and trickling into the very words themselves which set to band and disband themselves in wayward rhythm:

The ivy whines upon the wall

And whines and twines upon the wall

The ivy whines upon the wall

The yellow ivy on the wall

Ivy, ivy up the wall.*

Did any one ever hear such drivel? Lord Almighty! Who ever heard of ivy whining on a wall? Yellow ivy: that was all right. Yellow ivory also. And what about ivory ivy? (182)

When he had finished it he found it necessary to change the title from 'Drama and Life' to 'Art and Life' for he had occupied himself so much with securing the foundations that he had not left himself space enough to raise the complete structure. This strangely unpopular manifesto was traversed by the two brothers phrase by phrase and word by word and at last pronounced flawless at all points. (85)

Once his keen awareness is directed to the words that the preacher selected for the interpretation of the Word:

He perceived dimly that a white figure had ascended the pulpit and he heard a voice saying Consummatum est.* He recognised the voice and he knew that Father Dillon was preaching on the Seventh Word. He took no trouble to hear the sermon but every few minutes he heard a new translation of the Word rolling over the congregation. 'It is ended' 'It is accomplished'. This sensation awoke him from his day-dream and as the translations followed ... one another more and more rapidly he found his gambling instinct on the alert. He wagered with himself as to what word the preacher would select. 'It is ... accomplished' 'It is ... consummated' 'It is ... achieved'. In the few seconds which intervened between the first part and the second part of the phrase Stephen's mind performed feats of divining agility 'It is ... finished' 'It is ... completed' 'It is ... concluded'. At last with a final burst of rhetoric Father Dillon cried out that it was over and the congregation began to pour itself out into the street. (125-6)

Sometimes one word is enough to stir his acute sense:

When his song was over [Emma] applauded loudly and so did Hughes.

-- I love the Irish music, she said a few minutes afterwards, inclining herself towards him with an air of oblivion, it is so soul-stirring.

Stephen said nothing. He remembered

almost every word she had said from the first time he had met her and he strove to recall any word which revealed the presence of a spiritual principle in her worthy of so significant a name as soul. (161)

While Stephen is visiting his godfather Mr Fulham at Mullingar, he is conscious of some words frequently repeated at the dinner table:

The conversation was also a little mincing and Stephen heard the words 'charming' and 'nice' and 'pretty' too often to find them agreeable. (242)

Judging from this evidence, Stephen's acute and discriminating sensitivity to verbal phenomena should be recognized. There are, however, considerably clumsy repetitions of two particular words in Stephen Hero, which are inconsistent with Stephen's (based on Joyce's) critical, almost censorious, attitude to verbal behaviour in various respects: the one is, as already mentioned, the over-frequent recurrence of the word 'young' and the other is that of the word 'very' mainly adverbial. For example, in the passage cited earlier to show the plethora of 'young', there is also a plethora of 'very'. In the Portrait the word 'very' is used 75 times, among which 16 are adjectives. In Stephen Hero 'very' occurs as often as 253 times, among which are 17 adjectives. The phrase 'very much' occurs only twice in the Portrait in conversations, while on the other hand in Stephen Hero it occurs 28 times and 8 of them are used in conversations. The plethora of 'very' and 'very much' makes sentences appear clumsy, crude and unrefined, while it reveals a more spontaneous and unde-liberate kind of composition compared with the Portrait, where about half of the number of 'very's (i.e. 32) occur during Stephen's childhood in chapter 1 of the book.

(e) Personification of some words by personal pronouns

In the Chapter on the Portrait I investigated

Joyce's conscious uses of the feminine personal pronoun 'she' for some words which reflect certain psychological shades of the protagonist. In Stephen Hero several words are occasionally represented by the feminine personal pronoun. But, as a whole, the personification is based on more or less conventional, not psychological, implications. Those words personified by the feminine gender are 'Destiny', 'fate' as in ancient mythology, 'nature', 'Church', 'mother-country', 'Ireland' and 'star'.

1. ... he began to see that people had leagued themselves together in a conspiracy of ignobility and the Destiny had scornfully reduced her prices for them. He desired no such reduction for himself and preferred to serve her on the ancient terms. (32)

... no young man, specialised by fate or her step-sister chance for an organ of sensitiveness and intellectiveness, can contemplate the network of falsities and trivialities.... (173)

2. In this method the same and joyful spirit issues forth and achieves imperishable perfection, nature assisting with her goodwill and thanks. (83)

3. He could hardly believe that it was no other than he who had clung so fiercely to the sole means of salvation which the Church vouchsafes to her guilty children. (61)

... the Church would not be over hasty in condemning vagaries of architecture or even the use of pagan emblems and flourishes so long as her ground rent was paid.... (128)

The Church knows the value of her services: her priest must hypnotise himself every morning before the tabernacle. (145; Stephen talking to Cranly)

The Church is made by me and my like -- her services, legends, practices, paintings, music, traditions. These her artists gave her. They made her what she is. They accepted Aquinas' commentary on Aristotle as the Word of God and made her what she is. (148; Stephen talking to Cranly)

-- And why will you not help her to be so sill -- you as an artist? (148; Cranly talking to Stephen)

4. In spite of ... any hypocritical use of the name of a great doctor of the Church Ireland would be on her guard against the insidious theory that art can be separated from morality. (108)

-- But do you feel no duty to your mother-country, no love for her? asked Mr Heffernan. (249)

5. He could feel about him and above him the hopeless house and the decay of leaves and in his soul the one bright insistent star of joy trembling at her wane. (167)

In these instances, 'the Church' is traditionally personified by the feminine gender. In the Portrait there is only one instance of pronominal representation for 'the church': Cranly, speaking to Stephen, refers to the church as 'it': "The church is not the stone building nor even the clergy and their dogmas. It is the whole mass of those born into it." (249) 'Ireland' and 'mother-country' are given the feminine gender in Mr Hughes's and Mr Heffernan's speech respectively, but when the latter refers to 'country' in a general sense, he represents it as 'it': "-- But surely it is no harm for them to know something about their country -- its traditions, its local history, its language!" (248)

There are four instances of the pronominal representation of the word 'soul' in Stephen Hero; all are referred to as 'it'. One of them refers to Stephen's own soul: "He desisted from his chords and waited...: and his soul commingled itself with the assailing, inarticulate dusk." (168)

(f) CAPITAL LETTERS - small letters

There is one very striking typographical difference between the two books which must probably catch the reader's eyes: more than two score of nouns are capital-

ized in Stephen Hero, while most of them are almost systematically deprived of the capital letters in the Portrait, some words at least in the later stages of Stephen's life. For example, 'Catholic' in Stephen Hero is printed as 'catholic' in the latter book and 'Jesuit' as 'jesuit'. This typographical point is not entirely irrelevant to my mimetic, or generally stylistic, investigations. R. A. Sayce says,

Nouns may be distinguished first of all into proper and common. The importance of proper names in poetry is well known but they also play a part in prose. The capital letter alone gives proper names a dignity and prominence on the page and if they are numerous they may well furnish the dominant of the passage. The effect will vary according to whether they are real or imaginary, familiar or exotic.¹³

It is possible to classify those capitalized words into four major groups:

1. Words associated with religion, especially Christianity:

Catholic, Protestant, Jesuits, Christian, Christianity, Christendom, Dominican, Franciscan, Capuchin, Easter, Eucharist, Maker, Word, Host, Communion, Carmelite, Puritan, Calvinist, Heaven, Lutheran, Duty (in 'Easter Duty'), Church (small letter for 'the church of the Capuchins), the Son (in the Portrait 'the Son' is used in the sermons and in the religious context at the beginning of chapter 4, but eventually it becomes 'the son' after Stephen has left the 'church'), Christian Brothers (in the Portrait 'christian brothers' occurs twice, but there is one 'Christian Brothers' on p.170; in some other editions they are printed with small letters), Jewish (in the Portrait 'jewish' and 'jews'); ('catholic', 'church' and 'christian' even in the sermons in the Portrait.)

