

The Study of NonCanonical Sentences and Peculiar Syntactic Structures in the Short Story, ‘The Dead’ by James Joyce

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Abstract

The short story *The Dead*, written by James Joyce, unfolds the struggle between past and present and cultural clashes in the western culture. The objective of this study is to analyze the noncanonical sentences and peculiar syntactic structures of the story. The research problem centers on identifying the distinctive sentence patterns in the

text. Given the lack of previous studies on the complex sentence structures in this story, the findings could offer valuable insights for aspiring writers engaged in literary work. A limitation of this study is its exclusive focus on sentence structures. The research adopts a qualitative methodology and aims to explore sentence structures beyond traditional grammar, reflecting their unique nature.

Keywords: James Joyce, noncanonical, peculiar, structures, syntactic

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Introduction

The short story "The Dead", based on the struggle between past and present, and cultural clashes, clearly sheds light on the dynamics of relationships, and issues of identity. This was the final story of the collection of stories 'Dubliners' written in 1914 by James Joyce, a Renaissance, best acknowledged within the sphere of English writing. A syntactic analysis of this text will uncover a wide range of innovations in that his artful writing has proved effective for those in the pursuit of literary advancement.

Research Problem

What types of noncanonical syntactic structures appear in "The Dead", and how do they deviate from Standard English sentence patterns?

Aims of the Research

To identify noncanonical sentence constructions in the text

To identify peculiar syntactic structures in the text

To analyse the usages of them

To find out the flexibility of word order with regard to the text

Significance of the Study

James Joyce was an Irish poet, novelist and literary critic. Conversely, his multifaceted presence in education, literature, diplomacy as well as in Classical erudition has made this story a source of inspiration for young writers, with, throughout the text, highlighting the syntactic flexibility and the mobility

of traditional word order. As such, much more important would be the work of this kind for students and story writers, at a time when there is a dearth of study of noncanonical sentences of English. There is also a void in this field as limited research has ever been conducted in this respect. Therefore this remains a promising research ground.

Research Background

This article aims at diverse sentence structures employed by the writer with careful selection and combination of words, phrases, maintaining naturalness and art. The story incorporates around 30 pages. The analysis is based on finding the application of word classes, phrases and clauses within the text in artful styles, in particular based on noncanonical way, with special reference to narrative syntax.

Limitations of the Study

This study focuses primarily on the syntactic elements of the short story concerned, excluding broader linguistic aspects. Additionally, it does not focus on comparative analysis with other works.

Review of Literature

There are many books and pieces of research on the sentence structures of the English language. Virginia (2006) in her book, '*Artful Sentences: Syntax as Style*' explores how standard sentence patterns and forms contribute to meaning and art in more than a thousand wonderful sentences from

the twentieth and twenty first centuries. Ali (2003) titled, *A Syntactic Semantic and Pragmatic Study of Ambiguity in Charles Dickens' Works*, focuses on the ambiguities of Dickens' writing. Therein, the types of ambiguities are stressed: genuine or pseudo ambiguities, ambiguities standing out as enemies for clarity, and deliberate or random ambiguities. Another research has been conducted by Biswas (1971) *The Study of the Structure of Old English Prose*, which is based on Old English sentence and grammar patterns. Another study on styles of sentences has been conducted by Salameh in the research *Stylistic Manipulations in Henry James' novel The Portrait of a Lady* (2010), where he discusses features of literary language and nonliterary language. This further shows that, using Generative Grammar, stylisticians make attempts to create deviant constructions, expanding the limits of grammaticized sentences. Lone (1984) researched 'A Contrastive Study of Some Syntactic Patterns of English and Kashmiri with Special reference to Relativization, Complementation and Coordination' and reflects deeply on relative clauses and coordination in both languages, comparing similarities and differences. Another research has been conducted on the stylistics of James Joyce's writing by Bagchi (2009). In that case, the researcher explores complicated sentence structures with ambiguities related to the early James Joyce writing. 'Sentence Structures of Jawaharlal Nehru's prose' have been reflected by the research of Jayaraj.S. (1993) and phonological, lexical, morphological, and syntactic level

features were focused on in the research. In addition, nonlinguistic features have also been discussed. Sivaranjani(2022) has researched 'A Contrastive Study of the Sentence Structure in English and Tamil'. In this research, it is likely to be based on the simple sentence structures of both English and Tamil.

