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Morphosyntactic Analysis and Metaphorization of Functional Shift in James Joyce's Ulysses

A B S T R A C T

James Joyce is renowned for using functional shifts creatively to add new words and meanings to his novels. Converting words through altering their classes is considered as Joyce's distinct method of playing with words, which reflects his capability of linguistic creativity. The problem that should be tackled in this study the reader is neither able to determine the grammatical class of the word after converting it nor he is able to perceive its meaning after converting it, which is also wrapped up with metaphor. Accordingly, this study aims to figure out words which underwent functional shifts in the selected novel. It is postulated that converting the class of the word brings about semantic change in that word as it might undergo metaphoric extension which should be examined precisely. Methodologically, (8) converted words were selected randomly from this novel for the purpose of qualitative analysis. Brinton and Brinton's Model (2010) has been applied as a tool to analyze functional shifts on morphological and syntactic levels. The merit of this approach is that it identifies the morphosyntactic change that occurs to the word when converting it. Lakoff and Johnson's Approach (1980) *Conceptual Metaphor Theory* was adopted to uncover the metaphoric meaning that accompanies any functional shift. The results indicate that the syntactic pattern 'noun changes into verb' was the main pattern of functional shift recruited by Joyce in *Ulysses*. The meanings of converted words are also changed whose meanings cannot be grasped from their individual forms unless they are interpreted within their contexts. Joyce converted words of different fields including body parts, abstract, concrete and physical objects.

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التحليل الصرفي النحوي والاستعارة في التحول الوظيفي في رواية "يوليسيس" لجيمس جويس

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الخلاصة:

يُعرف جيمس جويس باستخدامه التحولات الوظيفية بشكل إبداعي التي يوظفها لإثراء روايته بمفردات جديدة ومعانٍ جديدة. يُعد تحويل الكلمات عبر تغيير فئاتها النحوية أسلوبًا مميزًا اتبعه جويس في اللعب بالكلمات، مما يعكس قدرته على الإبداع اللغوي. المشكلة التي يجب معالجتها في هذه الدراسة هي أن القارئ غير قادر على تحديد الفئة النحوية للكلمة بعد تحويلها، كما أنه غير قادر على إدراك المعنى بعد تحويلها وظيفيًا، وهو المعنى الذي يكون مرتبطًا أيضًا بالاستعارة. بناءً على ذلك، تهدف هذه الدراسة إلى تحديد الكلمات التي خضعت لتحويل وظيفي في الرواية المختارة. وتفترض الدراسة أن تحويل فئة الكلمة يؤدي إلى تغيير دلالي في تلك الكلمة، حيث تخضع لامتداد مجازي الذي ينبغي دراسته بدقة. من الناحية المنهجية، تم اختيار (ثمانية) كلمات محولة وظيفيًا بشكل عشوائي من هذه الرواية لغرض التحليل النوعي. أيضًا تم تطبيق نموذج (Brinton & Brinton (2010 كأداة لتحليل التحويلات الوظيفية على المستويين الصرفي والنحوي. وتكمن ميزة هذا النهج في تحديد التغيير الصرفي والنحوي الذي يحدث للكلمة عند تحويلها. من ناحية أخرى، تم اعتماد نهج (Lakoff and Johnson (1980 لنظرية الاستعارة المفاهيمية للكشف عن المعنى الاستعاري الذي يصاحب أي تحويل وظيفي للكلمة. تشير النتائج إلى أن النمط النحوي "تحويل الاسم إلى فعل" كان النمط الرئيس للتحويل الذي استعمله جويس في رواية يوليسيس. كما تغيرت معاني الكلمات المحولة بحيث لا يمكن فهمها من أشكالها الفردية إلا إذا تم تفسيرها في سياقاتها. حول جويس وظيفيًا كلمات من مجالات مختلفة تشمل أجزاء الجسم، والأشياء المجردة، والمحسوسة، والمادية.

الكلمات المفتاحية: التحويل الوظيفي ، الاستعارة، المعنى، الأنماط النحوية، السياق، جويس.