2. Words associated with academic subjects:

Physics, Pure Mathematics, Sanitary Science, Forensic Medicine, English Literature, Esthetics, Stoicism.

13. op. cit., p.11.

3. Words associated with institutions, establishments:
College, University, Library, Debating Society, League, Government, the Bar, Matriculation, Opposition, State; (all are more or less personally concerned with Stephen's life).
4. Words associated with position, status, whether academic, religious, social, professional:
Auditor, Censor, Editor, Secretary, Chairman, Dean, Speaker, Rector, Nurse, President; (all of these occur in personal relation with Stephen).

The words in group 1 are almost systematically capitalized in Stephen Hero, but there are such exceptions as 'Host' and 'host', 'Easter Duty' and 'Easter duty'.

The Host for you is a piece of ordinary bread. (143; Cranly talking to Stephen)

However if it were a case of needs must -- for my life, for instance -- I would commit any enormity with the host. (144; Stephen talking to Cranly)

The host is nothing in outward show -- a piece of bread. (144; Cranly talking to Stephen)

* * *

-- You have not made your Easter duty yet, have you, Stephen?

-- I have made my Easter duty already.... (136; Stephen's mother talking to her son)

-- But you have always made your Easter Duty. (144; Cranly talking to Stephen)

Concerning the words in the other groups capitalization is not regular. Without any particular reason for differentiation, "Nurse Sarah" (106) and "nurse Sarah" (139), and "the President" and "the president" (176), occur, the latter pair in the same paragraph. It is, however, not certain whether such irregularities should be attributed to Joyce's own carelessness, such as his two ways of mentioning of 'Mr Hughes' and 'Hughes' without reason, or to the editor of the published Stephen Hero to whom, perhaps, Joyce's handwriting is not always unmistakably clear as to whether some letters are capitals

or not.¹⁴

Only one clue is presented concerning Joyce's depreciation of Christian or religious matters by his use of words without a capital letter; Stephen talks to Cranly about his secularization of 'Jesus' in this way:

-- You want me, said Stephen, to toe the line with those sycophants and hypocrites in the college. I will never do so.

-- No. I mentioned Jesus.

-- Don't mention him. I have made it a common noun. (146)

(g) Pronouns for generic person

I discussed in the section on 'the generic pronoun' in Chapter II the extreme paucity of Stephen's use of the first person plural pronoun 'we',¹⁵ which indicates his lack of "a sense of belonging to a group".¹⁶ Avoiding the use of 'we', the protagonist must express the generic person by other pronouns. In the Portrait, except for those few cases of 'we's mentioned, the generic person is expressed exclusively by 'you'. There are no less than 40 instances of generic 'you' including the reflexive form and the possessive adjective. In Stephen Hero, on the other hand, the two kinds of pronouns, 'we' and 'one', are used with the frequency of 20 and 12 times respectively. 'You' also occurs on three different occasions, but two of them are not to be regarded as the proper generic person.

1. -- You must first have a nation before you have art. (108)

14. C. G. Anderson's Word Index to James Joyce's 'Stephen Hero' is a more helpful guide than L. Hancock's Word Index to 'Portrait of the Artist', for the former lists capitalized words and non-capitalized words separately.

15. See pp.260-61^x of my thesis.

16. Steinberg, op. cit.^{p.163}; see the detailed note in footnote 55 on p.260. of my thesis.

(Here the 'you's occur in the reported speech of Mr Hughes after Stephen's essay reading, and it is primarily directed to Stephen, though given in general form.)

2. Besides, the [ambassadors] said, it is a mark of the modern spirit to be shy in the presence of all absolute statements. Neither then do you resent the limitations of compromise. (210-11)

(The 'you' in this quotation, which is a part of a long paragraph over two pages, is directed to Stephen himself in his mental reflections in his imagined conversations with the ambassadors.)

3. This fifty-mile journey is made by the train in about two hours and you are therefore to conceive Stephen Daedalus packed in the corner of a third-class carriage. . . . (240)

(The 'you' here is the general reader of this piece of narrative.)

The significant aspect of the generic 'you' in the Portrait is the fact that out of 40 occurrences 39 are found in chapter 1 of the book.¹⁷ Although one instance occurs in the second chapter, the remembered use of the generic 'you' belongs to the period of the first chapter like all the other examples.

... there came into Stephen's memory a saying which he had heard from his father before he had been sent to Clongowes, that you could always tell a jesuit by the style of his clothes.
(87)

At that period, although Stephen frequently and strongly becomes aware of his being 'different' from 'others', he still keeps some sense of his being a member of his family and belonging to the community of his school-

17. There is a double use of the generic possessive adjective in Stephen's diary: "This mentality, Lepidus would say, is indeed bred out of your mud by the operation of your sun." (254) But as he is merely quoting Lepidus (Antony and Cleopatra, II, vii), this is not a real exception.

fellows. For the generic 'you' suggests that the contents of Stephen's reflections are meant both for himself and for others. It is said about the generic 'you' that "[t]he original purport of the pronoun is never entirely forgotten, and you* cannot be used except when there is a possibility of applying what is said to the hearer(or reader)."¹⁸ There are, moreover, two examples of 'you' as the form of self-address in the Portrait: "Stuff it into you, his belly counselled him" (104), and "Now I call that friendly, don't you?" (256)

In Stephen Hero the frequent use of 'we' by Stephen (20 times) indicates that he is presented at the stage of his adolescence as still having some sense of his communal ties with others; 'we' in this sense occurs 15 times, all in his speeches to his friends, and remaining 5 instances are in authorial comments. Among 12 instances of 'one', there are, likewise, two different kinds of use. One is when Stephen is referring to himself in his speeches, for example, "-- One would imagine the country was inhabited by cherubim" (59; talking to Madden). Six instances of 'one' are of this nature. And the other use is to suggest there is some authorial presence who presides over the protagonist by explaining something in general term, for example, "[Stephen] read them as one would read a thesaurus and made an garner of words." (32)¹⁹

