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A Corpus-based Analysis of Conjunctions in James Joyce's Novel: A Portrait of the Artist as a Young Man

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ABSTRACT

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Corpus-based approaches to analyze literary texts are getting popular as these provide unbiased and transparent quantitative results of a specific phenomenon within a limited time. This study utilizes Halliday and Hassan's model of cohesion to conduct corpus-based study of conjunctions of James Joyce's novel A Portrait of the Artist as a Young Man. Their model of cohesion is based on two main types of cohesion that are lexical cohesion and grammatical cohesion. The main concern of this research is grammatical cohesion. Grammatical cohesion considers four main types of cohesion that are ellipsis, substitution, referencing, and conjunctions. Conjunctions are the words that join words, sentences, and phrases, and coherence is achieved in a text. This AntConc corpus tool by Lawrence Anthony is used for text analysis, text mining, and for generalpurpose analysis. Results and findings are elaborated with the help of figures and tables that are taken from the corpus tool.

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1. Introduction

This research study is conducted on the basis of theory of cohesion by Halliday and Hassan (1976) to investigate and interpret the use of conjunction and its cohesive function in James Joyce's first novel *A Portrait of Artist as a Young Man*. Different researches have been done on James Joyce's novels and this study is focusing on his very first novel. Halliday and Hasan (2014) state the four different categories of cohesion that include conjunction, ellipsis, substitution and reference. This study investigates the one among these four categories that is conjunction. It investigates the use of conjunction that how frequently these are used in the novel *A portrait of Artist as a Young Man* and how they support the meaning, themes and complete structure or the body of novel by James Joyce. Crismore, Markkanen, and Steffensen (1993) argue that the conjunctions are the textual markers that are helpful in making discourse whereas Hyland (2005) states the conjunctions as frame markers.

The main concern of this research is to find one of the important cohesive device, conjunction. Conjunctions are the bridges of English Grammar. They are used to join words, sentences, phrases and clauses. Halliday and Hasan (2014) state them the most important cohesive devices that join the ideas together in the text. Their function is to bridge the ideas. Without these cohesive devices the idea of the text cannot be developed by the reader. They join sentences, phrases and words together for the complete understanding of ideas. Conjunctions are of different types that are coordinating conjunction, subordinating conjunction and correlative conjunctions.

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1.1 Introduction of James Joyce and A Portrait of Artist as a Young Man

James Augustine Aloysius Joyce was born on February 2, 1882. He was an Irish writer, a novelist, a poet and a short story writer. He wrote many novels and the most famous among all is his Ulysses for the stream of consciousness. He made use of this technique in his very first novel *A Portrait of Artist as a Young Man* but it was best used in his novel Ulysses. He made use of many other techniques of linguistics in his works. His life was spent abroad but the characters of his literary works resemble his friends, family, foes and the people he knew. He died on January 13, 1941 after surgery of ulcer.

This novel was first time written with the title 'Stephen Hero' in 1903-1904 but later on in 1905 James Joyce made changes in it and it was again published in 1916. It is semiautobiographical and Kunstler roman in which writer writes about the psychological, intellectual, and moral changes of the main character from the childhood to the mature adulthood. It is the story of the hero named Stephan Dedalus who lived in Ireland at the end of 19th century. He was eldest of his ten siblings. The novel starts when Stephen's father is telling fairy tales to Stephan when he was only three years old. His family was influenced with Irish nationality and Catholic belief so when Stephan comes close to his neighbor Eileen Vance and asked his governess that he would marry her, his father and governess were worried about it as she belonged to Protestant belief. This was the reason for what he was sent to a strict boarding school, Clangowes Wood College.

At the age of fourteen, the innocence of his childhood ends and he enters to his teenage so due to some hormonal changes in his body he was sexually frustrated. He could not do anything so he went to the prostitute to satisfy his frustration and at the age of fourteen he experienced his first sexual intercourse. After sinful living Stephan and his classmates participated in three days of religious retreat and its lecture was on the topic of 'Sins, health and sufferings'. After taking this session he felt ashamed and guilty for his past experiences and decided not to repeat it and he would live with piety and devotion. Then he participated in religious practices. Seeing all this, his involvement in religious activities he was asked by his school teacher to become a father or priest. He became happy but then he thought that the life of the father is boring and responsible so he gave up this idea.

Finally, he decided to take admission in university of Dublin so that he could shape his life as an artist. Therefore, when he applied in the university and was waiting for its approval, his sister told him about the financial condition of his family. He became worried and went to seaside gloomily. There he saw a lady in the water and became happy and he got the aim of his life that he would become a writer and would portray the sensual beauty in words. At last, Stephan appeared as a responsible and sensible student. He left many classes and spent most of time with his friend Cranly. After reading philosophy of Aristotle and Aquinas he developed his own aesthetic theory. He became antisocial because he thought that if he wants to be the artist of inside then he must have to leave the boundaries of family, religion and nation. Coordinating conjunctions are those that join two words, sentences or phrases of equal grammatical ranks together. Coordinating conjunctions are 'and', 'but', 'for', 'nor', 'so', 'or', and 'yet'. Whison and Burks (1980) explains different functions of all these coordinating conjunctions.

And: it joins words and sentences or adds something.

Examples:

- Salaar needs a book, notebook and a pencil.
- Aliya is doing her homework and she has to press clothes as well.

But: it is used to show contrast.

Examples:

- He came on time but could not meet the owner.
- I want to go with Salaar for movie but I have to prepare my paper.

For: it indicates reason or purpose.

Examples:

- Ali came here for the dinner.
- Please forgive me for I was wrong.

Nor: it is used for negative sentences and statements. Examples:

- Neither she nor I will go to the party.
- They are good friends, neither they fight nor they use abusive language for each other.

So: it indicates the result or decision.

Examples:

- I send a cab so that you arrive on time.
- She will not come so you need to manage the work.

Or: it shows alternatives or different options.

Examples:

- Are you doing it right or should I call another student to do it?
- Would you choose a cup of tea or pizza?

Yet: it is used to show contrast.

Examples:

- Although I punished him, yet he misbehaved with his mother.
- Although he called the police, yet he did not stop robbing.

Subordinating conjunctions are those that join clauses. They join dependent and independent clauses. The dependent clause is also known as subordinate clause and the independent clause is known as main clause. Subordinating conjunctions indicate the cause and effect relationship. Subordinating conjunctions are 'since', 'because', 'as', 'although', 'though', 'while', and 'whereas' etc.

Examples:

- It has been raining since morning.
- I could not come on time because I got up late.
- As he was eating meal, I heard the news of his cousin's accident.
- I will give her money although I know she is not rich enough to return it.
- Though he is poor, he is honest.
- He teased me while I was reading novel.
- I thought this idea would work whereas it failed.

Correlative conjunctions are those that work in pairs. Gucker (1966) says, "Correlative conjunctions are the coordinate conjunctions (and, but, or, and nor) used with both, not only, either and neither."

Examples:

- Not only Ayesha but also her friends got admission in medical college.
- We planned to go the the party but both of my friends refused to come.
- Neither he went nor I attended the meeting.
- Either she will come or I will go to see her.