A Stylistic Study by Dhanapanjale (2012) reveals the sentence constructions of Virginia Woolf's novel. It focuses on phonological, lexical, morphological, syntactic, and semantic levels of the writings of Virginia novels with special reference to stylistics. Jamshaid (2024) in the research article 'An Analysis of Grammatical Syntactical Structures of Pakistani English' explores usages of tenses and the differences in word order compared to British English. A syntactic analysis of the noun phrase in the short story *Hansel and Gretel* has been conducted by Kusumawadhani (2022). It discusses the noun phrase only. Abdurrahman (2016) reflects on the complexity of sentences related to nominal clauses in William Faulkner's short story 'A Rose for Emily'. *Counting Complexity: An analysis of ellipsis sentences about Teri Terry's novel 'Slated'* was conducted by Jumhur (2014) and it has been based on nominal ellipsis types such as nominal, verbal, and clausal ellipsis with their functions. Lone (1984) researched 'A Contrastive Study of Some Syntactic Patterns of English and Kashmiri with Special Reference to Relativization, Complementation, and Coordination', which discusses the common features of both languages. Andrew (1997) in the research, 'Syntactic Theory and

the Structure of English' illustrates the comparison of word order of English and Chinese. This book covers the prescriptive version of English grammar. Hawkins (1983) in the research, *Word Order Universals* is primarily interested in only basic word orders. Throughout the book, Hawkins assures the viability of a notion of basic word order, drawing examples from various languages.

Another research by Lakshmi (Ed), (1996), '*Word order in Indian languages*' deals with similarities and dissimilarities in word order between English and Telugu. The discussion of clause structures in English and Telugu is highlighted. Noel (1996) deals with sentence structures, constituents, sentence structure functions, sentence structure categories, phrases, sentences within sentences, and clauses. Quirk et al. (1985), in the book, *A Comprehensive Grammar of the English Language* discuss the clause patterns of English are extensively discussed and the syntactic functions of clause elements and order of clause elements are elaborated. Slobodanka (2002), in the article titled, '*Function of Word Order in English and Serbian, Linguistics and Literature*' highlights that English is an analytical language whereas Serbian is a syntactic language.

The article written by Assaiqeli, and Aladdin, (2021), titled, '*Inversion and word order in English A Functional Perspective*', discusses the diverse inversion forms found in the context of spoken corpus. The writer tries to take examples related to inversion forms therein. Perez (2018), in the

article, '*Revista de Linguística y Lenguas Aplicadas*', highlights the linearization of verbal complements and adjuncts in learning advanced English. Sankaravelayuthan, and Rajendran (2020), give a brief introduction on word order and parameters have been discussed using the basic principles, topicalization hierarchies, and Rijhoff (2014), is mostly concerned with general ordering principles and the three linguistic categories (formal, functional, and semantic) that are relevant for constituent order. Fries. (1940), in the article, '*Development of the Structural Use of Word Order in English*', focuses on a comparison between Old English and Modern English deviations related to the kinds of inflections. Hengeveld (2004), '*Parts of Speech Systems and Word Order*', analyzing the word order, argues that the word order possibilities of a language are partly determined by the parts of the speech system of that language. He shows that there is a balanced tradeoff between the syntactic, morphological, and lexical structure of a language.

Sankaravelayuthan (2008), in the research, *Word Order in English and Tamil with Orientation to Translation*, reflects the word order typology of English and Tamil and utilizes the output of the study for framing rules to transfer the English word order structures into Tamil word order structures. The discoursefunctional account of English inversion forms has been researched by Birner, and Betty, (1994), in the article titled '*Information Status and Word Order: An Analysis of English Inversion*'. Kirkwood, (1969), '*Aspects*

of *Word Order and Its Communicative Function in English and German*’, discusses the comparisons related to English and German rather than the flexibility of syntax. Payne and Doris (1992), researched various languages based on functionally and typologically oriented features, covering specific topics in language by collecting data from a wide variety of languages and language typologies. This is mainly based on investing universals of human language rather than the flexibility of word order of the English language. Vilolini (2002), in her thesis ‘*The Stylistic Study of Language Use in the Novel of Kamala Markandaya*’ focuses on the all the aspects; phonological, morphological, syntactic and semantic, in stylistic terms. The instances of Left Dislocation in English is reflected by David (2025), therein he reflects many cases related to one information packaging system, dislocation. Feng (2024) highlights the information packaging systems based on the novel *Animal Farm*, where the researcher discusses packaging systems; preposing, postposing, locations, inversions, if clauses and existential sentences. Nguyen. (2013) conducted a research titled ‘*English Information Packaging Constructions in Vietnamese Students’ Essays*’, highlights information packaging systems, illustrating and analyzing the order of occurrences in their writing. Anh (2023) in her article, *Exploring English Information Packaging Constructions in Written and Spoken English*, discusses the flexibility of noncanonical sentences in English which can be placed according

