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Personae in *A Portrait* Through the Use of Language

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Abstrakt práce

James Joyce v *Portrétu umělce v jinošských letech* opouští tradiční objektivní vyprávění a přiklání se k subjektivnějšímu způsobu psaní. Čtenář může vnímat příběh a postavy nejen prostřednictvím toho, co je napsáno, ale i jak je to napsáno. Joyce používá různé jazykové prostředky, aby tak ukázal různé styly, které vytváří pocit z různých hlasů. Je možno rozlišit čtyři hlavní registry: dětský jazyk, lyrický jazyk 19. století, jazyk katolické církve a složitější styl poslední kapitoly. Hlavní prostředky nastiňující dětský jazyk představují repetici, dětské výrazy, použití modality a otázky. Lyricky jazyk napodobuje Byrona a další básníky 19. století na příklad nadužíváním adjektiv, přehnanými metaforami a dalšími standardními básnickými figurami. Církevní jazyk se odráží v rituálních repeticích, archaických či biblických výrazech a těžkopádné dikci. Jazyk poslední kapitoly využívá přesných technických termínu k nápodobě tomistických a dalších scholastických textů. Zároveň využívá mnoho prvků z předešlých jazykových stylů, často však za účelem sebeironie. Všechny tyto prostředky z části nahrazují tradiční objektivní způsob vyprávění a pomáhají vytvořit různé subjektivity, které dávají zakusit jednotlivé postavy v Portrétu, především Štěpána Dedala.

Thesis Abstract

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*.

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Introduction

The rich and intricate language Joyce uses throughout his works has been drawing the attention of both academic community and the general public ever since their publication and *A Portrait of the Artist as a Young Man* is no exception to this phenomenon. Even the first, in general negative, reactions to it admitted at least a unique and original handling of language on the part of the author.[1] Now it is quite difficult to find a paper or book on *A Portrait* that does not deal with its language at least preliminary. Nevertheless, a thorough and concentrated treatment of the language of *A Portrait* via close-reading seems to be still missing. Therefore, the main aim of this thesis is to show and discuss the specific language usage and techniques. These can be divided into several groups as they represent several distinctive styles or, for the lack of a better word, personae.

The connection between a character, of Stephen Dedalus in particular, and the language of *A Portrait* is very strong. The one changes as the novel progresses and the other changes with it. A unifying voice seems to be thus lacking. This can be observed in the unusually vast number of differing views of the character of Stephen Dedalus. He has been read both seriously and ironically; he has been called a successful artist, a failed one or none at all, stemming from the unfulfilled expectation which he helps to create.[2] And more importantly, many controversies and differing opinions have been made along the lines of terms such as narration, point of view, subjectivity, objectivity and several other connected to these. For instance, F. Parvin Sharpless claims about Joyce's way of writing in *A Portrait* that

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[1] To mention just one example, in his 1917 review for *The New Republic*, H.G. Wells claims that Joyce's "technique is startling, but on the whole it succeeds." (H.G. Wells, "James Joyce," *A Portrait of the Artist as a Young Man,* ed. Chester G. Anderson (New York: Viking Penguin Inc., 1977) 331.)

[2] For instance Derek Attridge offers a thought-provoking examination of *A Portrait* and its status as an example of a *Bildungsroman* and reads it as "an undermining of readerly expectations of progress from innocence and naivety to self-knowledge and success." (Derek Atridge, *Joyce Effects – On Language, Theory, and History* (Cambridge: Cambridge University Press, 2000) 83.)

there are “special techniques of the novel–the rigorous exclusion of authorial ‘presence’ either explicit or implicit, and the consequent absence of any means of directly controlling the reader’s response.”[3] Certainly, when compared to the example of a popular 19th century novelist, such as Charles Dickens was, and his omniscient narrators, the style of *A Portrait* represents a shift towards more subjective mode of narration. Yet since objectivity seems to be lacking, the only thing the reader can rely on is the text itself. Wales claims that “the whole subject of assignment of ‘voice’ and ‘point of view’ (narrator or character) in speech and thought presentation, has been much discussed, both within Joyce criticism and generally. Joyce’s own works provide particularly complex examples, and *A Portrait* is especially problematic because of its consistent use of third-person narration.”[4] Thus, in connection with the various innovative techniques Joyce uses, the effect this kind of narration has is not dissimilar to what can be seen in the “Calypso” episode of *Ulysses*; there, Joyce skilfully plays with the readerly expectations by switching the points of view within single paragraphs (i.e. the narrator, Bloom, Molly and even the cat).

Therefore, the crucial opposition here seems to be one between objectivity and subjectivity. Hugh Kenner defines objectivity in the following words: “This is Objectivity: the outer world conceived as a sequence of reports to someone’s senses, and a sequence occurring in irreversible time.”[5] In *A Portrait* the reader is not given even such basic elements as description of Stephen’s appearance – the only things that can be deduced are that he has rather weak physique, he wears poor clothes and does not like baths. This has been observed by several other critics. Hugh Kenner further points out that *A Portrait* “is enclosed within a single person of whom the others are projections,”[6] and later he goes on to add that “[t]he

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[3] F. Parvin Sharpless, “Irony in Joyce's *Portrait*: The Stasis of Pity,” *Twentieth Century Interpretations of A Portrait of the Artist as a Young Man* (New Jersey: Prentice-Hall, Inc., 1968) 97.
[4] Katie Wales, *The Language of James Joyce* (Hampshire: The Macmillan Pres ltd., 1992) 162.
[5] Hugh Kenner, *Joyce's Voices* (Rochester: Dalkey Archive, 2007) 4.
[6] Hugh Kenner, *Dublin’s Joyce* (New York: Columbia University Press, 1987) 85.

surroundings are visible to the reader only in the way in which they are visible to Stephen. Joyce bent his attention on finding the exact cadences and textures for registering the sort of consciousness a Stephen Dedalus would imagine himself to manifest."[7] Similarly William M. Shutte claims that:

> The technique which Joyce developed is designed to reveal, not merely to record, the essential nature of each of the nineteen presents as it impinges on the consciousness of Stephen Dedalus. As an artist, Joyce wishes to share with his reader not only *what* Stephen apprehends at any point in his career, but also *how* he apprehends. For this purpose the indispensable agent is style … the style subtly modulates to reflect inevitable changes in the quality of Stephen's apprehension of the world about him. In a very real sense, the style of any section *is* Stephen at a particular point in time.[8]

This manifested interest in the subjectivity of *A Portrait* later led Hugh Kenner to formulate his famous "Uncle Charles Principle."[9] Although he expands his theory using mainly minor characters form Joyce's work, significantly Lily from "The Dead," or several isolated passages, the main problem with his theory can be seen in that it is again too much concentrated on the notion of a "character." Kenner talks about a gravitational field of Lily or Uncle Charles that is supposed to influence and sway the language its way which seems problematic by several reasons. Therefore, this thesis attempts to do the exact opposite, to show how Joyce through his special handling of literary language manages to reveal more than a mere objective description would be able to do and to discuss possible effects on readerly expectations which may not be controlled objectively or directly, as F. Parvin

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[7] Kenner, *Dublin's Joyce* 98-9.

[8] William M. Shutte, "Introduction," *Twentieth Century Interpretations of A Portrait of the Artist as a Young Man* (New Jersey: Prentice-Hall, Inc., 1968) 12.

[9] See: Kenner, *Joyce's Voices* 15-38.

