The Identity Correlation between Individual Identity and Verbal Characteristics in *A Portrait of the Artist as a Young Man*

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**Abstract**

The present paper makes a serious attempt to trace the sociolinguistic issues, explicitly regional discrepancy in James Joyce’s *A Portrait of the Artist as a Young Man* (1916). By late 19th century, major parts of Ireland were predominated by English native speakers, nevertheless, for the Irish, adopting a foreign language implied a sense of exile from their own history and identity. In response to such an apprehension were actions of Revivalist writers by means of Hiberno-English, until it is finally recognized as a literary medium. As obvious in this paper, dialectal usage strongly causes the clear recognition of majority of characters and reveals their social background and regional origin. Representation of the existing linguistic issues in the novel is, therefore, realistic and prevalent. Remarkably, it represents the main character's viewpoint on national identity and his efforts for discovering his voice in Dublin with its sense of deep perplexing polyphony. As this paper suggests, the dialogical apprehension between hybrid Irish English and Standard English is in fact necessary for an inclusive reading and understanding of *A Portrait of the Artist as a Young Man*.

**Keywords:** *A Portrait of the Artist as a Young Man*, James Joyce, Identity, Hiberno-English, Idiolects.
I. Introduction

In spite of the affluence of the Irish language practice, Irish writers in 19th century were underprivileged of voice. Thomas Kinsella declares they "could never be properly 'at home' in the English tradition. The result was a perceived sense of loss and discontinuity, the 'divided mind' of a dual heritage and allegiance" (Corcoran 12). Accordingly, the cultural and national identity, together with linguistic issues regarding Hiberno-English language were questioned by the Irish Literary Revival, and James Joyce joint to this argument in his both critical and innovative works. The current paper addresses the interrelationships among power, identity and language in the Irish atmosphere the same as what mirrored in A Portrait of the Artist as a Young Man (1916) by Joyce. As the analysis in this paper will clarify, dialectal practice in this novel determinedly deals with forming the idioclytics which are uttered by the majority of the characters. As a result, Joyce suggests a realistic depiction of the Dublin's linguistic position from a sociolinguistic standpoint at a critical stage in Ireland's linguistic history. This linguistic divergence, moreover, represents the protagonist's efforts to discover his voice amongst the perplexing polyphony Dublin. These efforts happened within rising movements of revivalists for the construction of national identity.

The linguistic background of Ireland is inevitably connected to the colonial expansion of Britain in this country and the old acquaintance between England and Ireland. Even though the language of majority of Ireland extensively had turned into English by late nineteenth century, the appearance of significant literary and linguistic revivalist movements were also witnessed. "Besides, the endeavor to revive the Gaelic and Irish culture, there was a remarkable outburst of literary works in English language inspired by Irish folklore, mythology and culture" (Lloyd 45; Nolan 24). Linguistic concerns were fundamental issues for questioning the cultural and national identity suggested by the Anglo-Irish authors. They were chiefly centered on the Irish's hybrid language, which had already fitted English language in colonial Ireland and altered its original language into a distinguishing variety named Hiberno-English.

The Irish English lengthy literary background can be traced in medieval eras, when the authors made use of their own English dialects. However, the usage of a single standard language for literary works turned out to be prevalent, by the employment of a standard language in the modern era. Patronizing efforts to characterize the cracked English of the Irish language were encouraged politically. "Their incapability to verbalize English appropriately suggested that they were a primeval, uncivilized and wild race powerless in independence and, consequently, needy for the hegemonic control of the British" (Cheng 32). Remarkably, "Publishers tolerated and encouraged brogue-write, but often resisted Hiberno-English unless it were misspelled, as if correct spelling could only be the perfect reflection of some received, but undefined British English" (Croghan 262). Moreover, "Anglo-Irish writers resisted cultural erosion and subordination through their attempt to dignify the use of Hiberno-English as a national literary language, a move that began almost accidentally with Douglas Hyde’s literal translations into English of folk-tales and poems originally written in Irish Gaelic" (Mercier 367). Nevertheless, William Butler Yeats's attempt for an authorized identification of the dialect was not sponsored by the nationalist heads like David Moran, who "Dubbed the dialect a 'hopeless half-way house,' neither good Irish nor good English, but
a sort of bastard lingo which grew in the no-man’s land between two authentic cultures” (Kiberd xvi).