to the speaker’s or writer’s preference or needs. Francis (2010) in the article, *Grammatical weight and relative clause extraposition in English*, throws a light into relative clauses and their extrapositions. Another study has been conducted by Hopp and et al (2023) under purview of processing to learn noncanonical word orders. In particular, it explores linguistic and cognitive predictors of sentence reanalysis in the L2 comprehension of relative clauses among the low intermediate L1 German adolescent learners of L2 English. Egashira (1997) in the research paper, ‘*Topicalization and Relativization in Minimalist Syntax*’ reanalyzes topicalization and relativization in the framework of Minimalist Program put forward by Chomsky and proposes an approach to them. The issues related to locative inversion and topicalization is discussed in the article,’ *Locative Inversion, PP Topicalization, and Weak Crossover in English*, by Bruening in (2021). Another research conducted on dislocation and topicalization by Peter (2014) has investigated the information structural properties of two English constructions featuring constituents in a noncanonical, left peripheral position; Topicalization and Left Dislocation. Kamada (2015) focuses on the usages of right dislocation found in the English language, illustrating many instances. Basic Concepts in Information Structure; Topic, Focus, and Contrast are highlighted by Kroeger (2021) in the article ,’ Basic Concepts in Information Structure: Quynh (2023) researches on ‘Left Dislocation and Right Dislocation in English versus

Vietnamese Equivalent in Some English and Vietnamese Short Stories' and investigates the similarities and differences in the use of left dislocation and right dislocation in English and Vietnamese short stories. The researcher concludes that LD realized in English short stories can perform the function of contrasting while Vietnamese LD does not. Oktavianti (2016) in the article, *'Noncanonical Constructions in English and How They Work to package Information*, emphasizes the strategies of noncanonical constructions in English with illustrations. It is based on an introductory inquiry into the matter concerned.

The research discussed above has not been based on the short stories of James Joyce. This present study will be based on the story written by James Joyce whose pieces have been internationally acclaimed.

Research Methodology

The analysis employs a quantitative approach, under the scope of Content Analysis based on Thematic Approach.

Theoretical Framework

For the analytical part, Functional Grammar Theory (Michael Halliday) has been used and, accordingly, in certain cases, Generative Grammar (Noam Chomsky) have been employed where necessary and applicable.

Discussion and Analysis

The artful sentences employed by the writer have been categorized under diverse divisions: In instances where

there indicated a high rate of occurrence of certain forms, more examples have been presented.

Appositive clauses

An appositive clause is a noun clause that renames or further explains a noun or pronoun, placed next to it in a sentence.

This text (short story) includes a large number of instances where appositives, in many aspects, have been employed for many reasons. The text contains several appositives used as reiterations, restating or clarifying the noun by providing additional information directly beside it, which is typical of the appositive structure.

“He used to sing that song, **The Lass of Aughrim.**”

"O, I am thinking about that song, **The Lass of Aughrim.**"

“Mr. Bartell D'Arcy, **the tenor, a darkcomplexioned young man with a smart moustache**, praised very highly the leading contralto of the company but Miss Furlong thought she had a rather vulgar style of production.”

“**LILY, the caretaker's daughter**, was literally run off her feet.”

"A new generation is growing up in our midst, **a generation actuated by new ideas and new principles.**"

“His whole speech was a mistake from first to last, **an utter failure.**”

“He had felt proud and **happy then, happy that she was his, proud of her**

grace and wifely carriage."

"The latter, **a young man of about forty**, was of Gabriel's size and build, with very round shoulders."

"But I've a nice partner for you, Mr. Bartell D'Arcy, **the tenor**."

"The late lamented Patrick Morkan, **our grandfather**, that is," explained Gabriel, "commonly known in his later years as the old gentleman, was a glueboiler."

Inversions

"Inversion" refers to the act or result of reversing the usual order of words, positions, or states, and can have distinct meanings in various fields, including grammar (placing the verb before the subject for emphasis).

"Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat than the wheezy halldoor bell clanged again and she had to scamper along the bare hallway to let in another guest"

"Mr. Browne begged of them to sit down and eat their suppers and so did Gabriel but they said there was time enough."