Sharpless says, but rather subjectively or indirectly. Eventually, as Frank O'Conner points out, it leads to the effect of "equating the prose with the experience."[10]

Joyce portrays emotions and mental processes by the language itself. The very opening of *A Portrait*, i.e. what has been described by Hugh Kenner as "the entire action in microcosm,"[11] shows Joyce's innovative style as well as the play with the reader's expectations. It is an attempt on literary realism and it also shows the objectivity/subjectivity dichotomy. Katie Wales points out that "[i]n the very first section of the very first chapter Joyce exploits simple lexical repetition […] to suggest the unsophisticated mind (of a child) and also the unsophisticated style of a story told to children."[12] This is very true and the import word here is "suggest." The indicators of this usage are various: the very first words that imitate a bed-time story, extremely simple grammar or the way Stephen's mother refers to him in the third person: "O, Stephen will apologise."[13] Critics have commented extensively on this passage, many times giving too much credit to Stephen who here, one should always remember, still is a very small child indeed. For instance, Barbara Seward claims that the text "specifically claims the song as 'his' [i.e. Stephen's]"[14] or similarly Derek Attridge explains that "[l]anguage begins, certainly, as the language of the other – the language of the father, no less, telling him the story of the 'moocow' and 'baby tuckoo' – but it is immediately appropriated by the child: 'He was baby tuckoo' (7)."[15] Therefore, it would seem as if the child directly spoke to the reader. This can hardly be the case. Joyce only skilfully creates the illusion for no child of that age would be capable of producing such a text, simple as it may

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[10] Frank O'Connor, "Joyce and Dissociated Metaphor," *A Portrait of the Artist as a Young Man*, ed. Chester G. Anderson (New York: Viking Penguin Inc., 1977) 374.
[11] Kenner, *Dublin's Joyce* 114
[12] Wales 57.
[13] James Joyce, *A Portrait of the Artist as a Young Man*, ed. Chester G. Anderson (New York: Viking Penguin Inc., 1977) 8. All subsequent quotes from *A Portrait* are from this edition; bracketed page numbers stated in the text.
[14] Barbara Seward, "The Artist and the Rose," *Twentieth Century Interpretations of A Portrait of the Artist as a Young Man* (New Jersey: Prentice-Hall, Inc., 1968) 54.
[15] Atridge, *Joyce Effects* 67.

seem yet still a product of a mature hand. The temptation to believe in the little Stephen's almost supernatural literary powers is especially strong at the end of the opening passage:

> His mother said:
>
> —O, Stephen will apologise.
>
> Dante said:
>
> —O, if not, the eagles will come and pull out his eyes.
>
> *Pull out his eyes,*
>
> *Apologise,*
>
> *Apologise,*
>
> *Pull out his eyes.*
>
> *Apologise,*
>
> *Pull out his eyes,*
>
> *Pull out his eyes,*
>
> *Apologise.* (8)

This has been seen as an early piece of evidence of the would-be artist. Katie Wales says that "[t]his is in effect Stephen's first poem: the child as artist."[16] Yet where does the text actually say this? In a traditional Dickensian narration, one might expect the omniscient narrator to tell the reader that this is indeed the case. Here, it is not even clear who says the "poem." If we look to the text and try to find the last indicator pointing to the speaker, it would seem that it is in fact Dante and not Stephen. A similar effect is produced earlier when the verses "*O, the wild rose blossoms / On the little green place*" are transformed into "*O, the green wothe botheth*" (7). In both cases it is the reader who has to make the connection between what is

[16] Wales 58.

said and who says it. In this way Joyce, while omitting many of the usual and traditional narrative strategies, manages to inform the reader about what's going on by drawing the attention to the language where different states and emotions are hidden behind the specific use of syntax, morphology, lexis and very often also tropes and schemes; in general rhetorical devices that Joyce acquired through his Jesuit education.

As a contrast to the opening section, as well as the majority of the remaining text, stand the closing diary entries. These have been seen as the open and direct cry of Stephen Dedalus. Harry Levin says that "[*A*] *Portrait of the Artist* [*as a Young Man*] takes us back from an impersonal opening to the notes of *the author* [emphasis mine] at the end. The personality of the artist, prolonging and brooding upon itself."[17] Similarly Seamus Deane claims that "Stephen collects words and quotations with increasing eagerness until the novel finally becomes a quotation from Stephen's own writings."[18] And finally Irene Hendry Chayes describes this process as "the biological development from child to man [which] becomes also a psychological and moral development, from passive receptivity to the self-conscious will."[19] Yet this is only one way of looking at things. Putting away for a while the character of Stephen, it is possible to analyze the specific use of language in these entries and focus on what Joyce, as the only and rightful author, tries to portray here and to discuss the possible reader response.

The very imitation of diary entries certainly forces the reader to become more intimately immersed in the text; for what is more intimate than a personal diary? The most significant linguistic feature seems to be the use of the first person: "11 *April*: Read what I wrote last night" (251). When it first comes, it very much strikes the reader who by then has

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[17] Harry Levin, *James Joyce - A Critical Introduction* (London: Faber and Faber, 1960) 50.
[18] Seamus Deane, "James Joyce the Irishman," *The Cambridge Companion to James Joyce,* ed. Derek Attridge (Cambridge: Cambridge University Press) 2004. 39.
[19] Irene Hendry Chayes, "Joyce's Epiphanies," *A Portrait of the Artist as a Young Man*, ed. Chester G. Anderson (New York: Viking Penguin Inc., 1977) 365.

grown accustomed to the non-variant third person forms (the Fire Sermons being the obvious exception). Thus, for the first time a distinct voice seems to speak. The simplified grammar, moreover abundant in ellipsis as the quoted example also shows, helps to create the desired illusion. If this is not meant to go public, as is usually the case with personal diaries, the author of these entries is not expected to be reader-friendly. He does not have to explain himself. Still, it is worth mentioning that we do not know of every omission. The entries do not cover everything and there are many days missing. One can wonder - are only the significant observations written down or are there any of them omitted on purpose because they would be too embarrassing or perhaps too insignificant for the reader? The specific dates have another effect – they provide a firm way for the reader to account for the passage of time which is mostly absent in *A Portrait*. Usually days, months or perhaps whole years are skipped and many of the events are told through flashbacks. The numbered diary entries, however, put an end to this seeming temporal chaos and, in a way, they count down to the end where the reader learns the years as well – "Dublin 1904 / Trieste 1914" (253). It matters little that these indicate the time Joyce tells us he spent writing the novel.

To get back to the main aim, it has to be admitted that there have been comments on the language of *A Portrait* in the past, yet there seems to have been no linguistically unified approach. When talking about language, the stress is usually too much on vocabulary which is supposed to reveal all linguistic peculiarities,[20] confusing in fact, on many occasions, form with content. A good way of showing this is to cite the following passage in which Stephen describes a legend connected to the main building of Clongowes or "the castle," as it is called:

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[20] In this manner, Jeanne McKnight is swayed to perceive connections between the end of chapter II of *A Portrait* and the "Circe" episode of *Ulysses* based on the similarity of the setting and word-imagery: "The Nighttown episode of *A Portrait* has for me the same quality of the "Circe" chapter of *Ulysses*" (Jeanne McKnight, "Unlocking the Word-Hoard: Madness, Identity & Creativity in Joyce,"*James Joyce Quarterly* 14.4 (1977): 426.), ignoring the vast differences in style, implication and mood.

