

STYLISTIC ANALYSIS OF A *PORTRAIT OF THE ARTIST AS A YOUNG MAN* FROM LEXICAL AND GRAMMATICAL CATEGORY

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Abstract

Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols. Linguists have recognized that language can be spoken, thought, written, and expressed in shorthand, Morse code, Braille, teleprint code, and even whistled. Each of these ‘codings’ has been analyzed statistically in numerous ways but the most common approaches are: counting the number of occurrences of words, counting the number of times a word of given length occurs, counting the number of times a sentence of given length occurs, and counting the number of times a word containing a given number of phonemes occurs. The resulting frequency distributions have been used to characterize an author or indeed a language. They have been used to estimate an author’s total vocabulary. One important feature or by-product of such distributions is that languages of societies can be classified according to some complexity criterion. Since it is possible that the complexity of a society can be indicated by the complexity of its language, then the models for such distributions take on a utility factor besides the intrinsic interest of classification. This paper classifies many linguistic

features and reviews some linguistic indicators commonly referred to as words, vocabulary, phrases, clauses, sentences, etc.

Keywords: language complexity, linguistic features, stylistics analysis, lexical and grammatical categories, literary theory, style in fiction, interior monologue, etc.

Introduction

Joyce was familiar with the comparable phenomenon of *long vowels in succession* in Latin (*fasces virgarum*), it is pronounced /'fæsi:z/,⁵⁹ which had considerable influence on classical metrics. The author tends to use them for heavier effects, “*His face was handsome and his body was strong and hard.*”, introduces us immediately in *A Portrait of the Artist as a Young Man* to three stressed syllables in a row, and elsewhere we find Joyce carefully choosing accentual patterns like “*A voice spoke softly to Stephen’s lonely heart*” which might encourage us to lighten a stress here or there. Sometimes we find in which the sequence of stressed vowels emerges all the more because of sense and because the theoretically unaccented syllables are either built up considerably by consonant clusters or they are so fragile that they almost vanish: “*He crept about from point to point on the fringe of his line, making little runs now and then.*”⁶⁰

Dialect and Idiolect

A *dialect* is distinguished from a language by a set of departures from the "norm," but these departures are necessarily shared by some community. An *idiolect*, on the other hand, is the form of a language spoken by a single person, marked by a set of departures from the "norm" that aren't shared with others, at least not as a package. Joyce spoke kind of the Dublin dialect of Hiberno-English which is a hybrid combining literal transpositions of Gaelic, its syntax and rhythms, with the “acquired speech” of the country’s English occupiers.⁶¹

Interior Monologue

James Joyce was a modernist. He was influenced by French authors as Flaubert and Baudelaire who believed in the impersonality of the artist. In Joyce geographical and sociological details are very important. His novels open in “*medias res*”, with the analysis of particular movement and the

⁵⁹ Wikipedia:IPA for English

⁶⁰ Anthony, Burges “An Introduction to the Language of James Joyce” Joysprick, (Harvest Book, Hb 303) (Paperback), 1975.

⁶¹ James Joyce “A Portrait of the Artist as a Young Man”, (edited by Chester G. Anderson) Penguin Books, 1976.

portrait of the characters is based on introspection rather than a description. He believed in impersonality of the author, so he used the DIRECT INTERIOR MONOLOGUE, the adoption of the characters thought is a monologue, the INDIRECT INTERIOR MONOLOGUE, presents thoughts as seen from within the character's mind, but narrated in 3rd person, and the STREAM OF CONSCIOUSNESS, a flow of thoughts free associates without apparent logical links. In Joyce's books, as well as in '*A Portrait of the Artist as a Young Man*' the style is realistic, with a lot of details and moments. He called these moments "EPIPHANIES", when details or moments buried for years in one's memory suddenly surface in one's mind. The tone and rhythm of Joyce's *interior monologue* are highly distinctive. There is an unadorned matter-of-factness about the statements he makes to himself which is appropriate to his honesty - a quality he shares with few of his fellow-Dubliners. He is not a man of much education, but he is shrewd and, knowing the world well like his classical counterpart, he is contentedly disillusioned. Within the limits which life has set him, and which he philosophically accepts, he knows what he wants. Despite frequent ellipsis of thought and syntax, Joyce's flow is never difficult to follow. But as the novel progresses Joyce allows ellipsis and a kind of specially invented lexis of the senses to overcome plain or near-plain communication.⁶²

The Joyce Sentence

From the very beginning of the story we can notice that the sentences tend to be rather full of sounding but their weight is not formed by the enumeration of nouns and adjectives common in 19th century English prose.

In '*A Portrait of the Artist as a Young Man*' we come across four kinds of sentences: Simple Sentence; Compound Sentence; Complex Sentences; Compound-Complex Sentences.

Simple Sentences

1. Page 82 With one foot on the sea and one foot on the land he blew from the arch-angelical trumpet the brazen death of time
2. Page 91 I Am Cast Away From The Sight Of Thine Eyes
3. Page 91 This evening we shall consider for a few moments the nature of the spiritual torments of hell
4. Page 94 You have often seen the sand on the seashore
5. Page 96 He calls you to Him
6. Page 97 He saw
7. Page 97 Creatures were in the field
8. Page 98 That was his hell

⁶² Ibid 2

9. Page 100 The farther side was drawn
10. Page 100 He could still leave the chapel
11. Page 101 The penitent came out⁶³

Compound Sentences

1. Page 2: The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell
2. Page 10: He broke his glasses, said Father Arnall, and I exempted him from work.
3. Page 40: The refectory was half empty and the fellows were still passing out in file
4. Page 83: Let that thought be ever before our minds and then we cannot sin
5. Page 83: The image of Emma appeared before him, and under her eyes the flood of shame rushed forth anew from his heart
6. Page 85: He offended the majesty of God by the sinful thought of one instant and God cast him out of heaven into hell for ever
7. Page 88: In hell all laws are overturned—there is no thought of family or country, of ties, of relationships
8. Page 100: The candles on the high altar had been extinguished but the fragrance of incense still floated down the dim nave
9. Page 101: The slide clicked back and his heart bounded in his breast
10. Page 103: He had confessed and God had pardoned him⁶⁴

