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FROM “BABY TUCKOO” TO “ETERNAL IMAGINATION”: A PORTRAIT OF STEPHEN DEDALUS THROUGH CORPUS STYLISTICS

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Abstract

This interdisciplinary study draws on digital humanities to address the understudied interplay between the discursive creation of fictional character and quantitative stylistic devices in James Joyce’s *A Portrait of the Artist as a Young Man*. It specifically utilizes Michaela Mahlberg’s contribution to the field of corpus stylistics to pinpoint the role of textual patterns in mirroring Stephen Dedalus’ dynamic identity throughout the novel. In the first step, Paul Rayson’s web-based *Wmatrix* is used to identify the novel’s “key semantic domains” based on the written sub-corpus of the British National Corpus (BNC) which provides a roadmap for examining their materialization throughout the novel. In the second step, the novel itself is treated as a reference corpus on the basis of which each chapter’s key semantic domains are pinpointed. This study posits that in each chapter of the novel Joyce employs an idiosyncratic use of language, which renders it an exemplar *Bildungsroman*, both structurally and stylistically.

Key words

A Portrait of the Artist as a Young Man; corpus stylistics; key semantic domains; art; religion

Introduction

This interdisciplinary study builds on corpus stylistics to empirically examine the discursive characterization of Stephen Dedalus in James Joyce’s *A Portrait of the Artist as a Young Man* (1914) which chronicles his dynamic life from a “lazy idle loafer” to a diarist who fancies becoming a “priest of eternal imagination”.¹ Divided into five chapters, the novel narrates Stephen’s entanglement with familial, pedagogical, and religious institutions on the one hand, and his increasing interest in art on the other hand. In the first half of the novel, ideological apparatuses coerce Stephen into pursuing redemption through apology, confession, and shame while in the second half art-sexuality propels him to discover that his “destiny was to be elusive of social or religious orders” (Joyce 1993: 200). The protagonist’s metamorphosis from childhood callowness to pubescent awakening aligns it with the conventions of the *Bildungsroman* subgenre (Castle 2003). The

protagonist of *Bildungsroman*, as Bakhtin (1986: 23–24) argues, dwells “on the border between two epochs, at the transition point from one to the other. This transition is accomplished in him and through him [...]. It is as though the very foundations of the world are changing, and man must change along with them”. In light of Bakhtin’s description, one is entitled to argue that Stephen’s world is divided between the imperatives of the Roman Catholic Church (religion/nationalism) and those of self-liberation (the arts) – the two opposing poles between which his identity is torn. Gose (1985: 261) avers that this dichotomy “at the center of the novel does divide its thematic concerns: the first half is about the conditioning of Stephen’s body and mind, the second half about his developing a soul”. This bifurcated narrative trajectory both underpins Stephen’s fragmented identity and invites a stylistic analysis to examine how Joyce’s stylistic choices mirror the protagonist’s internal schism, which is the objective of this study.

In order to convey Stephen’s evolving perceptions, emotions, and attitudes as he matures – to register how “the narrated Stephen becomes the narrator Stephen” (Deane as cited in Castle 2003: 665), Joyce employs a range of distinctive stylistic devices and modes of narration. As the narrative progresses, the novel stylistically exhibits an increasingly syntactic complexity and lexical sophistication to showcase Stephen’s maturation from a passive child to an autonomous, introspective artist. Extending this observation, Steven Connor (2012: 42) argues that “[a]s Stephen grows, the language of the book grows more complex and versatile [...] Sentences grow longer, vocabulary enlarges, subordinated [sic] grows out of coordinated syntax, adverbs and adjectives thicken”. However, in the plethora of qualitative critical studies that exclusively probe into Stephen’s “non serviam”, little attention has been paid to the linguistic and stylistic nuances through which Stephen is characterized and presented to readers. This study takes advantage of corpus stylistics as its analytical approach and couples it with Louis Althusser’s conception of ideology to fill the remaining gap by contending how corpus stylistics can be used to illuminate the relation between style and characterization in Joyce’s novel.

A Portrait of Irish Ideological State Apparatuses

The ideological structure and function of religious and educational institutions and how they “interpellate” one’s identity are theoretically detailed in Louis Althusser’s “Ideology and Ideological State Apparatuses” (1969)². Building on Gramsci’s concept of hegemony – which blends “force” and “consent” – Althusser argues that the former operates through Repressive State Apparatuses (RSAs), while the latter is secured via Ideological State Apparatuses (ISAs). RSA involves “coercive” institutions like police, court, prison, etc. while ISA works through family, religion, school, and other “benign” civil organizations. Educational apparatuses play a crucial role in nurturing amenable social members: “One ideological State apparatus certainly has the dominant role, although hardly anyone lends an ear to its music: it is so silent! This is the School” (Althusser 1971: 155). According to Althusser, the central role of religion, which interpellated many in-

dividuals during the Middle Ages, is supplanted by educational discourses: “The School-Family couple has replaced the Church-Family couple” (Althusser 1971: 154). Concerning the indispensable role of the Catholic Church in determining Stephen’s identity, nevertheless, it is reasonable to posit that the school-family couple accompanies the church-family couple in *A Portrait of the Artist as a Young Man* (henceforward *A Portrait*).

Throughout *A Portrait*, Joyce makes definite references to the historical circumstances and social institutions within which the novel is fictionally set, i.e., early twentieth-century Ireland. These social institutions can be categorized under rubrics of familial, educational, and religious institutions to which Stephen alludes as “nets”: “When the soul of a man is born in this country there are nets flung at it to hold it back from flight” (Joyce 1993: 252). Born and living in a devout family, Stephen internalizes Catholic Church principles from the very beginning of infancy – Father Arnall, his mother, and Dante take it as their duty to guide Stephen to the correct path of life. Dante, for example, threatens him to renounce his naive love of the Protestant Eileen Vance, otherwise the “eagles will come and pull out his eyes” (Joyce 1993: 4). His first adult Christmas dinner turns to a heinous recrimination between Mr. Casey and Dante. While the irascible Dante prioritizes “God and religion before everything”, Casey retorts, “No God for Ireland [...] we have had too much God in Ireland. Away with God!” (Joyce 1993: 252). “Terror-stricken”, Stephen for the first time experiences the gruesome and “hollow-sounding” conflict between patriotic and religious mores that urge “him to be a gentleman above all things and urging him to be a good catholic above all things” (Joyce 1993: 101). These arresting “nets” thus embody the pervasive ideology of early twentieth-century Ireland, where faith, nationalism, and social conformity were inextricably intertwined.