> Old servants in old dress were in the ironing-room above the staircase. It was long ago. The old servants were quiet. There was a fire there, but the hall was still dark. A figure came up the staircase from the hall. He wore the white cloak of a marshal; his face was pale and strange; he held his hand pressed to his side. He looked out of strange eyes at the old servants. They looked at him and saw their master's face and cloak and knew that he had received his deathwound. But only the dark was where they looked: only dark silent air. Their master had received his death-wound on the battlefield of Prague far away over the sea. He was standing on the field; his hand was pressed to his side; his face was pale and strange and he wore the white cloak of a marshal. (19)

Robert Spoo, one of the established and influential Joycean critics, describes it as an "eerie gothic scene [which] has an intensely literary, 'written' quality."[21] However, despite the content in this particular passage there does not seem to be many gothic elements as far as the style and technique are concerned. It is taken from chapter I of *A Portrait* and bears clear signs of a child's language: short sentences, simple syntax, prevalence of monosyllabic words and frequent repetition. Although the "written quality" is undeniable for it is an example of a textual representation, the literary features, as Spoo talks about them, are in no way stronger or more significant and those of any other passage in chapter I. In fact, the exact opposite seems to be more plausible as the unskilled switches between subjects ("it" – "there" – "he" – "they") impede natural progression between theme and rheme. The whole passage is a rather cold, almost technical, description with what seems to be stylistic inadequacy, but is in fact an imitation of a child's language usage.

A different approach to the language of *A Portrait* can be found in Anthony Burgess's 1973 book *Joysprick*. He tries to explain the phonetic features of the pandybat scene from chapter I and its effect on the reader:

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[21] Robert Spoo, *James Joyce and the Language of History* (Oxford: Oxford University Press, 1994) 42.

> The onomatopoeic effects need hardly be commented on. 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 black 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 /ɑ:/ and /u:/, five diphthongs, and the thriphthong (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.[22]

Nevertheless, such an amazingly detailed analysis of the language raises more questions than answers. Can "diverse tongue-and-lip positions" create "a ghastly vigour" at all? It seems that Burgess's treatment succumbs to the same temptation as Spoo's – content influences the reading of form. However, unlike Spoo, Burgess is able to go beyond lexis and because he expects Stephen Dedalus to be terrified at the "a ghastly vigour" of physical pain and injustice of the whole scene, he makes the *ad hoc* connection between phonetic quality and the emotions the young protagonist is supposed to feel. It is the same kind of process when readers tend to see the importance and quantity of /l/ and /r/ phonemes in the Proteus episode of *Ulysses* which takes place at the beach just because their names are liquids. In a different context "the diverse tongue-and-lip positions" could perhaps express indecisiveness or sexual excitement. This is essentially a similar process to I.A. Richards's theory of words and their

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[22] Anthony Burgess, *Joysprick – An Introduction to the Language of James Joyce* (London: André Deutsch, 1973) 67.

meaning: "the stability of a meaning of a word comes from the constancy of the contexts that give it its meaning. Stability in a word's meaning is not something to be assumed, but always something to be explained."[23] Thus, since objectivity is non-existent, let us have a look at the possible interpretations of the various language techniques of *A Portrait* and their possible subjective meaning.

[23] I.A. Richards, "A Study of Misunderstanding and Its Remedies," *Richards on Rhetoric*, ed. Ann E. Berthoff (Oxford: Oxford University Press, 1991) 107.

1. Child's Language

On the whole, chapter I of *A Portrait* is full of techniques that are supposed to create the impression that the reader is to do with a young boy. The style employed here by Joyce delineates certain presumptions of what a child's language might look like and it is by its means that the reader can experience the young Stephen Dedalus. This does not mean that it is a child's language as such but rather it as an illusion that in connection with the reader's expectations achieve its end. There can be traced several factors or stylistic usages through which this is projected. Most of these are connected with child's uncertainty, shyness or lack of confidence. Anthony Burgess describes the childish language in the following words: "The simple words, the simple constructions, the naïve repetitions are all in order."[24]

The most obvious device Joyce uses, aside from simple syntax and short sentences, which can be seen in almost every example quoted in this chapter, is lexis, i.e. actual childish expressions. Let us consider the following excerpt: "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" (8). The word "stink" belongs clearly to the vocabulary of a young boy at Clongowes but it is the word "fellow" that is of crucial interest here. It can be found throughout chapters I and II as a strong tie to Stephen's schoolmates. It can be pushed even further and said that it is sometimes overused, thus supporting nicely the desire to fit in, as if it were a constant calling to the other "fellows" for attention. From chapter III onwards, its use as a noun declines rapidly (its use as an adjective continues without any seemingly special significance) and it is in fact Mr Dedalus rather than anyone else who continues to use it. More expressions are adopted as the school environment becomes increasingly complicated and the empty spaces for new phenomena have to be filled with new words, for instance: "He

[24] Burgess 66.

was not foxing. No, no: he was sick really. He was not foxing" (22); or: "But Mr Harford was very decent and never got into a wax." (46)

More child-like language usage is employed in connection to emotional statements or passages portraying positive feelings. These develop from simple emphatic shouts of joy: "Going home for the holidays! … Cheers for the rector! Hurray! Hurray! Hurray!" (20); and self-reassuring proclamations: "His mother had told him not to speak with rough boys in the college. Nice mother!" (9), to more elaborately seeded instances, used to create the feeling of deep emotions. When Stephen is going home for holidays, the language of the description of the journey back home clearly betrays the flux of happiness through the use of figurative language: "[The cars] drove merrily along the country roads." (20) Here, the word "merrily" stands as an example of the figure of pathetic fallacy; one that would be quite uncommon in an adult's linguistic repertoire. Further on, this results in a full realisation of child's happiness, the ending of which can even be read as a nursery rhyme: "Through Clane they drove, cheering and cheered. The peasant women stood at the halfdoors, the men stood here and there. The lovely smell there was in the wintry air." (20) Moreover, children's stories and songs reveal themselves in other places as well, as if hidden behind a veil of a palimpsest writing waiting to be scraped off: "A tiny light twinkled at the pierhead …" (27)

Another important technique to create the sense of a little boy for the reader in the text is the use of repetition. This particular device is by no means peculiar only to chapter I and it can be said that it is the most frequent technique throughout *A Portrait* as such.[25] However, the implications of it differ vastly from those in chapter I. Here for instance, the prevailing sense is that of memorizing a school text by heart through intense repetition: "He kept his hands in the side pockets of his belted grey suit. That was a belt round his pocket. And belt was also to give a fellow a belt." (9) Other ways of employing repetition include insistence on

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[25] For a detailed discussion of a symbolic use of repeated linking words in *A Portrait* see: Lemon 41-52.

one grammatical feature, be it an aspect of morphology: “The fellows were struggling and groaning and their legs were rubbing and kicking and stamping” (10); or syntax, here in a form of anaphora: “And his father had given him two fiveshilling pieces for pocket money. And his father had told him if he wanted anything to write home to him and … never to peach on a fellow.” (9) Some grammatical means point to a child’s language just on their own and are only strengthen by the use of repetition, especially the preferred ending of words in /i:/: “He looked at Athy’s rolledup sleeves and knuckly inky hands.” (45) Repetition in later chapters often draws parallels with religious chanting or artistic proclamations realised with stylistic figures.

On one or two occasions of these can be seen even in chapter I. There can be found a piece of anadiplosis: “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.” (58) The obligation of one’s bedtime prayers is reflected through a synonym to “faster” yet here, thanks to the short vowels, it creates the sense of an unpleasant activity that has to be done away with: “repeated his prayers quickly quickly.” (18) When Stephen dreams about going back home for Christmas there is almost an outburst of repeated words and phrases: “… a long long chocolate train with cream facings. The guards went to and fro opening, closing, locking, unlocking the doors. They were men in dark blue and silver; they had silvery whistles and their keys made a quick music: click, click: click, click” (20). This can be seen either as an early attempt on artistic expression or a concentration manifestation of child’s naivety. In later chapters these two, in fact, often overlap.