Regarding the Irish language Joyce believed that "no longer a feasible literary medium because it was alien to most” (Kiberd 31). On the contrary, through schooling, Standard English needed to be acquired, because in the other districts by a specific distinguishing geographic diversity "Did not provide a comprehensive expressive medium for Irish people either" (Kiberd 31). Though, Joyce knew that in order to achieve a wide range of audience, he and other Irish writers needed to detain themselves for utilizing Standard English. Using the Hiberno-English for Joyce was a reaction to the strain raised by the sense of writing in English while being an Irish. Joyce believed in the solidarity between cultural identity language and the relationship to set. By this way, Hiberno-English turned out to be a real live language. As Wales states, "His sharp ear for the different varieties of Irish English, particularly his sensitivity to Dublin street-talk, can be compared with the dramatic language of the Dublin-set plays of his contemporary Sean O’Casey and later Brendan Behan" (Wales 13).

II. IDIOLECTAL DISTINCTION AND HIBERNO-ENGLISH

According to Wales, "Characterization through Idiolectal specificity is central to A Portrait of the Artist as a Young Man, and a close examination of the novel shows that the idiolects spoken by most characters and the narrator are shaped to a greater or lesser extent by dialectal usage” (Wales 42). Indeed, the major characters in A Portrait of the Artist as a Young Man with their native lands in common are actually on the basis of factual people whom Joyce was familiar with personally. These biographical similarities are generally affirmed by internal proof like remarks upon the characters’ varieties of accents they verbalize, and overt allusions which show their origins. Widespread linguistic diversity in the book and distinguishably in its protagonist, Stephen Dedalus is the learned urban Southern Hiberno-English language used by small group of Catholic bourgeoisie in Dublin. In spite of this, Joyce’s precise employment of non-standard language mirrors the regional origin of the various characters, in addition to their respective social background.

As we are to find out, Joyce was successful in obtaining the rhythms and cadences of the speech patterns in Irish language– a feature essential to his poetic style– beside the Hiberno-English grammar and vocabulary's richness. The current part's goal is mainly to study the main distinctive features of Hiberno-English language as used in A Portrait of the Artist as a Young Man by Joyce. In order to have a clear understanding, the applicable idiolects are gathered together in groups based on the following classifications: "Urban variation in Southern Hiberno-English” (Table 1); "Rural variation in Southern Hiberno-English” (Table 2); "Education in Southern Hiberno-English” (Table 3); and finally "Northern Hiberno-English” (Table 4). A sociolinguistic examination of the different idiolects in the novel include the social and regional variables, and sporadic references to specific jargons set through the subject of the talk and situational varieties related to the conversational contexts. The point of view, however, is chiefly dialectal since this analysis is to describe and interpret the persistent usage of Irish-English language in Joyce’s work.
Table 1: Southern Hiberno-English: Urban Variation