Complex Sentences

1. Page 16: His father, who kept the racehorses, must be a magistrate too like Saurin's father and Nasty Roche's father
2. Page 30: Athy, who had been silent, said quietly
3. Page 73: He turned to appease the fierce longings of his heart before which everything else was idle and alien
4. Page 76: He stooped to the evil of hypocrisy with others, sceptical of their innocence which he could cajole so easily
5. Page 77: His sin, which had covered him from the sight of God, had led him nearer to the refuge of sinners
6. Page 77: Ennis, who had gone to the yard, came back, saying
7. Page 78: If any boys have special confessors perhaps it will be better for them not to change
8. Page 81: God, who had long been merciful, would then be just
9. Page 171: Cranly, who was still chewing the fig, answered with loud movements of his jaws

⁶³ Ibid 3

⁶⁴ Ibid 3

10. Page 178: Stephen, who had been listening to the unspoken speech behind the words, said with assumed carelessness⁶⁵

Compound Complex Sentences

1. Page 4: The fellow called Simon Moonan that name because Simon Moonan used to tie the prefect's false sleeves behind his back and the prefect used to let on to be angry
2. Page 7: The cold slime of the ditch covered his whole body; and, when the bell rang for study and the lines filed out of the playrooms, he felt the cold air of the corridor and staircase inside his clothes
3. Page 38: It was unfair and cruel because the doctor had told him not to read without glasses and he had written home to his father that morning to send him a new pair
4. Page 38: The soutane sleeve swished again as the pandybat was lifted 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.
5. Page 39: And his white-grey face and the no-coloured eyes behind the steel-rimmed spectacles were cruel looking because he had steadied the hand first with his firm soft fingers and that was to hit it better and louder
6. Page 53: Now it seemed as if he would fail again but, by dint of brooding on the incident, he thought himself into confidence.
7. Page 67: He wondered how his father, whom he knew for a shrewd suspicious man, could be duped by the servile manners of the porter; and the lively southern speech which had entertained him all the morning now irritated his ears.
8. Page 110: Their presence had made him diffident of himself when he was a muffin Clongowes and it had made him diffident of himself also while he had held his equivocal position in Belvedere
9. Page 129: She kept me in talk a long while at the door, and I thought it strange because her breast and her shoulders were bare⁶⁶

Declarative Sentences

1. Page 1: He was baby tuckoo
2. Page 13: He bent down to rake the fire
3. Page 24: Stephen looked with affection at Mr Casey's face which stared across the table over his joined hands
4. Page 45: Uncle Charles was a hale old man with a well tanned skin, rugged features and white side whiskers

⁶⁵ Ibid 3

⁶⁶ Ibid 3

5. Page 69: He had been lost or had wandered out of existence for he no longer existed
6. Page 93: The malice, impotent though it be, which possesses these demon souls is an evil of boundless extension, of limitless duration, a frightful state of wickedness which we can scarcely realize unless we bear in mind the enormity of sin and the hatred God bears to it
7. Page 112: A strong note of pride reinforcing the gravity of the priest's voice made Stephen's heart quicken in response
8. Page 129: The blue flowers which she lifted towards him and her young blue eyes seemed to him at that instant images of guilelessness, and he halted till the image had vanished and he saw only her ragged dress and damp coarse hair and hoydenish face
9. Page 156: The mystery of esthetic, like that of material creation, is accomplished
10. Page 164: Cranly was sitting over near the dictionaries⁶⁷

Interrogative Sentences

1. Page 2: What is your name?
2. Page 31: What did that mean about the smuggling in the square?
3. Page 56: Do you use a holder?
4. Page 56: Is this a beautiful young lady or a doll that you have here, Mrs Tallon?
5. Page 86: What name, then, shall we give to the darkness of hell which is to last not for three days alone but for all eternity?
6. Page 94: How many millions upon millions of centuries would pass before that bird had carried away even a square foot of that mountain, how many eons upon eons of ages before it had carried away all?
7. Page 111: Have you ever felt that you had a vocation?
8. Page 120: 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?
9. Page 155: Why not, indeed?
10. Page 174: What about that game, Cranly?⁶⁸

Exclamatory Sentences

1. Page 4: She had her feet on the fender and her jewelly slippers were so hot and they had such a lovely warm smell!
2. Page 15: I say!

⁶⁷ Ibid 3

⁶⁸ Ibid 3

3. Page 33: Please, sir, let me off!
4. Page 57: Admit!
5. Page 82: O, what agony then for the miserable sinners!
6. Page 118: Again!
7. Page 136: O the grey dull day!
8. Page 145: Long pace, fianna!
9. Page 164: We never sold our faith!
10. Page 182: Freedom!⁶⁹

Imperative Sentences

1. Page 3: Go and fight your match.
2. Page 11: Get back into bed.
3. Page 12: Tell McGlade.
4. Page 14: Please come and take me home.
5. Page 18: Sit over, she said.
6. Page 19: Take that one, sir.
7. Page 22: Eat away now.
8. Page 24: Let us have the story anyhow.
9. Page 30: Ask him, he said.
10. Page 35: Kneel out there in the middle of the class.⁷⁰

The Joyce Clause

Clause

A Clause is a group of words containing at least a subject and a verb and often times a compliment as well. There are two types of clauses: *independent* and *dependent*.⁷¹

Independent Clause

An independent clause is a group of words that contains a subject and verb and expresses a complete thought.⁷²

1. Page 12: They lay on their sides.
2. Page 17: A tall man stood on the deck.
3. Page 32: It had a funny face.
4. Page 52: He knew it was right to begin.
5. Page 75: The swift December dusk had come tumbling clownishly after its dull day.
6. Page 82: The soul had been weighed in the balance.
7. Page 94: The ticking went on unceasingly.