Many researches have been done on James Joyce's novels but the goal of this study is to investigate the novel *A portrait of Artist as a Young Man* in some different and less frequently used research technique that is corpus based study of conjunctions by using the cohesion model of (Halliday & Hasan, 2014). The objectives of this study are:

• To examine the use of conjunctions used by James Joyce in A portrait of Artist as a Young Man

- To investigate the frequency of these conjunctions as cohesive devices
- To interpret the use of conjunctions how they support the meaning, complexity and effectiveness of text

2. Literature Review

2.1 Cohesion

Cohesion is the linking within the text or sentence that holds the text together in lexical or grammatical way to convey the meaning of the text. The cohesion can be of two different types that are lexical cohesion and grammatical cohesion. The main concern of this technique is to make link within the text so that one idea must be connected with the other and one sentence must be linked to the other. For this purpose, many cohesive devices are used by the writers to make text affective and understandable. The semantic and linguistic relationship between the elements in a text is called cohesion (Halliday & Hasan, 2014). The text is said to be cohesive only when the elements in it are tied together semantically and it becomes meaningful and understandable for the reader. Cohesion is not only concerned with grammar but also with vocabulary, hence it is divided into lexical and grammatical cohesion (Shehzadi, 2018).

2.2 Cohesion Model of Halliday and Hassan

The linguistic study of text is based on meaning and interpretation of text that is achieved only when the text is understandable for the reader. The text becomes understandable when writer use cohesive ties and cohesive devices in it. This cohesion may be grammatical like using different grammatical devices to support the text, and this cohesion may be lexical that is based on lexis and vocabulary which means selection of words.

2.2.1 Lexical Cohesion

The lexical cohesion is the type of cohesion that is the selection of words, lexis and vocabulary according to the need of the sentence. The lexical cohesion is interpreted as, 'the cohesive affect achieved by the selection of vocabulary.' (Halliday & Hasan, 2014)

2.2.2 Grammatical Cohesion

Grammatical cohesion deals with the structure of the sentence within the text. Halliday and Hassan categorized the grammatical cohesion into four main cohesive ties that are conjunction, substitution, ellipsis, and reference. Reference is when two words or expressions in the sentence refer to some particular person, an idea or thing. It may be situational or textual and anaphoric or cataphoric. If the reference is being given of preceding event, idea, person or expression then it is termed as anaphoric and if it is given for the following events, person, expression or idea then it is called cataphoric references.

Substitution is the relationship of syntax rather than of semantics or meaning. It avoids the grammatical repetition of lexical items. Like when we discuss about something we do not mention that thing again and again but use an appropriate substitute for it. Ellipsis is also a type of substitution where the lexical items are substituted by zero. Halliday and Hasan (2014) listed three types of ellipsis that are nominal, verbal and clausal. Nominal is the omission of head nouns. Verbal is the omission of verbal groups and clausal is the omission of clauses.

Conjunction is the most important of all cohesive ties. It is used for joining two words, or sentences or two textual elements. Although they function as a bridge to join the preceding and following part of the sentence but they also express and give meaning to the text. These are of different types like coordinating conjunctions, subordinating conjunctions, and conjunctive adverbs. Coordinating conjunctions are 'and', 'or', and 'but'. Subordinating conjunctions are 'because', 'although' and 'if'. Conjunctive adverbs are 'on the other hand' and 'nevertheless'.

2.3 Application of Cohesion Model on previous works

Rahimi and Ebrahimi (2012) in his research 'Lexical Cohesion in English and Persian texts of novels' analyzed the Persian novels and Pakistani novels by using Halliday and Hassan's model of cohesion. He examines the stylistic differences between the both with respect to the choice of lexical patterns. He also analyzed and interpreted the textual differences in Persian and English novels with respect to lexical cohesion. He used the texts of

'The Blind Owl' by Sadegh Hedayat and 'The Patient Stone' by Sadegh Chubak from Persian. He took the texts of 'The Old Man and the Sea' by Ernst Hemingway and 'The Pearl' by John Steinbeck from English. He concluded the differences in both and the reasons that he highlighted for these stylistic, textual and cohesive differences are reiteration, and the use of collocation pairs by Persian writers. He also examines some similarities between them and these were elaborative collocation and equivalence.

Kuncahya (2015) in her research on Developing English Competence analyzed the types of cohesion to interpret the cohesion in terms of compatibility as language. She used qualitative method. She interpreted two types of cohesion that are lexical and grammatical cohesion. She used Halliday and Hassan's model of cohesion and also Bloor and Bloor's model. according to her narrative texts usually have two main functions that are these type of texts construct meaning in the minds of readers and also narrative texts enable the reader to develop a good and desirable behavior. These are the reasons that differ narrative texts from other types of texts. This is all because of cohesion that enables the readers to interpret, analyze and express the meaning that affect them in attaining the desirable behavior. She concluded her research that reiteration was most frequently found in the text.

Afzaal, Hu, Chishti, and Imran (2019) in their research study on Pakistani English newspapers, apply Halliday and Hassan's model of cohesion. They applied this model to examine all cohesive devices and their regular pattern in the newspaper. They examined the newspaper, "The Daily Dawn" and selected articles of Cyril Almeida in it. They analyzed the cohesive devices and the linguistic techniques that are used by Cyril Almeida in articles to make them comprehensive, understandable and clear. They examined the five cohesive devices that are referencing, ellipsis, conjunction, substitution and lexical cohesion in the articles of Cyril Almeida's articles in Pakistani English newspaper. These articles are mainly cohesive because of semantic linkage and lexical cohesion in grammar and vocabulary.

Gose (1985) analyzed destruction and creation in the novel *A Portrait of Artist as a Young Man.* He interpreted the relationship of soul, body and emotions. He also examined the relations of imagination and experience to inspiration. This novel is the excellent depiction of creation and destruction. Gose analyzed it through the characters of Stephen and his family like how were the destroyed because of poverty and how Stephen destroyed himself but later in the end, he became studious and intended to create himself a good artist. Thornton (1994) in his book of research about James Joyce's novel *A Portrait of the Artist as a Young Man* studied the novel as antimodernist. He interpreted it as a classical text of literary modernism. This is because there is a clear distance between the author and the character not just in tone but in verbal and textual senses as well. This thing develops distance between Joyce and Stephen. Joyce was highly influenced with the Irish nationality and religion bur Stephen was of the view that if he wanted to become a successful person then he must have to leave the boundaries of religion, family etc.

Brivic (2002) in his research study entitled Gender Dissonance, Hysteria, and History in James Joyce's *A Portrait of the Artist as a Young Man* argues that James Joyce use to maintain masculinity rather than feminity in his most of the fiction works. This thing is interpreted by Brivic in his research study in one specific fiction work by James joyce. This novel revolves around the male protagonist Stephen Deadalus showing that female characters are overwhelmed by the males especially for the sexual activities. Another important thing that he interpreted in his research study is hysteria which means uncontrolled desires and emotions. Protagonist of the novel is the excellent example of hysteria and is best analyzed by Brivic in his research study. He concludes his study with the interpretation of hysteria, history and male dissonance.