The definite reasons for the exclusive use of the generic 'you' in the Portrait are difficult to give, but speculative ones may be these: firstly, by avoiding the use of 'we', to make the protagonist seem totally egocentric and destitute of the sense of solidarity with the community around him whether it is school, church, family or country; secondly, to avoid the use of 'one', to eliminate such unsystematic clumsiness as is caused

18. Jespersen, A Modern English Grammar, p.153.

19. Instances of 'we' and 'one' in Stephen Hero are quoted in Appendix H.

in Stephen Hero by the two kinds of point of view that the pronoun 'one' produces, either Stephen's point of view as the speaker, or the generic point of view implying the authorial presence presiding over the hero; lastly, for reasons of style. The fact that generic 'you' is confined to chapter 1 of the Portrait, presenting Stephen's infancy and childhood, suggests that the exclusive use of 'you' is intended to produce a somewhat colloquial tone suitable for the style in Stephen's early childhood. It is said that "[g]eneric you* is distinctly colloquial in tone, though very frequent in literature, also outside of conversation^s." ²⁰

(h) Conclusion

To sum up the stylistic features of Stephen Hero examined, two main conclusions may be drawn. Firstly, Joyce has not established the organic relationship between the contents and the style used to represent and reflect them, later developed in the Portrait. In other words, in the latter book Joyce employs style in its numerous aspects to imply comments and criticisms of the contents, and sometimes as representations of the semantic contents. In Stephen Hero, instead, the hero (and the author; this leads to the second conclusion below) explains overtly, and comments and criticises the contents verbosely and subjectively. The general impression of the book is that Joyce seems to dash off, in a number of parts of the book, whatever is on his mind without paying careful attention to the organization and unity of the writing of the whole. I have remarked, for instance, the clumsily over-frequent uses of 'very' and 'young', and some minor faults, such as inconsistent use of capital letters and small letters for the same words, careless slips of the pen, 'Mr Hughes' and 'Hughes', and three uses of the abbreviated form, 'didn't', in descriptive parts, none of which occurs in the Portrait.

20. Jespersen, op. cit., p.153.

Secondly, there are two points of view intermingled in Stephen Hero, one, the hero's and, the other, the author's.²¹ In other words, "almost imperceptively, Joyce crosses the vague line between autobiographical creation and creator".²² This is the major cause of the disorganized inconsistency in the whole scheme of writing in various respects, though I have limited my examinations to some conspicuous stylistic features. The main points which suggest the double points of view in the book are the frequent occurrences of the editorial comments, defences, and explanations, especially rendered in the present tense; the generic personal pronouns, 'one', 'we' and 'you', some instances of which indicate the author's point of view; a variety of appellations for the hero; and the complexity in the appellations denoting family relationships.

This disorganization is partly to be ascribed to Joyce's emotional involvement in his subject matter, for all the material lies in his memories of the immediate past, in spite of the fact that Stephen of Stephen Hero cleverly asserts that "Isolation is the first principle of artistic economy." (37) And Joyce's failure in unity is partly to be attributed to the fact that he has not been able to achieve those essential idealistic faculties about which Stephen theorizes in his conception of the artist.

The artist, [Stephen] imagined, standing in the position of mediator between the world of his experience and the world of his dreams -- a mediator, consequently gifted with twin faculties, a selective faculty and a reproductive faculty. To equate these faculties was the secret of artistic success: the artist who could disentangle the subtle soul of the image from its mesh of denifying circumstances most exactly and re-embodify it in artistic

21. Litz, op. cit., p.39; Schutte, op. cit., p.6.

22. Prescott, "Stephen Hero", p.24.

circumstances chosen as the most exact for it in its new office, he was the supreme artist. (82)

If Stephen Hero is a picture of what Joyce has just seen and still sees, with the painter presenting himself to explain, defend, and comment on, his subject matter, the Portrait is a picture of what Joyce saw in the long perspective, with the painter hiding himself behind the scene. Joyce's brother Stanislaus reports one conversation which took place between Joyce and his friend Skeffington: Joyce replied to his friend's question, "Have you ever been in love?", in the following way:

-- How would I write the most perfect love songs of our time if I were in love? [Joyce] asked. A poet must always write about a past or a future emotion, never about a present one. If it is a regular, right-down, honest-to-God, 'till-death-us-two-part' affair, it will get out of hand and spoil his verse. Poetry must have a safety valve properly adjusted. A poet's job is to write tragedies, not to be an actor in one.²³

However rationally Joyce tries to have an objective stance towards his subject matter in Stephen Hero, yet he often acts in his own play.

Joseph Prescott says that "[i]t needed only a change of tense to transform the authorial essay into an organic part of Stephen's experience."²⁴ But it seems this task is only one of the ways to establish unity, as is obvious from my examinations mentioned above. Wayne C. Booth makes a suggestive observation as to the process of revision which Joyce himself made in Stephen Hero in preparation for the future version.

... [Joyce], revising the sprawling fat manuscript which finally became the lean, pure A Portrait of the Artist as

23. My Brother's Keeper, pp.148-9.

24. op. cit., p.24.

a Young Man, ^{carefully} expunged most of the ad-
 verbs and adjectives and finally all
 but a scarcely recognizable remnant
 of the authorial commentary. We see
 clear evidences of the process in the
 intermediate manuscript, Stephen Hero.
 Having once written, "Stephen stuck
 his spoon angrily through the bottom
 of the [egg] shell," he reconsidered
 and crayoned out "angrily." Why?
 Because it was clearly the author re-
 fusing to let the natural, the pure
 object -- in this case a physical ac-
 tion -- speak for itself.²⁵

There is one final point to make concerning the
 writing of Stephen Hero as a whole. Admittedly, the
 work shows various insufficiencies, yet that more spon-
 taneous writing itself reflects and reveals vividly and
 immediately the young man who produces it for the very
 reason that he has not completely achieved the essential
 artistic "isolation" from his subject matter.

25. The Rhetoric of Fiction, Chicago, The Univ. of
 Chicago Press, 1961, p.97.

CONCLUSION

What I have attempted in my three chapters is, in general terms, to study the contents of Joyce's earlier fiction "from the inside, through the texture and substance of the writing, in a word through the medium of the artist."¹ It is not only my interest in the stylistic phenomena in Joyce's works that has impelled me to try this method of analysis, but also, more importantly, by implication Joyce himself presses us to do so, as, for instance, in the conversation recalled by Frank Budgen:

I once alluded to one of his contemporaries as a great writer.

"Is he?" said Joyce. "What has he written?"

I began to describe a dramatic scene in a provincial hotel, when Joyce interrupted:

"Tell me something of it in his own words."

"Ah, the words. I can't remember the actual words of the book."

"But why can't you?" said Joyce.

"When you remember a scene or a sonnet of Shakespeare you can tell me about it in the words that conveyed it to you. Why can't you do so in this case? Some one passage ought to stick."

"Do you think that is necessary?"

"I do. When you talk painting to Taylor, Sargent or Suter you don't talk about the object represented but about the painting. It is the material that conveys the image of jug, loaf of bread, or whatever it is, that interests you. And quite rightly, I should say, because that is where the beauty of the artist's thought and handiwork become one. If this writer is as good as you say he is, I can't understand why some of his prose hasn't stuck in your otherwise excellent memory."