⁶⁹ Ibid 3

⁷⁰ Ibid 3

⁷¹ <http://owl.english.purdue.edu/owl/resource/598/01/>

⁷² <http://owl.english.purdue.edu/owl/resource/598/01/>

8. Page 98: The rain had drawn off.
9. Page 125: His morning walk across the city had begun.
10. Page 147: A match of four was arranged.⁷³

Dependent Clause

A dependent clause is a group of words that contains a subject and verb but does not express a complete thought.⁷⁴

Examples:

1. Page 2: When they were grown up he was going to marry Eileen.
2. Page 2: Dante gave him a cachou every time he brought her a piece of tissue paper.
3. Page 38: Father Arnall rose from his seat and went among them, helping the boys with gentle words and telling them the mistakes they had made.
4. Page 48: Whenever the car drew up before a house he waited to catch a glimpse of a well scrubbed kitchen or of a softly lighted hall and to see how the servant would hold the jug and how she would close the door.
5. Page 57: As the fellows in number one were undistinguished dullards, Stephen and Heron had been during the year the virtual heads of the school.
6. Page 62: While he was still repeating the CONFITEOR amid the indulgent laughter of his hearers, he wondered why he bore no malice now to those who had tormented him.
7. Page 74: He bore cynically with the shameful details of his secret riots in which he exulted to defile with patience whatever image had attracted his eyes.
8. Page 84: As he crossed the square walking homeward, the light laughter of a girl reached his burning ear.
9. Page 87: —Yet even then in that hour of supreme agony, Our Merciful Redeemer had pity for mankind.
10. Page 107: As his soul was enriched with spiritual knowledge, he saw the whole world forming one vast symmetrical expression of God's power and love.
11. Page 128: Whatsoever of thought or of feeling came to him from England, his mind stood armed against in obedience to a password.⁷⁵

⁷³ Ibid 3

⁷⁴ <http://owl.english.purdue.edu/owl/resource>

⁷⁵ Ibid 3

Noun clauses

A noun clause is a dependent clause that can be used the same ways as a noun or pronoun. It can be a subject, *predicate nominative*, *direct object*, *appositive*, *indirect object*, or *object of the preposition*. They may begin with a *relative pronoun* or by, *whether*, *when*, *where*, *why*, or *how*.⁷⁶

Examples:

1. Page 1: The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell.
2. Page 5: The little silk badge with the white rose on it that was pinned on the breast of his jacket began to flutter.
3. Page 19: The deep low collar and the Eton jacket, made him feel queer and oldish: and that morning when his mother had brought him down to the parlour, dressed for mass, his father had cried. That was because he was thinking of his own father.
4. Page 28: A fellow in the higher line told me.
5. Page 37: 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.
6. Page 54: The lean young man in a long overcoat, who was to give a special display of intricate club swinging, stood near watching with interest, his silver-coated clubs peeping out of his deep side-pockets.
7. Page 62: This spirit of quarrelsome comradeship which he had observed lately in his rival had not seduced Stephen from his habits of quiet obedience.
8. Page 74: Women and girls dressed in long vivid gowns traversed the street from house to house.
9. Page 78: A boy from his post at the window had seen the rector come from the house.
10. Page 114: 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.⁷⁷

Adjective clauses

Adjective, or relative, clauses modify nouns or pronouns and, in order to make the relationship clear, follow the noun or pronoun they modify. Adjective clauses are linked with conjunctions (subordinators).⁷⁸

⁷⁶ Ibid 9

⁷⁷ Ibid 5

⁷⁸ Ibid 16

Examples:

1. Page 29: There were dark wooden presses there where the crimped surplices lay quietly folded.
2. Page 51: 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
3. Page 51: In the hall the children who had stayed latest (were putting on their things: the party was over.
4. Page 52: Some undefined sorrow was hidden in the hearts of the protagonists as they stood in silence beneath the leafless trees and when the moment of farewell had come the kiss, which had been withheld by one, was given by both.
5. Page 62: This spirit of quarrelsome comradeship which he had observed lately in his rival had not seduced Stephen from his habits of quiet obedience.
6. Page 69: Another, a brisk old man, whom Mr Dedalus called Johnny Cashman, had covered him with confusion by asking him to say which were prettier, the Dublin girls or the Cork girls.
7. Page 77: Ennis, who had gone to the yard, came back, saying: The boy from the house is coming up for the rector.
8. Page 81: God, who had long been merciful, would then be just.
9. Page 83: One single instant, after the body's death, the soul had been weighed in the balance.
10. Page 88: These devils, who were once beautiful angels, have become as hideous and ugly as they once were beautiful.
11. Page 93: The malice, impotent though it be, which possesses these demon souls is an evil of boundless extension, of limitless duration, a frightful state of wickedness which we can scarcely realize unless we bear in mind the enormity of sin and the hatred God bears to it.⁷⁹

Adverb clauses

Adverb clauses modify single words (verbs, adjectives, or adverbs) or entire phrases or clauses. They always begin with a subordinating conjunction. Adverb clauses answer the questions how? Where? When? Why? And, To what extent? Adverb clauses appear in any of several places

⁷⁹ Ibid 3

in the sentence as long as the relationship is clear and its position conveys the intended purpose.⁸⁰

Examples:

1. Page 41: He had reached the door and, turning quickly up to the right, walked up the stairs and, before he could make up his mind to come back, he had entered the low dark narrow corridor that led to the castle.
2. Page 60: In fact, after some talk about their favourite writers, Nash declared for Captain Marryat who, he said, was the greatest writer.
3. Page 86: He founded it upon the rock of ages, and endowed it with His grace, with sacraments and sacrifice, and promised that if men would obey the word of His church they would still enter into eternal life; but if, after all that had been done for them, they still persisted in their wickedness, there remained for them an eternity of torment: hell.
4. Page 95: And if that mountain rose again after it had been all carried away, and if the bird came again and carried it all away again grain by grain, and 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, at the end of all those innumerable risings and sinkings of that immeasurably vast mountain not one single instant of eternity could be said to have ended; even then, at the end of such a period, after that eon of time the mere thought of which makes our very brain reel dizzily, eternity would scarcely have begun.
5. Page 104: As long as you commit that sin, my poor child, you will never be worth one farthing to God.
6. Page 104: Till that moment he had not known how beautiful and peaceful life could be.
7. Page 107: 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.
8. Page 117: 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.
9. Page 130: At last, after a bend of the road, I spied a little cottage with a light in the window.
10. Page 174: How could he hit their conscience or how cast his shadow over the imaginations of their daughters, before their squires begat upon them, that they might breed a race less ignoble than their own?⁸¹

⁸⁰ Ibid 16

⁸¹ Ibid 3

Infinitive clauses

1. Page 3: But he had pretended not to see that she was going to cry.
2. Page 3: It was not enough to lull the conscience with a tear and a prayer.
3. Page 99: He had to kneel before the minister of the Holy Ghost and tell over his hidden sins truly and repentantly.
4. Page 20: Mr. Deadalus covered the dish and began to eat hungrily.
5. Page 21: Mrs Riordan, I appeal to you, said Mrs Dedalus, to let the matter drop now.
6. Page 35: Father Arnall gave out the theme-books and he said that they were scandalous and that they were all to be written out again with the corrections at once.
7. Page 35: But if he did it one time by mistake what would he do to go to confession?
8. Page 68: The spittle in his throat grew bitter and foul to swallow and the faint sickness climbed to his brain so that for a moment he closed his eyes and walked on in darkness.
9. Page 99: Stephen stood up in his place to say the grace before meals.
10. Page 117: 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.⁸²

Prepositional clauses

1. Page 9: 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.
2. Page 16: He thought of his own father, of how he sang songs while his mother played and of how he always gave him a shilling when he asked for sixpence and he felt sorry for him that he was not a magistrate like the other boys' fathers.
3. Page 19: He looked round to where uncle Charles sat and said: Now then, sir, there's a bird here waiting for you.
4. Page 33: And he thought of what Cecil Thunder had said: that Mr Gleeson would not flog Corrigan hard.
5. Page 33: And he thought of what Cecil Thunder had said: that Mr Gleeson would not flog Corrigan hard.
6. Page 34: Gentlemen, the happiest day of my life was the day on which I made my first holy communion.

⁸² Ibid 3

7. Page 46: Stephen was glad to go with him on these errands for uncle Charles helped him very liberally to handfuls of whatever was exposed in open boxes and barrels outside the counter.
8. Page 51: Before the fire an old woman was busy making tea and, as she bustled at the task, she told in a low voice of what the priest and the doctor had said.
9. Page 68: It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind.
10. Page 119: Like a scene on some vague arras, old as man's weariness, the image of the seventh city of christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote.⁸³

The Joyce Phrase

Phrase

The word phrase is a structural term. By the word phrase we understand a word or a group of words in which all the words are structured around a particular word.⁸⁴

Verb Phrases

A verb phrase is a phrase (a group of related words lacking a subject) that consists of a main verb plus one or more helping verbs.

1. Page 1: She played on the piano the sailor's hornpipe for him to dance.
2. Page 2: — O, if not, the eagles will come and pull out his eyes.—
3. Page 2: The wide playgrounds were swarming with boys.
4. Page 7: — O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed.
5. Page 9: It would be lovely in bed after the sheets got a bit hot.
6. Page 12: — I didn't mean to.
7. Page 22: — Well, my Christmas dinner has been spoiled anyhow.
8. Page 24: We have the pain of intensity.
9. Page 57: He doesn't smoke and he doesn't go to bazaars and he doesn't flirt and he doesn't damn anything or damn all.
10. Page 144: I bet Cranly didn't see that.⁸⁵

⁸³ Ibid 3

⁸⁴ Nuhiu, V. "English Syntax", Faculty of Philology, University of Prishtina, 1994. P.6.

⁸⁵ Ibid 3

Noun Phrases

A noun phrase is a noun and other words or phrases or clauses that are structured around the noun.⁸⁶ A noun phrase is a made up of a noun and all its *modifiers*. It can function in a sentence as a subject, an object, or a *complement*. Some noun phrases begin with an infinitive (to go) or a gerund (going).⁸⁷

Examples:

1. Page 3: The first day *in the hall* of the castle.
2. Page 5: The *red* rose wins.
3. Page 24: Mr Dedalus began to sway his head to and fro, crooning like a *country* singer.
4. Page 48: In a vague way he understood that his father was in trouble and that this was the reason *why he himself had not been sent back to Clongowes*.
5. Page 68: In a quiet bystreet a German band of *five* players in faded uniforms and with battered brass instruments was playing to an audience of street arabs and leisurely messenger boys.
6. Page 70: Mr Dedalus told the same tale.
7. Page 97: I detest *my sins*.
8. Page 113: And you, Stephen, have been such a boy in this college, prefect of Our Blessed *Lady's* sodality.
9. Page 116: Tea was *nearly* over and only the last of the second watered tea remained in the bottoms of the small glass jars and jampots which did service for teacups.
10. Page128: We *priests* want to pray.⁸⁸

Prepositional Phrases

A prepositional phrase is a group of words including a preposition and a noun, pronoun, or group of words used as a noun. They are fragments that usually do not stand alone, except in commands like "At once!" or "On your feet!"⁸⁹ A prepositional phrase is a structure that consists of a preposition and an object of preposition.⁹⁰

1. Page 4: One day when he had been called to the castle the butler had shown him the marks of the soldiers' slugs in the wood of the door and had given him a piece of shortbread that the community ate.
2. Page 7: But Wells must know the right answer for he was in third of grammar.