Hadaegh and Shahabi (2016) in their research study analyze the novel through nationalism and post colonialism. They use the Attridge and Howes' methodology to analyze and interpret their research study. They depict how the colonization works through politics. They focus on the nationalism that James Joyce was a nationalist but he had some conflicts with few nationalistic individuals so he was semi colonial means that he had his own way of nationalism that is depicted in his novel *A Portrait of Artist as a Young Man.* He depicts nationality through the character of Simon Dedalus and his whole family.

Cecchinato, D'Agostino, Raeli, and Uguccioni (2016) in her research analyzed this novel in her own way. She interpreted the use of emotion metaphors in James Joyce's novel *A Portrait of Artist as a Young Man.* It is the type of cognitive stylistics that gives a framework for conceptual metaphors in literature. Cognitive linguistics is used to characterize metaphorical expressions. The emotional or conceptual metaphors used in the novel are related to lust, anger, shame, happiness, sadness and fear etc. it shows the creative use of language. This linguistic research in relation to literature is carried out for cognitive purpose.

Riquelme (2017) analyzed desire, freedom, and confessional culture in *A Portrait of Artist as a Young Man.* Desire is depicted in the character of Stephen Dedalus who is the protagonist of the novel. His desire to fulfill and satisfy his sexual urges and frustration fall in this category. Paul analyzed freedom as another main trait of Stephen's personality. He always wanted freedom and the novel ends with the same concept when he says that if he wants to be a successful person then he must have to leave the boundaries of family, religion and nationality. Another thing that Paul analyzed is confessional culture. It is portrayed in the novel.

Masso and Kasapoglu (2020) in his research article highlights the art of failure depicted by James Joyce in his novel *A Portrait of Artist as a Young Man.* Kasapoglu in his research studies gives a wonderful comparison of negative capabilities and a romantic individual. Stephan Dedalus stuck himself in bad activities but when he attended the religious lecture he felt guilty for what he did and decided not to do it again and this decision lea him towards success because after it he became a studious and responsible student. He analyzes his character that how he spent his life in negative activities but in the end he became a romantic and literary individual. He calls it the art of failure.

Hayman (2021) analyzed Daedalian imagery in *A Portrait of Artist as a Young Man.* James Joyce did wonderful use of imagery in this novel. It is the autobiographical novel that traced back the history of the author and the reflection of the past heroism. He immersed as if he traced back to the religion of Rome and it race back to the Mediterrranean princes who hoped to see their glorious future. This thing is depicted in the novel and thus Hayman analyzed this Daedalian imagery of the novel through the character of Stephen Daedalus.

3. Research Methodology

This study is conducted by utilizing corpus-based approach. The research is conducted on James Joyce's first novel *A Portrait of the Artist as a Young Man.* This study is conducted by using the most interesting linguistic technique that is corpus linguistics. This research analyses the coordinating conjunctions, the frequency of these conjunctions and also the meaning that these coordinating conjunctions convey. The researcher used this technique to get a description of rich understanding of conjunctions and their use in novel *A Portrait of the Artist as a young Man.* This novel consists of 317 pages. The research is conducted on the complete text of novel. These conjunctions were taken out from novel by using a software Antconc. This tool is designed for text mining, text analysis and for general purpose analysis. Lawrence Anthony from US designed this corpus software. This novel is taken as word file and this file is converted into plain text by using part-of-speech tagger and is fed to AntConc3.4.4. It is corpus processing software which helps to analyze the text of the novel. Frequency of the conjunctions is counted by this corpus tool.

3.1 Theoretical Framework

This research study of the novel *A Portrait of Artist as a Young Man* by James Joyce is conducted quantitatively by using the cohesion model of (Halliday & Hasan, 2014). Halliday and Hassan defined four main types of cohesive devices which are conjunction, referencing, ellipsis and substitution. Out of all these the most important is conjunction that is more noticeable in sentences. It is the intersentence cohesive device. It distinguishes one sentence from the other. It is different from other cohesive devices. Conjunctive elements are cohesive and meaningful. They express definite meaning.

4. Data Analysis and Interpretation

Conjunctions are the linking devices that join two words, two sentences or two phrases. There are different types of conjunctions like coordinating conjunction, correlative conjunctions 1429 and subordinating conjunctions. Coordinating conjunctions are those that join words, phrases, clauses and sentences. These are for, and, nor, but, or, yet and so. Correlative conjunctions work in correlation means they are used in pairs like neither/nor, either/or, not only/but also etc. subordinating conjunctions are those that join dependent and independent clauses like because, since, as, although, though, while and whereas. These conjunctions are studied and counted in James Joyce's novel *A Portrait of Artist as a Young Man* by using a software AntConc. The most frequently used conjunction in the novel is 'and'.

Figure 1:	Frequency of Conjunction 'and' in novel A Portrait of the Art	tist a	IS	а
	Young Man by James Joyce			
AntConc		-	ø	×

48		File	Left Context	Hit	Right Context	
f the artist TXT.docx	1	A Portrait of th	of death the bonds of the flesh are broken asunder	and	the soul at once flies towards God as towards	
	2	A Portrait of th	weighed in the bal- ance. The particular judgement was over	and	the soul had passed to the abode of bliss	
	3	A Portrait of th	spouse, from Amana and from the mountains of the leopards;	and	the soul seemed to answer with the same inaudible	
	4	A Portrait of th	ere it had time to reflect, the body had died	and	the soul stood terrified before the judgement seat. God,	
	5	A Portrait of th	of grammar listening and one of them said: —The senate	and	the Roman people declared that Ded- alus had been	
	6	A Portrait of th	declare that he had been wrongly punished because the senate	and	the Roman people always declared that the men who	
	7	A Portrait of th	that about the senate Free eBooks at Planet eBook.com 63	and	the Roman people. What would happen? He heard the	
	8	A Portrait of th	to himself: —A day of dappled seaborne clouds. The phrase	and	the day and the scene harmonized in a chord.	
	9	A Portrait of th	will come, shall come, must come: the day of death	and	the day of judgement. It is appointed unto man	
	10	A Portrait of th	and dry. He could hear them playing in the playgrounds.	And	the day was going on in the college just	
	11	A Portrait of th	the altar. An instant of wild flight had delivered him	and	the cry of triumph which his lips withheld cleft	
	12	A Portrait of th	with pain and fright he held back the hot tears	and	the cry that scalded his throatOther hand! shouted	
	13	A Portrait of th	if he were there. Then Brother Michael was going away	and	the fellow out of the third of grammar told	
	14	A Portrait of th	s why they ran away, if you want to know.	And	the fellow who had spoken first said: —Yes, that'	
	15	A Portrait of th	Moonan and Tusker are going to be flogged, Athy said,	and	the fellows in the higher line got their choice	
	16	A Portrait of th	little because he was fat. The refectory was half empty	and	the fellows were still passing out in file. He	
	17	A Portrait of th	by a thin foam: —Socialism was founded by an Irishman	and	the first man in Europe who preached the freedom	
	18	A Portrait of th	had lost. When evening had fallen he left the house,	and	the first touch of the damp dark air and	
	19	A Portrait of th	The Blessed Sacrament had been removed from the tab- ernacle	and	the first benches had been driven back so as	
		A Portrait of th	autumn came the cows were driven home from the grass:	and	the first sight of the filthy cowvard at Stradbrook	
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It has been found that overall in the novel 'and' is used 3375 times by James Joyce. The words that are joined using the conjunction 'and' are also shown in the figure 1a that how many times it is used with one word like it is highlighted in the above mentioned figure that 'and' is used three times with the word 'the soul' in different circumstances. 'And' is used to join the large bodies of sentences and it is also used to join just few words. It explains the flow of speech and idea. James Joyce used it frequently to join large sentences for the expression of single idea. Conjunctions are cohesive devises and thus they stick the ideas together in the text.