Joyce's memory for the words of his own compositions and for those of all writers he admired was prodigious. He

1. Sayce, op. cit., p.6.

knew by heart whole pages of Flaubert, Newman, de Quincey, E. Quinet, A. J. Balfour and of many others.²

Joyce's interest in the artist's medium was not particularly roused by the fact that he was writing Ulysses at the time of this conversation; he had long been apprenticed to the art of style, as his brother Stanislaus testifies:

My brother's two prizes for English composition were the reward of a diligent study of style, which he began at school and continued at the University. It consisted in writing essays on subjects of his own choice, though occasionally he asked me to make suggestions. Sometimes these essays were deliberate imitations of Carlyle, Newman, Macaulay, De Quincey, and others. He knew by heart long passages from the stylists he most admired. When Ruskin died my brother's essay on him, entitled 'A Crown of Wild Olive', was, as the title implies, a studious imitation of the deceased author. As late as our meeting at Salzburg after the First World War, (1928) he could tell me that the only thing that really interested him was style, and I regret to think that then it may have been true.³

My investigation into his earlier works "through the texture and substance of the writing" is to estimate how far Joyce has succeeded in achieving the "organic unity and 'consubstantiality'"⁴ of contents and expressions by means of his stylistic mimesis. I have examined numerous and manifold illustrations to show his skill in manipulating his versatile and ingenious devices of stylistic mimesis, rhythmical, syntactical, grammatical in other respects, rhetorical, phonologi-

2. op. cit., pp.180-81.

3. My Brother's Keeper, pp.89-90; Ruskin died in 1900.

4. These words are used by Ullmann in reference to 'imagery' (Language and Style, p.151), but they are also applicable to Joyce's ultimate aim in stylistic mimesis.

cal, to achieve his aim at the 'consubstantiality'. In his earlier works he confined his mimetic attempts to more or less normal usage of his medium, the English language.⁵ Within the boundaries of the normal linguistic usage of the language, in other words, within the limited expressiveness of his medium, which is, in fact, the inherent limitation of any language, Joyce seems to have attained his aim of achieving an organic unity of content and the expression. If there are limits in his mimetic attempts, they probably indicate not only Joyce's inadequacy but also the limits inherent in his medium. I do not intend to develop an argument on this subject at length, but, very summarily, the core of the limits of the expressiveness of language has been put in the following way:

Language cannot convey non-verbal experience; being successive and linear, it cannot express simultaneous experiences; being composed of separate and divisible units, whether of words or groups of words, it cannot reveal the unbroken flow of the process of living. Reality cannot be expressed or conveyed -- only the illusion of it.⁶

In Ulysses Joyce discovers further possibilities of mimetic representation with intentional distortions, anomalies and neologisms, attempting as ingeniously as possible to defy and eliminate the intrinsic limits of his medium, some of which I have referred to in the course of my discussions to support my main arguments. Joyce's extensive attempts at stylistic mimesis in Ulysses, for instance in the 'Eumaeus' episode, have, however, incurred the objection that he has occasional-

5. J. I. M. Stewart, op. cit., pp.445-6; he points out only one instance of anomaly occurring in the passage describing the murmurous voices that Stephen imagines himself hearing (pp.139-40), but I have remarked a few more instances of syntactical and semantic anomalies; (see pp.242-5 of my thesis).

6. The passage is cited by Steinberg in The Stream of Consciousness and Beyond in 'Ulysses', (p.24) from A. A. Mendilow's Time and the Novel, London, Peter Nevill, 1952, p.81.

ly fallen into the fallacy of excessive, sometimes, unsubstantial, mimicry in expression.⁷ But to examine his attempts at stylistic mimesis in his later works is not the purpose of this thesis. Whether he commits a fallacy in his excessive experiments in his later works, it is almost certain that the conscious and ingenious devices of stylistic mimesis that he tried out in his earlier works inevitably made him realize the inadequacy of his medium and led him to experiment with more and more devices outside the boundary of the normal linguistic usage to make up for the insufficiencies of his medium. He expressed his awareness of the inadequate expressiveness of the language in 1915, the year he began Ulysses, once to his pupils to whom he was teaching English in Zürich and once to his friend Stefan Zweig.

[Joyce] sometimes used Ulysses to demonstrate that even English, that best of languages, was inadequate. 'Aren't there enough words for you in English?' they asked him. 'Yes,' he replied, 'there are enough, but they aren't the right ones.' He had to make neologisms. 'For example, take the word battlefield. A battlefield is a field where the battle is raging. When the battle is over and the field is covered with blood, it is no longer a battlefield, but a bloodfield.' This idea, premonitory of Finnegans Wake, was much on his mind, and he remarked a little later to another friend, 'I'd like a language which is above all languages, a language to which all will do service. I cannot express myself in English without enclosing myself in a tradition.' At a time when others were questioning the liberties he took with English, Joyce was conscious only of its restraint upon him.⁸

7. Magalaner, *op. cit.*, p.129; Franz Stanzel, Narrative Situations in the Novel, trans. James P. Puskas, Bloomington/London, Indiana Univ. Press, 1971, p.127; Mason, *op. cit.*, p.18.

8. Ellmann, James Joyce, p.410 and p.788 for Notes; italics Ellmann's. "English, that best of languages" may refer to Joyce's earlier remark in 1914: Ellmann records that Joyce maintained that "English, with its multitude of vowel sounds, was a far subtle poetic medium [than Italian]," and called it "'the most wonderful language in the world.'" (p.393).

Appendix A

(Footnote 21 on page 69.)

It is a well-known fact that Joyce refers to 'Lewis Carroll' and 'Alice' frequently in Finnegans Wake. According to Adaline Glasheen's A Census of 'Finnegans Wake', the references to 'Alice' occur in 24 places, and those to 'Carroll', in 8 places.¹ James S. Atherton devotes a chapter to 'Lewis Carroll' in his The Books at the Wake: A Study of Literary Allusions in James Joyce's 'Finnegans Wake'.² He discusses the extent of Joyce's indebtedness to Carroll for linguistic technique in Finnegans Wake and quotes the following letter of Joyce addressed to Harriet Shaw Weaver, dated 31 May, 1927.

Another (or rather many) says he is imitating Lewis Carroll. I never read him till Mrs Nutting gave me a book, not Alice, a few weeks ago -- though, of course, I heard bits and scraps. But then I never read Rabelais either though nobody will believe this. I will read them both when I get back.
(Letters, ed. Stuart Gilbert, p.255.)

Atherton suggests that the book which Mrs Nutting gave Joyce must have been Sylvia and Bruno.

There is another reference to Carroll in Joyce's letter addressed to the same person, dated 28 March, 1928.

I have been reading about the author of 'Alice'. A few things about him are rather curious. He was born a few miles from Warrington (Daresbury), and he had a strong stutter and when he wrote he inverted his name like Tristan and Swift. His name was Charles Lutwidge of which he made Lewis (i.e. Ludwig) Carroll (i.e. Carolus). (Letters, Vol.III, p.174.)