⁸⁶ Ibid 26

⁸⁷ <http://department.monm.edu/english/kroberts/english201/projects2002/group10/vocabulary.htm>

⁸⁸ Ibid 3

⁸⁹ Ibid 16

⁹⁰ Ibid 26, p.33

3. Page 28: Mr Casey struggled up from his chair and bent across the table towards her, scraping the air from before his eyes with one hand as though he were tearing aside a cobweb.
4. Page 34: During the writing lesson he sat with his arms folded, listening to the slow scraping of the pens.
5. Page 50: The firelight flickered on the wall and beyond the window a spectral dusk was gathering upon the river.
6. Page 66: They drove in a jingle across Cork while it was still early morning and Stephen finished his sleep in a bedroom of the Victoria Hotel.
7. Page 77: It was strange too that he found an arid pleasure in following up to the end the rigid lines of the doctrines of the church and penetrating into obscure silences only to hear and feel the more deeply his own condemnation.
8. Page 121: There was a long rivulet in the strand and, as he waded slowly up its course, he wondered at the endless drift of seaweed.
9. Page 147: The soul of the gallant venal city which his elders had told him of had shrunk with time to a faint mortal odour rising from the earth and he knew that in a moment when he entered the sombre college he would be conscious of a corruption other than that of Buck Egan and Burnchapel Whaley.
10. Page 181: Behind a hedge of laurel a light glimmered in the window of a kitchen and the voice of a servant was heard singing as she sharpened knives.⁹¹

Adverb Phrases

An adverb phrases is a phrase with an adverb as its head. The head may be preceded by an *intensifier* (another adverb) and followed by a complement or a postmodifier (usually a prepositional phrase or a clause). An adverb phrase modifies a verb, adjective, or adverb. It is used to tell when, where, how, or to what extent about the word it modifies.⁹²

Examples:

1. Page 10: Their master had received his death-wound on the battlefield of Prague over there in the sea.
2. Page 25: We were down there at a meeting and after the meeting was over we had to make our way to the railway station through the crowd.
3. Page 36: Father Dolan will be in tomorrow.
4. Page 47 & 48: Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived

⁹¹ Ibid 3

⁹² Ibid 3

through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years *before* slighted his love, and with a sadly proud gesture of refusal, saying: —Madam, I never eat muscatel grapes.

5. Page 50: Stephen contemplates very frequently.
6. Page 54: We were chatting away quite friendly and he asked me did our friend here wear glasses still, and then he told me the whole story.
7. Page 57: The imitation was prevented by a mild expression of anger from Wallis in whose mouthpiece the cigarette had become too tightly wedged.
8. Page 90: For even they, very devilishly sinned, sinned by such a sin as alone was compatible with such angelical natures, a rebellion of the intellect: and they, even they, the foul devils must turn away, revolted and disgusted, from the contemplation of those unspeakable sins by which degraded man outrages and defiles the temple of the Holy Ghost, defiles and pollutes himself.
9. Page 159: A bell beat faintly very far away.
10. Page 160: While he sang and she listened, or feigned to listen, his heart was at rest but when the quaint old songs had ended and he heard again the voices in the room he remembered his own sarcasm: the house where young men are called by their Christian names a little too soon.⁹³

Adjective Phrases

An adjective phrase is a phrase with an adjective as its *head*. An adjective can be intensified by an adverb (as in *very good*, *extremely popular*, *more difficult*), and complemented in various ways. An adjective phrase can also have an adverb as a *postmodifier*, as in *big enough*. Adjective phrases function as modifiers of nouns or as *predicatives*. An adjective phrase modifies a noun or pronoun. It always comes immediately after the noun or pronoun it modifies.⁹⁴

Examples:

1. Page 1: Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo.
2. Page 8: It was very big to think about everything and everywhere.
3. Page 10: The old servants were quiet.
4. Page 11: His bed was very hot and his face and body were very hot.

⁹³ Ibid 3

⁹⁴ Ibid 16

5. Page 12: Deadalus seems strangely absent-minded.
6. Page 24: Tell me, did I tell you that story about a very famous spit?
7. Page 32: The air was very silent and you could hear the cricket bats but more slowly than before: pick, pock.
8. Page 38: His voice was very gentle and soft.
9. Page 54: —O, I'm sure he'll work very hard now, said Mrs Dedalus, especially when he has Maurice with him.
10. Page 67: That's much prettier than any of your other COME-ALL-YOUS.
11. Page 78: It was *strange* that he found an arid pleasure in following up to the end the rigid lines of the doctrines of the church and penetrating into obscure silences only to hear and feel the more deeply his own condemnation.
12. Page 81: But, above and beyond all, let this retreat be one to which you can look back in after years when maybe you are far from this college and among very different surroundings, to which you can look back with joy and thankfulness and give thanks to God for having granted you this occasion of laying the first foundation of a pious honourable zealous christian life.
13. Page 88: Moreover, our earthly fire destroys at the same time as it burns, so that the more intense it is the shorter is its duration; but the fire of hell has this property, that it preserves that which it burns, and, though it rages with incredible intensity, it rages forever.
14. Page 110: Stephen's face gave back the priest's indulgent smile and, not being anxious to give an opinion, he made a slight dubitative movement with his lips.
15. Page 126: But when this brief pride of silence upheld him no longer he was glad to find himself still in the midst of common lives, passing on his way amid the squalor and noise and sloth of the city fearlessly and with a light heart.
16. Page 149: You also told me that when you were a boy in that very charming carmelite school you ate pieces of dried cowdung.
17. Page 186: One does not seem to stand quite apart from another.⁹⁵