Figure 2:	Clusters of Conjunction 'and' in the novel A Portrait of the Arti	st a	s a
AntCone	Young Man by James Joyce	- 0	×

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	3	and said	3	70	1																			
	4	and then	4	69	1																			
	5	and his	5	68	1																			
	6	and a	6	56	1																			
	7	and in	7	45	1																			
	8	and that	7	45	1																			
	9	and to	9	40	1																			
	10	and of	10	38	1																			
	11	and i	11	37	1																			
	12	and when	12	33	1																			
	13	and as	13	27	1																			
	14	and had	14	24	1																			
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This figure shows the clusters which means that the conjunction 'and' is used with different words and these words make clusters of 'and'. In this novel 'and' makes clusters with words like the, he, said, then his etc. This shows the flow of speech. Secondly the conjunction 'for' is used frequently in the novel.



89248		File	Left Context	Hit	Right Context	
ait of the artist TXT.docx	1	A Portrait of th	masses and prayers and sacraments and mortifications, and only the	for	the first time since he had brooded on the	
	2	A Portrait of th	harness. It had shocked him, too, when he had fel	for	the first time beneath his tremu- lous fingers the	
	3	A Portrait of th	slowly advancing towards his naked feet and to be waiting	for	the first faint timid noiseless wave- let to touch	
	4	A Portrait of th	knew that, while he stood in danger of eternal damnation	for	the first sin alone, by every succeeding sin he	
	5	A Portrait of th	his grand-uncle prayed for so seriously. Perhaps he prayer	for	the souls in purgatory or for the grace of	
	6	A Portrait of th	By means of ejaculations and prayers he stored up ungrudging!	for	the souls in purgatory centuries of days and quarantines	
	7	A Portrait of th	all their history, at the bar of God's justic	for	the souls of the lax and the luke- Free	
	8	A Portrait of th	but he could wait no longer. He set off abrupt	for	the Bull, walking rapidly lest his father's shrill	
	9	A Portrait of th	was stripped to his buff that day mind- ing coc	for	the Limericks but he was up with the forwards	
	10	A Portrait of th	much temporal punishment he had remitted by way of suffrag	for	the agonizing souls; and fearful lest in the midst	
	11	A Portrait of th	his child's massbook, in a church without worshippers, sav	for	the angel of the sacrifice, at a bare altar,	
	12	A Portrait of th	yes and then withheld the word suddenly. The priest waited	for	the answer and added:I mean, have you ever	
	13	A Portrait of th	on the lowest step, his threadbare soutane gathered about hin	for	the ascent with womanish care, nodding his head often	
	14	A Portrait of th	of fire. But our earthly fire was created by Go	for	the ben- efit of man, to maintain in him	
	15	A Portrait of th	the last drop. Brand new world. No stimulants and vote	for	the bitches. Stephen smiled at the manner of this	
	16	A Portrait of th	and on the shelf there were eggs. They would b	for	the breakfast in the morning after the communion in	
	17	A Portrait of th	the cloisters? said Ste- phenO certainly, said the director	For	the cloister it is all right but for the	
	18	A Portrait of th	died then. Parnell had died. There had been no mas	for	the dead in the chapel and no procession. He	
	19	A Portrait of th	way under a bush to redden my pipe and only	for	the dew was thick I'd have stretched out	
		A Portrait of th	a conviction. that my sister intended to make pancakes toda	r for	the dinner of the Donovan family. —Goodbye. Stephen said	
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'For' is used 536 times in the novel *A Portrait of the Artist as a Young Man* by James Joyce. 'For' is used both as a preposition and as a conjunction. Although it has been used five hundred and thirty six times but it is not merely used as a conjunction. Like in the sentences that are placed at the top of figure 2a are examples of 'for' as a preposition. It is used as preposition when it is followed by a noun and it is used as a conjunction when it acts as a bridge to join two clauses. So 'for' is used both as a conjunction and as a preposition to support the meaning and complexity of sentences. It is a cohesive device that supports the meaning of the text. James Joyce made an excellent and technical use of conjunctions that support the themes and ideas of the novel.

Figure 4: Clusters of Conjunction 'for' in the novel *A Portrait of Artist as a Young Man* by James Joyce

t Corpus	KWIC Plot	File Cluster	N-Gram	Collocate Word	d Keyword W						
: temp 1	Cluster Types 148	Cluster Tokens	36 Page Size	100 hits 🗸 🔘	1 to 100 of 148 hits		0				
s: 89248	Cluster	Rank Freq	Range								
rtrait of the artist TXT.docx	1 for the	1 9	2 1								
	2 for a	2 5	2 1								
	3 for him	3 2	7 1								
	4 for ever	4 2	1 1								
	5 for an	5 1	7 1								
	6 for he	5 1	7 1								
	7 for his	5 1	7 1								
	8 for you	8 1	4 1								
	9 for one	9 1	2 1								
	10 for all	10	9 1								
	11 for it	10	9 1								
	12 for god	12	8 1								
	13 for them	12	8 1								
	14 for some	14	7 1								
	15 for that		7 1								
	16 for what		6 1								
	17 for your	16	6 1								
	18 for any		5 1								
	19 for himself		5 1								
	20 for me		5 1								
	21 for their		5 1								
	22 for ages		4 1								
	23 for first		4 1								
	24 for baving	22	4 1				- 1				
		Words 🗌 Case	Regex (ster Size 2 🔄 N	Ain. Freq 1 😒 I	Min. Range 1	<u></u>				
	for						✓ Start	Adv Search			
	Sort by Frequency	🗸 🗸 🗌 Invert Or	der Search	erm Position 💿 Or	n Left 🔘 On Right	On Left/Right					
s 100%	<										
									Time	taken (creating cluster results	

This figure shows the clusters of 'for' which means that 'for' is used with different words. Also the frequency of each group is mentioned in the figure. 'For' is not just conjunction but a preposition as well so the clusters with god and ages show its use as preposition while in other words it acts as a connecting bridge. Another important conjunction used in the novel is 'but'.