Clongowes Wood, Belvedere College, and University College Educational are educational institutions to which Stephen is sent in the hope of becoming a “gentleman”. At Clongowes, to his consternation, Stephen is chastised brutally by the pontifical master of platitudes, Father Dolan. At Belvedere College, despite being a distinguished actor, pupil, and essayist, Stephen is pushed to the brink of alienation. Though nominally a pedagogical institution, Belvedere is a Christian temple announcing a three-day spiritual retreat in honour of Francis Xavier. Father Arnall’s sinister diatribe delivered through a set of sensory imageries about what sinners are expected to see, hear, and feel, strikes fear into Stephen’s backbone: “hell reserved for his sins: stinking, bestial, malignant, a hell of lecherous goatish fiends. For him! For him!” (Joyce 1993: 170). Stephen’s identity, in Althusser’s terminology, is “overdetermined” by the above-mentioned ideological apparatuses as they impose on him a heap of moral obligations and the role of an upright son, student, and Catholic. This is mainly achieved through the institutionalization of fear and sin in a narrow world where abstinence and isolation reign: “One soul was lost; a tiny soul: his. It flickered once and went out, forgotten, lost. The end: black, cold, void waste” (Joyce 1993: 173). Discrediting these ideological voices, however, Stephen sets his heart to be a “priest of eternal imagination”.

Art and sexual desires, as one could argue, are the two Icarian wings that strike Stephen with a touch of vitality and assist him in living a self-organized

life. Apart from art, sexual drive plays a significant role in liberating Stephen from the confines of the Ideological Apparatuses. Eileen Vance's "long white hands" trigger carnality in Stephen for the first time: "long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of TOWER OF IVORY" (Joyce 1993: 40). Loitering through the "dark slimy" streets of Dublin to "appease the fierce longings of his heart", Stephen finds himself at the centre of a brothel: touching "the warm calm rise and fall of [the prostitute's] breast", Stephen surrenders "himself to her, body and mind" (Joyce 1993: 123). His transition from adolescence to manhood occurs when Stephen sees a "bird girl" upon the banks of Liffey River: "Her long slender bare legs [and] the white fringes of her drawers" bring Stephen "an instant of ecstasy the gates of all the ways of error and glory" (Joyce 1993: 213). Stephen's identity, according to what has been discussed, is (in)formed by two opposing worldviews. At one extreme he is overwhelmed with competing ideological voices that reduce worldly life to a prison-house. At another extreme, Stephen is intrigued by pubescent curiosity that sparks exploration and unruliness. In the following sections, we attempt to address how corpus stylistics might further illuminate Stephen's maturing experience and the complex interplay between the two discourses in the grip of which he lives.

Corpus stylistics in Literary Studies

There is a growing body of literature in digital humanities on corpus stylistics — an experimental approach that opens up novel windows to literary studies to reduce the "arbitrariness" and "circularity" that Stanley Fish (1980) attributes to stylistic projects. An interdisciplinary paradigm, corpus stylistics integrates corpus linguistics and literary stylistics to empirically ground otherwise abstract critical approaches. In her analysis of Jane Austen's *Pride and Prejudice*, Fischer-Starcke (2010: 1) identifies two principal goals for the field: first, "to study how meaning is encoded in language and to develop appropriate working techniques to decode those meanings"; and second, "to study the literary meanings of texts". Through its holistic framework, corpus methodology illuminates "textual features that are so diffused across a long text that they might only be felt subliminally or subconsciously" (Stockwell and Whiteley 2014: 2). The multi-dimensional methodology of corpus studies has been highlighted and advanced by Jakobson (1958), Halliday (1971), Sinclair (1991), Tognini-Bonelli (2001), and more rigorously by Michaela Mahlberg (2008; 2010; 2012; 2013; 2019). An expert in Charles Dickens's studies, Mahlberg (2023: 411) argues that corpus linguistics generates "new categories for the description of linguistic phenomena such as collocation, semantic prosody or key words". In fact, by enabling systematic analysis of keywords in context (concordances), collocational and colligational patterns, lexical bundles, and frequency lists, corpus stylistics can settle the problem of subjectivity associated with literary investigations. Recent examples of corpus-informed literary studies include Semino's (2004) study of speech and thought presentation in Julian Barnes' *England England*; Stubbs' (2005) reading of Conrad's *Heart*

of *Darkness*; Fischer-Starcke's (2009) analysis of keywords and frequent phrases in Jane Austen's *Pride and Prejudice*; Culpeper's (2009) study of keywords, parts of speech, and key semantic domains in Shakespeare's *Romeo and Juliet*; and Mahlberg's (2008, 2010, 2012, 2013) extensive study of Charles Dickens's novels.

Several pieces of software are currently available to perform a corpus-informed study, e.g., *WordSmith Tools* (Scott 2008); *kfNgram* (Fletcher 2012); *Ant-Conc* (Anthony 2011); and *Wmatrix* (2009). *Wmatrix*, a web-based corpus analysis tool developed by Paul Rayson at Lancaster University, provides multiple features for textual analysis. It automatically identifies part of speech (POS through CLAWS tagger), semantic field (through USAS tagger), concordances, keywords, and key semantic domains (see <http://ucrel.lancs.ac.uk/wmatrix>). As of version 7 (<https://ucrel-wmatrix7.lancaster.ac.uk/>), it identifies and categorizes key semantic domains by assigning a tag to each lexical item specifying the semantic domain it belongs to. In order to identify key semantic domains, *Wmatrix* "focuses on differences in the frequencies of tags and so identifies semantic domains that occur relatively more frequently in the text under investigation than in the reference corpus" (Mahlberg 2023: 410).

Notable studies analysing key semantic domains include Mahlberg's and McIntyre's (2011) examination of Ian Fleming's *Casino Royale*, Culpeper's (2009) investigation of character-talk in Shakespeare's *Romeo and Juliet*, and McIntyre's and Walker's (2019) analysis of the representation and discursive construction of gender in Ernest Hemingway's writing. It is also possible to examine a sample text both based on a reference corpus (as Mahlberg and McIntyre (2011) compare Ian Fleming's *Casino Royale* keywords to BNC) and/or based on a compiled corpus (e.g., twenty-three texts authored by Dickens by Mahlberg (2007) and six novels by Jane Austen by Fischer-Starcke (2009)).

Drawing on these possibilities and studies, this paper proceeds in a twofold stage: first, it examines the key semantic domains in Joyce's novel relative to the written sub-corpus of the BNC (a corpus of 15 million words); second, it examines those of each chapter relative to the novel itself. Appointing the novel as a reference corpus in the second step can be justified on a variety of grounds. Although *A Portrait* is focalized through Stephen's stream of consciousness, it follows a linear plot with no "analepsis", "prolepsis", or other episodic narrative elements (Attridge 2000: 83). Besides, except for the diary, the novel is narrated through the lens of a limited omniscient narrator which implies that events, concepts, and narrative situations are mainly restricted to Stephen's subjective and emotional constraints. This type of analysis, finally, casts light not only on Stephen's growing-up process but also on Joyce's artistic use of language to create his alter ego. The examined version of the novel, taken from Project Gutenberg (<http://www.gutenberg.org/ebooks/4217>), is manually lemmatized and edited.