1. "I will tell you what I will do and what I will not do" (Joyce 213)
2. "You never read a line of anything in your life ..." (Joyce 80)
3. "He tells me Cranly was invited there by brother. Did he bring his crocodile?" (Joyce 216)
4. "That’s much prettier than any of your other come-all-yous." (Joyce 86)
5. "Strong farmer type ... Probably attends coursing matches." (Joyce 214)
6. "Now don’t be putting ideas into his head ..." (Joyce 90)
7. "John, sit you down ..." (Joyce 38)
8. "You often heard me speak of the Groceries, didn’t you ..." (Joyce 87)
9. "That was the boy could sing a come-all-you ..." (Joyce 86)
10. "[W]e got a good breath of ozone round the Head today. Ay, bedad." (Joyce 37)
11. "I was standing at the end of the South Terrace one day with some maneens like myself ..." (Joyce 88)
12. "Here, Stephen, show me your plate ..." (Joyce 40)
13. "He was baby tuckoo." (Joyce 19)
14. "What can’t be cured, sure, / Must be injured, sure ..." (Joyce 85)
15. "I can remember even your greatgrandfather ... and a fierce old fireeater he was." (Joyce 91)
16. "And I am a grandfather ... / Are you? ... / Bedad I am ..." (Joyce 91)
17. "Yerra, sure I wouldn’t put any ideas into his head." (Joyce 91)
18. "And I remember seeing your grandfather in his red coat riding out to hounds ... / ... Bedad I did!" (Joyce 91)
19. "Do you like what you seen of me ...?" (Joyce 191)
20. "Buy them lovely ones, will you, sir?" (Joyce 161)
21. "This boy is after saying a bad word …" (Joyce 168)
22. "The first handsel today, gentleman. Buy that lovely bunch." (Joyce 161)

Table 2. Southern Hiberno-English: Rural Variation

23. "[I]f the crook of it caught him that time he was done for." (Joyce 160)
24. "A thing happened to myself, Stevie, last autumn …" (Joyce 159)
25. "She asked me was I tired and would I like to stop the night there." (Joyce 160)
26. "I disremember if it was October or November." (Joyce 159)
27. "I suppose that doesn’t interest you but leastways there was such a noise after the match that I missed the train home …" (Joyce 160)
28. "One of the Crokes made a woeful wipe at him one time with his camaun and … he was within an aim’s ace of getting it at the side of the temple." (Joyce 159)
29. "My first cousin … was stripped to his buff that day minding cool for the Limericks …" (Joyce 159)
30. "I bent down to her and Phth! says I to her like that." (Joyce 44)
31. "And all the priests used to be dining there." (Joyce 198)
32. "Marx is only a bloody cod." (Joyce 172)
33."I’m blinded and drowned!" (Joyce 44)
34."I’m blinded entirely." (Joyce 44)
35. "There’s no-one in it but ourselves." (160)
36. "You’ve no call to be frightened." (Joyce 160)
37. "Ah, there must be terrible queer creatures at the latter end of the world." (Joyce 217)
Table 3. Southern Hiberno-English: Education

38. "Dedalus, don’t spy on us …" (Joyce 31)

39. "Why is the county Kildare like the leg of a fellow’s breeches?" (Joyce 35)

40. "I will tell you but you must not let on you know." (Joyce 48)

41. "Is it Corrigan that big fellow? … Why, he’d be able for two of Gleeson!" (Joyce 50)

42. "It’s a stinking mean thing … to pandy a fellow for what is not his fault." (Joyce 57)

43. "Because they had fecked cash out of the rector’s room." (Joyce 47)

44. "I know why they scut." (Joyce 47)

45. "What did that mean about the smuggling in the square?" (Joyce 49)

46. "I’ll give you a stuff in the kisser for yourself." (Joyce 148)

47. "Duck him! Guzzle him now, Towser!" (Joyce 149)

48. "And the big slobbering washingpot head of him!" (Joyce 212)

49. "Every jackass going the roads thinks he has ideas." (Joyce 209)

50. "But is it that that makes you go?" (Joyce 212)

51. "Lead him home with a sugan the way you’d lead a bleating goat." (Joyce 204)

Table 4. Northern Hiberno-English

52. "It is probably in his character … to pronounce the word science as a monosyllable." (Joyce 169)

53. "Les jupes, they call them in Belgium." (Joyce 138)

54. "But we will pray to God together." (Joyce 142)

