The Functionality of Clause Complexing in James Joyce's
A Portrait of the Artist as a Young Man

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Abstract

The aim of this paper is to carry a statistical analysis of the processes of clause complexing in selected lengthy extracts from James Joyce's novel *A Portrait of the Artist as a Young Man* (1916) to show that the development of Stephen's language is directly related to the growth and maturation of his metal capabilities. The paper shall adopt Halliday's functional approach to clause complexing in the analysis of Stephen's language over the five chapters of the novel.

المستخلص

يهدف هذا البحث الى اجراء تحليل احصائي لعمليات تعقيد الجمل في منتخبات مختارة من رواية جيمس جويس صورة الفنان في شبابه (1916) بغرض اثبات الترابط المباشر بين تطور لغة بطل الرواية ستيفان ونمو ونضج امكاناتة العقلية. سيعتمد البحث منهج هاليداي الوظائفي في تحليل تعقيد الجمل في المقطع المنتخبة من فصول الرواية الخمسة.

1. Introduction

Psycholinguists have long established the direct relationship between linguistic and mental development in human beings. Linguistic development manifests itself on various levels including vocabulary, syntax, and style. Undoubtedly, syntactic complexity or growth over age is the most important markers for the mental development of the individual because it requires the manipulation of complex mental functions like association, analogy, and projection.

Literary works, especially novels, provide a good insight into this interrelation between mental and linguistic growth in the charting of their characters' development. English modernist novels in particular seek to expose this interrelation on the psychological level of their characters as the focal point of their characters' growth and maturity. James Joyce is perhaps the leading modernist novelist in this vein. Almost all his novels are set to chart the psychological development of his central characters with particular reference to the maturation of their linguistic expression of their evolving identities.

Joyce's first novel *A Portrait of the Artist as a Young Man* (1916) is probably the locus mundi of this obsession with language as the major reflection of his characters'

developing sense of personal identity. This novel is a bildungsroman or a novel of character development. It follows the growth and maturity of Stephan Daedalus, an Irish person, from early childhood till the point of maturity. Joyce traces the personal growth of his hero through the sophistication of his linguistic expression as a reflection of his evolving mental outlook on the world around him. Joyce correlates the sophistication of Stephen's worldview with that of his language growth. The novel falls into five, seemingly interrelated, chapters, each focusing on one stage of Stephen's growth. Each stage shows Stephen's personal development through his ability to rationalize the world around him through the medium of language. Thus in the first chapter Stephen is a child and his language is not yet developed to comprehend his world. So he passively contacts his environment with his physical senses. Indeed, the first chapter of *A Portrait of the artist as a young Man* is a compendium of sensory images that compose the core of Stephen's awareness of reality. But when we move into the next chapters language rapidly grows into an efficient medium of self-expression and worldview rationalization. Eric Bulson (2006:50) puts this more precisely when he states that:

> The childlike simplicity of the first chapter gives way to an increasingly sophisticated style that mimics Stephen's intellectual growth. In the second, third, and fourth chapters, the language becomes more complex because his mind is developing, and he is beginning to find ways to express himself. As Stephen learns about the world, his observations are accompanied by more intense intellectual reflections. (Bulson, 2006:50).

The sophistication of Stephens's language in these chapters ushers his initiation into the more complicated socialization process.
      One way to gauge the sophistication of Stephen's language in these chapters is through the complication of the syntactic construction of his utterances. Such constructions rely on the grammatical process of clause complexing as it reflects various mental processes which, in turn, forms Stephen's ever-sophisticating worldview.

2. The Model of Analysis

      The model of analysis adopted in this study is Halliday's functional approach to clause complexing as elaborated in his *book An introduction to Functional Grammar* (1994) because Halliday considers the clause as the basic unit of grammar. He departs from the traditional view that the sentence is the basic unit of grammar as he says that the sentence is the basic unit in writing and that the clause is the basic unit in linguistic communication.
      Halliday classifies clauses into two types: clause simplex and clause complex. Clause simplex contains one clause, whereas clause complex contains a Head clause together with other clauses that modify it. Clauses in a clause complex relate to each other by one of two ways: Taxis and logical-semantic type.
      Taxis refer to the interdependent relationships among clauses in a complex clause by showing the stature of the clause as dependent of dominating in relation to other clauses in the complex clause. Halliday classifies taxis into two categories in terms of status: parataxis and hypotaxis.
      Parataxis indicates "the relation between two like elements of equal status, one initiating and the other continuing" (Halliday 1994: 218). This means that the position of the clauses can be changed without changing the meaning of the complex clause because the paratactic relation is symmetrical and transitive as in:

lll John ran away, ll and Fred stayed behind lll
         1   2

Halliday uses the symbol (lll) to mark the beginning and end of the complex clause and the Symbol (ll) to indicate individual simple clauses. He numbers the clauses as well.

   Hypotaxis indicates "the binding of elements of unequal status" (1994:221). The dominant element is free, but the dependent element is not because the hypotactic relation is non-symmetrical and non-transitivity as in:
lll I stayed at home ll because it rained. lll
      a   b
   Halliday uses the Greek alphabet to mark the sequence of clause in a paratactic relation. He uses alpha (a) for the dominant, a beta (b) for a clause dependent on it, and a gamma (c) for one dependent on that, and so on.

   Logico- semantic type of relationship among clauses in a complex clause is based on specific semantic and contextual restraints. Like taxis, the complex clause also consists of head clause and secondary ones but the relationship is not one of interdependence. Halliday classifies such relationship into expansion and projection.