Verbal Phrases

Verbal phrases are verbals and any of the verb form's modifiers, objects or complements. The three types of verbal phrases are *participial*, *gerund*, and *infinitive phrases*.⁹⁶

⁹⁵ Ibid 3

⁹⁶ Ibid 3

Participial Phrases

Participial Phrases are present participles or past participles and any modifiers, objects or complements. Participial phrases contain verbs which act as adjectives in a sentence.⁹⁷

Examples:

1. Page 7: *Sitting* in the study hall he opened the lid of his desk and changed the number pasted up inside from seventy-seven to seventy-six.
2. Page 9: 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.
3. Page 9: They lived in Clane, a fellow said: there were little cottages there and he had seen a woman *standing* at the half-door of a cottage with a child in her arms as the cars had come past from Sallins.
4. Page 10: He rolled his stockings off and put on his nightshirt quickly and knelt *trembling* at his bedside and repeated his prayers quickly, fearing that the gas would go down.
5. Page 17: A great fire, banked high and red, flamed in the grate and under the ivy-twined branches of the chandelier the Christmas table was spread.
6. Page 31: You went there when you wanted to do something. It was all thick slabs of slate and water *trickled* all day out of tiny pinholes and there was a queer smell of stale water there.
7. Page 36: Fleming knelt down, *squeezing* his hands under his armpits, his face contorted with pain; but Stephen knew how hard his hands were because Fleming was always *rubbing* rosin into them.
8. Page 38: And as he knelt, *calming* the last sobs in his throat and feeling the burning tingling pain pressed into 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.
9. Page 39: Stephen felt his heart *filled* by Fleming's words and did not answer.
10. Page 49: They would be alone, *surrounded* by darkness and silence: and in that moment of supreme tenderness he would be transfigured.⁹⁸

⁹⁷ <http://owl.english.purdue.edu/owl/resource>

⁹⁸ Ibid 3

Gerund Phrases

Gerund Phrases contain verbs ending in -ing and any modifiers, objects, or complements. Gerund phrases act as nouns in a sentence. They can act as the subject or object of a verb, as a predicate nominative, and as the object of a preposition.

Examples:

1. He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then.
2. Page 44: They made a cradle of their locked hands and hoisted him up among them and carried him along till he struggled to get free. And when he had escaped from them they broke away in all directions, flinging their caps again into the air and whistling as they went spinning up and crying: —Hurroo!
3. Page 52: Yet a voice within him spoke above the noise of his dancing heart, asking him would he take her gift to which he had only to stretch out his hand.
4. Page 58: The growth and knowledge of two years of boyhood stood between then and now, forbidding 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, wearying him in the end until the pleasantry of the prefect and the painted little boy had drawn from him a movement of impatience.
5. Page 63: He remained standing with his two companions at the end of the shed listening idly to their talk or to the bursts of applause in the theatre.
6. Page 72: Art thou pale for weariness of climbing heaven and gazing on the earth, wandering companionless?
7. Page 95: To retrieve the consequences of that sin the Only Begotten Son of God came down to earth, lived and suffered and died a most painful death, hanging for three hours on the cross.
8. Page 100: He walked on and on through ill-lit 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.
9. Page 108: His prayers and fasts availed him little for the suppression of anger at hearing his mother sneeze or at being disturbed in his devotions.
10. Page 114: 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.

11. Page 117: 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 obeying the call he had turned aside, obeying a wayward instinct.⁹⁹

Infinitive Phrases

Infinitive Phrases contain verbals consisting of to followed by a verb and any modifiers, objects, or complements. Infinitive phrases usually act as nouns, but they can also act as adjectives and adverbs.¹⁰⁰

Examples:

1. Page 2: He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then.
2. Page 7: Stephen tried to laugh with them. He felt his whole body hot and confused in a moment.
3. Page 17: And when he had tried to open Mr Casey's hand to see if the purse of silver was hidden there he had seen that the fingers could not be straightened out: and Mr Casey had told him that he had got those three cramped fingers making a birthday present for Queen Victoria.
4. Page 31: He wanted to ask somebody about it.
5. Page 51: Yet a voice within him spoke above the noise of his dancing heart, asking him would he take her gift to which he had only to stretch out his hand.
6. Page 66: The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company.
7. Page 83: The frail gay sound smote his heart more strongly than a trumpet blast, and, not daring to lift his eyes, he turned aside and gazed, as he walked, into the shadow of the tangled shrubs.
8. Page 95: To bear even the sting of an insect for all eternity would be a dreadful torment.
9. Page 95: To retrieve the consequences of that sin the Only Begotten Son of God came down to earth, lived and suffered and died a most painful death, hanging for three hours on the cross.
10. Page 107: 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 which caused him painful nervous irritation such as the sharpening of knives on the knife board, the gathering of cinders on the fire-shovel and the twiggling of the carpet.¹⁰¹

⁹⁹ Ibid 3

¹⁰⁰ Ibid 16

¹⁰¹ Ibid 3

The Joyce Word, word classes and Vocabulary

Joyce's style involves certain syntactic problems. In this case, the word order follows the normal principle of weight, the direct object coming after the shorter adverbial phrase. The sentence is removed from the domain of the familiar through the presence of two adjectives in the adverbial phrase.¹⁰²

Parts of Speech

Nouns

Abstract: *society, idea, deceit, dedication, curiosity, trust, relaxation, intelligence, bravery, loyalty, eloquence, convenience, etc.*

Concrete: *house, dog, cat, girl, plate air, water, air, oil, sugar, salt, rice, cheese, etc.*

What kinds of abstract nouns occur?