1. Introduction

Most of novelists are innovative in using language and manipulating special style of writing their novels based on utilizing various syntactic patterns and word formation processes. Functional shift (conversion) is one of these processes that James Joyce, Shakespeare, and Charles Dickens exploited to enrich their texts with new vocabulary. Joyce was able to convert many words in his novels, specifically in *Ulysses* in which he changed the grammatical classes of a set of words which

absolutely led to change their original meanings whose novel meanings became totally different from the original ones. However, functional shift is studied under derivational morphology where a new word is derived from the root word, such as 'help', which is a verb, but through functional shift it can be used as a noun. Carstairs-McCarthy (2002, p. 48) states that functional shift is one of the processes of derivational morphology where a given lexeme that belongs to a specific class is converted to another class, but without any modification in the shape of the base word.

The process of functional shift is produced through different syntactic patterns where the reader can come across the word 'desk' which is a common noun, but in a certain context, it is used as a verb to denote 'to put objects on the desk'. Leech (1981, p. 215) ensures that functional shift refers to a change in the syntactic function of the word and also accompanied by a change in meaning, but the morphological form is kept the same without any change. This, in fact, showcases that functional shift causes a change in its syntactic category, at the same time there is a change in its meaning which does not correspond to the primary meaning. Joyce highly exploited this process in order to produce new words, play with words and create a type of complexity in the language and structures that he fosters in his novel *Ulysses* because using the preposition 'inside' as an adjective functioning as a premodifier to a noun gets the readers confused of its intended meaning. Similarly, using the interjections as nouns or colors as lexical verbs or conjunctions as nouns keeps the readers puzzled by this use as they are unable to predict their new meanings. It is hypothesized that Joyce utilizes the noun-to-verb pattern significantly more than the other patterns.

Ulysses is considered as Joyce's masterpiece where he used a distinguished style of language and produced numerous neologisms in terms of functional shifts, compounds and portmanteaus which he collated them in different patterns (Burgess, 1973, p. 10). This study is considered significant for different fields because it contributes to morphological, syntactic, semantic and stylistic levels where Joyce's strategies of utilizing functional shifts have been investigated and all the syntactic patterns that he adopted in converting words were fairly explored. Also, it showed how Joyce plays with the meanings of words after converting their categories, benefiting from the contexts in which they are used. Consequently, this study also reveals Joyce's stylistic artistry and linguistic skill in playing with words and his ability of producing infinite number of words from already existed words. Given this context, the current study seeks to address the following questions: (1) What are the syntactic patterns that Joyce uses to create functional shifts? (2) How does he exploit metaphor in forming functional shifts?

The investigation is based on realizing the syntactic patterns he hires to form functional shifts and exploring the way he employs conceptual metaphor to create images that convey a varied range of themes. Shifting the parts of speech in *Ulysses* creates a kind of rhetorical effects, enhances the complexity of his structures and makes his style of writing unique.

2. Theoretical Framework

2.1. Morphosyntactic Aspects of Functional shift

Functional shift is studied under morphology as part of word formation processes which is sometimes given different labels, such as zero-derivation which means there is no derivation occurring in the word, or functional shift which refers to the

shift in the category of the word or grammatical shift by which the word changes its grammatical class in a specific context. As a result, 'functional shift' is used as the conventional term in this research. Bauer (2004) states that functional shift is a remarkably widespread process of word formation in modern English. Correspondingly, Lee et al. (2024) maintain that "functional shift, a productive word formation in English, converts the functional status of a word without changing its form". Booij (2007, p. 38) uses the term conversion instead of functional shift and defines it "a change in the syntactic category only". The above view reinforces that functional shift primarily undergoes a syntactic change in the class of the word, which is prone to different patterns.

Aronoff & Kirsten (2011, p. 115) call conversion as zero-derivation process, which is concerned with changing the lexical category of a specific word, but without changing its phonological form. This process is productive in the sense that it adds new vocabulary to the English language. Hamawand (2011) considers functional shift as a morphological device by which a new word is made from already existing word throughout changing its part of speech as shown in the common word 'taste' whose basic part of speech is noun, but due to the process of functional shift, it is used as a verb 'to taste the soup', which denotes examining whether the 'soup' is salty or not. So functional shift is counted as a morphological device used for generating new words, but the newly coined words are formulated in terms of syntactic patterns which gain new meanings and new syntactic functions as seen in the word 'taste' which functions either subject or object within the sentence, but after converting its part of speech, its function changes into a verb.