One of the most obvious ways in which Joyce creates the feeling of an infant-like language are frequent inquisitive questions, very much in the manner of those that children often and repeatedly ask their parents: “Why did Mr Barrett in Clongowes call his pandybat a

turkey?" (30) It has to be admitted that question appear in other chapters as well but there they are of a slightly different kind. Nevertheless, they always seem to be the sign of insecurity, willingness to comprehend and, as is especially the case of the later chapters, growing doubt. William M. Shutte points out that this "reflects the confusion and tentativeness of the small boy surrounded by a large world he has only begun to understand."[26] The significance of the questions in chapter I lies also in the fact that they are of many different kinds. They range from the most mundane bafflements: "Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? … Why did people do that with their two faces?" (15); to almost metaphysical interests and wonders: "What was after the universe?" (16).

The greatest amount of inquisitive attention is usually paid to the actions and utterances of Stephen's schoolmates and teachers which often seem strange and alien: "How could they have done that?" (40), or: "O how could they laugh about it that way?" (45) In some places the questions professes more than a mere curiosity, for example a certain doubt or even mistrust: "Why could he not remember the name when he was told the first time? Was he not listening the first time or was it to make fun out of the name?" (55); and sometimes a question combined with the use of anaphora: "But why was he then against the priests? Because Dante must be right then. But he heard his father say that she was a spoiled nun … Perhaps that made her severe against Parnell." (35)

The last quote is not only telling about the use of questions but let us also consider the second sentence: "Because Dante must be right then." Here is one language peculiarity that clearly differentiates chapter I from the others, because it is almost non-existent in the latter ones: it is the use of modality: "He thought his face must be white because it felt so cool" (12) or similarly: "He peered in front of him and right and left through the gloom and thought that

[26] Shutte 13.

those must be portraits." (55) Modality can have several meanings, it usually mollifies the statement which would be much more direct were the indicative used. Often it can have the effect of distancing the speaker from the statement, suggesting that he or she does not share the opinion (i.e. a variation on the Latin subjunctive of someone else's opinion whit which Joyce was as a Jesuit student familiar).

Furthermore, modality is used either standing on its own, as in the example cited where Stephen is alone in a school corridor, or it is a means of calling for support to a stronger authority, be it adults, the Church or just older boys at the school: "He had to undress and then kneel and say his own prayers and be in bed before the gas was lowered so that he might not go to hell when he died." (18) The obligation realised by the modal verbs does not seem to be meant as nuisance; it is a manifestation of a young boy blindly following the authority invested upon him. It creates a sort of allegiance with the Church because it is only through its rules one can participate in it without any hindrance. Nevertheless, the style never misses the opportunity to emphasise this use of these modal verbs, for instance: "but still you had to speak under your breath" (40) or "That must have been a terrible sin." (46) However, the lack of stronger ties eventually leads to abandonment of such rules as well as the use of the frequent modality.

The same language operation can be seen in other places as well, not always connected to the Catholic Church and its rules, for instance: "His father, who kept the racehorses, must be a magistrate too" (26); or "But Wells must know the right answer for he was in third of grammar." (14) The main difference from the previous use of the same modal verbs is their meaning. Modality connected to the Jesuit rules is in most cases intrinsic, or deontic as it is also called, i.e. usually obligation. Both the last quotes, however, are an example of extrinsic or epistemic modality. It is a means of expressing a degree of (im)probability for it does not say that Wells really "knows the right answer" but considering

Wells's superior status within the pupil hierarchy there is a reason to believe that he does, as if he was expected to know it. The question is whether the effect on the reader is not in fact the opposite, for the modality here can be also seen as a stubborn refusal to acknowledge Wells's superiority in this matter, which would be rather supported were the indicative mood used. In either case, the use of modality seems to clearly point to a representation of a child's language, realising the difficulties of dealing with different authorities.

To sum up, it can be said that the ways in which Joyce shows a child's language are manifold and they vary from repetition, childish expressions and exclamations to a steady use of modality, plus a large amount of very simple syntax and short sentences throughout chapter I. These techniques always seem to strengthen uncertainty, shyness and fear or a means of dealing with unpleasant situations. Almost all of these devices can be seen clustered together in the following passage, quoted in full:

> How far away they were! There was cold sunlight outside the window. He wondered if he would die. You could die just the same on a sunny day. He might die before his mother came. Then he would have a dead mass in the chapel like the way the fellows had told him it was when Little had died. All the fellows would be at the mass, dressed in black, all with sad faces. Wells too would be there but no fellow would look at him. The rector would be there in a cope of black and gold and there would be tall yellow candles on the altar and round the catafalque. And they would carry the coffin out of the chapel slowly and he would be buried in the little graveyard of the community off the main avenue of limes. And Wells would be sorry then for what he had done. And the bell would toll slowly. (23-4)

All this having been said, however, there is a significant passage in chapter I where the imitation of a child's language is virtually non-existent – i.e. the Christmas dinner scene. Harry Blamires manages to spot the difference of this passage among the rest of chapter I, for

he says that “[t]his section is perhaps the most conventionally designed part of the book. It is a skilfully shaped episode, dramatic in presentation, with a neatly controlled tension and a fine climax. In itself it might make a first-rate short story.”[27] Putting aside the speculation about the possible usability of the section as a stand-alone short story, the independent status that Blamires sees in the scene is precisely due to the lack of the child’s voice that can be otherwise heard throughout the chapter. Joyce probably intended to hide it in order to give way to a mature political discussion: “[Mr Dedalus] looked round at the others whose faces were bent towards their plates and, receiving no reply, waited for a moment and said bitterly…” (33); “Mr Dedalus began to sway his head to and fro, crooning like a country singer” (35); “He paused. Mr Dedalus, lifting his head from the bone, asked…” (36); or:

> Dante shoved her chair violently aside and left the table, upsetting her napkin-ring which rolled slowly along the carpet and came to rest against the foot of an easy-chair. Mrs Dedalus rose quickly and followed her towards the door. At the door Dante turned round violently and shouted down the room, her cheeks flushed and quivering with rage… (39).

Although clear and straightforward, the syntax of these passages is definitely more mature than in the rest of chapter I. Both present and past participles in postposition are just on example of this. On the whole, the scene seems to be written as a more or less impartial description, very much resembling stage directions as the majority of the passage in question consists of direct speech. It is also noteworthy that Stephen’s parents are here referred to as Mr and Mrs Dedalus and not mother and father as is the typical case in chapter I, which further helps to create the child’s detachment from the debate.

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[27] Harry Blamires, *York Notes on A Portrait of the Artist as a Young Man* (Harlow: Longman York Press, 1988) 16.

A similar effect can be found in other places as well, for instance: “But the faint smell of 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.” (47) The striking shift of pronouns from “him” to “your” suggests very probably a quotation in the second sentence in a way similar to how modality seems to work in chapter I.

2. Lyricism and the Church

From Chapter II to IV, a significant stylistic shift can be observed. Childish diction grows scarce and makes way to two new registers that dominate the middle chapters of *A Portrait* – an imitation of a 19th century poetic language, or what Derek Attridge calls "Joyce's vague repetitive lyrical style,"[28] on the one hand, and Catholic diction on the other. These two often overlap, contradict each other but also support and kindle each other. The figure of the dark avenger is the first one to appear through Stephen's interest in *The Count of Monte Cristo* and it serves to release first artistic interests and open proclamations. Shutte remarks that "The vague, nineteenth-century romanticism which gives birth to Stephen's dream of Mercedes is reflected in the language of the passage describing it."[29]As with the child's language in the previous chapter, Joyce emphasises the somewhat old fashioned lyricism by several language operations.