Nouns referring to events: *war, eruption, solemnity*

Nouns referring to perceptions: *understanding, consciousness*

Nouns referring to processes: *development, formation,*

metamorphoses

Nouns referring to moral: *virtue, devotion, tolerance, confidence*

Nouns referring to social: *responsibility, friendship*

Nouns referring to qualities: *bravery, heroic*

Collective nouns: *people, staff*

Adjectives

Adjectives-referring to what attribute?

Physical: *woolen, silken*

Psychological: *joyful, tremulous*

Visual: *hilly square/snowy*

Auditory: *bubbling, sizzling*

Sensory: *slippery, smooth*

Color: *dark, red, white, green*

Referential: *big dog, white house*

Emotive: *exited, happy, worried*

Evaluative: *good, fat, bad, lazy*

Gradable: *young, tall, useful*

Non-gradable: *atomic, British*

Attributive: *an utter fool*

Predicative: *he is ashore*

Restrictive: *the exact answer*

Intensifying: *the simple truth, a complete victory, a slight effort*

¹⁰² Ibid 2

Stative: *tall, long*

Dynamic: *abusive, ambitious*

Verbs

Stative verbs: *cost, believe, and remain*

Dynamic verbs: *walk, arrive*

Verbs referring to movements: *climb, jump, slide*

Verbs referring to Physical acts: *spread, smell, taste, laugh*

Verbs referring to Speech acts: *persuade, decline, beg*

Verbs referring to Psychological states or activities: *think, feel, imagine, know, love*

Verbs referring to perceptions: *see, hear, and feel*

Lexical verbs: *eat, walk, write, give, dream, jump*

Auxiliary verbs: *be, have, do, may, can, will*

Transitive verbs: *shut the door*

Intransitive verbs: *the door shuts*

Linking verbs: *be, sound, seem, taste, smell*

Mono-transitive verbs: *Stephen ate the pear.*

Di-transitive verbs: *I gave Stephen a pear.*

Adverbs

What semantic functions do they perform?

Semantic Functions of Manner: *anxiously, carefully, loudly, willingly*

Semantic Functions of Place: *away, along, across, upstairs, elsewhere*

Semantic Functions of Direction: *backwards, forward, up, down, in, out*

Semantic Functions of Time: *ago, already, finally, shortly, immediately*

Semantic Functions of Degree: *almost, completely, partly, deeply, much*

Semantic Functions of Reason: *because, as, since, that, seeing that, in that*

Semantic Functions of Purpose: *so that, lest, in order to, so as, so that...not*

Semantic Functions of Concession: *although, enough, while, even if, for all*¹⁰³

Are there any significant uses of *sentence adverbs* in ‘**A Portrait of the Artist as a Young Man**’?

A word that modifies a *sentence* as a whole or a *clause* within a sentence. Sentence adverbs are: *adjuncts, conjuncts, and disjuncts*.¹⁰⁴

An adjunct is verb modifier by function. They are realised by APs, PPs and NPs.¹⁰⁵

¹⁰³ Ibid 3

¹⁰⁴ <http://www.grammar.about.com/glossary.html>

¹⁰⁵ Nuhiu, V. “English Syntax”, Faculty of Philology, University of Prishtina, 1994. P.34.

An *adjunct* is part of a *Sentence* and modifies the *Verb* to show time, manner, place, frequency and degree.¹⁰⁶

1) adjuncts like: *happily, proudly, now, outside*

A **conjunct** relates what is said in a *sentence* to another sentence. As such, it is not part of the structure of the sentence in which it is used.

2) Conjuncts like: *so, therefore, however*

A **disjunct** expresses the speaker or writer's attitude to what is being described in the sentence.

3) Disjuncts like: *certainly, obviously, frankly*¹⁰⁷

Unbelievably difficult vocabulary is used in 'A Portrait of the Artist as a Young Man' by James Joyce, e.g:

*Scullion, monstrance, ablative, mare, soutane, arras, incertitude, cerement, dalmatic, celebrant, novena, sodality, thurible, censer, chasuble, diffident, equivocal, muff, dubitation, Eucharist, paraclete, supererogation, quarantine, ciborium, capuchin, nave, shite, embrasure, rictus, plenipotentiary, venial, contrition, quail, execrate, gibbet, similitude, collywobbles, catafalque, cope, harridan, feck, sacristy, cod, ferule, trellis, moiety, curvet, simoon, spikenard, cultus, stultify, demure, desuetude, filial, drisheen, mummery, urbane, vestry, singlet, hoyden, guile, handsel, matriculate, fenian, cumbrous, trinity, vervain, denarius, chine, tundish, prelatric, prelate, venal, ephod, matic, matric, platinoid, bursar, augur, ferule, constable, dray, farrow, carmelite, blackguard, eke, perambulator, patrician.*¹⁰⁸

Phonetic Symbols

The English on which Joyce was reared, and out of which he contrived a literature even more idiosyncratic than Shakespeare's, had and still has many of the phonetic features of the language of Elizabethan London. What are thought of as essentially Anglo-Irish versions of the vowel in *tea, sea and beat and the diphthong in my, eye, fight are close enough to the regular usages of Shakespeare.*

Falstaff puns on *reasons and raisins; as late as Alexander Pope line is a rhyme for Join. To be accurate about Dublin English, one must say that it fossilises most of the features of Pope's English, eighteenth-century English, and that this English still had many of the features of Elizabethan English. Joyce has to meet Swift and Sterne and Addison before he meets Shakespeare.*