Wmatrix identifies key semantic domains in four main steps: uploading data, semantic tagging, comparison, and statistical analysis. Users first upload plain text files (up to 30 million words in version 7) to a web-based folder. The system then uses the CLAWS POS tagger and USAS semantic tagger to automatically annotate the text. USAS assigns hierarchical tags to over 56,000 words and 19,000 multi-word expressions, achieving about 91% accuracy through context-based

disambiguation. This results in a fully tagged corpus with tokens categorized into 21 main domains and subcategories. Next, *Wmatrix* generates frequency lists for both target and reference corpora. Users run a semantic-level comparison to aggregate tag frequencies. Finally, keyness is calculated using the log-likelihood (LL) statistic to highlight significant differences, adjusted for corpus size.

In this study, the results are presented in tables where the “Rank” column orders the “Key Semantic Domains” by their “Frequency”. The “%1” column quantifies the percentage of the text (the novel in Table 1 and each chapter in subsequent tables) composed of a given domain, indicating its scale. The “LL” (Log-Likelihood) column measures the statistical significance of a domain’s frequency deviation from a normative corpus – the BNC for the novel and the novel for the chapters – thereby indicating its distinctiveness. A log-likelihood value greater than 6.63 ($p < 0.01$) is set as the threshold for keyness, following the standard established by Rayson (2008; 2009). The cut-off of the top 15 domains captures all semantic categories with statistically significant log-likelihood scores, thereby ensuring a comprehensive yet focused analysis of the novel’s most salient conceptual items. Table 1 summarizes the top 15 key semantic domains identified by *Wmatrix* comparing *A Portrait* with the written sub-corpus of BNC.

Table 1. Top fifteen key semantic domains in *A Portrait*

Rank	Key Semantic Domains	Freq. in <i>A Portrait</i>	%1	LL
1	Religion and the supernatural	Soul (201) god (191) priest (88) pray (80) hell (58) holy (53) spirit (46) heaven (35) church (33) altar (29) bless (28) angel (26) saint (23) devil (19) religion (18) pious (18)	1.33	2331.89
2	Anatomy and physiology	Eye (191) face (150) hand (138) heart (96) head (76) lip (48) finger (38) ear (37) mouth (29) throat (15)	1.60	2144.28
3	Light	Light (85) sunlight (10) shine (9) glimmer (8)	0.37	413.31
4	Darkness	Dark (129) unlit (2)	0.12	291.05
5	Unethical	Sin (144) shame (34) sinner (22) evil (21) corrupt (9) wicked (8)	0.31	220.59
6	Sensory: Sound	Hear (151) listen (39) noise (33) sound (28) echo (12)	0.34	213.28
7	Sad	Cry (84) suffer (33) repent (21) sad (18) sorrow (18) misery (10)	0.28	212.90
8	Sensory: Smell	Smell (42) odour (22) stink (10)	0.08	207.85
9	No respect	Scorn (9) humiliate (9) contempt (4)	0.26	202.36

Rank	Key Semantic Domains	Freq. in A Portrait	%1	LL
10	Happy	Smile (62) laugh (61) happy (19) joy (18) laughter (17)	0.25	193.82
11	Judgement of appearance: Ugly	Foul (19) awful (12) nasty (10) squalid (9)	0.15	188.49
12	Temperature: Hot/on fire	Fire (66) flame (36) warm (30) hot (19) burning (13)	0.20	152.49
13	Violent/Angry	Anger (45) torment (32) cruel (22) violent (12) unrest (11)	0.27	147.42
14	Relationship: Intimacy and sex	Love (56) kiss (20) embrace (6) carnal (1)	0.10	142.78
15	Temperature: Cold	Cold (63) chill (14) cool (11)	0.09	141.54

The data in Table 1 provides not merely a list of key semantic categories but a revealing map of the novel's central themes and conceptual structure. Mahlberg and McIntyre (2011), in their analysis of Ian Fleming's novel, introduce two key concepts: "fictional world" and "thematic signals". The former points to concrete elements such as characters, places, and objects that establish the diegetic fictional world of a text. The latter, mostly refers to abstract and metaphorical items in a text revealing its underlying themes or "aboutness". The staggering LL value for "Religion and the supernatural" confirms its role as the dominant structural framework against which Stephen's life is defined. Conversely, the high LL for "Anatomy and physiology" validates the novel's grounding in a corporeal, sensory consciousness, establishing a fundamental tension between the spiritual and the physical that is central to Stephen's development. Drawing on the semantic domains of "Anatomy and Physiology", "Sensory: Sound", and "Sensory: Smell", it is rewarding to argue that the protagonist's bodily organs and sensory experiences form the foundation of the novel's fictional world. The marked overrepresentation of physical references in the "Anatomy and Physiology" domain, alongside a rich vocabulary of sensory and emotional experiences, illuminates Stephen's early, impressionable engagement with the world. These semantic domains not only reflect his naïve and evolving consciousness but also guide the reader's own perceptual orientation toward the novel, emphasizing how it should be read and experienced. Emotionally and spiritually premature, Stephen Dedalus constructs and conceives his surrounding world through a set of binary oppositions derived directly from sensory properties – which the quantitative data supports. This sensory-based binary perception is tellingly materialized in the stark contrasts between the following key domains: "Light" versus "Darkness"; "Temperature: Hot/on fire" versus "Temperature: Cold". Thus, the fictional world is partially built from and filtered through sensory-driven system of conflict. Hence, Stephen's comprehension of his surrounding world is divided into an appealing (light,

happy, hot) and appalling (darkness, sad, cold) binary: “When you wet the bed first it is warm then it gets cold” (Joyce 1993: 3). This thesis is in line with the pleasure and fear dichotomy with which the protagonist’s cognitive frames are entangled throughout the novel. More discussion on sensory properties will be provided when examining the stylistic features in Chapter One.

Secondly, the prevailing discourse of religion (Catholicism) and its derivatives also stand among the novel’s key semantic domains listed in Table 1: “Religion and the supernatural”, “Unethical”, “No respect”, and “Violent/Angry” – which hint at the novel’s “thematic signals”. Apart from “Religion and the supernatural” category which owns the first rank in the table reflecting its omnipresence in the novel, the rest of the mentioned semantic domains portray a merciless and haunting snapshot of religion which signal the psychological and moral torment at the heart of the narrative. Also, they hint at Stephen’s ongoing battle against religious, familial, and pedagogical institutions which play a crucial role in cultivating a compliant artist: “A man’s country comes first. Ireland first, Stevie. You can be a poet or a mystic after” (Joyce 1993: 252). Joyce presents Catholic-Irish maxims through characters like Casey, Dante, Arnall, and Dean of Studies. Nominally functioning as educational apparatuses, Clongowes Wood and Belvedere College are bastions of Catholic principles and implement the ascetic lifestyle it prescribes: “We want no lazy idle loafers here, lazy idle little schemers” (Joyce 1993: 57). These thematic signals serve a dual purpose. On one hand, they underscore the pervasive presence of oppression throughout the novel. On the other, they concretize the difficult journey Stephen must endure to cultivate his “non serviam.”