55. "And let you, Stephen, make a novena to your holy patron saint …" (Joyce 142)
Current Irish-English might be generally divided into Southern Hiberno-English (south of the line from Sligo to Drogheda) and Northern Hiberno-English (north of the line from Bundoran to Dundalk), with a region of transition in their between. In Southern Hiberno-English, rural and urban varieties may be more distinctive, though, in fact there is a great deal of homogeneity, and the dissimilarity at the level of grammar is depicted more in terms of quantity than quality. The reason, that Bliss discuss would be revealed in shift from the Irish language. In A Portrait of the Artist as a Young Man, Dublin language is best exposed by Stephen Dedalus (see Table 1). A careful attention to his idiolect suggests a repetition of some Irish English characteristics, like the dialectal usage of will (1), past tense form with a perfective meaning (2), and vernacular vocabulary, e.g. bring (‘take’) (3), come-all-yous (‘old country song’) (4) and strong (‘rich, well-to-do’) (5). His language shows that the Dublin Hiberno-English is mainly spoken by the middle class, a variety that has not got away from Irish impression. Furthermore, like a Munster man's son, Stephen’s speech has "traces of a Cork accent" (Joyce 90): he is member of the large size of the Dublin population who was either derived from outside of the land or was the first Dublin-born generation from the migrants came to settle in the capital.

In comparison, Cork's urban speech, chiefly expressed via the voices of Simon Dedalus (Stephan's father) and his companion Johnny Cashman, is mainly prolific in Hibernicisms. Even though, Simon Dedalus is "A small landlord" (Joyce 208) with higher schooling, and regardless of his assumed attempts "For thirty years to get rid of his Cork accent up in Dublin" (Joyce 90), his speech is rich in structures and terms which are widespread in Ireland. Some of these are the usage of the imperative 'do be + -ing' (6) and the personal pronoun you in place of the reflexive yourself (7). The use of the simple past with a perfective meaning (8) and the exclusion of the relative pronoun in subject position (9) are non-standard characteristics representing Simon’s idiolect. The origins of this character are likewise revealed by his selection of words – ay (‘yes’) (10), maneen (‘conceited or precocious boy’) (11) or show (‘give, hand’) (12) among others – and by his Munster pronunciation of tuck you as ‘tuckoo’ (13) and of endured as ‘injured’ (14). In addition, the existence of several oral characteristics of a patently accepted nature—overuse of polysyndeton and emphatic devices, beside the abundance of idioms, similes and hyperboles—, additionally assist to the rhythms of patterns of Simon’s speech, and the vigor and credibility of his cautiously re-established Munster speech. As for Johnny Cashman in his restricted contributions, he recourses to fronting (15) and to the modal answer to yes/no questions (16), wherein both are features of colloquial Hiberno-English. He moreover, makes use of expletives, such as the Irish yerra (17) and bedad, both meaning ‘by God’ (18).

Besides, education and social class are both the most noteworthy points of linguistic variation, with regional dissimilarities, commonly speaking, more ostensible at the lowest socio-economic level. In an Irish framework, Filppula links "The speech of the urban working class members who have little formal schooling with vernacular varieties, on this basis that they obviously show grammatical particularities that diverge from the usages and norms of Standard English grammar" (Filppula 12). Social variables have a significant role in the idiolectal distinction in A Portrait of the Artist as a Young Man. Even if the variables are just anecdotal, they enhance the spectrum of voices that may be heard in the book, which
cause the social range represented by Joyce. Therefore, fascinating Hibernicisms are represented in three Dubliners speech belonging to the lower class: the girl stepping out of Jacob’s biscuit factory, a flower-girl, and the urchin in Moynihan’s imitation. As a matter of fact, it is pretty considerable that their four short sentences include a number of dialectal characteristics, like the past form seen (19), the demonstrative usage of them (20), progressive feature with a perfective meaning (21), and the noun handsel (‘the first sale in the day’) (22).

As regards to rural variation, the most distinctive idiolects in the novel are those of Davin ("The peasant student" (Joyce 158) at University College Dublin), and, in a lesser scale, John Casey, who is a friend of Simon Dedalus, and Temple, another university student (see Table 2). Together with a quite standard type of English, Davin speaks a noticeably rural vernacular. Therefore, he recourses to the simple past tense to convey hypothetical meaning (23) and to the usage of reflexive pronouns with no antecedent (24). The other representative Hibernism shown in Davin’s idiolect is embedded inversion of indirect speech and thought (25). In a lexical stage, Davin’s vocabulary is expressive and rich, containing vernacular disremember (‘forget’) (26), leastways (‘at any rate, at all events’) (27), noise (‘quarrel, row’) (27), aim’s ace (‘small amount or distance’) (28), and the sport terms camaun (‘crooked-shaped stick used in hurley’) (28) or mind cool (‘stand at the goal of one’s hurley team’) (29).