rget Corpus ame: temp es: 1		VIC Plot File	Cluster N-Gram Collocate Word Keyword Wordcloud 100 hits ✓ Ito 100 of 356 hits Ito 100 of 366 hits			
kens: 89248		File	Left Context	Hit	Right Context	^
Portrait of the artist TXT.docx	1	A Portrait of th	eBooks at Planet eBook.com 13 velvet back for Michael Davitt.	But	he had not told Fleming to colour them those	
	2	A Portrait of th	of the com- munity off the main avenue of limes.	But	he had not died then. Parnell had died. There	
	3	A Portrait of th	the job. He was condemned to death as a whiteboy.	But	he had a say- ing about our clerical friends,	
	4	A Portrait of th	the soul in prayer, humiliated and faint before her Creator.	But	he had been forewarned of the dangers of spiritu-	
	5	A Portrait of th	shoulders and big hanging black head passing in the file.	But	he had done something and besides Mr Gleeson would	
	6	A Portrait of th	then against the priests? Because Dante must be right then.	But	he had heard his father say that she was	
	7	A Portrait of th	names with conviction. A brief anger had often invested him	but	he had never been able to make it an	
	8	A Portrait of th	to kiss him: and her nose and eyes were red.	But	he had pretended not to see that she was	
	9	A Portrait of th	At certain instants her eyes seemed about to trust him	but	he had waited in vain. She passed now dancing	
	10	A Portrait of th	to say that. That was all to make him laugh.	But	he could not laugh because his cheeks and lips	
	11	A Portrait of th	never a priest or a prefect outside the refectory door.	But	he could not go. The rector would side with	
	12	A Portrait of th	and that the only hate his soul would har- bour.	But	he could no longer disbelieve in the reality of	
	13	A Portrait of th	home and lay his head on his mother's lap.	But	he could not: and so he longed for the	
	14	A Portrait of th	a full hour he had paced up and down, waiting:	but	he could wait no longer. He set off abruptly	
	15	A Portrait of th	might not lose. Father Arnall's face looked very black,	but	he was not in a wax: he was laughing.	
	16	A Portrait of th	looks white. It will go away. —O yes, Stephen said.	But	he was not sick there. He thought that he	
	17	A Portrait of th	of phantoms. He gave them ear only for a time	but	he was hap- Free eBooks at Planet eBook.com 101	
	18	A Portrait of th	his buff that day mind- ing cool for the Limericks	but	he was up with the forwards half the time	
	19	A Portrait of th	of grammar. He tried to think of Wells's mother	but	he did not dare to raise his eyes to	
	20	A Portrait of th	father would make him dio his bread in the gravy.	But	he did not relish the hash for the mention	
	Sear	rch Query 🗹 Words	Case Regex Results Set All hits V Context Size 10 token(s) 🖨			

Figure 5: Frequency of the Conjunction 'but' in the novel *A Portrait of the Artist as a Young Man* by James Joyce

📲 🔎 Type here to search 🛛 👘 💿 🖪 🗊 🖻 🖀 😰 🚱 🚱 🥵 🧭 🔴 S5°C Sunny ^ © a 🗊 🔩 1217 PM 💀 agradu 🖏

The conjunction 'but' is used 356 times in the novel *A Portrait of Artist as a Young Man* by James Joyce. It is used to join the contrastive clauses. In the above mentioned figure it is used in different contrastive sentences. It is used in different circumstances to support the meaning and to deliver the idea and concept of the story. It is also used as a preposition when it is followed by a noun. It is a cohesive device that joins those sentences that are contrastive and thus adds to the meaning of text. It is used as coordinating conjunction when used alone to bridge two contrastive ideas in a complex sentence. It is also used as a correlative conjunction when it is used as 'not only/but also'.

Figure 6: Clusters of Conjunction 'but' in the novel A Portrait of the Artist as a Young Man by James Joyce

: 1 :ns: 89248		Cluster			g Rai		ze 100 hits v 🗘 1 to 100 of 117 hits	
ns: 89248 ortrait of the artist TXT.docx	1 1	but he	Narrik		47	1		
trait of the artist 1x1.dock	2	but the			43	1		
	3	but that			16	1		
	4	but it			15	1		
	5	but not			13	1		
	6	but you		5	12	1		
	7	but i			11	1		
	8	but his	1		10	1		
	9	but a	1	•	7	1		
	10	but there	1		7	1		
	11	but they	1		7	1		
	12	but when	1		7	1		
	13	but why	1	•	7	1		
	14	but could	14		5	1		
	15	but in	14		5	1		
		but what	14		5	1		
		but as	1		4	1		
		but was	1		4	1		
		but we	1		4	1		
		but for	20		3	1		
		but god	20		3	1		
		but if	20		3	1		
		but no	20		3	1		
		but their	21 Vacada (Panan	Cluster Size 2 8 Min. Freq 1 8 Min. Range 1 8	
	BUT		volus (Jeas	е Ш	Regex		
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100%	<							

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This table shows the clusters of 'but' with the frequency that how many times it is used with different words. Another conjunction used in the novel is 'or'.

Figure 7: frequency of conjunction 'or' in the novel *A Portrait of the Artist as a Young Man* by James Joyce

et Corpus e: temp	KV	/IC Plot File	Cluster N-Gram Collocate Word Keyword Wordcloud	
1	Iota	-		
ns: 89248		File	Left Context Hit Right Context	
rtrait of the artist TXT.docx	1	A Portrait of th	waiting for a sudden mover ment of his own will or a sudden call to his sin-loving soul from	
	2	A Portrait of th	dry shore, saved by a sudden act of the will or a sudden ejaculation; and, seeing the silver line of	
	3	A Portrait of th	life. The personality of the artist, at first a cry or a cadence or a mood and then a fluid	
	4	A Portrait of th	old lady, said pleasantly: —Is this a beautiful young lady or a doll that you have here, Mrs Tallon? Then,	
	5	A Portrait of th	traversed by cloudy shapes and beings. A world, a glimmer or a flow- er? Glimmering and trembling, trembling and unfolding,	
	6	A Portrait of th	discovery and representation of the divine pur- pose in anything or a force of generalization which would 264 A Portrait of	
	7	A Portrait of th	and whirring, unlike the cry of vermin, falling a third or a fourth and trilled as the flying beaks clove	
	8	A Portrait of th	or a photograph of two sol- diers standing to attention or a gaudy playbill; his ears, the drawling jargon of	
	9	A Portrait of th	sing a good comic song, another was a good oarsman or a good racket player, another could tell a good	
	10	A Portrait of th	GOLD! How could a woman be a tower of ivory or a house of gold? Who was right then? And	
	11	A Portrait of th	of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative,	
	12	A Portrait of th	comes first. Ireland first, Stevie. You can be a poet or a mys- tic after. —Do you know what Ireland	
	13	A Portrait of th	bread contain all the body and blood of Jesus Christ or a part only of the body and blood? If	
	14	A Portrait of th	know are you trying to make a convert of me or a pervert of yourself? He turned towards his friend"	
	15	A Portrait of th	eyes, a ring of porter froth on a clothless table or a photograph of two sol- diers standing to attention	
	16	A Portrait of th	go up the staincase because there was never a priest or a prefect outside the refectory door. But he could	
	17	A Portrait of th	he read save that which seemed to him an echo or a prophecy of his own state, it was only	
	18	A Portrait of th	the priest's face which seemed like an unit lamp or a reflector hung in a false focus. What lay	
	19	A Portrait of th	she offered her ware to another, a tourist from England or a student of Tinity. Grafton Street, along which he	
	20	A Portrait of th	Artist as a Young Man trivial anger in his soul. or a subtle wilfulness in speech or act—he was	_
	Sear	ch Query 🗹 Words	Cose Regex Results Set All hits v Context Size 10 taken(s) 🕀	
	OR		Start Adv Search	
	Sort	Options Sort to rigi	nt v Sort 1 1R v Sort 2 2R v Sort 3 3R v Order by freq v	
s 100%	<			

'Or' is another most frequently used coordinating conjunction. It is used 324 times in the novel. It is used when there are two alternatives or two possible situations. The above given figure shows the use of 'or' in the novel *A Portrait of Artist as a Young Man* by James Joyce. In all these sentences there is some sort of possibility or alternative situations for something. In this way it functions as a cohesive device to bridge two possible situations or alternatives. It is used as a coordinating conjunction when used alone but when it is used in relation to another conjunction 'either' it becomes correlative conjunction. In the novel it is used both as a coordinating conjunction and as a correlative conjunction.