Alongside the dominant semantic domains of the body and religion, artistic and sexual motifs constitute a third critical axis in Table 1. The domain of “Relationship: Intimacy and Sex” represents a fundamental yet contested dimension of Stephen’s awakening. Despite being constrained by the rigid discourses of Irish Catholicism and nationalism, he seeks liberation in the intertwined realms of aesthetic experience and physical intimacy. His rebellion is crystallized in the declaration to Davin: “You talk to me of nationality, language, religion. I shall try to fly by those nets” (Joyce 1993: 252). While in the first three chapters Stephen’s identity is moulded by “those nets”, he opts for an aesthetic life when he matures in chapters Four and Five when he learns to “live, to err, to fall, to triumph, to recreate life out of life” (Joyce 1993: 213). This flight is enabled by a dual inspiration: the earthly wing and the intellectual wing. Eileen Vance and Emma Clery, in particular, personify the former wing. In a profound act of aesthetic blasphemy, he articulates his desire for her in a quasi-divine tableau: “O! In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin’s chamber” (Joyce 1993: 213). The latter wing is embodied by a pantheon of artists such as Byron, Ibsen, Ben Jonson, and Macpherson. His aesthetic epiphany, triggered by Macpherson’s phrase “a day of dappled seaborne clouds” (Joyce 1993: 140), is not merely an appreciation of beauty but an apprenticeship in perception. As a final analytical note on Table 1, the data indicates that the trio of bodily, religious, and intimate domains collide and fuse in his consciousness, chronicling a shift from the lexicon of spiritual oppression to the lexicon of artistic liberation.

The “Baby Tuckoo” Episode

Comparing *A Portrait*'s key semantic domains to BNC, in the first step, helps to identify the semantic domains around which the novel mainly revolves. Its top fifteen key concepts, as presented in Table 1, could be summarized under three main categories, i.e., religion and the supernatural, anatomy and physiology (body sensation), art and sex. Other categories are either examples of or subordinated to these categories. This comparison, nevertheless, merely provides a general sketch of the novel's stylistic features and fails to inform readers how these categories are dispersed across the novel. To fill this gap, the authors set out to consider *A Portrait* as the reference corpus to which each chapter is compared. This type of analysis, apart from providing quantitative information about each chapter's linguistic features, paves the way for appreciating Stephen Dedalus' characterization and his interaction with the three key domains.

The early chapters of *A Portrait* chronicle Dedalus's growing up process in a nuanced manner. Instead of focusing on external world conflicts, the novel proceeds from and is focalized through the protagonist's inmost thoughts and feelings wherein his early memories/experiences are registered. The narrative, limited to his “baby tuckoo” consciousness, is rendered accordingly in terms of a child-like language that runs its course till Stephen is lured into a brothel at the end of Chapter Two. It is, on the one hand, verbalized by fragments of a nursery story that account for its introductory lines. On the other hand, Joyce juxtaposes a variety of sensations with several feeling, smelling, hearing, and colour patterns: “cold bedsheet”, “his mother's pleasant smell”, “wetting bed”, and “red/white roses” to mention a few. Although Stephen is unaware of the broader implications and historical importance of these patterns, they effectively capture his raw mental impressions and his pre-socialized conception of the world.

A callow infant in Chapter One, Stephen perceives the world and social contracts in two main ways, viz., sensory details and binary oppositions which work in tandem. “Stephen's world”, as Manabe (1990: 26) maintains, “is a binary one; the nice, lovely, warm world on one hand, and the queer, strange, cold world on the other”. The appealing world is structured around the fantasy of marrying Eileen, his mother's sweet smell, and the bird imagery. Examples of the appalling world, which overshadows the former, concern Dante's religious commitments, the religious/political squabble between Dante and Casey, being pushed into the square ditch, and Father Dolan's “pandybat”. Most of Stephen's bitter experiences take place at Clongowes, an ideological state apparatus, where he is “caught in the whirl of a scrimmage [...] fearful of the flashing eyes and muddy boots” (Joyce 1993: 6). This argument finds its substantiation in the remarkable semantic domains catalogued in Table 2.

Table 2. Chapter One top 15 key semantic domains compared to *A Portrait*

Rank	Key Semantic Domain	Frequency in Ch.1	Frequency in <i>A Portrait</i>	%1	LL
1	Temperature: Cold	Cold (37), cool (6), chill (3)	Cold (63), cool (11), chill (14)	0.19	16.44
2	Furniture and household fittings	Bed (17), table (14), chair (7), desk (8)	Bed (27), table (33), chair (11), desk (15)	0.35	16.11
3	Objects generally	Glass (12), bell (7), plate (9), ball (6),	Glass (23), bell (11), plate (14), ball (15),	0.68	14.07
4	Clothes and personal belongings	Sleeve (10), cap (7), belt (5), dress (5)	Sleeve (15), cap (17), belt (6), dress (13)	0.47	13.21
5	Kin	Father (46), mother (32), brother (22), uncle (13)	Father (139), mother (77), brother (52), uncle (22)	0.53	9.65
6	Parts of buildings	Door (31), corridor (15), refectory (12), room (11)	Door (67), corridor (20), refectory (12), room (32)	0.47	9.33
7	In power	Prefect (48), sir (20), master (5), leader (2)	Prefect (57), sir (42), master (21), leader (4)	0.48	8.87
8	Colour and colour patterns	White (20), green (18), red (18), grey (11)	White (42), green (28), red (30), grey (37)	0.56	8.00
9	Anatomy and physiology	Hand (53), eye (49), face (46), finger (14)	Hand (139), eye (191), face (150), finger (38)	1.74	7.37
10	Sensory: Smell	Smell (26), stink (3)	Smell (42), stink (10)	0.13	7.10
11	Politics	Politics (7), election (1), union (1)	Politics (9), election (1), union (2)	0.04	6.43
12	Sensory: Sound	Hear (35), noise (17), sound (11), roar (8)	Hear (151), noise (33), sound (28), roar (9)	0.42	6.08
13	Size: Small	Little (39), small (3), tiny (3)	Little (112), small (14), tiny (14)	0.19	6.04

Rank	Key Semantic Domain	Frequency in Ch.1	Frequency in A Portrait	%1	LL
14	Food	Dinner (6), eat (6), turkey (5), pudding (3)	Dinner (17), eat (19), turkey (5), pudding (5)	0.29	5.38
15	Sports	Marshal (5), cricket (4), race (3), game (2)	Marshal (5), cricket (6), race (11), game (9)	0.13	5.17

