

A BIDIMENSIONAL INVESTIGATION OF JOYCEAN STYLE: THE INTERRELATION OF ATTITUDINAL AND PRACTICAL ANALYSES OF JOYCE'S THE DEAD

LEILA MOHAMMADBAGHERI PARVIN¹ & L. MASSIHA²

¹Department of English Language and Literature, University of Tabriz, Tabriz, Iran

²Associate Professor, Department of Language and Literature, University of Tabriz, Tabriz, Iran

ABSTRACT

Numerous approaches can be taken to analyze a literary text. They whether focus on the language of the text or the social and the historical background of the text. The first ignores the spirit of the work and the latter is considered to be subjective. The present research employed a combination of these two pre-established approaches to avoid the deficiencies of every one of them. To achieve this purpose, the focus was on the epiphany of Joyce's *The Dead*. Looking through practical analysis, the epiphany peels off the lovely crust of their life, and the ugly reality emerges. Considering Joyce's specific style where language is more than just a tool to transfer the epiphany, the researchers attempted to explore the language before and after the epiphany to investigate if the language undergoes the same moment of revelation and the subsequent transformations. To this aim, the Appraisal framework was employed – a young and recent framework within Systemic Functional Linguistics, which as the name suggests investigates appraisals/evaluations in discursive productions. The language of *The Dead* was analyzed utilizing the Attitude subsystem of the Appraisal framework, and the statistical data obtained out of the Attitudinal analysis of *The Dead* confirmed inlinedness of the evaluative language of the story with characterization, narration, plot, and of course the epiphany. Therefore, it is concluded that the findings of the Attitudinal analysis and the Practical Analysis were in line with each other, and the method employed in the present study would be considered as a suitable method for objective and combined investigation of literary works, especially Joyce's style, works, and his conscious use of language in them.

KEYWORDS: Practical Analysis, Joycean Style, Epiphany, Attitude, Appraisal

INTRODUCTION

There has been a long time debate between linguists and literary critics over the validity of their analysis of literary texts. They accuse each other of being too subjective or too ignorant of the hidden meaning and depth of a literary text. Linguists focus on the language solely, ignoring the cultural, historical and psychological context in which the work is produced. Literary critics, on the other hand, consider the language only as a communicative tool and interpret the text based on non-scientific methods. Although stylisticians claim they have established the reconciling bridge between these two, they still rely more on the language of the text than other possible aspects of literature. To achieve a method of literary analysis capable of considering the aura of literature and simultaneously, avoiding subjectivity, we thought of a new possible method. In this method, we address the research questions through an eclectic method – Practical Literary Analysis and Attitudinal analysis. The result is an objective discourse analytical method where the depth and energy of a literary work are not neglected.

Joyce's utmost obsession with language(s), turned his works to an enamored case for linguists and stylisticians. *The Dead*, was not an exception. The linguists focused on the text intrinsic interpretation of it (Cotey&Arens, 2008). They have also worked on elements of Irish language in the text of the work (Nilsen, 1986). Numerous psychoanalytic, formalistic, and new historicist studies have also been conducted on this short story. The present study, however, attempts to employ Attitudinal Analysis in order to focus on the article's hypothesis, which is an investigation of the transformations of the evaluative patterns before and after the epiphany through the course of the story. In the first place, the main focus is on the patterns of narration, the discourse of characters before and after the moment of revelation; and in the second place, we compare the findings of Attitudinal method with the results of our practical reading of the text. Attitudinal analysis of the corpse is conducted employing Appraisal, a recent theory, introduced by Professor James Martin in late 1990s. This theory itself is drawn out of Systemic Functional Linguistics (SFL), and more details regarding the mentioned framework will be presented in the following paragraphs.

Systemic Functional Linguistics (SFL), the substantive father discipline to which the Appraisal framework belongs and out of which it has evolved, favors the possibility of a more profound exposition of linguistic phenomena in the light of references to the functional demands put upon language by its users plus social functions performed by the language (Zienkowski, Ostman, & Verschueren, 2011). These social meta-functions are attributable to three broad categories. Through the "ideational" meta-function, language reflects totality of experiences. The "interpersonal" meta-function fashions social roles and relationships; and the "textual" meta-function molds both internal and contextual coherence of texts.