"In the distance lay the park where the trees were weighted with snow."

"Never once had it fallen flat."

"Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?"

"Between these rival ends ran parallel lines of sidedishes:"

"Old as they were, her aunts also did their share."

"Gabriel laughed nervously and patted his tie reassuringly, while Aunt Kate nearly doubled herself, so heartily did she enjoy the joke."

"So do I," said Miss O'Callaghan."

"A few steps behind her were Mr. Bartell D'Arcy and Miss O'Callaghan."

"The room had already cleared and from the back room came the clatter of plates and knives."

"Neither did I," said Mr. Browne."

On the landing outside the drawingroom Gabriel found his wife and Mary Jane trying to persuade Miss Ivors to stay for supper.

"On the closed square piano a pudding in a huge yellow dish lay in waiting and behind it were three squads of bottles of stout and ale and minerals,.."

"Close on her heels came Aunt Kate, crying:"

"In the centre of the table there stood, as sentries to a fruit stand which upheld a pyramid of oranges and American apples, two squat old fashioned decanters of cut glass, one containing port and the other dark sherry."

"A picture of the balcony scene in Romeo and Juliet hung there and beside it was a picture of the two murdered princes in the Tower which Aunt Julia

had worked in red, blue and brown wools when she was a girl.”

“On the sideboard were arrayed dishes and plates, and glasses and bundles of knives and forks and spoons.”

Branching Sentences

Branching sentences have additional phrases or clauses embedded in the front, middle, end, interrupting the main clause to add detail. Initial branching sentences are however likely to be minimal in the text. In most cases, his writing has in effect been based on right aligned rather than the others on the whole.

“Miss Kate and Miss Julia were there, **gossiping and laughing and fussing, walking after each other to the head of the stairs, peering down over the banisters and calling down to Lily to ask her who had come.**”

“Mr. Browne was advancing from the door, **gallantly escorting Aunt Julia, who leaned upon his arm, smiling and hanging her head.**”

“Then, **turning once more towards their hostesses,** they sang:”

“Gabriel, **trembling with delight at her sudden kiss and at the quaintness of her phrase,** put his hands on her hair and began smoothing it back, **scarcely touching it with his fingers.**”

“But now, **after the kindling again of so many memories,** the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust. “

“Then, **suddenly raising herself on tiptoe and resting her hands lightly on his shoulders,** she kissed him.”

Fronting

Fronting refers to the process of moving a sentence constituent to the beginning of a clause to emphasize it, create a more engaging or compelling narrative, or organize the flow of information.

Of one thing, at least, I am sure.

“In the silence Gabriel could hear the falling of the molten wax into the tray and the thumping of his own heart against his ribs.”

“Mr. D'Arcy came from the pantry, fully swathed and buttoned, and **in a repentant** tone told them the history of his cold.”

“Some would say, perhaps, that **with us** it is rather a failing than anything to be boasted of.”

"Ever so much, I assure you," said Miss Ivors,”

“Distant Music he would call the picture if he were a painter.”

“**At the corner of Winetavern Street** they met a cab.”

“**Very jolly** it was.”

“**At a smaller sideboard** in one corner two young men were standing, drinking hobbittens.”

“**Probably in the school** they had gone to as girls that kind of work had been taught for one year.”

“Under cover of her silence he pressed her arm closely to his side;”

Right Dislocation

Dislocation is a system where a constituent (a phrase or word) is moved to the beginning (**leftdislocation**) or end (**rightdislocation**) of a clause, outside its usual position, and is then replaced within the clause by a pronoun that refers to it.

“It was always a great affair, the **Misses Morkan's** annual dance.”

“He had a very good voice, **poor Michael Furey.**”

“They are very good men, the monks, **very pious men.**”

“Everybody who knew them came to it, **members of the family, old friends of the family, the members of Julia's choir**, any of Kate's pupils that were grown up enough, and even some of Mary Jane's pupils too.”

“He saw himself as a ludicrous figure, acting as a penny boy for his aunts, **a nervous, well meaning sentimentalist**, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror.”

Left Dislocation

“**Poor Aunt Julia!** She, too, would soon be a shade with the shade of Patrick Morkan and his horse.”

Interrupted Clauses

Interrupted phases and clauses , as

is the case with cleft sentences , are frequently applied in the text, making it more conversational and practical.

“Listening tonight to the names of all those great singers of the past it seemed to me, **I must** confess, that we were living in a less spacious age.”