Joyce had finished the story which was ultimately entitled "Clay" by 19 January, 1905 and on that day he sent it to his brother Stanislaus asking him to sell it

1. London, Faber and Faber, 1957, p.4 and pp.23-24.

2. London, Faber and Faber, 1959, Chapter 5, pp.124ff.

to the Irish Homestead.³ There is no definite evidence to prove that Joyce had read Alice by the time he finished "Clay" and that he is indebted to it for stylistic features of children's stories, but he must ~~probably~~ have known at least Alice, not only because Alice is the most famous of all Carroll's writings, but because it is one of the representative children's books before Joyce's time (first published in 1865). Hugh Kenner is fairly positive about Joyce's early knowledge of Alice: he says,

"Bits and scraps"* has a perhaps deceptively unimportant sound. One of Joyce's college nicknames was "The Mad Hatter", and he presumably knew what it signified. And it is difficult to imagine a connoisseur of pun and parody not having run across Jabberwocky....⁴ (*cf. Joyce's letter dated 31 May, 1927.)

St. Stephen's: A Record of University Life, first published in 1901 by University College, when Joyce was an undergraduate there, has a few references to Joyce and his own essay on Mangan. In two places Joyce is referred to as 'the 'hatter'. The March number of 1902 reports his reading a paper on Mangan at the Literary and Historical Society. The opening sentence runs thus; "The 'hatter's' paper proved highly interesting."⁵ In the May number, a former student writes in the 'Correspondence' column that "Great comfort it is to the expatriated Irish man to read in ST. STEPHEN'S that 'the Hatter' read a paper...."⁶

The only entry concerning Carroll in The Personal Library of James Joyce: A Descriptive Bibliography is the item No.46: Collingwood, Stuart Dodgson, The Life and Letters of Lewis Carroll, London, Thomas Nelson and Sons, n.d., Preface dated 1898.⁷ This book must be the

3. cf. Ellmann, James Joyce, p.196 and p.775, Note:35.

4. Dublin's Joyce, London, Chatto and Windus, 1955, p.286.

5. Vol.I, No.5, p.100.

6. Vol.I, No.6, p.120.

7. Thomas E. Connolly, Univ. of Buffalo, 1957, p.11.

one that Joyce mentions in his letter dated 28 March, 1928.

The only reference to Lewis Carroll that Weldon Thornton makes in his Allusions in 'Ulysses' is to "Humpty Dumpty" (Ulysses, 763), but as Thornton himself points out, the well-known nursery rhyme dates back much further than Carroll's Through the Looking-Glass (1872).⁸

* * * * *

Appendix B

(Footnotes 45 and 46 on page 79.)

SNOW. Everywhere. As far as the eye could reach -- fifty miles, looking southward from the highest white peak, -- filling ravines and gulches, and dropping from the walls of cañons in white shroud-like drifts, fashioning the dividing ridge into the likeness of a monstrous grave, hiding the bases of giant pines, and completely covering young trees and larches, rimming with porcelain the bowl-like edges of still, cold lakes, and undulating in motionless white billows to the edge of the distant horizon. Snow lying everywhere over the California Sierras on the 15th day of March 1848, and still falling.

It had been snowing for ten days: snowing in finely granulated powder, in damp, spongy flakes, in thin, feathery plumes; snowing from a leaden sky steadily, snowing fiercely, shaken out of purple-black clouds in white flocculent masses, or dropping in long level lines, like white lances from the tumbled and broken heavens. But always silently! The woods were so choked with it -- the branches were so laden with it -- it had so permeated, filled and possessed earth and sky; it had so cushioned and muffled the ringing rocks and echoing hills, that all sound was deadened.⁹

8. Chapel Hill, The Univ. of North Carolina Press, 1968, p.454.

9. The Complete Works of Bret Harte, London, Chatto and Windus, 1881, Vol.IV, Gabriel Conroy, Book I, Chapter 1, pp.1-2.

The snowflakes fall thick and fast on a winter's day. The winds are lulled, and the snow falls incessant, covering the tops of the mountains, and the hills, and the plains where the lotus-tree grows, and the cultivated fields, and they are falling by the inlets and shores of the foaming sea, but are silently dissolved by the waves.¹⁰

In Thomas E. Connolly's The Personal Library of James Joyce, there are two items of Homer, the one, the Iliad (No.144) and the other, the Odyssey (No.145). The entry of the former runs as follows: "The Iliad of Homer. Translated by Andrew Lang, Walter Leaf, and Ernest Myers. London: Macmillan and Co., Limited, 1922. Uncut pages: 53-60; 69-504." The uncut pages include the twelfth book, but there are much earlier editions of the same translation of the Iliad. I quote below the same lines from the 1883 edition.

But as flakes of snow fall thick on a winter day, when Zeus the Counsellor hath begun to snow, showing forth these arrows of his to men, and he hath lulled the winds, and he snoweth continually, till he hath covered the crests of the high hills, and the uttermost headlands,¹¹ and the snow is scattered over the havens and shores of the grey sea, and only the wave as it rolleth in keeps off the snow....¹¹

* * * * *

Appendix C

(Footnote 3 on page 94.)

Joyce's special interest in personal appellation is attested in several observations concerning the forms of address used in his letters and his personal habits, in the use of Christian names.

It is a remarkable fact that there is no use of

10. Thoreau's translation cited by Ellmann, op. cit., p.260.

11. p.238.

only Christian names in the addresses of the letters which Joyce wrote to, and received from, his close friends, except in the correspondence between Joyce and his family and relatives. Frank Budgen as Joyce's intimate friend touches upon this peculiarity:

Joyce was afraid of Christian names, and the Portrait of the Artist gives the clue. He always addressed his letters to me as Frances Budgen, Esq. I told him I was christened Frank, but it made no difference. He just couldn't bring himself to write the more intimate-sounding monosyllable, even prefaced with Mr. or adorned with Esq.¹²

The fact that Ezra Pound, one of the best and long-standing correspondents with Joyce, was apparently embarrassed with Joyce's peculiar insistence on using surnames is reflected in Pound's occasional trials to use Joyce's Christian name in his address during the whole course of his correspondence with Joyce. Pound once clearly referred to this point in his letter to Joyce's wife:

Dear Mrs Joyce: I am very sorry to hear that James' (it seems foolish to call him "Mr Joyce" to you, after so long a correspondence with him) eyes have gone bad again.¹³

Pound's letters to Joyce usually bear the address 'Dear Joyce' or 'My dear Joyce', but on several occasions he attempted to break through the 'surname' barrier to reach Joyce. For example, he used the form of address 'Dear James' twice in his letters dated (?) July, 1920 (p.182) and 23 Dec., 1928 (p.234), and 'Dear Jim', 15 Nov., 1926 (p.228)¹⁴ and 25 Dec., 1926 (226; on the

James Joyce
12. "~~Joyce's Chapters of Going Forth by Day~~" (19~~1911~~⁴¹) in James Joyce and the Making of 'Ulysses' and Other Writings, p.344.