Emerging within the zone of the "interpersonal" social meta-function of language in Systemic Functional Linguistics, Appraisal is a framework for investigation of the mechanisms through which language is put to use for evaluation and adaptation of stances by discourse producers. The medium for realization of Appraisal is mainly lexical rather than grammatical, although the significant role grammatical structures play in such realization is unchallengeable (Matthiessen, Teruya, & Lam, 2010). Appraisal inquiries into how discursive productions of writers and speakers is a reflection of the way they pass judgment on other people, events, material objects, and in general, the way they see the world. Appraisal is the language of evaluation composed of three focal simultaneous subsystems each of which consisting of subcategories of their own: Attitude, Engagement and Graduation (Martin & White, 2005). This research though is concerned with Attitude. Attitude negotiates the manner in which feelings are explicated and demonstrated in English texts. Attitude in turn, is the crux of three semantic regions traditionally pointed out as emotion, ethics and aesthetics; also respectively known as Affect, Judgment and Appreciation:

- Affect displays positive and negative feelings engendered in discourse producers mainly through an external agent.
- Judgment establishes assessments towards individuals taking into account social norms and morality; i.e. passing judgment on individuals through checking them against current social norms as the optimal patterns in a particular context.
- Appreciation is concerned with passing judgments on natural and semiotic phenomena.

Procedure

The corpus was subjected to complete analysis, that is, the whole short story was scrutinized manually by the researchers to extract and lay bare Attitudinal patterns of the whole selected text in a sentence-by-sentence fashion. The analysis carried out falls on the meticulous end of the scale, although subjectivity, which is inevitable in most Discourse Analysis studies, played a partial role here as well. The analysis was also carried out in a context-dependent fashion; i.e. the contexts in which the attitudinal incidents occur were brought into play for the sake of more accurate discernment of the Attitudinal incidents, Type, Strategy and possible Polarity of them. The Attitudinal choices within the whole corpus, their Type (Affect, Judgment or Appreciation), the Strategy in their realization (Inscribed or Invoked), and their possible Polarity (Positive or Negative), were identified by the researchers.

Having carried out discursive and linguistic analyses of the corpus, the numerical analysis of the data was conducted. The total number of Attitudinal choices and also the number of occurrences for each mode were counted using Microsoft Word software. Since the "total" numbers of the evaluative expressions for each mode were not equal, for a more tangible view of the results and finer interpretations and comparisons, the simple percentages of the total numbers and occurrences for each mode were also calculated manually so as to equalize the total numbers; therefore, the comparisons of Type, Polarity, and Strategy between the categories would be much easier; i.e. both occurrences and percentages of the frequencies were identified. For example, it would be said that there are 10 Affectual instances in Gabriel's discourse; i.e. 4.21% of his evaluative expressions are Affect. Also, it would be described that 88.33% of Gretta's evaluative expressions are realized in an Inscribed fashion; i.e. there are 53 instances of Inscribed evaluation in her discourse. These two paths of calculation and analysis were considered to be sufficient for this research for the purposes of data analysis and following discussions on the answers of the research questions and the issues engaged with.

Discussion and Analysis

Epiphany, a modern technique introduced by James Joyce, can be considered as the moment of revelation, a moment that awakens the character up from a long dream of misunderstanding. This dream can devour the reader and the other characters as well. Then, an event, a nostalgic music or voice can spoil the sweet dream and take them to the nightmare of their reality. The story of *The Dead*, takes the reader into the jolly annual party of Gabriel's aunts, who enthusiastically look for his arrival, since he is their favorite nephew, expected to give a speech at dinner table. The atmosphere of the story, therefore is an extremely positive one, although Joyce adroitly provides us with some clues that is seemingly futile before epiphany. As mentioned earlier, Gabriel is the center of the party and a caring husband for his wife. He reserved a hotel room to stay the night instead of going back home since his wife caught a terrible cold last year. This gentleman's wife ironically tells Mrs. Malins (after her husband rejects Mrs. Malins' invitation) "*There's a nice husband for you, Mrs. Malins.*" It implies that she does not think of Gabriel as a nice husband, which is in contradiction to what every other character, including Gabriel himself, assumes. At the moment of revelation the smart reader, would immediately link all the clues.