Almost from the beginning of chapter II direct borrowings from romantic or other older literature start to appear, because, as Athony Burgess points out, "evidently Stephen is reading nineteenth-century literature of the staider kind;"[30] or elsewhere even more specifically: "This is expressive of a somewhat immature transport: after all, Stephen is still a schoolboy. It is the prose appropriate to a youth who has read Shelley but is not yet ready for either Donne or Rabelais." [31] This can be seen, for instance, when Stephen is "weary of its tinsel, there would come to his mind the bright picture of Marseille, of sunny trellises, and of Mercedes," (62) or: "The ambition which he felt astir at times in the darkness of his soul sought no outlet. A dusk like that of the outer world obscured his mind." (64) At first this might seem vastly different from the simple usage seen in the previous chapter, for what child

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[28] Attridge, *Joyce Effects* 76.
[29] Shutte 13.
[30] Burgess 66.
[31] Burgess 68.

would use expressions such as "weary of its tinsel" or "astir." However, the implications of such a technique are close to the child-reflecting method and suggest lack of individual voice or a certain reliance on external sources to support one's singularity. Therefore, the style is not ashamed to directly mimic Byron, which can be seen, for instance, in the dedication at the end of Stephen's poem: "On the first line of the page appeared the title of the verses he was trying to write: To E—— C——." (70) This is the first mention of any conscious artistic product. But being indebted to a role-model, that means subjected to an aesthetic theory which is not Stephen's own, the text does not offer the actual fruit of his labour and the reader will never know what are the differences between this early poem and the villanelle produced in full in chapter IV.

The heavy and over-adorned style continues to be prevalent and thus Stephen always "burn[s] to appease the fierce longings of his heart" (98), "wait[s] in timorous silence" (76) and the family house is described as a "revery of Blackrock" (66). Consistent appearance of adjective clusters is one of the most typical devices used to evoke romantic-like language, for instance "the gloomy foggy city" (66) or "her fresh warm breath" (69). This can be seen as having a double quality – it is to suggest both an immature aspiring artist and, especially from the contemporary point of view, to imitate those authors of popular romantic/Gothic books who rely more on the use of adjectives than anything else to set the scene, be it Walpole in the 18th century or Lovecraft in 20th century.

Not only the influence of works of traditional prose but also of poetry of the same kind can be seen in chapters II to IV. This is very often realised through standard tropes, schemes and other rhetorical means. The figurative usage reflects not only 18th century and Elizabethan literary tradition but, in particular, classical as well, a fact resulting from Joyce's Jesuit education. Perhaps the most frequent schemes, and certainly the most likely to be spotted by the reader, are alliteration and assonance: "firelight flickered" (67), "suffering silently" (126),

"at every step his soul seemed to sigh" (136); sometimes almost reaching ridiculous proportions: "Stephen's heart began slowly to fold and fade with fear like a withering flower." (107) Occasionally, when a particular sentence needs a special emphasis, an asyndetic sequence of the same grammatical forms is employed in a close imitation of Cicero[32] to create a gradual vehemence, for instance: "unlit, unfelt, unlived" (141), or "To live, to err, to fall, to triumph, to recreate life out of life!" (172) The use of another figure, chiasmus, is revealing in more than just affiliation to the 19th century poetry. It seems to suggest a sharp turning-point and serious rethinking of values for it often occurs together with the epiphanies of *A Portrait*. Thus when Stephen becomes disillusioned with his father, the text reads: "Victoria and Stephen and Simon. Simon and Stephen and Victoria." (92) The same figure can be found also in the description of the bird-girl at the end of chapter IV: "Her bosom was as bird's soft and slight, slight and soft as the breast of some darkplumaged dove." (171) The language here figuratively, and literally as well, reflects the reshuffling of ones attitudes. Beside chiasmus, several other schemes can be identified, let this instance of polyptoton be a representative example for the rest: "The frail gay sound smote his heart ... Shame rose from his smitten heart and flooded his whole being." (115)

Metaphors or metaphorical expressions are yet another means of creating the traditional lyrical style. They are by no means haphazard and a certain unifying tendency can be traced among them. The preferred form of metaphors seems to be realised in nominal phrases: "the stream of moody emotions" (77), or "An abyss of fortune or of temperament" (95).

[32] For example *In Catilinam Orationes Quatuor*, a standard Latin school text, teams with such figures. In the "Oxen of the Sun" chapter of *Ulysses* Joyce skilfully and very convincingly imitates the style of the four speeches: "*Talis ac tanta depravatio hujus seculi, O quirites, ut matresfamiliarum nostrae lascivas cujuslibet semiviri libici titillationes testibus ponderosis atque excelsis erectionibus centurionum Romanorum magnopere anteponunt*." (James Joyce, *Ulysses* (London: Penguin Books, 2000) 527.)

On the other hand, the effect of the Catholic rhetoric sways the language of *A Portrait* in a different direction. It is not typically realised by strictly quoting the Bible or other Christian texts, rather certain passages have tendencies to adopt Church-like solemnity, phrasing and archaic expressions. As Katie Wales points out, "repetition, lexical and syntactical, plays a significant part"[33] and such a technique is indeed closely connected to any religious ritual: "he had felt the slight change in his house; and those changes in what he had deemed unchangeable …" (64). Through the use of the same words in a monotonous manner an evocation of ritual chanting can be heard in the background: "falling, falling but not yet fallen, still unfallen but about to fall" (162), which echoes the repetition of "*Apologise*" from the opening section of *A Portrait*. To this Derek Attridge points out that from the very beginning "rhyme, rhythm, and repetition becomes invested with fear and guilt,"[34] thus mirroring the emotional torment Stephen experiences which results from the oppressiveness of religious rules. Elsewhere, an occasional imitation of one of the fire sermons can be found: "shameful thought, shameful words, shameful acts" (142). The following question, for instance, could be easily mistaken as belonging to one of Father Arnall's speeches yet still it is an inner description of Stephen's psychic torment: "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?" (114)

A very typical device that helps to create the illusion of church language is the use of archaic expressions, reminiscent of a preacher's diction: "… and hurl his soul hellward ere he could beg for mercy" (104). The word "ere" is of particular interest for it can be connected both to the church register and a traditional, e.g. Shakespearean, diction: "ere it had time to reflect" (112). Other examples of a pulpit-like expressions include "children that had erred" (116), "The daylight without was already failing" (126-7), "if God so willed" (145) or "the

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[33] Wales 62.
[34] Attridge, *Joyce Effects* 68.

two jesuits who stood watching the exodus" (86), which in fact a description of an ordinary scene with some people simply leaving after the school play.

If one is to look at the places where the, respectively, bombastic lyrical and severe religious language and rhetoric styles occur, patterns begin to emerge. The poetic imagery seems to enhance the experience of Stephen's artistic growth. However, the reader is presented with just two poems, moreover one of them only in a brief mention. Furthermore, the outcome in *Ulysses* does not seem to support the idea that the Stephen of *A Portrait* is to become a successful artist. Therefore, the elevated poetic style seems to account rather for the outbursts of emotions of freedom and unrestrained ambitions. These moments occur first when he becomes less interested in school and the subjects - that is from chapter II onwards - and finds refuge in romantic literature. Other instances happen when he awakens sexually, thus casting of his childhood, or when he sees the bathers and the seabird-girls, thus casting off the Catholic teaching. This discarding of authorities, rules and prescribed patterns of behaviour then seem to lead to the romantic ideal of utter freedom which the language employed clearly reflects.

On the other hand, the language of any Church usually requires precision, absence of ambiguity and certain simplicity so it can be understood by all of its followers. This inevitably leads back to the beginning. Blamires observes that "Father Arnall's associations with Clongowes set [Stephen] picturing himself as a child again, and the sermons are indeed to thrust the young artist back into a state of childish submission."[35] Putting aside the assumption that Stephen is an artist at this stage[36], Blamires' argument reflects the specific

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[35] Blamires 32.