The rural speech in Ireland is additionally depicted by John Casey’s historic present (30), and by Temple’s consuetudinal aspect (31) and lexicon, such as cod (‘humbug’) (32).

Rural low-status speech, Furthermore, is personified in A Portrait of the Artist as a Young Man by the "Old harridan" (Joyce 43) from Co. Wicklow, the peasant woman of Davin’s story, and the old man in a mountain cabin from the west. Even though, too short to be really representative, their speech contain numerous Irishisms, like the past participle drowned (33), the intensive filler entirely (34), the phrase in it (‘there, present’) (35), the noun call (‘need, occasion’) (36) and the expression latter end (‘end’) (37).

In line with the regional concerns and specific relevance to this sociolinguistic study is education, a social variable that is worthy of a closer examination in the context of Joyce’s Bildungsroman. Greenbaum and Quirk state “There is an important polarity of uneducated and educated speech in which the former can be identified with the regional dialect most completely and the latter moves away from dialectal usage to a form of English that cuts across dialectal boundaries” (Greenbaum and Quirk 3), which means Standard English. Like this is the case with the Jesuits in A Portrait of the Artist as a Young Man, who have a moderately standard type of English, both grammatically and lexically, in spite of the fact that they are from various districts of Ireland. Elite Irish colleges were indeed modeled on English public schools. The system of the private education in England— according to boarding schools insulated from the region where they were situated— conventionally conveyed the Standard variety of English and its related pronunciation, RP English, both recognized with the prestige of its socially honored speakers. In Ireland, Moran’s ‘crusade against respectability’ aimed at the educated Catholics on linguistic grounds. He claimed that “socially ambitious Irish people, nationalists included, ‘had learned to speak in the ‘accents of the Imperial Saxon’ and favoured the acquisition of ‘superior accents’ by the ‘teaching of phonetics’ in Irish colleges" (Pašeta 134).
However, the speech of students in *A Portrait of the Artist as a Young Man* confirms the relative achievement of these linguistic goals, at least regarding its morphosyntactic characteristics (see Table 3). The idiolects of younger students at Clongowes are in general richer in informal vernacular formations and terms, like the existence of the plural *us* (38), non-standard usages of the definite article (39), and colloquial expressions – *let on* (‘divulge, confess’) (40), *able for* (‘fit to cope with’) (41), *stinking* (‘bad, abominable’) (42). Irish-English is occasionally the right protagonist in the novel, like when Thunder clarifies that five boys in the higher line have escaped from school "Because they had fecked cash out of the rector’s room" (Joyce 47). It is obvious in the context that Hiberno-English *feck* signifies ‘steal’ (43), and this is afterward proved by Stephen’s musing. "Wells brings a dissimilar reason: the five students have scut" (Joyce 47) after drinking the altar wine. The sense of dialectal *scut* (‘run away without being seen’) is once more clear from the theme of conversation and also from an earlier reference to their "run[ning] away" (Joyce 47) (44). The third explanation is at last given by another student, Athy: they have run away since they were caught "Smuggling" (Joyce 49) 'In the square one night' (Joyce 48) (45). The listeners keep silent and Stephen does not have the courage to inquire the meaning of the vernacular verb *smug* (‘toy amorously in secret’), this is why the reader is left ignorant of what is supposed to be the true motive. In a further crucial moment in the novel, Stephen reaches some Belvedere schoolmates who are bathing at the Bull Wall. The colloquial language of Shuley, Ennis, Connolly and Dwyer is obviously non-standard, containing, among other particularities, a Hibernicized usage of the preposition *for* (46) and the verb *guzzle* (‘take by the throat’) (47).

contrasting the younger schoolboys at Clongowes and Belvedere, the university students are capable to shift between diverse varieties, as represented by Cranly: he speaks in a very colloquial register marked by alliterative cursing and slang, a favourite tag of his – ‘do you know’ – and dialectal use. a number of such characteristics are the usage of the preposition *of* before a personal pronoun (48) and of adverbials of place without the required preposition (49), emphasis through cleft sentences (50), and Hiberno-English words like *sugan* (‘straw or hay rope’) (51). Yet, he alters to a further standardized English in his religious debates with Stephen.