The party goes on as it did yearly, the same characters, same attitudes and expectations. But everything changes when at the end of the party, the hypnotized characters and readers all wake up by a piece of music: "*She [Gabriel's wife] was leaning on the banisters, listening to something. Gabriel was surprised at her stillness.... There was grace and mystery in her attitude as if she were a symbol of something. Gabriel was standing in the shadow, not recognizing his own wife,*

wondering a woman standing up the stairs, mesmerized by the music, can be the symbol of what!" Things change for Gretta and Gabriel from now on, although different from one another. Gretta was unaware of the conversations and Gabriel noticed "that there was color in her cheeks and that her eyes were shining". He took it wrongly as he had through all their matrimony life. Then, at the end he finds out that this is the memory of an old love which blazed in her heart. It was revealed that Gabriel's physical presence had always been so pale under the strong shadow of a dead lover's presence in Gretta ' heart and soul. Finding the truth, perplexed Gabriel is now on his way to understand!

As mentioned earlier, Joyce 's interest in language and it's structure, inspired the researchers to focus on the patterns that he creates before and after the Epiphany. In other words the question is if he transforms the linguistic attitude of his characters as well as their understanding of concepts and one another? The obtained numerical data out of the analysis of the corpus communicates greater evaluative instances before the epiphany in whole(refer to the appendix). The justification would be that the epiphany takes place when almost two-third of the plot has elapsed; naturally, total number of pre-epiphany evaluative expressions would exceed total number of post-epiphany evaluative expressions by far.

Although the narrator of *The Dead* is a "modern narrator", therefore being expected to hold a generally neutral and unbiased tone, s/he is inclined to hold a biased positive pre-epiphany tone, which undergoes a sudden shift, and changes into an unbiased neutral post-epiphany tone. This is discernable considering Polarity of the evaluative instances, and by comparing the frequencies of Positive and Negative evaluative expressions before and after the epiphany (refer to tables 3 and 4 in the appendix). Actually, the narrator and the readers are in dramatic irony in *The Dead*. Therefore, the narrator's mentioned deviation from a modern narrator's tonal norm would be justified regarding the fact that the narrator (like the readers) is impressed by the jolly atmosphere of the party before the epiphany, and therefore the positive evaluations of the narrator are reflected in his/her discourse; for example two instances of Positive Inscribed Appreciation appear in the phrase *soft friendly tone* in the narrator's discourse. Moreover, Gabriel is in a total misunderstanding or ignorance about the reality of his relationship with his wife all through these years. His position as the beloved nephew, the special guest and the one who is awaited to give a speech, all envelope him in a sweet illusion of a favored educated individual among family members and friends. The positive language is naturally expected from this character; for example, there are evaluative phrases like *fine days* (Appreciation, Inscribed, Positive) or *good ladies* (Judgment, Inscribed, Positive) in his discourse. All of the characters related to this couple, know them as a good couple. Gabriel is known as a caring husband, who protects his wife. Joyce, succinctly, selects all these positive adjectives and tone to take the reader in the same wagon to the epiphany station (refer to tables 9 and 10 in the appendix). Experiencing that moment, the reader sympathizes with Gabriel or Greta!

Also, Gabriel and all other characters (except Greta) hold positive tones before the epiphany, which dramatically turn into negative tones after the epiphany. Regarding all other characters, this could be justifiable assuming that they also are impressed by the cheerful atmosphere of the party before the epiphany, and therefore the positive evaluations of theirs are reflected in their discourses. Epiphany acts as a turning point in the process of story after which, the reader enters a different realm, with new expectations. The transformation of the atmosphere of the story is not satisfactory to Joyce. Therefore, he changes the pattern of his narration and the discourse of his characters to complete his intended effect on the reader. Moreover, it again proves that he consciously controls his language patterns and pays a purposeful attention to the structures he employs and uses the power of the language to its full, the ability of structure to empower the content by its opaqueness.

Gabriel, although in dramatic irony, is also impressed by the party, and he is in a generally positive emotional state because of the party, his positive self-image, and the amorous matrimonial life he supposes to have had with Greta for years. Therefore, his generally positive emotional state is reflected in his evaluative expressions. The party comes to the end and all other characters return to the dominantly repetitive and gloomy life styles of theirs to continue dealing with their problems in life; and for Gabriel, the epiphany happens and the sudden realizations he experiences put him in a hard-to-recover-from shock. He finds out some bitter truths about his place in Greta's life and all his positive suppositions about himself, his life, and Greta. The post-epiphany negative tones of his and other characters originate from the negative emotional states they have due to the mentioned reasons.