Different terms have been used to name conversion, such as 'functional shift', 'multiple class membership' and zero-derivation. Functional shift mostly results in changing a noun to verb or an adjective changes into a noun. However, it is

classified into partial conversion and complete conversion (Gramley and Pätzold, 2004). Partial conversion refers to sharing some features of the new word after converting its grammatical class, while complete conversion refers to sharing all the features of the new word after conversion (p. 36). Harley (2006, p. 105) states that functional shift is a good source of coining words in language. Moreover, he maintains that functional shift is a highly productive word formation process in the English language where people regularly foster it to produce many words in different situations. The noun 'impact' has recently been converted into a lexical verb 'to impact'. Not only single lexemes have been subjected to functional shift, also compound words were prone to the process of functional shift, for instance, the compound word 'throw-up' is a lexical verb, but currently it is used as a noun standing alone with fixed meaning. Tradenames or names of companies also have been widely handled in functional shift as evidence the name of 'Google' Corporation is converted into a lexical verb 'to google', which means to search on a given term or word in the google engines.

Brinton and Brinton (2010, p. 101) label conversion in two ways; functional shift and conversion. They point out that functional shift is the conversion of one part of speech to other part of speech, but without adding any suffix. He places such changes of word classes into syntactic patterns as illustrated in table (1):

Table (1): Syntactic Patterns of Functional Shift

No.	Syntactic Patterns	Example
1	V > N	a drive
2	N > V	to ship
3	A > V	to lower
4	N > A	blue-collar (worker)
5	A > N	(the) poor; the double
6	Prt > V	(to) down

The sixth pattern is less common in English, while others are the most common types of functional shifts in modern English, specifically $N > V$ is very productive as noted in the realm of literature as seen in Shakespeare's plays and Joyce's novels. $V > N$ is also used considerably in daily conversations. The other patterns $A > V$, $N > A$ and $A > N$ are utilized by speakers in different situations. Eventually, functional shift follows a simple mechanism in creating new words because it does not involve any derivational affixations in lieu it requires changing the class of the word and acquiring new meaning.

2.2. Conceptual Metaphor: A Mapping Relation

Metaphor has been defined as substituting one word for another with a different meaning. The mechanism of metaphor is based on drawing an indirect comparison by comparing one idea to another. In other words, it forms a kind of implicit analogy in order to create one thought (Wilkinson, 2002). Metaphor is a conceptual or mental process which is mirrored in human language on a wide range which enables language users to encode and construe abstract areas of knowledge and experience in more concrete expressions. In other words, through metaphor the speaker can turn the abstract concept into a more perceptive and tangible concept throughout mapping or corresponding both concepts together (Hurford, et al., 2007). Semino (2008, p. 1) views metaphor as "the phenomenon whereby we talk and, potentially, think about something in terms of something else." According to this point of view, metaphor is seen as a thought which is created due to evoking one thing in terms of another thing. For instance, to say "Jack is a fox", this does not mean that Jack is literally an animal 'fox'; rather the speaker takes the attribute of the fox as being cunning and attributes it to Jack, which implicitly denotes that Jack behaves in a cunning way. This implies that Jack is a cunning person. Consequently, Yanow (2008) elucidates that metaphor is a matter of juxtaposing

two elements and using them in one context whose different meanings are blended together in order to form a specific theme. Practically, Jack is the first element, while fox is the second element whose the focus is on the fox's astute and tactical nature, stressing on its cunning behavior. This trait, associated with intelligence and sharp instincts, underpins the fox's reputation for outmaneuvering others.

Conceptual Metaphor Theory (henceforth, CMT) views the connection between conceptual areas in terms of mapping between two elements within the source domain and target domain. So conceptual metaphor requires the perception of one idea in terms of another idea (Knowles & Moon, 2006, p. 27). For example, the expression 'time is money' where source domain is 'money', while target domain is 'time'. Conceptually, 'money' lexically collocates with saving or investing, hence the speaker implies that time should be exploited in a good way as people invest the time to carry out their business quickly. According to CMT, conceptual metaphor is based on two major domains in decoding any conceptual metaphor. First, the source domain from which one can draw metaphoric expressions in order to conceive another conceptual domain. The second is the target domain which we attempt to understand throughout utilizing the source domain (Kövecses, 2020).