At last, the Northern Hiberno-English distinguished accent is instantaneously illustrated in Joyce’s novel by MacAlister, a university student, and by the anonymous Director and Rector at Belvedere (see Table 4). MacAlister inquires with his "sharp Ulster voice … Are we likely to be asked questions on applied science?" (Joyce 169), pronounce "The word *science* as a monosyllable" (Joyce 169), which is, excluding or absorbing the schwa in the triphong (52). Stephen’s disposition against Northern Irish people is made overt and he disregards the Ulsterman’s idea when, following the lecture, he identifies "The harsh tone of MacAlister’s voice" (Joyce 173). Conversely, the Director (the Rector) at Belvedere states the French word "*jupes*" (Joyce 138) a way that "The vowel was so modified as to be indistinct, probably articulating the standard back long /u:/ of *jupes* as a fronted shorter /ʌ/, a phonological characteristic of Northern Hiberno-English” (Harris 118) (53). The Director’s geographical origin is not only exposed by his accent, but also by several infrequent dialectalisms, like the usage of future *will* with first person pronouns (54), and *let you* imperative (55). Although on the basis English and Lowland Scots, the influence of the Irish language on Northern Hiberno-English is also obvious.
The same as we can notice, not only is Joyce’s practice of Irish-English in *A Portrait of the Artist as a Young Man* precise and realistic; it is widespread as well, containing a broad range of social, regional, communicative and situational variables in all areas of linguistic organization, from discourse and turn of phrase through to grammar and pronunciation. It is also inventive in the context of the Irish Literary Revival, principally when compared to the extremely obvious varieties of the rural west of Ireland that were depicted in texts by writers like Lady Gregory or John M Synge. Joyce’s employment of vernacular speech is fascinating both at literary and sociolinguistic levels. Nevertheless, beside the contributing strongly to the obvious recognition of characters and, thus, to the realization of the Irish audience with them, the dialectal aspect of Joyce’s work, furthermore, unveils an obvious political and cultural stance on his part that cannot be unseen and that will be the center of the following section.

III. Hiberno-English and Its Revelation of Identity in *A Portrait of the Artist as a Young Man*

*A Portrait of the Artist as a Young Man* is, moreover, a portrayal of Ireland as a British colony. In this *Bildungsroman*, Stephen’s influential years happen in a colonial setting over a period of eleven years from Charles Stewart Parnell’s death (1891) to the Celtic revival near the turn of the century. However, in spite of the several cultural, political and historical allusions in the novel, it is Stephen’s fascination with language– obviously sufficient also saturate with political overtones – that is its major worry. An outstanding feature of *A Portrait of the Artist as a Young Man* is Stephen’s ambivalent approach toward the Irish-English, despite his middle-class Dublin accent. His linguistic dilemma is shown in his dialogue with the Dean of Studies, an Englishman, at University College Dublin. Discussion between the two characters is deficient at a linguistic and conceptual level, and when the Dean commandingly elucidates how to fill up an oil lamp, there is some misinterpretation regarding the word ‘funnel’ or ‘tundish’ in Ireland. Their discomforting discussion is disrupted by the narrator with the intention of including the protagonist’s response and his often-quoted contemplations on English and Hiberno-English: "The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech" (Joyce 166). Burgess states that "Whilst Stephen thinks of the words Christ, home, master and ale, he has in mind their diverse pronunciation by Irish and English natives. Irish subjection is more depicted by the etymology of these four words: ale and home origins from Old English; master, from Latin; and Christ, from Greek" (Burgess 34). They are, moreover, meaningful at a semantic level, since home and master allude to the subjugation of Stephen’s country underprivileged of Home Rule under the imperial master; Christ, to the religious subordination endured by Catholics; and ale is directly connected to English culture and customs. This extremely compressed episode, therefore, reveals that Stephen "Feels the weight of three kinds of authority in the Dean’s speech – the ruling class, the Imperial power, the international Church. His own accent is not merely provincial, it is also that of a subject people" (Burgess 28).