While all the tones mentioned above undergo shifts regarding Polarity issues, Greta is the only character whose general tone remains almost consistently Negative before and after the epiphany; i.e. throughout the whole plot (refer to tables 15 and 16 in the appendix). A pre-epiphany example is when she ironically calls Gabriel *a nice husband* (Judgment, Invoked, Negative), and a post-epiphany example of her evaluative incidents is *a terrible thing* (Appreciation, Inscribed, Negative). This is significant since Greta is the one by whom the epiphany is triggered, and such generally Negative tone of hers makes us assume she has buried sorrow, grief, or even pessimism in her heart for years; and such Negative evaluative discourse of hers is a reflection of the doldrums in which she has been since the death of her young love. This is more tangible when we notice almost all her positive evaluations are about her dead love; for example, she calls her *gentle boy* once (Judgment, Inscribed, Positive), or she says *he was very fond of me* (Judgment, Inscribed, Positive). Besides, Greta's amount of speech increases considerably after the epiphany; as a result, instances of her evaluative discourse grow significantly as well after the epiphany. There are total 31 evaluative instances in her discourse before the epiphany, while this number increases to total 60 evaluative instances after the epiphany. Actually, the author – who had restricted her presence and talk before the epiphany – grants a good deal of presence and talk chance to her so as to foreground her, her presence, and her role. Such prominence the author grants her through the sudden thematic and discursive elevation of hers plus her consistently Negative evaluative tone are contemptible.

Contrary to Greta, Gabriel's and others' discursive productions, and consequently evaluative expressions, diminish dramatically, which would be due to the reason mentioned above – the author might be endeavoring at foregrounding Greta and her role in this way. Also, the narrator's post-epiphany evaluative expressions are almost half of those of the pre-epiphany, which of course is not due to the author's manipulation since a narrator's role is narrating throughout the whole story. That is simply because the epiphany takes place when almost two-third of the plot has elapsed. Naturally, the narrator has produced more pre-epiphany discourse and of course more evaluative expressions than the post-epiphany phase. Totally, there are 1011 pre-epiphany evaluative instances in the narrator's discourse, while this number diminishes to 533 evaluative instances in the post-epiphany phase.

Regarding the obtained statistical data, the findings of this analysis confirms the previous findings of a conducted research on Attitudinal analysis of the Great Gatsby (Mohammad bagheri-Parvin & Hadidi, 2015). Throughout the whole corpus and considering Type of Attitudinal choices, a descending frequency order of Appreciation, Judgment, and Affect is obvious; i.e. the most frequent Attitudinal mode is Appreciation and the least frequent mode is Affect with Judgment standing somewhere in between. Also, almost all of the evaluative expressions of the corpus have been Inscribed with a very partial amount of Invoked evaluative expressions, which confirms the findings of the Attitudinal analysis of The Great

Gatsby as well. The reasons and justifications for such orders are supposed to be similar to those mentioned in the previous study.

All in all, Attitudinal patterns of Joyce's work have not been predictable and repetitive. We would think that before and after the epiphany are like two independent and different stories regarding every aspect which includes evaluative instances as well, and *The Dead* consists of two subplots. There is a tangible shift of Attitudinal patterns after the epiphany happens, and each of these subplots holds Attitudinal patterns of its own repeating within each of these two over and over again. In other words, the revelation occurs for the characters and in the language as well. Form is completing the concept. Even through the linguistic patterns, the writer reflects what has happened to the characters and through their discourse, approves of the transformation that has happened to them. Language here is highly significant, since it does not express the transformations directly, but provides the opportunity for the reader to experience it through and within the language. For Joyce language is inseparable from meaning and sometimes is the meaning itself. Through applying Attitudinal analysis, it is proved that Joycean style employs language as something more than a mere communicative tool, Joycean language embodies the purpose of the writer in its very letters. They build up the theme as well as the meaning. Employing such combined methods can prove stronger results, supported by precise statistics.