Considering the key items listed in Table 2, it could be argued that Chapter One revolves around Stephen's early stages of life over which he has little, if any, control. Rather than being an active agent, he is subjected to the institutionalized representatives of "kin", "in power", and "politics" categories that exemplify Althusserian ideological apparatuses. While the "kin" category refers to Stephen's familial bonds (father 46, mother 32, brother 22, uncle 13), the "in power" category relates to his educational and religious mentors at Clongowes (prefect 48, sir 20, master 5). The "Politics" (politics 7, election 1, union 1) also registers the importance of political issues as it is debated at the Christmas dinner scene. Given the apparatuses' agenda to nurture an acquiescent "farrow", it can be inferred that Stephen's identity is only recognized in affiliation with social institutions. "Furniture and household fittings", "Objects generally", "Clothes and personal belongings", "Parts of buildings", "Food", and "Sports", inanimate entities and commodities that comprise the main content of Table 2 entries, both underscore Stephen's nascent personality as a non-self-governing infant and picture the domestic and limited settings within which Stephen is wrapped. More importantly, we can say that these categories are patterns of "fictional world" presentation that are part of the creation of the story-world helping readers to relate experiences of the real world. The pronounced log-likelihood (LL) values for the top three domains – "Temperature: Cold" (LL=16.44), "Furniture and household fittings" (LL=16.11), and "Objects generally" (LL=14.07) – statistically confirm that Stephen's childhood is defined by enclosing, mundane objects. This sensory and material landscape underscores his powerlessness, positioning him within a "fictional world" that is both physically chilling and constructed by institutional and domestic structures beyond his control.

In Chapter One, as far as character presentation is concerned, Stephen is characterized through body fragments and a dichotomy of senses. He is portrayed through a set of sensory or perceptive details. "Anatomy and physiology", "Sensory: Sound", "Sensory: Smell", "Temperature: Cold", "Size: Small", and "Colour and colour patterns" supply enough evidence for this line of argument. A salient semantic domain in Table 2, though absent from Table 1, is the "Colour and colour patterns" category. Indispensable to Joyce's *oeuvre*, colour patterns often convey political and religious implications: "O, the wild rose blossoms/On the little green place" (Joyce 1993: 10). Dante, to give an example, has two velvet-backed brushes – one maroon the other green. The former, associated with martyrdom,

shows Michael Davitt as a pro-Catholic activist of the Irish Land League and the latter renders Charles Parnell as a nationalist. Also, Joyce utilizes white for both negative and positive ends. On the one hand, white is associated with repugnant physical sensations and ailments. Thinking about the queer sucking sound coming from the drain in the basin, Stephen reminisces about “the white look of the lavatory [that] made him feel cold and then hot” (Joyce 1993: 9). On the other hand, it pertains to chastity, divine beauty, and the Blessed Virgin as the paragon of virtue: “Eileen had long white hands [...] long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of TOWER OF IVORY” (Joyce 1993: 40). The development of the protagonist’s individuality, as the novel’s underlying thematic quality, is likewise observable in Chapter Two where Stephen encounters a world other than his own.

Stephen’s transition from childhood submissiveness to adolescent awakening, from a bed-wetting infant to a brothel-visiting teenager, occurs in Chapter Two. Although he is still under the control of educational and familial apparatuses, Stephen succeeds in asserting himself as an active and conscious individual by the end of the chapter. The chapter, accordingly, oscillates between the remainder of Stephen’s childhood informed by the institutionalized codes, and his perturbed adolescence. It is in this chapter that he dedicates a poem to Emma Clery, reads *The Count of Monte Cristo*, glorifies Newman and Byron as his ideal artists, and arrives at a brothel. As it could be discerned, there is an underpinning conflict between personal and social mandates in this chapter. Such an incongruity, characteristic of puberty as it is, is also observed in Chapter Two key semantic domains (see Table 3).

Table 3. Chapter Two top 15 key semantic domains compared to *A Portrait*

Rank	Key Semantic Domains	Frequency in Ch. 2	Frequency in <i>A Portrait</i>	%1	LL
1	Vehicles and transport on land	Street (12), tram (8), road (6)	Street (28), tram (9), road (20)	0.41	28.63
2	Kin	Father (54), mother (8), uncle (7), family (6)	Father (139), mother (77), uncle (22), family (14)	0.64	23.88
3	Drama, the theatre, and show business	Theatre (10), play (14), scene (9)	Theatre (13), play (33), scene (17)	0.20	21.67
4	Entertainment generally	Dance (6), party (4), leisure (4)	Dance (15), party (4), leisure (4)	0.15	20.00
5	Happy	Smile (18), laugh (11), joy (5)	Smile (62), laugh (61), joy (18)	0.43	17.93
6	Time: Old; grown-up	Old (37)	Old (104)	0.02	16.86

Rank	Key Semantic Domains	Frequency in Ch. 2	Frequency in A Portrait	%1	LL
7	Time: New and young	Young (14), new (10), youth (6)	Young (49), new (35), youth (14)	0.19	14.56
8	Paper documents and writing	Essay (8), write (5), letter (6), page (5)	Essay (8), write (9), letter (14), page (16)	0.32	11.24
9	Architecture, houses, and buildings	House (15), castle (1)	House (48), castle (13)	0.20	8.83
10	Clothes and personal belongings	Pocket (5), cloth (4), coat (4), hat (4)	Pocket (19), cloth (15), coat (12), hat (18)	0.40	8.05
11	Interested/ excited/energetic	Interest (4), impatient (4), fascinated (3)	Interest (6), impatient (4), fascinated (5)	0.20	7.59
12	Belonging to a group	Together (12), team (4), group (4), gang (3)	Together (34), team (4), group (14), gang (4)	0.23	7.39
13	Personal relationship: General	Friend (10), companion (4)	Friend (40), companion (21)	0.15	7.34
14	Sensory: Sight	See (31), watch (12), gaze (8), glance (5)	See (182), watch (28), gaze (33), glance (21)	0.46	7.19
15	Inattentive	Reverie (4), daydream (1)	Reverie (5), daydream (1)	0.03	7.07