13. Dated 7 May, 1917; Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce, ed. Forrest Read, London, Faber and Faber, 1968, p.114.

14. This letter is also collected in Letters, III, p.145.

same day Pound wrote a second letter to Joyce with the address "My Dear Joyce"), and 'Dear J.', 2 Jan., 1927 (p.228) and 'Cher J.', 19 Nov., 1926 (p.225; the letter is written in English). As for the last two forms of address it is not clear which form, 'Joyce', or 'James', or 'Jim', Pound intended to use. Possibly 'James' or 'Jim'. This ambiguity itself is an evidence that Pound was strongly conscious of Joyce's insistence on using surnames. In spite of all those conscious attempts on Pound's side Joyce firmly kept the 'surname' terms with Pound in all his letters to Pound.

In the published letters 'Jim' is used exclusively by his family and close relatives.¹⁵ As Joyce himself confirmed, among his classmates at University College, Dublin, only George Clancy, who is the model for Madden in Stephen Hero and Davin in the Portrait, called Joyce by his first name, as Madden/Davin does in the fiction (Stephen Hero, 86; Portrait, 184; both use "the homely version of his christian name", "Stevie")¹⁶ But there is no indication that Joyce reciprocated the familiar terms by calling his friend "George".¹⁷ The formality of address is likewise extended to his female friends and associates. In his letters he always addresses to one of his close family friends, Harriet Shaw Weaver, invariably as 'Miss Weaver'. According to Gisèle Freund, a photographer who enjoyed an acquaintance with

15. There is one exceptional use of 'Jim' by a person other than his family and relatives. It is in the letter dated 9 March, 1890 addressed to Joyce's mother by Rev. T. P. Brown, S.J., Minister and Prefect of Health at Clongowes; Letters, Vol.II, p.6.

16. A peculiarity in the Portrait, especially in comparison with Stephen Hero, is that Joyce begins a considerable number of words with a small letter which are normally capitalized, such as 'Christian', 'Catholic', 'Jesuits': "christian" in the quoted phrase is an example in point. This point is discussed on pp. 375-8.

17. Ellmann, op. cit., p.63.

Joyce in Paris, he always called Sylvia Beach 'Miss Beach' and Adrienne Monnier, the bookseller whose shop was that famous 'La Maison des Amis des Livres', 'Mademoiselle Monnier'.¹⁸ This adamant formality in address was maintained on both sides, that is, Joyce did not consent to be called anything but 'Mr Joyce' as two of his friends point out. Gisèle Freund says:

Not one of his friends, except those of his boyhood, dared call him anything but "Mr. Joyce," and he always addressed them in the formal terms of a casual acquaintance, setting up subtle but unmistakable barriers around himself.¹⁹

Stuart Gilbert makes the same observation:

There were a good many constant visitors to his apartment,* people he knew moderately well, but with them all he maintained a formal address; with only a very few did he consent to drop the formal 'Mr' in conversation, and he was 'Jim' only to his wife. When I was writing my Study of 'Ulysses' he particularly asked me to refer to him in the text as 'Mr Joyce', as far as possible.²⁰

It is not surprising, therefore, that Joyce makes Stephen critical about the E-- C--'s home where "Young men are called by their christian names a little too soon." (Portrait, 223; the same remark occurs in Stephen Hero, 49). It seems he defended his Christian name from 'sacrilege' as if it were a bearer of his soul, and for him to give consent to the use of it was a kind of initiation into the intimate relation with his soul. It is reasonable that Joyce should make the Christian Dubliners in the 'Hades' episode of Ulysses discriminate Bloom, a converted Catholic, in respect of appellation, as essentially a heathen outsider. As a few critics

18. Freund and V. B. Carleton, James Joyce in Paris: His Final Years, London, Cassell and Co. Ltd., 1966, p.59.

19. Ibid.

20. "Introduction" to Letters, ed. S. Gilbert, pp.28-9; *i.e. in Paris.

point out, Bloom is addressed as 'Bloom', not as 'Leopold' or even 'Mr Bloom', by his fellow Dubliners, while they address each other intimately by Christian names.²¹

The fastidious significance which Joyce attached to Christian names is implied in the gradual process of the changes in Joyce's signatures in his love letters to Nora from the very beginning of his first meeting with her to the more familiar acquaintanceship in the course of three months: they changed from 'James A Joyce' in his first note to her dated 15 June, 1904, then to various forms, such as 'J.A.J' (JAJ), 'Aujey', a pseudonym 'Vincenzo Vannutelli', no signature (15 Aug.), then finally to 'Jim' in his letter dated about 1 September, 1904; (Letters, Vol.II, pp.42-51). On the other hand, Nora addressed her letters to Joyce as 'My Precious Darling' and 'My dearest' and finally as 'Jim' for the first time on 12 September, 1904, several days after Joyce signed his letter for the first time with his Christian name. From the beginning Joyce addressed Nora as 'Nora'. Judging from these circumstances Richard Ellmann surmises that 'Mr Joyce' and 'Nora' must have been the terms of address in the conversation between the couple.²² Once when Joyce did not sign his name in his letter dated 15 August, it was a conscious omission, which he thus explained: "How am I to sign myself? I won't sign anything at all, because I don't know what to sign myself." (Letters, Vol.II, p.47). Ellmann analyses this excuse and attributes Joyce's hesitation in signing himself 'Jim' to his "constraint over saying he was in love."²³ But I think there must be something more significant than mere

21. Budgen, op. cit., p.281; William M. Schutte, Joyce and Shakespeare: A Study in the Meaning of 'Ulysses' (1957) Conn., Archon Books, The Shoe String Press, Inc., 1971, p.146; S. L. Goldberg, The Classical Temper: A Study of James Joyce's 'Ulysses', London, Chatto and Windus, 1961, p.274.

22. op. cit., p.165.

23. Ibid., p.166.

embarrassment of a lover behind this fastidious scruple about his Christian name.

Making use of the information which has been obtained from this observation, it is possible to guess the approximate date of Joyce's undated letter to Nora which must have been written about the same period of time; (Letters, Vol.II, p.44). The letter begins 'My dear Nora' and the signature is 'Jim'. Ellmann surmises the date as probably "Late July? 1904". I think, however, it must have been written much later, that is, one day between 15 August and 1 September, or even later than that date when Joyce for the first time began to sign himself 'Jim'.

* * * * *

Appendix D

(Footnote 21 on page 104.)

The most plausible conjecture is that 'tuckoo' infers 'cuckoo'.²⁴ Some Latin dictionaries give tucus as another name for cuculus. For example, Glossarium Mediae et Infimae Latinitatis²⁵ and Dictionnaire Étymologique de la Langue Latine: Histoire des Mots.²⁶ R. Bates points out this fact, referring to D. W. Thompson's A Glossary of Greek Birds (1895), and D. J. Foran, S.J. also mentions this fact.²⁷

24. Edmund L. Epstein quotes from John V. Kelleher's "The Perception of James Joyce", Atlantic Monthly, 201, March, 1958, p.85, in his The Ordeal of Stephen Dedalus: The Conflict of the Generations in James Joyce's 'A Portrait of the Artist as a Young Man', Carbondale/Edwardsville, South Ill. Univ. Press, London/Amsterdam, Feffer and Simons, Inc., 1971, p.28.