CONCLUSIONS

In this research we employed two methods; Attitudinal and Practical Analysis of the corpus of study - Joyce's *The Dead*. Through both methods, research questions were addressed. The findings of the analysis demonstrated that our hypothesis regarding the interrelation of these two methods was right to a great extent. In other words, the data obtained out of the Attitudinal analysis were in line with the concepts achieved through Practical Analysis concerning characterization, narration, plot and epiphany. It was also scientifically proved through the Attitudinal analysis that Joyce's use of language was conscious in *The Dead*, and this method could be conducted to investigate the language of his other works and style, so that a better understanding of Joycean style would be feasible.

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APPENDICES

Appendix

Table 1: Distribution of Type of Attitudinal Choices in the Narrator's Discourse before the Epiphany

Type	Affect	Judgment	Appreciation
Instances	0	187	824
Percentages	0	18.49 %	81.5 %

Table 2: Distribution of Type of Attitudinal Choices in the Narrator's Discourse after the Epiphany

Type	Affect	Judgment	Appreciation
Instances	1	92	440
Percentages	0.18 %	17.26 %	82.55 %

Table 3: Distribution of Polarity of Attitudinal Choices in the Narrator's Discourse before the Epiphany

Polarity	Positive	Negative
Instances	113	66
Percentages	11.17 %	6.52 %

Table 4: Distribution of Polarity of Attitudinal Choices in the Narrator's Discourse after the Epiphany

Polarity	Positive	Negative
Instances	53	55
Percentages	9.94 %	10.31 %

Table 5: Distribution of Strategy of Attitudinal Choices in the Narrator's Discourse before the Epiphany

Strategy	Inscribed	Invoked
Instances	985	26
Percentages	97.42 %	2.57 %

Table 6: Distribution of Strategy of Attitudinal Choices in the Narrator's Discourse after the Epiphany

Strategy	Inscribed	Invoked
Instances	502	30
Percentages	94.18 %	5.62 %

Table 7: Distribution of Type of Attitudinal Choices in Gabriel's Discourse before the Epiphany

Type	Affect	Judgment	Appreciation
Instances	10	44	183
Percentages	4.21 %	18.56 %	77.21 %

Table 8: Distribution of Type of Attitudinal Choices in Gabriel's Discourse after the Epiphany

Type	Affect	Judgment	Appreciation
Instances	3	16	19
Percentages	7.89 %	42.10 %	50 %

Table 9: Distribution of Polarity of Attitudinal Choices in Gabriel's Discourse before the Epiphany

Polarity	Positive	Negative
Instances	56	27
Percentages	23.62 %	11.39 %

Table 10: Distribution of Polarity of Attitudinal Choices in Gabriel's Discourse after the Epiphany

Polarity	Positive	Negative
Instances	6	18
Percentages	15.78 %	47.36 %

Table 11: Distribution of Strategy of Attitudinal Choices in Gabriel's Discourse before the Epiphany

Strategy	Inscribed	Invoked
Instances	223	12
Percentages	94.09 %	5.06 %

Table 12: Distribution of Strategy of Attitudinal Choices in Gabriel's Discourse after the Epiphany

Strategy	Inscribed	Invoked
Instances	28	10
Percentages	73.68 %	26.31 %

Table 13: Distribution of Type of Attitudinal Choices in Greta's Discourse before the Epiphany

Type	Affect	Judgment	Appreciation
Instances	1	10	20
Percentages	3.22 %	32.25 %	64.51 %

Table 14: Distribution of Type of Attitudinal Choices in Greta's Discourse after the Epiphany

Type	Affect	judgment	Appreciation
Instances	2	17	41
Percentages	3.33 %	28.33 %	68.33 %

Table 15: Distribution of Polarity of Attitudinal Choices in Gretta's Discourse before the Epiphany

Polarity	Positive	Negative
Instances	1	7
Percentages	3.22 %	22.58 %

Table 16: Distribution of Polarity of Attitudinal Choices in Gretta's Discourse after the Epiphany

Polarity	Positive	Negative
Instances	12	10
Percentages	20 %	16.66 %

Table 17: Distribution of Strategy of Attitudinal Choices in Gretta's Discourse before the Epiphany

Strategy	Inscribed	Invoked
Instances	30	1
Percentages	96.77 %	3.22 %

Table 18: Distribution of Strategy of Attitudinal Choices in Gretta's Discourse after the Epiphany

Strategy	Inscribed	Invoked
Instances	53	4
Percentages	88.33 %	6.66 %