“It is serious and enthusiastic for these new ideas and its enthusiasm, **even when it is misdirected**, is, **I believe**, in the main sincere.”

“He was conscious of, **but could not apprehend**, their wayward and flickering existence.”

“A vague terror seized Gabriel at this answer, **as if, at that hour when he had hoped to triumph**, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world.”

“Out from the mansion of his forefathers,” **continued Gabriel**, “he drove with Johnny.”

“I'd like nothing better this minute,” **said Mr. Browne stoutly**, “than a rattling fine walk in the country or a fast drive with a good spanking goer between the shafts.”

“The coffin,” **said Mary Jane**, “is to remind them of their last end.”

“His name,” **said Aunt Kate**, “was Parkinson.”

“Mrs. Malins was helped down the front steps by her son and Mr. Browne and, **after many manoeuvres**, hoisted into the cab.”

“Gabriel, **feeling now how vain it would be to try to lead her whither he had purposed**, caressed one of her hands and said, also sadly:”

“When the cab drew up before the hotel, Gabriel jumped out and, **in spite of Mr. Bartell D'Arcy's** protest, paid the driver.”

"Well," said Gabriel, "**if it comes to that, you know**, Irish is not my language."

“Freddy Malins, who was nearing the climax of his story, waved the offer aside impatiently but Mr. Browne, **having first called Freddy Malins' attention to a disarray in his dress**, filled out and handed him a full glass of lemonade.”

“Ever since Kate and Julia, **after the death of their brother** Pat, had left the house in Stoney Batter and taken Mary Jane,”

“Julia, **though she was quite grey**, was still the leading soprano in Adam and Eve's, and Kate, **being too feeble to go about much**, gave music lessons to beginners on the old square piano in the back room.”

“Gabriel coloured, **as if he felt he had made a mistake and, without looking at her**, kicked off his goloshes and flicked actively with his muffler at his patentleather shoes.”

“The girl, **seeing that he had gained the stairs**, called out after him:”

“Her hair, **drawn low over the tops of her ears**, was grey; **and grey also**, with darker shadows, was her large flaccid face.”

“Then he asked one of the young men to move aside, and, **taking hold of the decanter**, filled out for himself a goodly measure of whisky.”

“Miss Furlong, who was one of Mary Jane's pupils, asked Miss Daly what was the name of the pretty waltz she had played; and Mr. Browne, **seeing that he was ignored**, turned promptly to the two young men who were more appreciative.”

Complex Sentences

Some of his writings are based on multiple clauses and phrases.

“For when I view them in turn, whether it be our chief hostess herself, whose good heart, whose too good heart, has become a byword with all who know her, or her sister, who seems to be gifted with perennial youth and whose singing must have been a surprise and a revelation to us all tonight, or, last but not least, when I consider our youngest hostess, talented, cheerful, hard working and the best of nieces, I confess, Ladies and Gentlemen, that I do not know to which of them I should award the prize.”

“Freddy Malins bade the Misses Morkan good evening in what seemed an offhand fashion by reason of the habitual catch in his voice and then, seeing that Mr. Browne was grinning at him from the sideboard, crossed the room on rather shaky legs and began to repeat in an undertone the story he had just told to Gabriel.”

“He told too of how the top gallery of the old Royal used to be packed night

after night, of how one night an Italian tenor had sung five encores to Let me like a Soldier fall, introducing a high C every time, and of how the gallery boys would sometimes in their enthusiasm unyoke the horses from the carriage of some great prima donna and pull her themselves through the streets to her hotel."

"Mr. Browne, whose face was once more wrinkling with mirth, poured out for himself a glass of whisky while Freddy Malins exploded, before he had well reached the climax of his story, in a kink of highpitched bronchitic laughter and, setting down his untasted and overflowing glass, began to rub the knuckles of his left fist backwards and forwards into his left eye, repeating words of his last phrase as well as his fit of laughter would allow him."

"For years and years it had gone off in splendid style, as long as anyone could remember; ever since Kate and Julia, after the death of their brother Pat, had left the house in Stoney Batter and taken Mary Jane, their only niece, to live with them in the dark, gaunt house on Usher's Island, the upper part of which they had rented from Mr. Fulham, the corn factor on the ground floor."

"He looked up at the pantry ceiling, which was shaking with the stamping and shuffling of feet on the floor above, listened for a moment to the piano and then glanced at the girl, who was folding his overcoat carefully at the end of a shelf."