[36] The presumption that Stephen is or is to become a real artist might perhaps best stem from the fact that the reader is told so by the title. What assumption might arise from reading *A Portrait* of the title was different? Perhaps each reader would explain Stephen's peculiarities in another manner, not just as his artistic broodings. It is the same effect that causes that Bloom is viewed as Odysseus thanks to the title. The effect of this relationship between the title and the text is described by Hélène Cixous: "An "other" place which cuts of the meaning, as the head is cut off – the title of the story which, from the very first sentence, excludes the reader from meaning: (1) *The Sisters: "There was no hope for him this time: it was the third stroke"*. In this way the floating (head)ing

linguistic simplification of the Catholic-filled passages (and not only the sermons), which often results in the use of a language not dissimilar from the usage in chapter I. Child-like expressions, juvenile wonder and simple short sentences re-emerge; for instance: “How strange to think of him passing out of existence in such a way, not by death but by fading out in the sun or by being lost and forgotten somewhere in the universe!” (93) or: “Creatures were in the field; one, three, six.” (137)

Several linguistic means seem to reappear. If expressive ejaculations are in chapter I usually the signs of joy and happiness, the existential turmoil portrayed in chapter III can be experienced through desperate shouts of fear and despair: “No help! No help! He—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.” (112) The restrictions of either the Clongowes College or the Ten Commandments bottle up one’s feelings and, when they are released, they explode with uncontrolled profusion. Such ejaculations, both of positive and negative emotions, are typically manifested through the use of simple imperatives, often supported by repetition: “Confess! Confess!” (139) or “Another life! A life of grace and virtue and happiness!” (146) Also, there can be seen a significant increase of the use of questions which were almost nonexistent in chapter II: “Could it be that he, Stephen Dedalus, had done those things?” (137) Although something like a child’s wonder and amazement can be found in these inquiries, they are, more than anything, professors of uncertainty and a sense of loss:

> If a layman in giving baptism pour the water before saying the words is the child baptized? Is baptism with a mineral water valid? How comes it that while the first beatitude promises the

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(*The Sisters*) is inscribed as split off from the body of the text; it usurps the place of the subject right up to the end of the story.” (Cixous 23.) Therefore, the separation of Stephen and *the Artist* of the title seems inevitable for an objective treatment of the text.

> kingdom of heaven to the poor of heart the second beatitude promises also to the meek that they shall possess the land? (106)

Other questions are of a more hypothetical nature, similar to the childish questions from chapter I about the universe: "It [i.e. the biblical flood] might be. Why not?" (117) Incidentally, a reworked version of the fly-leaf of Stephen's geography book can be seen when he broods on the sermons on his way home: "There were so many flagstones on the footpath of that street and so many streets in that city and so many cities in the world. Yet eternity had no end." (139) Even occasional modality seems to be used in order to support the uncertainty connected to the catholic rules: "Perhaps that first hasty confession wrung from him by the fear of hell had not been good? Perhaps, concerned only for his imminent doom, he had not had sincere sorrow for his sin?" (153); "He had to kneel" (139) or "He had to confess … How? How?" (126)

The following passage demonstrates almost every technique of the religious language in *A Portrait*, short simple almost scripture-like sentences, questions, ejaculations, ritual repetitions and modality combined:

> Every word for him! It was true. God was almighty. God could call him now, call himas 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 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! Hell! (125)

Nevertheless, it has to be stressed that many linguistic features of the lyrical/poetic quality occur side by side the religious ones. This is in sharp contrast to what some critics have observed. For example consider this statement by Joseph Prescott:

> It is noteworthy, however, that [Stephen's] artistic yearnings are almost completely submerged during one phase of his religious experience. In all the section of the *Portrait* describing Stephen during the retreat, there is only a single remark on a single word (pp. 126-7), and that comes so near the beginning of the retreat that it seems to be no more than an isolated instance of perseveration. The incubus of sin crushes every impulse of the artist, stifling, shrivelling.[37]

If the style of the passages of which Prescott speaks are analysed, the exact opposite seems to be the more probable. The following two passages demonstrate this clearly; the first one occurs right after the opening sermon: "His soul was fattening and congealing into a gross grease, plunging ever deeper in its dull fear into a sombre threatening dusk while the body that was his stood, listless and dishonoured, gazing out of darkened eyes, helpless, perturbed, and human for a bovine god to stare upon." (111); and the another one goes after all of the sermons: "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." (138) Both passages deal with the effects of the Catholic sermons and with the guilt and fear. Yet they retain several rhetorical features that are of a more lyrical or poetic quality. A careful observation can reveal alliteration, assonance, polyptoton, metaphor or the specific use of adjectives. In another place, Stephen's sins are described as "the

[37] Prescott 305.

jeweleyed harlots of his imagination" (115); a very figurative way to talk about one's sins indeed.

The fact that the language of the Church and the exalted lyrical expressions occur side by side – for instance, Jeanne McKnight even goes as far as to talk about "[t]he schizoid split in Stephen's ego"[38] – does not have to be contradictory. There is always a clash between and subsequent merger of the type of language employed and the subject-matter, the form and the content. This can be demonstrated on many passages; perhaps the most notorious is the ending of chapter II, which is Stephen's initiation into sex. Hugh Kenner describes the passage as "his descent into night-town … accompanied by lurid evocations of a Black Mass."[39] This means that the scene employs poetical or even a Gothic language, on the whole the kind typical for chapter II, yet the description draws a parallel with worshipers and religious rites, thus pointing forward to the sometimes sin-ridden, sometimes penitence-embracing chapters III and IV. Similarly, further into chapter III, there can be seen a passage which includes a sudden break in style right in the middle of it:

> He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin. 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 like the murmur of some multitude in sleep; its subtle streams penetrated his being. (99-100)

First, monotonous drone of repetition reflects the language of the Church, then it develops into an elevated style of polyptoton and colourful adjectives. Another example is a skilfully artistic imitation of reverberation which, however, seems to bring to mind, more than

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[38] McKnight 427.
[39] Kenner, *Dublin's Joyce* 125.

anything, the echoing voice of a preacher in a large nave of a church: "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!" (167)

This fluctuation is realised not only in linguistic terms but in symbolic as well, thus supporting it, as Blamires points out: "In pacing between Byron's public house and Clontarf chapel, Stephen is moving between places representative respectively of the literary life and the Church."[40] Neither romantic ideals and unrealistic freedom of lyrical expression (the "insecure, unsatisfied, impatient temper"[41]) nor the strict rules and routine of the Catholic church and its language seem to last. It is there, at the end of chapter IV, where "the change in Stephen is completed; or, more precisely, he has found his direction,"[42] leading to a significant shift in the language employed in chapter V. A new distinctive voice seems to be in order.

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[40] Blamires 39.
[41] James Joyce, *Stephen Hero* (New York: New Directions Books, 1963) 78.
[42] Lemon 48.

3. The Young Artificer

The last chapter of *A Portrait* seems to offer no such clearly distinguished language treatment as was seen in the previous chapters, or at least not at first glance. It seems that the style has for the first time a really confident voice, one that is aware of itself, as imitations are both less prevalent and when they occur they seem to be marked as such, not hidden but loudly proclaimed. This fact is the result of a tendency opposite to what might be perceived in the earlier passages. John Paul Riquelme points out that "the alternation tending toward a process of extremes merging and modifying one another becomes an important structural principle for Joyce."[43] Therefore, the language of chapter V does not try to reach to any example, be it lyrical tradition, the Bible or Stephen's schoolmates; rather it uses all of these and adds something extra to create an intermingling experience of a confident and self-aware literary language, as much complete as possible.