Stephen’s ‘unrest of spirit’ becomes an embarrassment and mistreatment by the end of the novel when he finds out that tundish "Is English and good old blunt English too. Damn the
dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us?" (Joyce 217). Stephen lastly understands that the dialectal expression is

The more venerable English, since it, rather than ‘funnel,’ is the language of the Elizabethans and has significant literary sanction. ‘Tundish’ figures in Shakespeare’s Measure for Measure, and is first recorded in the fourteenth century, whereas ‘funnel’ is a fifteenth-century French derivation. (Corcoran 2)

Indeed, Stephen’s sporadic prejudice against the most noticeable varieties of Hiberno-English— the lower-class and rural speeches— shows his embarrassment for what he identifies as the plebeian and shameful variety of the deprived and backward Irish. The precise comparison between Stephen and Davin who most obviously represents and voices the agenda of the revivalist movement in the novel, is highly embodied in terms of their languages. In spite of the truth that Davin speaks both a comparatively standard type of English and a noticeably rural vernacular, Stephen merely answers to the latter, which he arrogantly links to the speech of rustic and simple-minded country peasants, and ridicules Davin’s dialectalisms omitting – as is general in Ireland – the preposition necessitated by happen in "That’s not the strange thing that happened you?" (Joyce 160). Further applicable passage in the novel remarked on by Deane is the following:

Tea was nearly over and only the last of the second watered tea remained in the bottoms of the small glass jars and jampots which did service for teacups … Little wells of tea lay here and there on the board and a knife with a broken ivory handle was stuck through the pith of a ravaged turnover. (Joyce 144)

The family of Dedalus is not usually having an afternoon tea. What they are having is their main evening meal, which includes just ‘watered tea’ and a ‘turnover’. The complete digesting of the passage depends on three dialectal terms: tea (‘evening meal’), pith (‘the crumb of a loaf’) and turnover (‘loaf of bread shaped like a boot’). They sound to propose the socio-economic decline of Stephen’s family, associated with linguistic terms with the lower class.

Despite being Stephen’s own vernacular, "Hiberno-English is as well the language of the surrounding squalid and distressful reality from which he determinedly attempts to run away through words and images of a prior age" (Spoo 53). One such escapist outlet is presented by evocations of the Elizabethan era. The old and marked significance of the words chambering, ambered, mantled, gentlewomen, pavan, pospouled, wooing, taverns, wenches, ravishers and clipped provide Stephen access to a remote and far-away and past. "His linguistic escapism is, nevertheless, ironic, because one of the mentioned words, the verb clip, is moreover, a Hibernicism of Old-English origin meaning ‘embrace’" (Muirithe 111). As we notice, even though Stephen knows the multicultural sources of Hiberno-English, he practices vernacular tundish unaware of its Elizabethan origin and get irritated when he finds it out, while he enjoys the old clipped overlooking that it is alive in his dialect. His enthusiasm for Elizabethan speech takes him back in a probing and ironic turn to the reality of his own hybrid speech.
Pursuing like several contemporary scholars to illustrate the cultural identity of the Irish and to attain the spiritual liberation of his country, young Stephen at first aspires to define his identity as a writer. To put simply, he tries to discover his own personal voice among the complex interplay of voices around him that consists not only the various dialects, languages, jargons, sociolects, idiolects and registers, but also the different ideological and social discourses. Ironically Stephen attempts to discover his voice simultaneously by means of the appropriation of the others’ language and by means of his distance from Irish-English language. He aims to speak a further formal English which is nearer to Standard one, since he knows that standardized accents are normally ranked superior and regarded as more prestigious, which suits the cultured artist and sophisticated intellectual he aims to project; his "Formal way of speaking is, as he himself tells us, a carefully acquired habit, an attempt to disentangle himself from his environment and the 'nets' which have been flung at him” (Naremore 128).