Figure 8: Clusters of conjunction 'or' in the novel *A Portrait of the Artist as a Young Man* by James Joyce

t Corpus : temp	KWIC					Collocat			rd Word	cloud								
1	Cluster Iy	pes 194 Clu				e 100 hits	v 0	1 to 100 d	f 194 hits		0							
89248		Cluster	Rank															
rait of the artist TXT.docx	1 or a		1	21	1													
	2 ort		2	20	1													
	3 or 0		3	13	1													
	4 ort		4	12	1													
	5 or b		5	9	1													
	6 ori		6	7	1													
	7 or h		7	6	1													
	8 or v	vhat	7	6	1													
	9 or h		9	5	1													
	10 ort		9	5	1													
	11 or v	vas	9	5	1													
	12 or f	or	12	4	1													
	13 ori		12	4	1													
	14 or p	perhaps	12	4	1													
	15 or a	in	15	3	1													
	16 or o	leath	15	3	1													
	17 or r	not	15	3	1													
	18 or t	wo	15	3	1													
	19 or a	IS	19	2	1													
	20 or a	t	19	2	1													
	21 or b	ehind	19	2	1													
	22 or f	our	19	2	1													
	23 or h	ne	19	2	1													
	24 or h		19	2	1			_										
	Search Q	uery 🗹 Wor	ds 🗌 🤇	ase _	Regex	Cluster Size	2 🗘 N	in. Freq 1	Min.	Range 1	•							
	OR										~ 5	tart 🗌	Adv Search					
	Sort by F	requency 🗸	Inv	ert Orde	r Search	Term Posit	ion 🖲 Or	Left 🔿 🕻	On Right 🔘	On Left/Righ								
is 100%	<																	
																ïme taken (creating	cluster res	aults): 0.

It is the figure of clusters for the coordinating conjunction 'or' with the frequency that how many times it is used with other words in the novel by James Joyce. In all these clusters it is indicating some sort of possibility or the alternative situations. In this way conjunctions support the meaning and complexities of themes and ideas in the novel. Another conjunction used in the novel is 'so'.

Figure 9:	Frequency of Conjunction 'so' in the novel A Portrait of the Artist as a
	Young Man by James Joyce

1	Tota	I Hits: 158 Page Size 10	0 hits V 🔾 1 to 100 of 158 hits			
: 89248		File	Left Context	Hit	Right Context	
rait of the artist TXT.docx	1	A Portrait of th	prayers and be in bed before the gas was lowered	so	that he might not go to hell when he	
	2	A Portrait of th	bank for his family and pressed loans on willing borrowers	so	that he might have the pleasure of making out	
	3	A Portrait of th	silent and his eyes were weak and tired with tears	so	that he could not see. But he thought they	
	4	A Portrait of th	through that eyeglass of his for all he was worth	50	that I think the old man has found you	
	5	A Portrait of th	was no good at sums, but he tried his best	so	that York might not lose. Father Arnall's face	
	6	A Portrait of th	gospels, left part of his neck and face un- dried	so	that air might sting them and, whenever he was	
	7	A Portrait of th	the very heart's core of the wretches in hell,	so	that filled with hellish fury they curse themselves for	
	8	A Portrait of th	to swallow and the faint sickness climbed to his brain	so	that for a moment he closed his eyes and	
	9	A Portrait of th	the object which it attacks is more or less combustible,	so	that human ingenuity has even succeeded in inventing chemical	
	10	A Portrait of th	he was believed to pass his days brood- ing upon	so	that it had rapt him from the companionship of	
	11	A Portrait of th	them for the soul is sustained and maintained in evil	so	that its suffering may be the greater. Boundless extension	
	12	A Portrait of th	God will impart to them His own knowledge of sin,	so	that sin will appear to them in all its	
	13	A Portrait of th	earthly fire destroys at the same time as it burns,	so	that the more intense it is the shorter is	
	14	A Portrait of th	shall try to understand them fully during these few days	so	that we may derive from the understanding of them	
	15	A Portrait of th	Barrett has a new way of twist- ing the note	so	that you can't open it and fold it	
	16	A Portrait of th	standing in a moonlit garden with Mer- cedes who had	so	many years before slighted his love, and with a	
	17	A Portrait of th	had hitherto imagined her sanctuary, at the frail hold which	so	many years of order and obedience had of him	
	18	A Portrait of th	that street and so many streets in that city and	so	many cities in the world. Yet eternity had no	
	19	A Portrait of th	spiritual triumph which he felt in achiev- ing with ease	so	many fabulous ages of canonical penances did not wholly	
	20	A Portrait of th	he walked onward swiftly through the dark streets. There were	50	many flag- stones on the footpath of that street	
	Sear	rch Query 🗹 Words 🗌	Case Regex Results Set All hits V Context Size 10 token(s)			
	SO		✓ Start		Adv Search	
	Sort	Options Sort to right	✓ Sort 1 1R ✓ Sort 2 2R ✓ Sort 3 3R ✓ Order by freq ✓			

'So' is the coordinating conjunction that is used 158 times in the novel *A Portrait of the Artist as a Young Man* by James Joyce. It is a cohesive device that is used when the result of something is told in the next clause. It is used to show the decision or the result. In this novel James Joyce used 'so' as a cohesive device to show the result or decision of something. This is shown in the above mentioned figure. 'So' is also used with the uncountable noun 'many' and 'much' to show the frequency or the quantity of something.

Figure 10: Clusters of conjunction 'so' in the novel *A Portrait of the Artist as a Young Man* by James Joyce

t Corpus	KWIC Plot File Cluster N-Gram Collocate Word Keyword Wordcloud	
temp 1	Cluster Types 93 Cluster Tokens 158 Page Size 100 hits 🗸 🔾 1 to 93 of 93 hits	
: 89248	Cluster Rank Freq Range	
rait of the artist TXT.docx	1 so that 1 15 1	
	2 so many 2 10 1	
	3 so often 3 6 1	
	4 sohe 4 5 1	
	5 solong 4 5 1	
	6 somuch 4 5 1	
	7 so as 7 4 1	
	8 so deeply 8 3 1	
	9 sofar 8 3 1	
	10 so for 8 3 1	
	11 soto 8 3 1	
	12 so and 12 2 1 to the total sector and total sector an	
	13 so besutiful 12 2 1 14 so clear 12 2 1	
	15 so cranly 12 2 1 16 so deserving 12 2 1	
	17 so essily 12 2 1	
	19 soi 12 2 1	
	21 so said 12 2 1	
	22 so then 12 2 1	
	23 50 was 12 2 1	
	24 cn.we 12 2 1	
	Search Query 🗹 Words 🗌 Case 📄 Regex Cluster Size 2 📚 Min. Freq 1 📚 Min. Range 1 📚	
	SO Start Adv Search	
	Sort by Frequency 🗸 🗌 Invert Order Search Term Position 🖲 On Left 🔿 On Right 🔿 On Left/Right	
s 100%	< C	
		Time taken (creating cluster results): 0.39

It is the figure showing the clusters for the coordinating conjunction 'so'. It shows the different words that make clusters of 'so' in the novel. James Joyce used this conjunction to show the results or decisions in the sentences. Another coordinating conjunction used in the novel is 'yet'.