First let us have a look at what seems to be new in the linguistic devices. Stephen imagines himself as a smith hammering his own aesthetic theory which the technical and almost scientific (artistic/artificial) language reflects. The definition of the keywords of his theory stays true to its scientific purpose, resembling an amateur scholarly treatise, heavily influenced by scholastic and Thomist theories:

> The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry… He who utters it is more conscious of the instant of emotion than of himself as feeling emotion. The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till

[43] John Paul Riquelme, "*Stephen Hero* and *A Portrait of the Artist as a Young Man*: transforming the nightmare of history," *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge University Press, 2004) 116.

> the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. (214-5)

The result of his theory is doubtful at least, as well as its status of a major artistic achievement. Because, as S. L. Goldberg point out, "[t]he theory in the *Portrait* serves to reveal not so much the nature of art as the nature of Stephen Dedalus."[44] This is very true for the theory itself is not a complete theory. It can be seen either as an attempt at *a* theory or, in the same manner is the first poem in chapter II, it is simply not reproduced in its entirety. Thus if the content is not complete the focus has to be rather on its form – and form can never be incomplete. The nature that Goldberg talks about can be for the purpose of this thesis equated with language register and this is then adapted in passages dealing with various matters, not only with the aesthetic theory. Here for instance, the tendency for scholarly precision can be seen in dealing with religious questions: "Had he felt the need of an implicit faith amid the welter of sectarianism and the jargon of its turbulent schisms, six principle men, peculiar people, seed and snake Baptists, supralapsarian dogmatists?" (189)

Besides the example of Saint Thomas Aquinas, the origin of such a language use in the text seems to be stemming from the language of the Church. As early as in chapter III, in the passages concerned with religious matters, there rather strikingly similar style can be found: "We knew perfectly well of course that though 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 … (136) In another place appears the phrase "the most

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[44] S.L. Goldberg, "Art and Life: The Aesthetic of the *Portrait*," *Twentieth Century Interpretations of A Portrait of the Artist as a Young Man* (New Jersey: Prentice-Hall, Inc., 1968) 66. Goldberg further describes the failed result of the theory as "hardly surprising: already at the very outset of his theory, in trying to explain the activity for the sake of which he must reject his society, he fails to see that art is far more complex than his theory, and more complex because it necessarily engages human sympathies, rejections, feelings, thought and judgments, even as it gives them another value in ordering them." (Goldberg 70-1)

assiduous ingenuity of inventiveness" (151) which can be seen as of the same kind. Blamires seems to observe a similar thing: "In the structure of the book as a whole the theory is the only statement to compare in substantiality and logic with Father Arnall's sermons. The rhetoric of the rebellious artist's creed turns out to be as extravagantly remote from living reality as the rhetoric of Father Arnall's."[45] Therefore, the technical and as-a-matter-of-fact language of sermons intended to be understood without controversy seems to be an ideal model for the style and techniques that are to express an aesthetic theory. Richard Ellmann observes a similar process: "Having listened to sermons on ugliness in the third chapter, [Stephen] makes his own sermons on beauty in the last."[46]

The sometimes cold, unemotional style of chapter V creates the sense of detachment. Direct speech is infrequent in the whole of *A Portrait* but its scarcity is most significant in the last, and, as has been said, linguistically most complete chapter. Similarly, Anthony Burgess says that

> It is noteworthy that, in *A Portrait*, he says little until he has reached the undergraduate stage: the talk is mostly left to his parents, teachers and schoolmates. But, when he has achieved the state of free flight, he is almost unnaturally eloquent. The long aesthetic disquisition he forces on Lynch is an animated essay which we are persuaded only by Lynch's down-to-earth interruptions to accept as speech.[47]

Besides Stephen's long verbal broodings with his closest friends, the absence of Stephen's direct speech is striking, even more so that it seems that, in several places, there is a deliberate attempt by Joyce not to let him speak:

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[45] Blamires 42.
[46] Ellmann, *James Joyce* 298.
[47] Burgess 43-4.

—And you, Stevie?

Stephen shook his head. (201)

The detachment of chapter V sometimes works in the same way as in the Christmas dinner scene in chapter I. When, in chapter IV, Stephen is about to confess his sins, the style manifests a total lack of control in a way that is reminiscent almost to stage directions: “The slide was shot back. A penitent emerged from the farther side of the box. The near slide was drawn. A penitent entered where the other penitent had come out.” (142) While the exterior is slipping away, the interior becomes more and more dominant and the voice of the text becomes more direct, more self-conscious and expressing itself in a straightforward way, thus pointing to the technique perfected in *Ulysses*: “Eleven! Then he was late for that lecture too. What day of the week was it?” (177); or in another place: “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?” (179) This is truly the new matter in chapter V, for what is only hinted upon in the earlier chapters is here realised with swift movement and sudden brakes: “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.” (232) On one occasion, the style of chapter V becomes so confident of its capabilities that, in a very unexpected move, it even seems to address the reader: “Now I call that friendly, don’t you?” (252); or how else can the question tag be accounted for?

The neat and technical style of chapter V seems to dwindle whenever women are the topic of discussion. They are divided into two groups, the mother figures and the idealised muses, often overlapping each other, with the figure of Virgin Mary standing as the best

example. As has been discussed, in *A Portrait* lofty ideals are closely connected to the use of lyrical and lofty language and there indeed is a leftover portion of such usage in chapter V. This is centred on the villanelle but it does not end there. Expressions like "a strange dark cavern of speculation" (178) or "the cloister of Stephen's mind" (192) can be found whenever a feminine object has caused confusion, be it actual women or a flight from ones motherland. An example of these mesmerising effects can be seen in the following quote: "His thinking was a dusk of doubt and selfmistrust lit up at moments by the lightenings of intuition, but lightenings of so clear a splendour that in those moments the world perished about his feet as if it had been fireconsumed." (177)

The villanelle itself, inspired by Emma as well as Stephen's own theory, is a curious blend of traditional, almost clichéd, lyrical diction and the cold calculating technicality of the theorising. Hugh Kenner points out that "we get so much theory from Stephen and such meagre practice, [which] is one way of defining certain limits."[48] The emotional turmoil can be seen in the curious blend of lyrical and classical rhetorical techniques. Derek Atridge draws a classical parallel as well in his discussion of the language of *A Portrait*: "The view that strong feelings produce peculiarly powerful or eloquent language is as old, at least, as Quintilian … and clearly derives from a phonocentric equation of powerful feeling and powerful language."[49] The powerful language can initiate from a number of things, for example let us consider the sexual dream, resulting in an "adherence to the lush, world-weary romanticism of the 1890's,"[50] evoking elevated metaphors, multiple adjectives and assonance:

> 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

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[48] Kenner, *Joyce's Voices* 82.
[49] Derek Attridge, *Peculiar Language* (London: Routledge, 2004) 59.
[50] Seward 61.

> 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. (217)

Then, when the process of actual composition is in order, thinking about poetic devices resembles a working manual and the reader is given a kind of meta-language on poetical devices, namely the rhyme: "The roselike glow sent forth its rays of rhyme; ways, days, blaze, praise, raise." (218) Blamires points out that the resulting poem itself "is a highly artificial product of literary and religious verbalism. Rich in metaphor and rhetoric, persistent in rhythm, it surrounds Emma's image with the rising smoke of incense and praise."[51] Artistic, artful or artificial, all these seem to blend together into one conception of poetry.