25. Tomus VI., Parissis, Excudebant Firmin Didot Fratres, 1846, p.692.

26. Quatrième Édition, Paris, Librairie C. Klincksieck, 1959, p.706.

27. Bates, "Correspondence of Birds to Things of the Intellect", JJQ, Vol.2, No.4, Summer, 1965, p.286; Foran, "A Mirror Held Up to Stephen", JJQ, Vol.4, No.4, Summer, 1967, p.303.

Joyce's father once reminded his son James of his old story about the moo-cow and "Babie Tuckoo" in his letter dated 31 Jan., 1931:²⁸

My dear Jim I wish you a very happy birthday and also a bright and happy New Year. I wonder do you recollect the old days in Brighton Square, when you were Babie Tuckoo, and I used to take you out in the Square and tell you all about the moo-cow that used to come down from the mountain and take little boys across?

His father's story appears to have been the direct source for the opening of the Portrait, but I think his father's claim is slightly doubtful. Possibly the truth is the other way round: Joyce's Portrait may have led his father to claim the merit of the inventor of the story of moo-cow and Babie Tuckoo, or simply, at the age of 82 in 1931, his father might have an illusion that he had actually told that story!

* * * * *

Appendix E

(Footnote 72 on page 271.)

Joyce, especially while writing Stephen Hero, was much impressed with, and interested in, Lermontoff's A Hero of Our Time.²⁹ Joyce told his brother Stanislaus about some resemblance that he had found between the two books:

The only book I know like it is Lermontoff's Hero of Our Days. Of course mine is much longer and Lermontoff's hero is an aristocrat and a tired man and a brave animal. But there is a likeness in the aim

28. Ellmann indicates this in his footnote (Letters, Vol.III, p.212), and Chester Anderson also mentions this; "Joyce's Letters and His Use of 'Place'", JJQ, Vol.4, No.2, Winter, 1967, p.65.

29. cf. Ellmann, James Joyce, p.215.

and title and at times in the acid treatment. (dated about 24 Sept., 1905, Letters, Vol.II, p.111.)

It seems to me that the likeness between the two books is not limited to that of "the acid treatment" and the "merciless irony",³⁰ but what Joyce here calls "the aim" is the far more important likeness. Joyce does not state what he means by "aim", but one could guess at it from what Lermontoff wrote in the "Foreword" of "Pechorin's Journal":

The story of a man's soul, however trivial, can be more interesting and instructive than the story of a whole nation, especially if it is based on the self-analysis of a mature mind and is written with no vain desire to rouse our sympathy or curiosity.³¹

"The story of a man's soul" is precisely what Joyce was attempting to do in Stephen Hero and, certainly, in the Portrait.

* * * * *

Appendix F

(Footnote 4 on page 295.)

Stephen's knowledge of the word 'tundish' is reasonable. Patrick Weston Joyce explains the type of English spoken especially in the eastern part of Ireland.

From the time of the Anglo-Norman invasion, in the twelfth century, colonies of English and of Welsh-English people were settled in Ireland -- chiefly in the eastern part -- and they became particularly numerous in the time of Elizabeth And so the native Irish people learned to speak Elizabethan English -- the very language used by Shakespeare; and in a very considerable

30. Ellmann, James Joyce, p.215; footnote.

31. Mikhail Yurievich Lermontov, A Hero of Our Time (1838-40), trans. Paul Foote, Middlx., Penguin Books, 1966, p.75.

degree the old Gaelic people and those of English descent retain it to this day. For our people are very conservative in retaining old customs and forms of speech. Many words accordingly that are discarded as old-fashioned -- or dead and gone ^{in England, are still flourishing} -- are alive and well in Ireland. They are now regarded as vulgarisms by the educated -- which no doubt they are -- but they are vulgarisms of respectable origin, representing as they do the classical English of Shakespeare's time.³²

P. W. Joyce's explanation is valid to my argument, because his book was written in 1901; he must have been referring to the English spoken in James Joyce's time.

OED lists 'tun-dish' (tundish), giving the earliest use occurring in 1388-9 and another one a little later in 1573. An example from Shakespeare's Measure for Measure is cited (1603); "For filling a bottle with a Tunne-dish." (III, ii, 182). C. T. Onions quotes the same line in A Shakespeare Glossary (1911) and adds "[s]till the ordinary word in Warwickshire."³³

W. W. Skeat's An Etymological Dictionary of the English Language, which Stephen in Stephen Hero avidly reads, does not list 'tundish' (only 'tun' and 'ton').

32. English as We Speak It in Ireland, London, Longmans, Green and Co./Dublin, M. H. Gill and Son, Ltd., 1910, pp.6-7.

In passing, James Joyce knew P. W. Joyce. Joyce's "Gas from a Burner" (1912) refers to P. W. Joyce; "Talk about Irish Names of Places! / It's a wonder to me, upon my soul, / He forgot to mention Curly's Hole." (cf. Ellmann, James Joyce, p.348; footnote). The Personal Library of James Joyce lists two of P. W. Joyce's books, p.21; An Illustrated History of Ireland, and The Origin and History of Irish Names of Places.

33. Oxford, Clarendon Press, 1929, 2nd edition, revised, p.233.

Appendix G

(Footnote 16 on page 316.)

The following examples illustrate the variety of structures Joyce uses for linked words and ideas.

NOUNS

1. Polysyndeton:

... when that strange play of intrigue and suffering and envy and struggle and indignity had been all but given through
.... (193)

2. Asyndeton:

Royal persons, favourites, intrigues, bishops, passed like mute phantoms.... (129)

3. Normal Usage (i.e. N, N, N and N - type):

There was every kind of news in the paper: accidents, shipwrecks, sports and politics. (25)

ADJECTIVES

A. Attributive Use:

1. (A A A A + Noun):

scuttling plump bellied rats (116)

2. (A and A + Noun):

It was a grave and ordered and passionless life.... (164)

3. (A, A and A + Noun):

a subtle, dark and murmurous presence (152)

B. Predicative Use:

1. Asyndeton:

You apprehended it as complex, multiple, divisible, separable, made up of its parts.... (217)

2. Polysyndeton:

... urging him to be strong and manly and healthy.... (86)

3. Normal Usage:

Her nakedness yielded to him, radiant, warm, odorous and lavishlimbed.... (227)

VERBS

1. Asyndeton:

Old man sat, listened, smoked, spat. (256)

2. Polysyndeton:

It feels and understands and desires. (143)

INFINITIVE

1. Asyndeton:

To live, to err, to fall, to triumph,
to recreate life out of life! (176)

2. Normal Usage:

Thrust it out of men's sight into a long hole in the ground..., to rot, to feed the mass of its creeping worms and to be devoured.... (116)

PRESENT PARTICIPLES

1. Asyndeton:

The guards went to and fro opening, closing, locking, unlocking the doors. (20)

2. Normal Usage:

MacCann went briskly to and fro among the students, walking rapidly, answering rebuffs and leading one after another to the table. (198)

PHRASES

1. Asyndeton:

... and dreamed of being dead, of mass being said for him..., of being buried.... (95)

2. Normal Usage:

... his elders spoke ... of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family.... (64)

CLAUSES

1. Asyndeton:

And at every step he feared that he had already died, that his soul had been wrenched forth of the sheath of his body, that he was plunging head-long through space. (128)

2. Normal Usage:

... Mr Dedalus told the same tale, that he was an old Corkonian, that he had been trying for thirty years to get rid of his Cork accent up in Dublin and that Peter Pickackafax beside him was his eldest son.... (96)

The function of some of these linking structures has been discussed in my thesis, but I have been unable to find an intelligible or convincing reason for every variation. Probably many of them were in response to considerations of euphony and rhythm rather than of mimetic effects. However, I append some explanations of the function of certain variations which may have a general relevance.