Figure 11:	Frequency of the Conjunction 'ye	t' in the novel A Portrait of the Artist as
	<i>a Young Man</i> by James Joyce	
AntConc		– o ×

9248	File	Left Context	Hit	Right Context	
of the artist TXT.docx	1 A Portrait of th	at the end of your shirt when you undressed yourself	yet	he felt a feeling of queer quiet pleasure inside	
	2 A Portrait of th	A Portrait of the Artist as a Young Man And	yet	he felt that, however he might revile and mock	
	3 A Portrait of th	that each should be prayed for apart from the others.	Yet	he believed that at some future stage of his	
	4 A Portrait of th	and on the river and on the lowering skies and	yet	he continued to wander up and down day after	
	5 A Portrait of th	the base of a pillar. Had Cranly not heard him?	Yet	he could wait. The talk about him ceased for	
	6 A Portrait of th	his flesh dreaded the cold infrahuman odour of the sea;	yet	he did not strike across the downs on his	
	7 A Portrait of th	radiant and Free eBooks at Planet eBook.com 143 mighty angel;	yet	he fell: he fell and there fell with him	
	8 A Portrait of th	till he felt warm all over, ever so warm and	yet	he shivered a little and still wanted to yawn.	
	9 A Portrait of th	memories passed quickly before him: he recognized scenes and persons	yet	he was conscious that he had failed to per-	
	10 A Portrait of th	once turned away from it, feeling that it was not	yet	the hour to enter it. But the night- shade	
	11 A Portrait of th	did not turn to meet this shaft of thought and	yet	the shaft came back to its bowstring; for he	
	12 A Portrait of th	souls in purgatory centuries of days and quarantines and years;	yet	the spiritual triumph which he felt in achiev- ing	
	13 A Portrait of th	The eyes, too, were reptile-like in glint and gaze.	Yet	at that instant, humbled and alert in their look,	
	14 A Portrait of th	of the Artist as a Young Man carried away all?	Yet	at the end of that immense stretch of time	
	15 A Portrait of th	body of our Lord water and blood issued continu- ally. —	Yet	even then, in that hour of supreme agony, Our	
	16 A Portrait of th	supreme agony, Our Mer- ciful Redeemer had pity for mankind.	Yet	even there, on the hill of Calvary, He founded	
	17 A Portrait of th	Stephen an- swered. —Many persons have doubts, even religious persons,	yet	they overcome them or put them aside, Cranly said.	
	18 A Portrait of th	pains of hell were not so terrible as they are,	yet	they would be- come infinite, as they are destined	
	19 A Portrait of th	acknowledgementFreedom! Cranly repeated. But you are not free enough	yet	to commit a sacrilege. Tell me would you rob? —	
	20 A Portrait of th	l believe vou're a good fellow but vou have	vet	to learn the dignity of altruism and the responsibility	
	Search Query 🗹 Words	Case Regex Results Set All hits V Context Size 10 token(s) 🗘			
	YET	✓ Sta	rt 🗌	Adv Search	
	Sort Options Sort to right	t v Sort 1 1R v Sort 2 2R v Sort 3 3R v Order by freq v			

'Yet' is a cohesive devise used 47 times in the novel *A Portrait of the Artist as a Young Man* by James Joyce. It is used as a conjunction when it joins two clauses or phrases but it acts as an adverb when modifying verb, adjective or another adverb. In this novel it is used as a conjunction. Mostly it is used to introduce contrast in the sentences and is most often used with another conjunction 'and'. So in the novel it is less frequently used yet indicating the important usage of this coordinating conjunction. It shows the contrast and is used in the sense of nevertheless or but.

Figure 12: Clusters of the conjunction 'yet' in the novel *A Portrait of the Artist as a Young Man* by James Joyce

et Corpus ne: temp : 1	KWIC Plot File Cluster N-Gram Collocate Word Word Wordcloud uster Types 32 Cluster Tokens 47 Page Size 100 hits Ito 32 of 32 hits	
ns: 89248	Cluster Rank Freq Range	
ortrait of the artist TXT.docx	yet he 1 9 1	
	yet the 2 3 1	
	yet at 3 2 1	
	yet even 3 2 1	
	yet fallen 3 2 1	
	yet they 3 2 1	
	yetto 3 2 1	
	yeta 8 1 1	
	yet again 8 1 1	
	0 yet am 8 1 1	
	1 yet another 8 1 1	
	2 yet as 8 1 1	
	3 yet awhile 8 1 1	
	4 yet be 8 1 1	
	5 yet believe 8 1 1	
	6 yet brittle 8 1 1	
	7 yet brother 8 1 1	
	8 yet coexistent 8 1 1	
	9 yet come 8 1 1	
	0 yet did 8 1 1	
	1 yet eternity 8 1 1	
	2 yet had 8 1 1	
	3 yether 8 1 1	
	4 uset hit 8 1 1	
	earch Query 🗹 Words 📄 Case 📄 Regex Cluster Size 💈 💿 Min. Freq 1 💿 Min. Range 1 💿	
	ET Start Adv Search	
	ht by Frequency 🗸 🗌 Invert Order Search Term Position 🛞 On Left 🔿 On Right 🔿 On Left/Right	
ss 100%		
		me taken (creating cluster results): 0.51

It is the figure of clusters for coordinating conjunction 'yet'. It shows the rank, range and frequency of 'yet'. This conjunction is less frequently used in the novel by James Joyce. It is used in the contrastive sense. Another coordinating conjunction used in the novel by James Joyce is 'nor'.