Furthermore, it is possible to find a hint in the compositional process that it is not that all serious, resembling a childish play on words: "The earth was like a swinging smoking swaying censer." (218) Thus, since it has been suggested before that the language of chapter V has a confident voice, the ability to look back and mock the previous usage is a very strong argument for this. The reality encompassing method Joyce demonstrates in his work, as Richard Ellmann points out, mingles "ordinary, heroic, and mock-heroic without wishing to compound them."[52] The ever-present problem of finding one's own language is ironically transfigured in chapter V. For example, that neither English of the oppressive British Empire nor Irish of the naïve nationalists nor Latin of the Catholic Church seems to be the right means of free expression. A mock-attempt to create a different language is realised by the way the university students communicate with each other: "*Quis est in malo humore*, said Stephen, *ego aut vos*?" (195) The combination of purely Latin words and purely English

[51] Blamires 46.
[52] Richard Ellmann, *Eminent Domain* (New York: Oxfrod University Press, 1970) 54.

syntax shows humorous disregard for both languages, thus reflecting the ability and possibility of linguistic self-progress. It is a feeble yet still an attempt to find one's unique way of expression. In a sharp contrast to this, the priests and preachers of *A Portrait* show great reverence for both English and Latin, they almost never miss opportunity to use a Latin expression only to immediately translate it into English: "this is the greatest torment which the created soul is capable of bearing, *pœna damni*, the pain of loss." (128) Still, it has to be said that Stephen does not seem to be very keen on either artificial cross-linguistic project. He is reluctant to participate even in the mock Latin use. In fact, the example cited above is the only instance of Stephen using it the text offers. Elsewhere he avoids it and prefers using regular English instead, as this interchange with Cranly demonstrates:

> —Have you signed? Stephen asked.
>
> ……………………
>
> —*Ego habeo*.
>
> —What is it for?
>
> —*Quod*?
>
> —What is it for?
>
> ……………………
>
> —*Per pax universalis*. (194)

It is interesting to look to *Stephen Hero* for a comparison. There, this artificial language, "the base of which was Latin and the superstructure of which was composed of Irish, French and German,"[53] does not seem much appealing to Stephen either as he is reluctant to participate in this artificial language. He again responds usually in English but when he is forced to use it,

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[53] Joyce, *Stephen Hero* 106.

he manages to retort in proper Latin: "*Credo ut estis*," says Cranly and Stephen responds "*Minime*."[54]

Another use of ironical language can be traced in connection with the Catholic religion. At the end of chapter IV, when Stephen finally decides to abandon the Church, his position to the Catholic teaching is realised in the description of a statue of Virgin Mary: "the faded blue shrine of the Blessed Virgin which stood fowlwise on a pole in the middle of a hamshaped encampment of poor cottages." (162) Not only does it stand in the middle of "a hamshaped encampment" but it is doomed to bird droppings because it stands, in a beautiful *ad hoc* invention, "fowlwise." Here, the irony can be indeed felt quite strongly, especially if the argument is taken a little further on the example of the linguistic inventiveness of *Finnegans Wake*. The morpheme "-wise" can thus denote only direction, as in normal English usage, but it hard not to here the homophonous proper adjective "wise." Virgin Mary is wise of fowls because her head is full of them, or rather their droppings.

The ability to smile at the lyrical style of the earlier chapters is demonstrated in the diary entries:

> *10 April*: Faintly, under the heavy night, through the silence of the city which has turned from dreams to dreamless sleep as a weary lover whom no caresses move, the sound of hoofs upon the road. Not so faintly now as they come near the bridge; and in a moment, as they pass the darkened windows, the silence is cloven by alarm as by an arrow …
> *11 April*: Read what I wrote last night. Vague words for a vague emotion. (251)

To this shift Derek Attridge points out: "It is significant that when one diary entry falls into the style that has been typical of Stephen's 'literary' self ever since the romantic fantasies

[54] Joyce, *Stephen Hero* 106.

derived from *The Count of Monte Cristo* it is quickly mocked."[55] It is as if the style, and by extension Joyce himself, mocked the previous attempts in the same way his later works mock *A Portrait*.

Earlier, the various language styles influence each other, as has been shown, but the detached position and critique of one of the other is evident in the closing diary entries. The language usage of chapter V can, therefore, be said to be most complex of them all. Any clean and clear-cut approach to identify the intricacies of its linguistic voice very soon finds problems of the previous devices being present, although these presences are of a rather residual manner. The question remains whether this style should be viewed as definitive or whether there is a room for further development. To answer this, one has to look into Joyce's following work, *Ulysses*.

[55] Attridge, *Joyce Effects* 76.

Conclusion

It has been shown and practically demonstrated what the reasons are behind the varying experience the language of *A Portrait* draws forth. Deliberately using tropes and schemes Joyce manages to evoke illusions of different language styles that have a significant impact on the reader and his perceiving the different subjectivities. The language of each individual passage manifests different attitudes and emotions which sometimes may and sometimes may not be in agreement with the particular content. Joyce, as Derek Attridge points out, successfully creates a "manifestation […] of the speech of linguistic community rather that of a single individual exploiting the creative possibilities of language."[56] The various different styles always seem to be pointed at the reader, not just as the means but, significantly, as the centre of the readerly experience.

The prevalent language and style of chapter I, an imitation of a child's usage, is well brought about by borrowings from schoolboy slang, simple syntax, heavy repetition, childish expressions and significant use of modality. All of them, in one way or another, seem to create the feeling insecurity, uncertainty and shyness. The change into the voice of an admirer of Byron and Dumas is the mark that chapter II bears for the most part. Imitation of a lofty lyrical style can be seen in the over-use of adjectives or omnipresent metaphors. The effect created by such an openly unoriginal voice is that of adherence to higher authorities. Such a connection than inevitably leads to the adherence to the Catholic church, its rules and especially its diction. These two registers seem to be in constant struggle, both supporting and contradicting each other. Therefore, the linguistic patterns of this particular section of *A Portrait* reach the utmost extremes of "weary" (62) lyricism on the one hand and "rigorous" (150) diction of sermons on the other. The culmination of this seemingly unsolvable clash

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[56] Attridge, *Joyce Effects* 69.

results in detachment form both of them and leads to the processes of chapter V. Before that as Stephen himself claims: “I was not myself as I am now, as I had to become.” (240) Thus, a different style has to emerge, both new and incorporating everything that has been experienced before. The language seems, for the first time, to reflect a full experience, not being limited to a single register. It is a mix of some left-over poetic metaphors, ecclesial and classical Latinity, adolescent straightforwardness and scholastic demand for precision, implying “a fluid succession of presents, the development of an entity of which our actual present is a phase only,” [57] as the young Joyce says in his early essay “A Portrait of the Artist.” Almost every aspect of this can be seen in the following passage from chapter V:

> Like a levite’s robe of plain linen 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 wordlings, in striking swiftly when bidden—and yet had remained ungraced by aught of saintly or of prelatic beauty. Nay, his very soul had waxed old in that service… (185)

In all of these ways, Joyce disregards the traditional 19th century authorial objectivity and gives way to emphasise the subjectivity of every single of these voices. The reader can experience the different levels of the text of *A Portrait* through the various linguistic techniques. Although each individual response to such language can be different and there will always be a room for infinite interpretation, the general importance and meaning of the schemes and tropes, as they appear in *A Portrait of the Artist as a Young Man*, can be deduced thanks to their coherent and consistent use by Joyce, relying on tradition from the antiquity

[57] James Joyce, “A Portrait of the Artist,” *A Portrait of the Artist as a Young Man*, ed. Chester G. Anderson (New York: Viking Penguin Inc., 1977) 257-8.

onwards and putting it to new perspectives. Such language devices can be said to in part substitute the traditional style of narration and its objectivity and emphasise the various subjectivities, or personae, through which the characters, especially Stephen Dedalus, can be experienced in *A Portrait*.

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