As a matter of fact, nevertheless, the Standard English speech is a further 'authoritative word’ in A Portrait of the Artist as a Young Man strongly connected to cultural hegemony and political coercion; and the truth is also that youthful Stephen is not so far prepared to presume the subversive or appropriating the Irish's nature of the hybrid dialect. Under a snobby sense of supremacy, he wishes to speak a prestigious standardized English and is sporadically biased against his regional variety. Simultaneously, he recognizes that the binds between language and socio-geographical milieu are not so simply detached, and is excruciatingly known of the inevitability of his roots, a tangle of nets he cannot "Fly by" (Joyce 177). The young writer-to-be has not completed recognized that, just as identity and location go hand in hand together, art also cannot be detached from the reality, consisting of the linguistic reality, that motivates it. Davin could not state the story of his encounter with the peasant woman in Standard English, since there is a necessary bond between language and soil: it is accurately Davin’s usage of the dialect that allows the reader to have a look at a varied culture in an unlike place.

IV. Conclusion

Stephen’s linguistic uncertainty and his youth complexes reverberate the linguistic efforts of the Irish and their exploring for an unbroken collective identity. The Irish revival restricted the discussion on national identity to the alternative of nationalism over cosmopolitanism. Seeking for the hybridity of admired forms in colonial Ireland, Lloyd suggests the unrepresentativeness of nationalistic literature: “The antagonism to the urban is … an antagonism to the inauthenticity legible in its cultural forms. Cork and Dublin, along with Belfast, represent in mid-nineteenth-century Ireland … sites of cultural hybridization as well as centres of imperial authority and capital domination” (Lloyd 93). Revivalist literature favored the admiration of a preindustrial rural community. Furthermore, the Irish Catholic middle class accepted this romanticized national mythology regarding the rural Ireland as the authentic Ireland. Irish nationalism, in addition, desired to surpass the diversity of opposing social voices – the ‘heteroglossia’ feature of the novel – in the form of an integrated national identity.
Joyce, nonetheless, did not surrender the Celtic ethnocentrism and declined to be engaged in the Gaelic revival or in nationalist public movements. In ‘The Day of the Rabblement’ he expressed his idea that the Literary Revival had given in to the caricatured well-liked side of a Celtic pseudo-Irishness, disapproved it for parochially declining Europeanization in its dealing only with Irish topics and folklore, and blamed the Irish Literary Theatre for being "The property of the rabblement of the most belated race in Europe" (Joyce 50). Aware of the intellectual and artistic restrictions of the movement, Joyce supported the cosmopolitanism over what he observed as culturally regressive provincialism. On the contrary to the hatred experienced by revivalists for the modern, urban society, Joyce had as the subject matter of his works the petit bourgeois Dublin life. In A Portrait of the Artist as a Young Man and in a bigger scale in Ulysses and Finnegans Wake, he is worried both stylistically and thematically with the hybridization of the Irish culture and the ‘adulteration’ of the Irish race, and devotedly illustrates the symphony of discourses and voices widespread in turn-of-the-century Dublin. Wishing for a wider European context, Joyce inquires and lays bare the scheming discourses of both colonialism and nationalism. He attempts to characterize the "Uncreated conscience" (Joyce 218) of his race, one which is free from the myths and prejudices of British imperialism and nationalist institution yet including languages, cultures and traditions as his own. As this paper suggested, a significant cause for Joyce’s employment of Hiberno-English as a literary medium is his enthusiasm for its decolonizing and subversive strengths. The dialogical concern between Standard English and hybrid Hiberno-English is thus, fundamental in the development of the novel’s protagonist and truly necessary for a comprehensive reading of the book.

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