Table 3 showcases the key semantic domains of Chapter 2, illustrating a pivotal transition in Stephen Dedalus's development. While domains such as "Vehicles and transport on land", "Architecture, houses, and buildings", and "Clothes and personal belongings" continue to construct the "fictional world" established in Chapter One, the majority of the listed items verify the conflict between personal and ideological imperatives. It, accordingly, consists of Stephen's oscillation between childhood and adulthood on the one hand and the conflict between individualism and social pressure on the other. Domains like "Happy", "Interested/ excited/energetic", "Inattentive", "Entertainment generally", and "Time: New and young" epitomize the final, light-hearted vestiges of Stephen's childhood. These stand in direct opposition to the domain of "Time: Old; grown-up", which signals the imposing world of adult authority and responsibility. A fair part of this chapter, after presenting Stephen's kindred coalition with Uncle Charles and Mike Flynn (to which the "kin" category bears witness), is dedicated to Stephen's life

when he attends Belvedere College where his early social relationships develop. “Belonging to a group” and “personal relationship: general” capture his initial, often-awkward steps toward becoming a social being beyond the family unit. In the same vein, “paper documents and writing” and “drama, the theatre and show business” allude to Belvedere College as an educational apparatus. The latter is particularly significant. The theatre at Belvedere is not presented as a site of pure artistic emancipation; rather, it functions as an Althusserian Ideological State Apparatus that produces and enforces specific social values and conformity. However, a crucial shift is heralded by the domain of “Sensory: Sight”. Its high frequency heralds a shift beyond passive reception to discerning observation. It suggests that although he is imprisoned within the ideological confines of Belvedere, Stephen metamorphoses from a socialized subject into a self-aware artist. The exceptionally high log-likelihood scores for “Vehicles and transport on land” (LL=28.63), “Kin” (LL=23.88), and “Drama, the theatre, and show business (LL=21.67) mark the narrative and psychological shift from the static world of childhood to a more complex social landscape of familial duty and performative identity.

The Monkish Morality Episode

Religiosity and religious conflicts between Catholics and Protestants, which characterize the early twentieth-century Irish society (Fargnoli and Gillespie 2006: 139), exert an indisputable influence on Joyce’s *oeuvre*. As Marichalar argues, “With its audacity, with its crudeness, the work of Joyce presents us with a forsaken and frozen figure, because it is an essentially Christian work at the root” (cited in Lazaro 2004: 424). Unexceptionally, religion plays an important role in moulding Stephen Dedalus’ identity in *A Portrait* to the extent that it outstrips other Althusserian ideological apparatuses. Thereby, “Stephen develops a conception of reality, a consciousness, that is informed and indeed created by the continual regimented experience of his Irish Catholic family” (Mulrooney 2001: 166-167). Probably, that is why he describes even his aesthetic experience in religious terms.

Although Stephen is subjected to religious institutions and representatives all along his quest, it seems that this subjection reaches its peak in Chapter 3 and the first half of Chapter 4. The former is eclipsed by Father Arnall’s description of hell in the sermon dedicated to St. Francis Xavier whereby Stephen finds his soul “congealing into a gross grease, plunging ever deeper in its dull fear into a sombre threatening dusk” (Joyce 1993: 136). In the colossal ubiquity of sin, hell, and confession, Stephen feels “the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centres of the brain extinguished one by one like lamps, the last sweat oozing upon the skin” (Joyce 1993:136). In order to understand how this indoctrinated sense of guilt constitutes the main linguistic units of Chapter Three, the authors pinpoint its key semantic domain as compared to *A Portrait*. Table 4 indicates how the staggering log-likelihood for “Religion and the supernatural” (LL=230.73), which overshadows all other domains, captures the intense psychological pressure of the religious retreat.

Table 4. Chapter Three top 15 key semantic domains as compared to *A Portrait*

Rank	Key Semantic Domains	Frequency in Ch. 3	Frequency in <i>A Portrait</i>	%1	LL
1	Religion and the supernatural	God (115), soul (103), hell (50), pray (35), holy (30), heaven (26)	God (191), soul (201), hell (58), pray (81), holy (53), heaven (37)	2.92	230.73
2	Unethical	Sin (106), sinner (18), shame (17), evil (16)	Sin (145), sinner (22), shame (34), evil (21)	1.00	150.09
3	Judgement of appearance: Ugly	Foul (17), awful (8), wretched (6), hideous (5)	Foul (21), awful (12), wretched (6), hideous (5)	0.35	33.41
4	Dead	Death (37), mortal (5), corpse (4)	Death (96), mortal (13), corpse (4)	0.29	32.49
5	Like	Lust (4), indulge (1), love (13)	Lust (8), indulge (1), love (85)	0.29	26.03
6	Violent/Angry	Torment (31), anger (7), cruel (7)	Torment (32), anger (45), cruel (22)	0.46	22.96
7	Disease	Pain (21), burn (15), agony (9), sting (8)	Pain (43), burn (29), agony (11), sting (9)	0.40	22.26
8	Money: Lack	Poor (20)	Poor (34)	0.11	19.46
9	Law and order	Punish (8), prison (9), judge (3)	Punish (13), prison (10), judge (4)	0.22	18.25
10	Helping	Help (9), blessing (3), patron (3), saviour (1)	Help (17), blessing (3), patron (4), saviour (1)	0.20	16.51
11	The universe	World (22), earthly (13), star (7)	World (79), earthly (14), star (8)	0.25	15.59
12	Temperature: Hot / on fire	Fire (31), flame (12), burn (15)	Fire (66), flame (36), burn (29)	0.34	14.87
13	Living creatures: animals, birds, etc.	Beast (11), creature (11), worm (7)	Beast (11), creature (18), worm (7)	0.39	13.14
14	Failure	lost (14)	lost (21)	0.11	12.58
15	Sad	Repent (15), suffer (13), misery (8), penitent (8)	Repent (21), suffer (33), misery (10), penitent (8)	0.46	12.34

The commencement of the spiritual retreat, led by Father Arnall's Scripture-driven tirade, "wither[s] up" Stephen's afflicted heart as the consequence of visiting the brothel. In his sermon, Father Arnall addresses the students on "the four last things" – Death, Judgement, Hell, and Heaven. Hence, the lexical items associated with these concepts, as documented in Table 4, are not only foregrounded but constitute the bulk of the key semantic domains in Chapter Three. Six categories, i.e., "Religion and the supernatural", "Unethical", "Sad", "Judgement of appearance: Ugly", "Temperature: Hot / on fire", and "Violent/Angry", are over-represented to the extent that they also find their way to the novel's key semantic domains once compared to written BNC (see Table 1). Next to these categories, some items in Table 4 pave the way for identifying the way Father Arnall attempts to entice students to live an abstinent otherworldly life. This contrast is delivered through items like "Dead", "Failure", "The universe", "Living creatures: animals, birds, etc.", "Disease", and "Like". The accumulation of these rather negative interrelated items provokes a storm of remorse in Stephen's conscience: "The preacher's knife had probed deeply into his disclosed conscience, and he felt now that his soul was festering in sin. Yes, the preacher was right" (Joyce 1993: 141). "Money: Lack and Law" and other categories also convey the same implication in spite of being tagged under off-the-point headings by *Wmatrix*. The apparently positive item listed in Table 4, i.e., "Helping", refers to the alternative "new life" provided by the Catholic Church.