¹⁰⁶ <http://www.usingenglish.com/glossary/verb.html>

¹⁰⁷ Ibid 3

¹⁰⁸ Ibid 3

This is probably not the place to discuss the Great Vowel Shift which helped to turn the English of Henry V into that of our own day. It is enough to say that, in the mediaeval period of English, the / of *shine had the value it still has in the Romance languages - /i:/ - and the ou of mouse (a spelling introduced by the Normans to replace the more reasonable Anglo-Saxon *mils'*) meant what it still means to the French - /u:/.*

These vowels, being long, became increasingly unsteady (the tongue, like any other muscular organ, does not like to hold the same rigid position for too long a time), and they wavered themselves into the state of diphthongs. *Shine, in RP, now has a firm /ai/, while mouse has a solid /au/. But for a lengthy period both diphthongs, while their second element recalled quite clearly the parent vowel, though now in a shorter and slacker form, kept the first element in a vague central region. Shakespeare probably said /am/ and /niaus/. A diphthong with a first element further back in the mouth than /s/ was also acceptable - something like // or /YI/ for shine and /AU/ or /yo/ for mouse-and these, which we associate with Queen Anne and Swift and the Spectator, are still to be heard in Japanese and German Dublin. When words like shine and eye and I and my jumped out of that /i:/ slot which is the front upper region of the mouth, words containing a double e - meet, beet, queen and so on - forgot that their vowel was a Continental /e:/ whose length was symbolised in the orthographic doubling, and rose to fill the high gap, giving the pronunciation in /i:/ that we share with the Elizabethans and the Augustans.*¹⁰⁹

Musicalisation

It is no exaggeration to state that Joyce takes, among all the varieties of spoken English, only that of his own town seriously.

Dublin English is apotheosised, in *A Portrait of the Artist as a Young Man to a universal language capable of absorbing all others. It is a remarkable prosodic achievement in that it can move from the lowest street colloquial to the sesquipedalian pedantic without transitional devices.*

But, of course, the seeds of this mad variety are already present in the real speech of Dublin, with its ability to encompass obscenity, seedy scraps of half-remembered learning, malapropism, the grandiloquent structures of oratory, euphony and balance for their own sake regardless of meaning. To take such a vehicle of social communication seriously is essentially not to take it seriously, since it has ludic elements in it which disappeared from British English when the Puritans came.

But, when he has achieved the state of free flight, he is almost unnaturally eloquent. The long aesthetic disquisition he forces on Lynch is

¹⁰⁹ Ibid 2

an animated essay which we are persuaded only by Lynch's down-to-earth interruptions to accept as speech. His declaration of intent to Cranley, just before the book ends, is stogy-like something from Joyce's very stogy drama *Exiles*: 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.

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Borrowed Styles

The book is based on the sound of Dublin English and it encompasses its entire orchestral spectrum. We may read the opening in the style of George Bernard Shaw. *Subordinate clauses* are rarer than in British English; phrases and clauses may be freely coordinated: There is a fair range of expletives - 'Arrah', 'by Jesus', 'GoodChrist!', 'Christ McKeown', 'Gob', 'Begob', 'O Jakers', 'Bloody wars' and so on-and a great deal of slang that is as much British as Anglo-Irish, though much of it would be regarded as old fashioned in the England of 1904. In *A Portrait* his saltier utterances are suppressed and we hear mainly a shabby-genteel jauntiness: '. . . there's a crack of the whip left in me yet, Stephen, old chap. We're not dead yet, sonny. No, by the Lord Jesus (God forgive me) not half dead.'¹¹¹ Joyce used even words from the Albanian language in his work titled "Finnegans Wake":

1. *bije (Albanian)* - children; daughter.
2. *bir (Albanian)* - child; son;
3. *búkur (Albanian)* - beautiful;
4. *darkë (Albanian)* – supper
5. *ftoftë (Albanian)* - cold
6. *gotë (Albanian)* - drinking glass, tumbler.

¹¹⁰ Ibid 2

¹¹¹ Ibid 2

7. hângër (*Albanian*) - to eat.
8. karrigë (*Albanian*) - chair, seat.
9. mal (*Albanian*) - mountain
10. mbesë (*Albanian*) - niece.
11. Nemic (*Albanian*) - Austrian, Hungarian, German.
12. nip (*Albanian*) - nephew.
13. odë (*Albanian*) - room
14. qiri (*Albanian*) - candle.
15. rahat (*Albanian*) - quiet.
16. raki (*Albanian*) – brandy
17. shqupni (*Albanian*) - Albania (*Pronunciation* 'schtschupni').
18. sofër (*Albanian*) - table, dining table;
19. sot (*Albanian*) - today.
22. ve, voe (*Albanian*) - egg
23. vet (*Albanian*) - person.

Conclusion

The above stylistic, lexical and grammatical features help us to come to the conclusion that James Joyce's style of writing in his classic literary novel reveals the whole importance and as such are unique and very distinctive from the language and style of his peers. With the entire language corpus gathered and presented above, one can see that his language style is universal and unraveled, filled with many stylistic devices, along with language philosophy and interior monologue. Joyce alternatively slips into the point and then gets out unnoticed, thus, representing the literary technique so-called *stream of consciousness*. Nevertheless, his marked preference for using exquisite words, vague expressions, short emphatic exclamations, figurative languages, imagery, sounds shoot a final appraisal for his literary work which one can judge it as rarely less found among other authors of his time. Then, we also can say that his language patterns reveal the incongruities between his thoughts and reality. That's his alienated style, namely, unprecedented, aesthetic, seemingly indeterminate yet actually the most epiphanius.

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