Geeraerts (2010, p. 204) highlights that CMT relies on three major propositions. (1) Metaphor is seen as a cognitive phenomenon instead of considering it as a purely lexical phenomenon. (2) Metaphor is decoded in terms of mapping the source domain with the target domain. (3) Metaphor is grounded on linguistic semantics, which denotes that meaning is important in analyzing any metaphor. In conclusion, to analyze any conceptual metaphor, three elements should be involved, source domain, target domain which both require mapping or corresponding between them in terms of knowledge and inferences that enable us to gain the implicit meaning communicated in the conceptual metaphor. Practically, these elements are

applicable to the conceptual metaphor which is mentioned earlier “Time is money” where the source domain and target domain are mapped together in order to reach the meaning conveyed by the speaker, which is ‘one should invest time and never waste it’. So mapping both areas enable us to understand the intended meaning that lies behind enciphering a specific conceptual metaphor.

3. Research Objectives

This research is designed to accomplish a number of important goals that will all contribute to a deeper understanding of the subject matter.

1. Determining the words that have undergone functional shifts in Joyce’s *Ulysses*.
2. Figuring out the type of grammatical class of each word after converting it.
3. Realizing the metaphoric meaning that accompanies every converted word.

4. Methodology

4.1 Data Collection and Procedures

The data were taken from Joyce’s eminent novel *Ulysses*. It was written in (1921). The criteria for selecting this novel among other novels or novellas is that this novel encompasses numerous functional shifts. The method of selecting the data relies on three procedures. (1) Reading the text of the novel completely. (2) Figuring out the converted words. (3) Verifying the type of the syntactic pattern of the word in question before converting it. Consequently, the number of the analyzed words is (8) functional shifts picked up from the *Ulysses* novel exclusively.

5. Data Analysis Approach

To conduct this research, certain steps should be followed. (1) investigating the types of syntactic patterns utilized by Joyce when he produces functional shifts. (2)

Perceiving the meaning that results from the converted word. (3) Analyzing the assigned functional shifts in terms of conceptual metaphor in order to know the concepts that Joyce embraces when he creates functional shifts. To fulfil this step, Lakoff and Johnson's Model (1980) of CMT was entirely exploited throughout fostering the source – target domain relation which is followed by corresponding the two domains to realize the thought communicated in every allocated functional shift. (4) Analyzing the data is performed in terms of tables that follow a systematic format where table (1) analyzes the syntactic patterns resulting from functional shifts, whereas table (2) analyzes the metaphorization that yields behind each functional shift in order to reveal the metaphoric meanings harbored in any functional shift that Joyce generates in *Ulysses*.

5.1. Morphosyntactic Analysis of Functional Shifts in *Ulysses*

The approach of analysis adopted in this research is based on Brinton and Brinton's Model (2010) who handle functional shifts in terms of different syntactic patterns that manifest how the word changes its structure from one class into another with zero-derivational suffixes. He proposed seven syntactic patterns. Table (1) presents an analysis of various functional shifts utilized by Joyce in his known novel *Ulysses*.

Table (2): Analyzing Functional Shifts in *Ulysses*

No.	Converted Words	Context	Syntactic Pattern	Intended Meaning
1.	eye	"he eyed carefully his black trousers." (<i>Part 2, p. 66</i>)	$N \approx V$	to examine the trousers attentively.
2.	brain	"I'll brain that bloody jewman for using the holy name." (<i>Part 2, p. 323</i>)	$N \approx V$	to strike or hit someone on his head.

3.	elbow	“Eating your groatsworth of mou en civet, fleshpots of Egypt, elbowed by belching cabmen.” (Part t 2, p. 66)	N ≈ V	to jostle or bang into.
4.	flower	“their smokes ascending in frail stalks that flowered with his speech.” (Part 2, p. 132)	N ≈ V	to flourish in an impressive way.
5.	money	“Young shouts of moneyed voices in Clive Kempthorpe's rooms.” (Part 1, p. 8)	N ≈ Adj	being wealthy
6	tongue	“Hot I tongued her. She kissed me.” (Part 2, p. 163)	N ≈ V	to kiss her erotically.
7.	pencil	“In five public conveniences he wrote pencilled messages offering his nuptial partner.” (Part 2, p. 470)	N ≈ Adj	being written with a pencil.
8.	knife	“Julius Caesar not been knifed to death.” (Part 1 p. 25)	N ≈ V	to kill with a knife brutally.

