

In *A Portrait of the Artist as a Young Man* Joyce shifts away from the traditional objective narration to a more subjective mode of writing. The reader can experience the story and the characters not only through what is actually written but also through how it is written. Joyce employs various language techniques to show different styles that create the feeling of different voices. Four major registers can be distinguished: a child's language, 19th century lyricism, the language of the Catholic school and the more complicated style of the last chapter. The prevalent techniques suggesting a child-like usage are manifested through repetition, childish expressions, use of modality and questions. Lyricism then draws on Byronic and other 19th century parallels, for instance the overuse of adjectives, elevated metaphors and frequent occurrence of standard poetic tropes. The language of the Church is reflected in sermon-like repetition, archaic words, biblical expressions and heavy diction. The language of the last chapter tries to use precise technical terms in an imitation of Thomist and other scholastic texts and manages to incorporate many of the previous elements as well, although often in a self-mocking way. All these techniques and devices in part substitute the traditional objective narrative and help to create various subjectivities through which the characters, especially Stephen Dedalus, can be experienced in *A Portrait*.