"The high colour of his cheeks pushed upwards even to his forehead, where it

scattered itself in a few formless patches of pale red; and on his hairless face there scintillated restlessly the polished lenses and the bright gilt rims of the glasses which screened his delicate and restless eyes."

"Miss Furlong, who was one of Mary Jane's pupils, asked Miss Daly what was the name of the pretty waltz she had played; and Mr. Browne, seeing that he was ignored, turned promptly to the two young men who were more appreciative."

Conjunctions Used with Commas

Generally when some conjunctions are used, commas are not applied. But there are instances where comma is used with such conjunctions.

"Mary Jane, who was then a little girl in short clothes, was now the main prop of the household, for she had the organ in Haddington Road."

"The two aunts laughed heartily, too, for Gabriel's solicitude was a standing joke with them."

"Gabriel knitted his brows and said, as if he were slightly angered:"

"Gabriel laughed nervously and patted his tie reassuringly, while Aunt Kate nearly doubled herself, so heartily did she enjoy the joke."

"He stood on the mat, scraping the snow from his goloshes, **while** Lily led his wife to the foot of the stairs and called out:"

"He was undecided about the lines

from Robert Browning, for he feared they would be above the heads of his hearers."

Ellipsis

Ellipsis means the omission a word or words of speech or writing that are superfluous or able to be understood from contextual clues.

"There was no row," said Gabriel moodily, "only she wanted me to go for a trip to the west of Ireland and I said I **wouldn't**."

"Gabriel shot the **lock to**."

"Yes, **but why**?" asked Mr. Browne."

"Of course **I was**. Didn't you see me? What row had you with Molly Ivors?"

"**Where**?" asked Mr. Bartell D'Arcy."

"I am **a little**," she answered."

"I'm sure he is."

"**Her people are**," said Gabriel shortly."

"I really **couldn't**," said Miss Ivors."

"Tonight even, he wanted me to put them on, but **I wouldn't**."

Sentences beginning with 'And'

"**And** then it was long after ten o'clock and yet there was no sign of Gabriel and his wife."

"**And** she simply hates the sight of it!..."

"**And** may we have some refreshment, too, Miss Morkan?"

"**And** why couldn't he have a voice

too?" asked Freddy Malins sharply."

"**And** who was the person long ago?" asked Gabriel, smiling."

"**And** I say," he added, pointing to the candle, "you might remove that handsome article, like a good man."

"**And** besides, Aunt Kate," said Mary Jane, "we really are all hungry and when we are hungry we are all very quarrelsome."

"**And** when we are thirsty we are also quarrelsome," added Mr. Browne.

"**And** everything went on beautifully until Johnny came in sight of King Billy's statue: and whether he fell in love with the horse King Billy sits on or whether he thought he was back again in the mill, anyhow he began to walk round the statue."

Postponement

It can refer to the syntactic process of moving a word or phrase to a later position in a sentence, often to give it more emphasis or to manage information flow.

"It's such a relief," said Aunt Kate to Mrs."

"Here's Mr. Browne and Miss Furlong."

"It was strange that his mother had had no musical talent though Aunt Kate used to call her the brains carrier of the Morkan family."

"It was true that he wrote a literary column every Wednesday in The Daily Express, for which he was paid fifteen shillings."

"It makes me feel cold to look at you two gentlemen muffled up like that."

"It's the weather," said Aunt Julia, after a pause."

"Of course it was very fine, she said, but it made her think of poor Georgina Burns."

"It's a very nice air," said Mary Jane."

"It would be splendid for Gretta too if she'd come."

"It unnerved him to think that she would be at the suppertable, looking up at him while he spoke with her critical quizzing eyes."

"It is not the first time that we have gathered together under this hospitable roof, around this hospitable board."

"It's downright mean of you to break off like that when we were all in raptures listening to you."

"It sounded so genuine that a little colour struggled into Aunt Julia's face as she bent to replace in the music stand the old leatherbound songbook that had her initials on the cover."

"It's a pity he wouldn't keep away from that Browne, because he's not a bad fellow, really."

Existential Sentences

Key features, in this case, include an expletive subject (like "there" in English) and a restriction on definite or quantificational noun phrases in the "pivot" nominal.

"Those were the days, he said, when there was something like singing to be heard in Dublin."

"there's Miss Daly and Miss Power will take some refreshment."

"I presume there are as good singers today as there were then."

"There was grace and mystery in her attitude as if she were a symbol of something."

"But there's such a thing as common everyday politeness and gratitude."

"There's everyone waiting in there, stage to let, and nobody to carve the goose!"