It has been shown that Joyce converts specific nouns into verbs or adjectives without adding any derivational affixes. This, in fact, reveals that his syntactic mechanism patently depends on modifying the grammatical class of the meant word and the converted forms can have their morphological specifications and syntactic features like other original words. Syntactically, the word ‘eye’ is used by Joyce as simple past verb as marked by the inflectional suffix (-ed). Morphologically, the inflectional suffix (-ed) is added to main verb in order to mark the tense whether the verb in the case of past simple or past participial. Likewise, Joyce used the noun ‘brain’, which is also a human body part, in the future tense as shown by the modal auxiliary ‘will’ which preceded the word ‘brain’ immediately and this proves that ‘brain’ is used as a lexical verb in this context. The word ‘pencil’ is syntactically turned into an adjective where the word ‘penciled’ modifies the noun ‘messages’, while morphologically it is indicated by the inflectional participial suffix (-ed). The

word 'knife', which is a sharp tool used to cut things into pieces, is employed in this context to imply 'to kill someone terribly'. However, all the body parts that Joyce employed in *Ulysses* are converted into verbs, such as 'eye', 'brain', and 'tongue', while other nouns related to different fields are either converted to verbs or participial adjectives modifying the nouns they precede.

5.1. Metaphoric Analysis of Functional shifts in *Ulysses*

To analyze the metaphoric senses conveyed in the converted words in Joyce's *Ulysses*, an appropriate model should be adopted. CMT's Model (1980) of Lakoff and Johnson has been followed in interpreting metaphor in each functional shift. The process of analysis is based on three steps. First, determining the source domain expression. Second, determining the target domain in each word undergoing functional shift. Third, mapping both concepts together, benefiting from the context in which the functional shift occurred. Thus, the third step is concerned with interpreting the output of both domains.

Excerpt (1): "he eyed carefully his black trousers." (*Part 2, p. 66*)

A. Source Domain: observing something attentively.

B. Target Domain: eye which is a human organ that represents the sight sense.

C. Mapping: He examined his trousers very carefully and accurately, verifying whether there is something wrong or there are some shredded parts in the trousers.

Excerpt (2): "I'll brain that bloody jewman for using the holy name." (*Part 2, p. 323*)

A. Source Domain: violent hit on the head.

B. Target Domain: the Jew's brain.

C. Mapping: the soldier Carr wants to strike Bloom on his head because he insulted the British government. The verb 'brain' is used in a binary way; first the source of

producing speech and thinking is the brain. Second, the brain is used as a synecdoche because the brain is available in the head; therefore, the part stands for the whole, namely brain represents Bloom.

Excerpt (3): “Eating your groatsworth of mou en civet, fleshpots of Egypt, elbowed by belching cabmen.” (*Part t 2, p. 66*)

A. Source Domain: the speaker being banged into.

B. Target Domain: elbowed with belching.

C. Mapping: Here the use of the human body part ‘elbow’ as a verb implies that the speaker who walks in the crowd was banged into by the cabmen who were burping.

Excerpt (4): “their smokes ascending in frail stalks that flowered with his speech.” (*Part 2, p. 132*)

A. Source Domain: impressive speech delivered by Professor MacHugh.

B. Target Domain: smokes of cigarette.

C. Mapping: the word ‘flowered’ describes the smokes that take the form of soft columns which blossom like flowers at the top of the stalks which go in harmony with speech delivered by Professor MacHugh.

Excerpt (5): “Young shouts of moneyed voices in Clive Kempthorpe's rooms.” (*Part 1, p. 8*)

A. Source Domain: the people who shouts in the rooms.

B. Target Domain: ‘moneyed’ indicates wealthy.

C. Mapping: Voices refer to the young persons who are sitting in the rooms, and using the phrase ‘moneyed voices’, this implies that they are wealthy persons or belong to rich families.

Excerpt (6): “Hot I tongued her. She kissed me.” (*Part 2, p. 163*)

A. Source Domain: kissing the girl.

B. Target Domain: tongue

C. Mapping: Again Joyce employs the human body part and converts it into a verb that denotes a new concept with a new meaning. In this context, “tongued her” means Bloom kissed the girl Gerty MacDowell erotically, specifically in a more sexual manner.

Excerpt (7): “In five public conveniences he wrote pencilled messages offering his nuptial partner.” (*Part 2, p. 470*)

A. Source Domain: messages

B. Target Domain: pencil

C. Mapping: the use of the common noun ‘pencil’ as an adjective modifying the noun ‘messages’ denotes that the messages were inscribed by a pencil not by ink.