Figure 13:	Frequency of the Conjunction	'nor' in the novel A Portrait of the Artist a	S
AntConc	a Young Man by James Joyce		

temp 1	Total Hits: 29 Page Size	100 hits v 😋 1 to 29 of 29 hits			
89248	File	Left Context	Hit	Right Context	
ait of the artist TXT.docx	1 A Portrait of th	Blast you! Cranly cried, clapping his hands. —Neither my arse	nor	my elbow! Temple cried out scorn- fully. And that'	
	2 A Portrait of th	t sully this Christmas board nor your ears, ma'am,	nor	my own lips by repeating. He paused. Mr Dedalus,	
	3 A Portrait of th	trace of the tram itself nor of the tram- men	nor	of the horses: nor did he and she appear	
	4 A Portrait of th	the scene. There remained no trace of the tram itself	nor	of the tram- men nor of the horses: nor	
	5 A Portrait of th	hour was it? There was no human figure near him	nor	any sound borne to him over the air. But	
	6 A Portrait of th	you would not obey the precepts of your holy church	nor	attend to your religious duties, you would not abandon	
	7 A Portrait of th	one step nearer the lives he had sought to approach	nor	bridged the restless shame and rancour that had divid-	
	8 A Portrait of th	that which has enkindled it with a still fiercer flame.	Nor	can nature escape from these intense and various tortures	
	9 A Portrait of th	moment of anger had already passed. He was neither flattered	nor	confused, but simply wished the banter to end. He	
	10 A Portrait of th	itself nor of the tram- men nor of the horses:	nor	did he and she appear vividly. The verses told	
	11 A Portrait of th	said. —Do you disbelieve then? —I neither believe in it	nor	disbelieve in it, Stephen an- swered. —Many persons have	
	12 A Portrait of th	that surprise you? The church is not the stone building	nor	even the clergy and their dogmas. It is the	
	13 A Portrait of th	tempt of his fellows. Towards others he felt neither shame	nor	fear. On Sunday mornings as he passed the church	
	14 A Portrait of th	companionship with others nor the vigour of rude male health	nor	filial piety. Nothing stirred within his soul but a	
	15 A Portrait of th	by the way, said Heron suddenly, I saw your gover-	nor	going in. The smile waned on Stephen's face.	
	16 A Portrait of th	dinner has been spoiled anyhow. —There could be neither luck	nor	grace, Dante said, in a house where there is	
	17 A Portrait of th	as a Young Man mass which they could neither see	nor	hear. Their dull piety and the sickly smell of	
	18 A Portrait of th	in the street with downcast eyes, glancing neither to right	nor	left and never behind him. His eyes shunned every	
	19 A Portrait of th	him across the timeless air, no older nor more weary	nor	less patient of subjection than in the days of	
	20 A Portrait of th	was visible to him across the timeless air. no older	nor	more weary nor less patient of subjection than in	
	Search Query 🗹 Words	Case Regex Results Set All hits V Context Size 10 token(s) 🖈			
	NOR	✓ Star	<u>ا</u>	Adv Search	
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ess 100%	<				

The conjunction 'nor' is used just 29 times in the novel *A Portrait of the Artist as a Young Man* by James Joyce. It is less frequently used in the novel. It is used when something quite negative is said but is used before positive verb. In this novel it is used as a coordinating conjunction when used alone in the sentence and from the figure it is shown that it is used with another conjunction 'neither' that makes it a correlative conjunction where it shows negative alternatives. James Joyce made an excellent use of conjunctions to support the complex themes and ideas of the novel. The use of conjunctions is actually the play on words and he played with them in the best possible way.

Figure 14: Clusters of the Conjunction 'nor' in the novel *A Portrait of the Artist vas a Young Man* by James Joyce

get Corpus ne: temp s: 1				am Collocate Word Keyword Wordcloud Size 100 hits V O 11 to 32 of 32 hits V	
ens: 89248	Cluster	Rank Fre	q Range		
rtrait of the artist TXT.docx	1 yet he	1	9 1		
	2 yet the	2	3 1		
	3 yet at		2 1		
	4 yet even		2 1		
	5 yet fallen		2 1		
	6 yet they	3	2 1		
	7 yet to	3	2 1		
	8 yet a	8	1 1		
	9 yet again	8	1 1		
	10 yet am	8	1 1		
	11 yet another	8	1 1		
	12 yet as	8	1 1		
	13 yet awhile	8	1 1		
	14 yet be	8	1 1		
	15 yet believe	8	1 1		
	16 yet brittle	8	1 1		
	17 yet brother	8	1 1		
	18 yet coexistent	8	1 1		
	19 yet come	8	1 1		
	20 yet did	8	1 1		
	21 yet eternity	8	1 1		
	22 yet had	8	1 1		
	23 yet her	8	1 1		
	24 vet his	8	1 1		
	Search Query 🗹 V	Vords 🗌 🤇	ase 🗌 Re	ex Cluster Size 2 D Min. Freq 1 D Min. Range 1 D	
	YET			✓ Start Adv Search	
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ss 100%	<				
				Time taken (creat	

It is the figure of clusters for 'nor' that shows its frequency with other words which means how frequently it is used with different words. James Joyce made an advantageous use of conjunctions to express the themes, ideas and complexity of the meaning in the novel.

	the Artist as a Young Man by James Joyce				
S.No.	CONJUNCTIONS	FREQUENCY OF CONJUNCTIONS			
1	AND	3375			
2	FOR	536			
3	BUT	356			
4	OR	324			
5	SO	158			
6	YET	47			
7	NOR	29			

Table 1:Frequency of coordinating conjunctions used in the novel A Portrait of
the Artist as a Young Man by James Joyce

In this table, frequency of all the coordinating conjunctions are shown that how frequently each coordinating conjunction is used by James Joyce in the novel *A Portrait of the Artist as a Young Man* to interpret the meaning and themes of the novel. Conjunctions are the bridges that join the words, phrases and sentences together to support complex ideas in a single sentence. This linguistic feature of cohesive devices is carried out in this research study. From the above mentioned table it is obvious that most frequently used conjunction is 'and' that connect and bridge the large sentences together and also joins words and phrases.

5. Conclusion

According to Haliday and Hassan's model of cohesion, cohesive devices are the building blocks of meaning. Without cohesive devices the ideas and he concepts are scattered and do not convey any meaning. So by using these devices the ideas are built and developed. In this way this research study analyses how these conjunctions supported the meaning and themes of novel. First research question was to find the coordinating conjunctions from the novel and second question was to find the frequency of conjunctions means to find the number of each coordinating conjunction used in the novel *A Portrait of the Artist as a Young Man* by James Joyce. After analysis the frequency of each coordinating conjunction is mentioned that 'and' is used more than three thousand times. It has also been elaborated that 'and' is used to join two words, sentences or phrases. In this way it develops new ideas and bridge sentences to express single idea without making readers feel disconnected from the text.

Another coordinating conjunction 'for' is used more than five hundred times in the novel by James Joyce. It is used both as preposition and conjunction. It is preposition when it is followed by a noun and it is conjunction when it joins phrases. In this way it helps the writer to build new ideas. Similarly, other coordinating conjunctions like 'but' and 'or' are used more than three hundred times. They are also the bridges of English grammar that help to develop new meanings. 'So', 'yet', and 'nor' are less frequently used coordinating conjunctions in the novel. Third research question was to interpret the use of these coordinating conjunctions. How do they support the meaning, themes and ideas of the novel? Each cohesive device helps to support the meaning of the text. Similarly, conjunctions are cohesive devices that support meaning and ideas. The research study is concluded with the elaboration of these coordinating conjunctions as cohesive devices.

The study recommends the use of corpus-based approaches towards a literary analysis as this offers the quantitative results in very short time. By rule, corpus-based analysis should have large body of texts which manually take much time. This study has certain limitations i.e it includes only one novel and these findings cannot be generalized to other works of James Joyce. Future research can be conducted on all the works by the writer.

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