The omission and the redundant insertion of the conjunction 'and' are discussed from a stylistic point of view in some books on French prose style (e.g. Sayce's Style in French Prose, pp. ~~25-26~~ and 49-50), but French grammatical rules are so different from the English ones that these French explanations do not help to explain questions of English style. C. C. Curme makes syntactical observations on the historical principles governing 'parataxis' and 'hypotaxis', especially, of 'asyndetic hypotaxis'. I find some of his expositions relevant to my investigation of the stylistic effects of the asyndetic arrangement of clauses.

- These are the definitions that Curme gives for 'parataxis', 'hypotaxis' and 'asyndetic hypotaxis':
- Parataxis -- "placing of a subordinate proposition alongside of a principal proposition without a formal sign of subordination".³⁴
- Hypotaxis -- A subordinate proposition and a principal proposition are arranged with "a distinctive formal sign of subordination in the form of conjunctions and relative pronouns".³⁵
- Asyndetic hypotaxis -- "hypotaxis clearly marked in thought and form but not yet indicated by a separate word such as a conjunction or a relative".³⁶

He then touches upon some stylistic effects each different arrangement of clauses produces:

34. Syntax, p.170.

35. Ibid.

36. Ibid., p.171.

The older construction of coördination cannot as accurately as hypotaxis give expression to many fine shades of meaning required in exact thinking, but it is by reason of its simple directness often more forceful than the younger, more exact construction of hypotaxis, and consequently is still, even in the literary language, widely used in lively style.

..... Likewise the oldest construction here, parataxis, still has its distinct advantage in lively style with quick movement, as in old saws, imperative sentences, and questions.... In lively description, although the sentences are as elsewhere more or less connected logically, hypotaxis plays an inconspicuous rôle. On the ~~other~~^{one} hand, parataxis is the favorite where the movement is rapid, as in I came, I saw, I conquered. On the other hand, coördination is in place where different objects are presented for the sake of making the picture more impressive, or different activities are described separately in their natural sequence in order to depict the march of events in a stately or impressive way: 'We have ships, and men, and money, and stores' (Webster). 'And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell; and great was the fall of it' (Matthew, VII, 27). Again, coördination is much more expressive when there is feeling to be conveyed: 'Three thousands years and the world so little changed!' (Thoreau, Journal, I, p.31); more expressive than hypotactic: 'Although three thousand years have passed since Homer's times, the world has changed very little.'

On the other hand, parataxis is often loose and clumsy and for a long time has been yielding to hypotaxis, which expresses our thought more compactly and conveniently.³⁷

As regards the use of a comma between two successive adjectives as epithets to the following noun, Randolph Quirk gives his explanation; he discusses the feature from the point of view of the process of construction.

37. Ibid., p.173; italics original.

Recursiveness ... accounts for our awareness that such a sentence as

The shrewd young man won his case
results from a formation series ... like
this

The man was young
The young man was shrewd
The shrewd young man ...

rather than from an additive process co-ordinating

The man was young + The man was shrewd → ...

This also accounts for what we take to be the difference between the following pair

Her lovely dark eyes ...
Her dark, lovely eyes ...

where the latter may indeed be referred to a co-ordination process.

Needless to say, descriptive rules of this kind to account for the construction of sentences are still rudimentary and of uncertain status.³⁸

The following books fairly extensively explain the use of commas and 'and's in 'enumeration':

1. H. W. Fowler and F. G. Fowler, The King's English (1906), London/N. Y., O. U. P., 1974, pp.258ff.
2. H. W. Fowler, A Dictionary of Modern English Usage (1926), Oxford, Clarendon Press, 1952, pp.22ff.
3. Porter G. Perrin, Writer's Guide and Index to English, pp.396ff.

* * * * *

Appendix H

(Footnote 19 on page 380.)

Instances of 'we' in Stephen Hero:

This quality of the mind which so reveals itself is called ... a decadence but if we are to take a general view of ... the

38. The Use of English, pp.212-3.

world we cannot but see a process to life through corruption. (41)

For so long as this place in nature is given us it is right that art should do no violence to the gift. (83)

-- Tell me, mother, ... do you mean to tell me you believe that our friend went up off the mountain...? (137; Stephen talking to his mother).

This suggestion of relativity, [Stephen] said, mingling itself with so immune a passion is a modern note: we cannot swear or expect eternal fealty because we recognise too accurately the limits of every human energy. (179)

-- We are not likely to know whether it exists or not if no man tries to express it, said Stephen. We have nothing to test it by. (180; talking to Cranly).

-- When we love, we give. In a way they love too. We give something.... (180; talking to Cranly).

But you and I -- we are both young, aren't we?

-- Yes, Stephen.

-- Very good, then. If we're young we feel happy. We feel full of desire. (202; talking to Emma).

We will live one night together -- one night, Emma, alone together and in the morning we will say goodbye. (203; talking to Emma).

We (i.e. Stephen and Emma) are friends for a long time.... (205; talking to Lynch).

-- We all know that, said Stephen.... (206; talking to Lynch).

Instances of 'one' in Stephen Hero:

[Stephen] read them as one would read a thesaurus (32)

[Stephen] doubled backwards into the past of humanity and caught glimpses of emergent art as one might have a vision of the plesiosauros.... (37)

... they both felt that it was possible to arrive at a sane understanding of so-called mysteries if one only had patience enough. (41)

... let its putative Maker justify Himself by whatsoever processes seemed good to Him, one could scarcely advance the dignity of the human attitude a step beyond this answer. (46)

-- One would imagine the country was inhabited by cherubim. (59; talking to Madden).

To walk nobly on the surface of the earth, to express oneself without pretence, to acknowledge one's own humanity! (147; talking to Cranly).

He was a little fat white priest whose body reminded one of a new tennis-ball.... (161)

It is something to give one's body even for hire. (180; talking to Cranly).

-- When we love, we give. In a way they love too. We give something, a tall hat or a book of music or one's time and labour or one's body, in exchange for love. (180; talking to Cranly).

This would have been no unusual end for the high emprise of youth often ... bring one to premature senility.... (184)

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