The religious aura of Chapter Three extends its course well into Chapter Four, though its content undergoes a thematic shift at its climax. Perplexed and downcast in the wake of attending the spiritual retreat, Stephen dedicates his body and soul to divinity and the Holy Trinity: "Every morning he hallowed himself anew in the presence of some holy image or mystery" (Joyce 1993: 181). Not only does he devote his daily schedule to spiritual functions but also says rosaries to "mortify" his sensual senses. Living an ascetic life, Stephen is offered to join the Jesuit order by the director at Belvedere. Stephen's quest for redemption is mediated less through concrete actions than through his internal, sensory perceptions. For example, he attempts to disengage himself from getting indulged in activities associated with touching, smelling, and gazing. The key semantic domains of Chapter 4, detailed in Table 5, correspond to Stephen's spiritual trajectory which characterized by a sincere devotion to divinity. Next to the "Religion and the supernatural" category which holds the first key semantic domain in *A Portrait* as it does in Chapter 3, some other items substantiate this argument. While the "In power" category relates Stephen's subjection to Belvedere College as an ideological state apparatus, "Content", "Ethical", and "Unselfish" categories show the salvation-seeking aura of his quest which is brought forth by "Likely" and "Getting and possession" domains. And the "Thought and belief" item indicates his pensive temperament which, reminding him of the grim years at Clongowes and Belvedere, torments him with images of a tiresome life (best represented in "Colour and colour patterns" entry).

Table 5. Chapter Four top 15 key semantic domains compared to *A Portrait*

Rank	Key Semantic Domains	Frequency in Ch.4	Frequency in <i>A Portrait</i>	%1	LL
1	Religion and the supernatural	Soul (50), Priest (34), pray (18), God (18)	Soul (201), Priest (88), pray (81), God (191)	2.30	58.38
2	Geographical terms	Sea (11), wave (8), shore (2), seabird (1)	Sea (24), wave (22), shore (2), seabird (1)	0.58	38.91
3	In power	Power (18), order (11), director (9)	Power (31), order (25), director (9)	0.59	15.79
4	Happy	Ecstasy (4), rapture (2)	Ecstasy (8), rapture (2)	0.04	13.76
5	Likely	Destiny (3), doom (1), destined (1)	Destiny (3), doom (3), destined (2)	0.05	13.25
6	Content	Satisfaction (3), pleased (2), glad (1)	Satisfaction (3), pleased (4), glad (8)	0.18	12.16
7	Colour and colour patterns	Dim (9), pale (4), glow (7), grey (5)	Dim (16), pale (26), glow (19), grey (37)	0.67	11.70
8	Weather	Cloud (7), flood (5), rain (1)	Cloud (21), flood (8), rain (16)	0.17	11.57
9	Getting and possession	achieve (2), retain (2)	achieve (2), retain (3)	0.06	9.94
10	Sensory	Sensation (3), discerning (1)	Sensation (5), discerning (1)	0.04	9.74
11	Ethical	Virtue (3), fair (3), honour (1)	Virtue (7), fair (10), honour (11)	0.19	8.25
12	Psychological Actions, States and Processes	Mind (16), instinct (4)	Mind (98), instinct (6)	0.18	8.17
13	Thought, belief	Feel (22), thought (7), imagine (6), wonder (8)	Feel (157), thought (104), imagine (33), wonder (41)	0.69	7.11
14	Music and related activities	Sing (7), music (6), melody (3), medley (1)	Sing (26), music (26), melody (3), medley (1)	0.24	6.87
15	Unselfish	Humility (2), meek (1), humble (2)	Humility (5), meek (5), humble (12)	0.05	6.40

Stephen forsakes “a life of grace and virtue and happiness” in favour of an utterly different mode of life after he finds that his “destiny [is] to be elusive of social or religious orders” (Joyce 1993: 200). Indeed, he rejects the gift of the priesthood to pursue the freedom of his soul. Leaping out of his boyhood through the gates of art and carnality, Stephen transforms into “a new soaring impalpable imperishable being” in close affinity with his mythological namesake, i.e., Dedalus the artificer. Joyce portrays this bewildering transition that wraps Stephen with anxiety and doubt through the domains that *Wmatrix* tags as “Weather”, i.e., flood and rain that as a thematic signal signifies his emotional turbulence and scattered wits. The “Geographical terms” of the seashore (“sea”, “wave”, “shore”) mark the epiphanic moment whereby he departs from the old world and enters into a new one in terms of new “Psychological Actions [and] States”. The bird-like girl he encounters by the beach imbues him with artistic and spiritual transcendence/wisdom, at which “Sensory” and “Music and related activities” domains hint. The bird-like girl symbolizes Stephen’s core aspirations for freedom, beauty, and immortality as achieved through art: “Heavenly God! cried Stephen’s soul, in an outburst of profane joy” (Joyce 1993: 212). The significant log-likelihood for “Religion and the supernatural” (LL=58.38) underscores the lingering dominance of the spiritual framework Stephen is attempting to navigate. However, the significant score for “Geographical terms” (LL=38.91) signals a powerful, emerging opposition that will ultimately provide his path to artistic and personal transcendence.

The “Old Father, Old Artificer” Episode

In the first four chapters, Joyce characterizes Stephen as a mere receptive observant rather than a participant. Nevertheless, the “bird-girl” epiphany taps “the call of life to his soul”. In the aftermath of this awakening moment, Stephen embarks on pursuing an unmediated self-edification quest. This transition, correspondingly, results in substantial narrative and stylistic changes in Chapter Five. In this chapter, for instance, the third-person narrative perspective of the first four chapters is replaced with dialogue and first-person narrative. This stylistic shift arguably mirrors a pivotal transition in Stephen’s identity. The third person narrative of the first four chapters confines him to a passive and naïve consciousness, shaped by family, church, and school. In the fifth chapter, these Ideological State Apparatuses give way to dialogues, journal entries, and direct first-person assertions. This evolution from reception to participation culminates in the famous journal entry where he declares his intent to “forge in the smithy of my soul the uncreated conscience of my race” (Joyce 1993: 317).

Having survived a childhood of abject terror and humiliation, Stephen adopts a bohemian mode of life in the concluding chapter – a mode of living that betrays “his father’s whistle, his mother’s mutterings, and the screech of an unseen maniac” (Joyce 1993: 216). And instead of succumbing to strong echoes of educational, national, and religious “nets”, he resolves to “forge out” an identity of his own. The passing gate from the former to the latter, as one could argue, is art or aesthetic philosophy. Henceforth, Stephen, becoming a self-reli-

ant individual, “recognizes no anterior logos, no authoritative word other than his own” (Manganiello 1993: 159). Accordingly, Chapter Five differs from other chapters in the sense that it characterizes Stephen as independent and reactive rather than subservient. Accordingly, the chapter presents a distinctive semantic map compared to that of its preceding chapters. The exceptionally high log-likelihood for “Interested/excited/energetic” (LL=70.69) in Table 6 quantitatively marks Stephen’s definitive shift from a passive recipient of external dogma to an energized, active creator of his own aesthetic philosophy.