   In expansion the secondary clause expands the meaning of the primary clause in one of three ways: elaboration, extension, or enhancement. Expansion by elaboration repeats the meaning of the primary clause with slight modification either by direct repetition, or by rewording it, clarifying it, or giving an example.

lll They weren't show animals; ll we just had them as pets. lll
                  1   2
Expansion by extension makes an exception or an alternative to the meaning of the primary clause.

lll The window in the room was open ll and half noises came of from the street lll
                      1   2

Expansion by enhancement gives extra information that is related to that of the primary clause by   a semantic feature of time, cause, condition or concession.

lll When the morning came, ll the other shepherds returned from Bethlehem lll
            b   a
    The second type of logico-semantic relationship among clauses projects one clause into another. Here, the primary clause presents the secondary clause   as what somebody said (locution) or thought (idea). So clauses in a projection relationship are either projecting or projected. Locutions are projected as verbal events and ideas are projected as mental events

lll "Oh, it will be clear tomorrow and hot as June," ll said Stuart. lll (locution)"
1   2

lll You'd think ll there'd be a warning. lll   (idea)
         a   'b

   Halliday classifies projection relationship into paratactic and hypotactic. Paratactic projection clauses are typically 'direct speech'. Here the order of the clauses

is not restricted to specific positions and   projecting clauses may interrupt projected clauses.

lll He said, ll 'Get in there, Hunt.' lll
       1   2
lll 'That's all we need,' ll he said. lll
"   1   2
lll "There is wood next to you and the fire burns bright," ll the son said, ll
              1   2
 "the morning is grey and the cold is here ll It will snow soon, even now it is snowing." lll
                         3   4

   Hypotactic projection clauses are typically 'reported speech' and the projected clause usually follows the projected one. Halliday labels the clauses alphabetically to show their grammatical dependency.

lll The boss said ll that he could see you now. lll
    a   b
lll I told him ll I gave the prison guard money to buy him a good dinner. lll
     a   b

3. Clause Complexing in James Joyce's *A Portrait of the Artist as a Young Man*

Two lengthy extracts were selected from each of the five chapters of *A Portrait of the Artist as a Young man* for analysis. These extracts are equal in length for all the five chapters as measured in word numbers and sentence number in each extract. One extract is narration and the other is conversation because the novel employs the stream of consciousness as its narrative technique. Abrams (1999:299) defines the stream of consciousness as "a mode of narration that undertakes to produce, without a narrator's intervention, the full spectrum and continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations." This sort of internalized narration composes the biggest part of *A Portrait of the Artist as a Young Man*. We estimate that this sort of free indirect speech amounts to more than 60% of the novel. The other 40% of the novel comprises direct authorial narration (10%) and conversation (30%). This forms the criterion of our selection of the extracts from the novel for analysis in terms of narration (free indirect speech) and conversation (direct speech). Authorial narration is excluded from analysis for two reasons. It occupies a minor portion of the text of the novel and that it is not part of Stephens's language and, therefore, does not point to the growth of his language in terms of clause complexing.

The results of analysis can be tabularized as follows:

A. Taxis

Chapters	Number of Complex Clauses	Parataxis	Hypotaxis
One	13	13	-
Two	66	12	39

Three	82	16	41
Four	89	14	36
Five	119	20	43

B. Logico-Semantic Type
   (i)   Expansion

Chapters	Number of complex clauses	Elaborating	Extending	Enhancing
One	13	-	-	-
Two	66	7	5	1
Three	82	10	4	3
Four	89	13	8	7
Five	119	18	11	11

(ii)   Projection

Chapters	Number of Complex Clauses	Locution	Idea	Hypotactic	Paratactic
One	13	-	-	-	-
Two	66	2	-	1	1
Three	82	5	2	5	2
Four	89	7	4	6	5
Five	119	9	7	11	5

Statistical results show that Stephen's language develops directly with his age and mental growth as measured in terms of clause complexing. Chapter One shows the lowest rate of complex clauses as Stephen is yet a child less than ten years old. His language and mental awareness of the external reality around him are mostly expressed in simple clauses and sometimes in paratactic clauses as his mind is not able to carry the complex mental functions such as analogy, association and so on.

The next four chapters show a marked rise in Stephen's use of complex clauses but with graduation. The highest rate remains for the taxis as they constitute the basis of adult linguistic communication. Taxis carry the basic mental functions the adult mind needs to comprehend the outer world. Logico-semantic type of clause complexing also shows a gradual increase over these four chapters. Expansion registers the highest rate is in chapters four and five as Stephen is a young man and an artist in the making. His artistic skills are concerned with language as a novelist. However, the monological and stream of consciousness narration in these chapters have the highest rate of this category of complex clauses because Stephen uses ready-made linguistic caliches of his time to express his literary theories. The stream of consciousness narration is more subjective and, therefore, clause complexing predominates as part of the unconscious linguistic self-expression.

As for projection as a logico-semantic type of clause complexing, statistics shows its rareness in the novel in general in spite of its logical importance in the

development and sophistication of Stephen's language as an artist. This is probably due to Joyce heavy use of third-person narrative perspective throughout his novel. However, when it comes to the final series of diary extract at the close of the novel we find that both types of projection increase as the novelist employs the first-person narrative perspective on Stephen's mental reflections as he embarks on leaving Ireland for good (Spinks, 2009:80).

Conclusion

The main finding of this paper is that the development of Stephen's language is directly related to the growth and maturation of his mental world-view. Statistical analysis of the selected representative extracts from the five chapters of the novel shows that clause complexing figures prominently in this interrelation between language and mental growth as it reflects the growth of Stephen's mental capabilities both as an individual and as an artificer of literary language. The rapidly dependence on clause complexing is functional in Stephen's case as it points to his evolving sense of personal and aesthetic identity.

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