"There was a great deal of confusion and laughter and noise,."

"there was only one tenor."

"there was the poor fellow at the end of the garden, shivering."

"there are always in gatherings such as this sadder thoughts that will recur to our minds: thoughts of the past, of youth, of changes, of absent faces that we miss here tonight."

Nominative Absolute

Another prominent feature of the text is the use of nominative absolute. These constructions include a noun phrase followed by a participle or adjective, providing additional information about a situation or background.

"But yet," continued Gabriel, **his voice falling into a softer inflection,**"

“Soon, perhaps, he would be sitting in that same drawing-room, dressed in black, **his silk hat on his knees.**”

“One boot stood upright, **its limp upper fallen down:** the fellow of it lay upon its side.”

“**Gabriel having finished,** the huge pudding was transferred to the table.”

“In the centre of the table there stood, as sentries to a fruitstand which upheld a pyramid of oranges and American apples, two squat old-fashioned decanters of cut glass, **one containing port and the other dark sherry.**”

“Mary Jane gazed after her, **a moody puzzled expression on her face,** while Mrs. Conroy leaned over the banisters to listen for the hall-door.”

“She turned as if to appeal to the good sense of the others against a refractory child while Aunt Julia gazed in front of her, **a vague smile of reminiscence playing on her face.**”

“The acclamation which followed was taken up beyond the door of the supperroom by many of the other guests and renewed time after time, **Freddy Malins acting as officer with his fork on high.**”

“She mounted the stairs behind the porter, **her head bowed in the ascent,** her frail shoulders curved as with a burden, her skirt girt tightly about her.”

“She was walking on before him with Mr. Bartell D'Arcy, her shoes in a brown parcel tucked under one arm and **her hands holding her skirt up from the slush.**”

“They followed him in silence, **their feet falling in soft thuds on the thickly carpeted stairs.**”

“Freddy Malins' left hand accepted the glass mechanically, **his right hand being engaged in the mechanical readjustment of his dress.**”

“The only persons who seemed to follow the music were Mary Jane herself, **her hands racing along the keyboard or lifted from it at the pauses like those of a priestess in momentary imprecation, and Aunt Kate standing at her elbow to turn the page.**”

“His mother had worked for him as a birthday present a waistcoat of purple tabinet, with little foxes' heads upon it, **lined with brown satin and having round mulberry buttons.**”

“All the guests stood up, **glass in hand,** and turning towards the three seated ladies, sang in unison, with Mr. Browne as leader:”

Cleft Sentences

The whole story is characterized by a high rate of occurrence of cleft sentences, numbering hundreds.

“It was she who had chosen the name of her sons for she was very sensible of the dignity of family life.”

“**It was Gretta who** had nursed her during all her last long illness in their house at Monkstown.”

“**It was a person** I used to know in Galway when I was living with my grandmother,” she said.

"Is it because he's only a black?"

"It's Bartell D'Arcy singing and he wouldn't sing all the night."

"All I can say is I never heard her sing half so well as long as I am coming here."

"But it's not just, Mary Jane, and it's not right."

Hypotactic Sentences

They involve sentences with clauses that are subordinate to one another, typically using conjunctions like "because," "although," "when," and "if." These complex sentences show relationships between ideas, adding depth and detail.

"Freddy Malins, who had listened with his head perched sideways to hear her better, was still applauding when everyone else had ceased and talking animatedly to his mother who nodded her head gravely and slowly in acquiescence."

"This was Mary Jane's idea and she had also suggested apple sauce for the goose but Aunt Kate had said that plain roast goose without any apple sauce had always been good enough for her and she hoped she might never eat worse."

"The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table and Aunt Julia invited all the guests to have either port or sherry."

"Those days might, without exaggeration, be called spacious days: and if they are gone beyond recall let

us hope, at least, that in gatherings such as this we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die."

Parenthetical Sentences

Parenthetical sentences, phrases, or clauses are words, sentences, or clauses that provide additional, non-essential information or commentary within a larger sentence. They are typically set off by commas, parentheses, or dashes, and can be removed without changing the core meaning of the main sentence.

"As long as this one roof shelters the good ladies aforesaid and I wish from my heart it may do so for many and many a long year to come the tradition of genuine warm hearted courteous Irish hospitality,"

"Our path through life is strewn with many such sad memories: and were we to brood upon them always we could not find the heart to go on bravely with our work among the living."