Table 6. Chapter Five top 15 semantic domains compared to *A Portrait*

Rank	Key Semantic Domains	Frequency in Ch. 5	Frequency in <i>A Portrait</i>	%1	LL
1	Interested/ excited/ energetic	Ardent (12), enchant (11), curious (7), interesting (5)	Ardent (12), enchant (11), curious (9), interesting (5)	1.69	70.69
2	Education in general	Student (53), dean (26), professor (14), college (6)	Student (85), dean (26), professor (13), college (6)	0.41	24.89
3	Judgement of appearance: Beautiful	Beauty (42), esthetic (32), radiant (3), nice (3)	Beauty (71), esthetic (32), radiant (8), nice (19)	0.27	22.29
4	Linguistic Actions, States and Processes	Mean (24), gesture (7), express (6), sign (7)	Mean (43), gesture (11), express (6), sign (13)	0.13	21.40
5	Emotional Actions, States and Processes General	Tone (14), emotion (13), feel (7)	Tone (20), emotion (16), feel (157)	0.13	19.77
6	Arts and crafts	Art (23), culture (5), statue (5)	Art (39), culture (5), statue (5)	0.21	17.97
7	Science and technology in general	Science (6), kinetic (3), physics (1)	Science (6), kinetic (3), physics (1)	0.05	14.18
8	Mental object: Conceptual object	Thought (34), idea (15), subject (8),	Thought (104), idea (23), subject (11)	0.20	12.82
9	Happy	Laugh (29), smile (29), humour (8), joy (7)	Laugh (61), smile (62), humour (9), joy (18)	0.32	11.81

Rank	Key Semantic Domains	Frequency in Ch. 5	Frequency in A Portrait	%1	LL
10	Knowledgeable	Know (40), remember (28), conscious (14), knowledge (4)	Know (80), remember (69), conscious (29), knowledge (12)	0.36	9.97
11	People: Female	Woman (20), girl (14), womanish (2)	Woman (51), girl (26), womanish (2)	0.14	9.27
12	Flying and aircraft	Fly (21), plane (2)	Fly (36), plane (2)	0.07	8.73
13	Wanted	Desire (14), want (12), wish (8) wilful (5)	Desire (31), want (26), wish (15) wilful (8)	0.23	8.20
14	General appearance and physical properties	Image (34), splendour (2), speckle (2)	Image (56), splendor (2), speckle (2)	0.26	7.30
15	Respected	Admire (8), praise (5), dignity (3), homage (3)	Admire (9), praise (7), dignity (5), homage (4)	0.08	7.30

A few interesting observations can be drawn from Table 6. First and foremost, the dominant morality tale of the earlier chapters recedes dramatically, and the narrative’s focus on religion gradually diminishes. It suggests both a shift of focus and a drastic epistemological transformation in Stephen’s characterization. In this chapter, Stephen extricates himself from the mental squalor of a humdrum existence and, instead of bowing down in conformity, strives to build his own world. Chiefly structured around a set of dialogues, Chapter Five takes place in University College forming as it does some key entries presented in Table 6 (see “Education in general”, “Linguistic Actions ...”, “Science and technology ...”, and “Knowledgeable”). Engaged in discussion with Davin, Cranly, MacCann, Lynch, and the portentous Dean of Studies, Stephen explicitly articulates his conception of art. Distancing himself from the formulaic “literary tradition [...] of the marketplace”, which perpetuates the Dean of Studies’ “practical monkish” approach to art, Stephen embraces a radically different theory of the “liberal arts” drawing on the philosophies of Newman, Cavalcanti, Aquinas, and Aristotle. His conception of art, however, unfolds in a somewhat scattered manner – touching on the distinction between “static” and “kinetic” art, the appreciation of beauty through wholeness, harmony, and radiance, and the perceived superiority of dramatic form over lyrical and epical forms. Stephen’s long and contentious polemic on different branches of art, as expected, makes up the major “aboutness” entries in Table 6 (see “Arts and crafts”, “Interested ...”, “Mental object”, “Judgement of appearance”, “Emotional Actions”, “General appearance”, “Respected”). This extended debate

on art, which renders him “a lone Irish troubadour rebelling against cultural oppression” (Mulrooney 2001: 174), is followed by Stephen’s dream of Emma – “an enchantment of the heart” – whose presence inspires him to compose a villanelle. The six-stanza villanelle serves as an ode to the “temptress” who inspires his heart and imagination. Now immersed in a paradise of self-indulgent beatitude (art and passion), Stephen manages to tear the “nets” and become the author of his destiny: “I was not myself as I am now, as I had to become” (Joyce 1993: 300). This departure from parochial illusions, marked by Stephen’s invocation of the “old father, old artificer” as the emblem of his final stand, culminates in one of the most memorable sentences in Western literature: “To forge in the smithy of my soul the uncreated conscience of my race” (Joyce 1993: 317). Entries such as “Happy”, “People: Female”, “Flying and aircraft”, and “Wanted”, illuminate a subtle dimension of Joyce’s narrative technique, revealing how he shapes Stephen’s evolving psyche in the final stage of his artistic development.

Conclusion

In *A Portrait of the Artist as a Young Man*, Stephen’s identity is divided between two diametrically opposed absolutes: a repressive, puritanical world grounded on moral gymnasium and a liberated, quixotic world governed by the pursuit of artistic sensibilities. The empirical data reveals that these opposing camps are not merely in conflict but are profoundly intertwined, with language serving as the primary medium for their materialization. The distinctive use of language in each chapter both narrates Stephen’s internal struggle and quantitatively maps the psychological terrain of his evolving consciousness. For inexperienced readers, these shifts in mental state might remain impressionistic, but corpus stylistics renders them visible and verifiable. The statistical overrepresentation of domains such as “anatomy and physiology”, “religion and the supernatural”, and “art” is particularly germane to this line of argument. This triangulation of domains chronicles the dynamic process of identity formation, showing a character who develops not by choosing one world over the other, but by synthesizing their very linguistic substance. The concluding implications of this study are twofold. First, it suggests that in Joyce’s novel, linguistic patterns are not merely evidence of competing discourses but the very engine that drives them. Second, and consequently, the corpus data confirms that Stephen’s act of self-authorship is not an escape from the language of his upbringing. Rather, it is a triumphant repurposing of the very terms of the Althusserian Ideological State Apparatuses that once imprisoned him, forging his artistic identity from the lexicon of his constraints. Thus, the portrait of the artist is a stylistic act, empirically traceable through the semantic domains that both confine and liberate him.

Disclosure Statement

No potential conflict of interest was reported by the authors.

Notes

- ¹ We refer to a version of the novel published by Penguin in 1993.
- ² Althusser's "Ideology and Ideological State Apparatuses" was first published in 1969. The study refers to the version of the article available in *Lenin and Philosophy and other Essays* 1971.

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