Excerpt (8): “Julius Caesar not been knifed to death.” (*Part 1 p. 25*)

A. Source Domain: brutal death.

B. Target Domain: knife which is a tool used to kill and slaughter.

C. Mapping: It is understood that the type of death is by knife where it is known that death has different forms, killing by knife is one of them. Joyce ensures that it is commonly admitted that Caesar was stabbed many times in his body (but not true) that caused him to die sooner. So killing someone by a knife is a repugnant, brutal action.

6. Results and Discussion

According to the analysis of the syntactic patterns of the eight functional shifts, it has been shown up that Joyce is creative in producing functional shifts via fostering

certain patterns where this process involves no addition of affixes instead it requires changing the class of the word and placing it in a proper context. The eight examples of functional shifts which were selected randomly from *Ulysses* have revealed that Joyce employed two syntactic patterns; the first pattern is Noun changes into Verb and the second is Noun changes into Adjective. The first pattern is very frequent in Joyce's functional shifts as evidence it occurred (6) times, while the second one is less occurred in the novel in the sense that it occurred (2) times only. This proves that Joyce uses the pattern 'Noun changes into Verb' to convert words considerably in his novel. Also, he uses the pattern Noun changes into Adjective in different cases where the noun is turned into a participial adjective in order to modify nouns, such as the common concrete noun 'pencil' which is used as an adjective to modify the noun 'messages'. It has been noted that Joyce resorted to specific human body parts and shifted them into lexical verbs like eye, brain, tongue, elbow, lip, face, and mouth. He exploited these body parts to create certain concepts and themes, for example, the noun 'eye' is converted into a verb to denote 'to examine attentively', the noun 'tongue' is shifted into a verb to indicate 'to kiss intimately', the noun 'brain' is also shifted to a lexical verb to mean 'to hit someone on his head', and the noun 'elbow' is converted into a verb to implicate 'to jostle someone'. Joyce's way of construing the meaning of the converted word proves that his linguistic potentials are really impressive as they show his craft and mastery in employing functional shifts in *Ulysses*.

Conceptually, Joyce created metaphoric images throughout producing functional shifts because in every functional shift, a metaphoric meaning is conveyed. He utilized some common nouns and human body parts and inoculated them with metaphoric senses after converting their grammatical classes. The noun 'money', which is related to the economy field, has been shifted into a lexical verb "moneyed

voices” which in this context means wealthy individuals. Another metaphoric image was drawn through converting the word ‘flower’, which is related to the field of botany, into a verb which denotes ‘to blossom in an impressive way’. Joyce described the smokes coming out from the attendees’ cigarettes as blossoming as the flower grows from the stalk reaching the petals gradually. So he compared the cigarette smoke to the flourishing of the flower. The concrete noun ‘knife’ is also converted into a verb whose meaning is to denote brutal stabbing of someone by the tool knife. Eventually, Joyce mostly used concrete words in functional shifts and shifted them to either abstract or concrete themes.

7. Conclusion

Investigating functional shifts or conversions in Joyce’s novel *Ulysses* has proved that he utilized this word formation process in creating new words considerably. He used different syntactic patterns in order to form functional shifts, but he focused on two basic patterns; the first one is the syntactic pattern $N > V$, while the second is the pattern $N > Adj$. Lucidly, the first pattern was the most frequent one as compared to other patterns. He widely exploited some human body parts which he turned them into verbs whose meanings cannot easily be perceived from their individual forms. He converted some body parts depending on exploiting the senses that some parts perform, but the other body parts do not have senses, that is why it is not easy to predict their meanings when they are converted into verbs or adjectives, but the context, in which they are uttered, helps in perceiving their intended meanings. He used the noun ‘eye’ as a lexical verb to denote ‘inspect something very attentively or very closely’. However, he recruited these body parts to construe concrete and abstract concepts or themes.

Further, he used other common concrete nouns and converted them into either verbs or adjectives. He was linguistically professional in choosing the words that he will

convert them into other classes as he was artistically skillful in utilizing the converted words in appropriate contexts. As a novelist, Joyce was able to convert words and encapsulate them with metaphoric flavor. Through functional shifts, he created many metaphoric images in different situations and composed such metaphoric images based on the premises of the CMT. Accordingly, this has proved that the CMT is applicable to analyzing functional shifts that Joyce made in *Ulysses* which are flavored with metaphoric senses.

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