"Well, you know, every year I go for a cycling tour with some fellows and so"

"I never heard your voice sound so fresh and so... so clear and fresh, never."

"And if I were in Julia's place I'd tell that Father Healey straight up to his face..."

"The never to be forgotten Johnny," said Mary Jane, laughing."

"He could not see her face but he could see the terracotta and salmon pink

panels of her skirt which the shadow made appear black and white.” two squat old-fashioned decanters of cut glass,

“It is not the first time that we have been the recipients or perhaps, I had better say, the victims of the hospitality of certain good ladies.” three squads of bottles of stout and ale and minerals

“It was that of an old song of Aunt Julia's Arrayed for the Bridal.” plates of goose and plates of ham and spiced beef

the carriage of some great prima donna

the tender fire of stars moments of their life

There is a high density of noun (nominal) phrases in the text with premodifiers and post modifiers. A few examples of nominal groups are; only the stress of his nails against the palms of his hands

a cape on the shoulders of his overcoat
toecaps on the toes of his galoshes

The indelicate clacking of the men's heels and the shuffling of their soles
the names of all those great singers of the past

An irregular musketry of applause
the wild impulse of his body in check
even the smallest of the grace notes

a vague smile of reminiscence playing on her face.
“It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns.”

little whippersnappers of boys over their heads

a shallow dish full of blocks of blancmange

a large green leafshaped dish with a stalk-shaped handle,
“Their children, his writing, her household cares had not quenched all their souls' tender fire.”

a dish of custard topped with grated nutmeg
“Gabriel was again in a cab with her, galloping to catch the boat, galloping to their honeymoon.”
“He longed to cry to her from his

Paratactic Sentences

It describes a sentence structure where independent clauses are placed sidebyside without subordinating conjunctions, creating a series of short, simple sentences that emphasize equality between ideas rather than hierarchy.

soul, to crush her body against his, to overmaster her.”

“From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing, the merry-making when saying good-night in the hall, the pleasure of the walk along the river in the snow.”

“The blood went bounding along his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous.”

“Between these rival ends ran parallel lines of sidedishes: two little minsters of jelly, red and yellow; a shallow dish full of blocks of blancmange and red jam, a large green leaf-shaped dish with a stalk-shaped handle, on which lay bunches of purple raisins and peeled almonds, a companion dish on which lay a solid rectangle of Smyrna figs, a dish of custard topped with grated nutmeg, a small bowl full of chocolates”

Use of Trail of Prepositions

The story comprises several sentences where a trail of prepositions are used in a series.

“there are always in gatherings such as this sadder thoughts that will recur to our minds: thoughts of the past, of youth, **of** changes, **of** absent faces that we miss here tonight.”

“But we are living in a sceptical and, if I may use the phrase, a thought tormented age: and sometimes I fear that this new generation, educated or hypereducated as it is, will lack those qualities **of** humanity, **of** hospitality, **of**

kindly humour which belonged to an older day.”

“From what had it proceeded? From his aunt's supper, **from** his own foolish speech, **from** the wine and dancing, the merry making when saying good night in the hall, the pleasure of the walk along the river in the snow.”

“He told too **of** how the top gallery of the old Royal used to be packed night after night, of how one night an Italian tenor had sung five encores to let me like a soldier fall, and **of** how the gallery boys would sometimes in their enthusiasm unyoke the horses from the carriage of some great prima donna and pull her themselves through the streets to her hotel.”

“There was a great deal **of** confusion and laughter and noise, the noise **of** orders and counter orders, **of** knives and forks, **of** corks and glassstoppers.”

Conclusions

In conclusion, syntactic structures inquired in the textual analysis are as follows: nominal groups, nominative absolute, appositives, paratactic, hypotactic, cleft clauses, left branching sentences, eight branching sentences, mid branching sentences, and complex sentences. The writer, James Joyce, has a great tendency, in considerable instances, for using right branching sentences, and cleft clauses in the text. As prominent as cleft sentence is the use of interrupted phrases and clauses in between or within the matrix clause as is always the case. Employing multi layered complex sentences is another

considerable manifestation in the text, lending complexity and depth to meaning conveyed. That is, there is a high density of employing above characteristics, which, in effect, make the writing lead to structural flexibility, thereby providing immense potential for extendibility. In theory, his writing, conclusively, entertains much more complicated structures, alternatively, in practice, they lead totally to syntactic flexibility. As such, the writings of James Joyce can highly be recommended for young writers and for learners of English, which succeed in providing more like a first hand experience of an English speaking background.

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