

摘要

作为乔伊斯的第一部重要的长篇自传体小说,《青年艺术家的肖像》(以下简称《肖像》)讲述了一个生活在 19 世纪末,名叫斯蒂芬·迪达勒斯的爱尔兰人的故事。随着年龄的增长与心智逐渐成熟,斯蒂芬在身体上和精神上备受煎熬,从而决心摆脱所有来自社会、家庭以及宗教的束缚,全身心投入写作艺术生涯之中。

在乔伊斯的创作生涯中,《肖像》的诞生具有继往开来意义,它上承《都柏林人》,下启《尤利西斯》,是英国文学史上一部不可多得的试验作品。小说文本比较复杂,在写实的基础上融入了诸多现代主义叙事元素。其中,乔伊斯在法国先锋派作家的影响下,凸显了小说的时间艺术。作品中乔伊斯大胆地运用交错的时间结构,试探性地对故事时间进行分解和重组,形成一种复杂的、更具凝聚力的叙述结构,不仅避免了情节的平铺直叙,而且显示了现代人的思维特征和节奏。因此,本文着重探讨《肖像》的时序、时限与叙述频率,从而展示该部叙事作品的多元时间艺术。

论文第一章阐述了本文的理论基础:故事时间与叙述时间的二元对立。此外,本章追溯了《肖像》的修改过程,认为乔伊斯在 11 年的修改历程中放弃了《斯蒂芬英雄》中的线性叙述时间,有意放大故事时间与叙事时间的对立,从而建造了一个叙事时间的迷宫。

论文第二章着重研究《肖像》的时序。在时序的安排上,乔伊斯在建构故事主体时,大量运用了逆时序中的闪回手法,但他在打乱故事时序的同时,始终没能忘记凸显故事历时进程,从而表现了因袭于

传统的向心叙事结构。此外，乔伊斯在《肖像》的结尾中大胆采用了非时序，叙事呈现出明显的离心结构，从而反映了作者对传统叙事文时间观念的初步叛离。

论文第三章着重探讨《肖像》的时限。论文讨论了作品中历史时间与小说时间交融的现象，同时忽略作品中的大部分闪回，从整体上重新建构《肖像》相对完整的故事时间，从而大致反映了作品的叙事节奏。此外，根据故事时间与叙述时间的关系，本章还分别探讨了作品中五种叙述速度：概述、等述、静述、扩述与省略。

论文第四章研究《肖像》的叙述频率。撇开四种叙述频率当中比较普遍的单一性叙述，本章重点讨论《肖像》中出现的两种叙述频率：多次叙述发生一次的事件；叙述一次发生多次的事件。前者旨在通过多次叙述造成事件的多样性和风格的丰富性，后者属于带规律性的综述。此外，本章还详尽分析了《肖像》中单一性叙述与重复叙述间错的叙事格局。

综上所述，叙事时间的研究是一种综合研究。时序、时限、叙述频率这三者之间有着程度不同的联系。因此，在研究叙事时间时需要全面考察叙事时间与故事时间之间的各种关系。在《肖像》的创作中，乔伊斯自主地控制、调整叙事时间与故事时间的关系，巧妙的利用双重时间的差异，在曲解、破坏故事时间的同时塑造新的时间形式，使得主人公受记忆支配的心理时间与让故事历时进行的物理时间呈现出了和谐的统一。

关键词：《青年艺术家的肖像》，乔伊斯，叙事时间，时序，时限，叙述频率

Abstract

A Portrait of the Artist as a Young Man (hereafter *A Portrait*), Joyce's first important autobiographical novel, narrates the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century. As he grew older and became mentally matured, he made up his mind to shake off those social, familial, and religious shackles and live a life committed to the art of writing.

A Portrait is immensely innovative in the history of English literature. Throughout Joyce's writing career, the birth of *A Portrait* is of milestone significance, as it is essentially a link between *Dubliners* and *Ulysses*. Under the influence of French avant-garde writers, Joyce foregrounded the art of time within this sophisticated work blended with many modernist narrative elements. His audacious effort to disassemble and reassemble the story time leads to a temporally chiastic but unified architecture that not only evades flat narration but also well displays the way moderners think. As a consequence, this thesis will dwell upon the order, duration and narrative frequency of *A Portrait* and thus bring to light its diversified temporal art.

Chapter 1 is primarily concerned with the theoretical basis of the thesis: the binary opposition of story time and narrative time. In addition, this chapter traces the eleven-year revision of *A Portrait* during which

Joyce forsook the sequential design of episodes and created a labyrinth of transfigured story time by means of magnified discordance of the two temporal levels.

Chapter 2 underscores the order of *A Portrait*. As to the temporal sequence of events, Joyce made bulky use of analepses in the principal part of the novel. However, he shuffled the temporal sequence while popping out the diachronic narrative progression, which assumes a distinctive centripetal orientation inherited from the narrative tradition. Moreover, he practiced an effective use of achrony in the diary finale. The temporal autonomy at the ending precisely reflects Joyce's initial deviation from the narrative tradition in terms of temporality.

Chapter 3 highlights the duration of *A Portrait*. Upon the basis of the novel's interaction of history and fiction, this chapter, leaving out most analepses, tentatively restores a relative chronology of the story. In addition, this chapter respectively probes five types of narrative tempo: summary, scene, pause, stretch and ellipsis.

Chapter 4 accentuates the narrative frequency of *A Portrait*. Putting aside two singulative types, this chapter focuses itself upon repetitions and iterations: narrating n times what happened once and narrating once what happened n times. The former would diversify the same event in terms of either the style or the perspective. The latter is a synthesis of recurrent events over a certain period of time. Moreover, this chapter

clarifies the chiastic mode of alternations of singulative and iterative in *A Portrait*.

In short, the research on narrative time is a synthetic one, as order, duration, and narrative frequency are more or less interrelated. As a result, the connections between story time and narrative time should be taken into full account in the research of narrative time. Apropos of the creation of *A Portrait*, Joyce took the initiative to steer and alter the nexus between story time and narrative time. When he distorted and subverted the story time, he created a new sort of temporality which harmoniously unified the mechanic clock which governed the diachronic movement of the story and the psychological clock which reined the protagonist's memory.

Key words: *A Portrait of the Artist as a Young Man*, Joyce, narrative time, order, duration, narrative frequency

原创性声明

本人声明，所呈交的学位论文是本人在导师指导下进行的研究工作及取得的研究成果。尽我所知，除了论文中特别加以标注和致谢的地方外，论文中不包含其他人已经发表或撰写过的研究成果，也不包含为获得中南大学或其他单位的学位或证书而使用过的材料。与我共同工作的同志对本研究所作的贡献均已在论文中作了明确的说明。

作者签名: 陈莹 日期: 2007年5月30日

关于学位论文使用授权说明

本人了解中南大学有关保留、使用学位论文的规定，即：学校有权保留学位论文，允许学位论文被查阅和借阅；学校可以公布学位论文的全部或部分内容，可以采用复印、缩印或其它手段保存学位论文；学校可根据国家或湖南省有关部门规定送交学位论文。

作者签名: 陈莹 导师签名: 刘水景 日期: 2007年5月30日

Introduction

In the twentieth century, James Joyce was an outstanding fictional experimenter who launched a fundamental transformation that had vastly spurred novelistic evolution. Joyce was born on February 2, 1882 in Rathgar, a neighboring town of Dublin. He was the oldest son of a religiously pious mother and a financially inept father. With the money scraped up, his parents managed to send their talented son to Clongowes Wood College, a prestigious boarding school and then to the less costly Belvedere College, where Joyce excelled as an actor and a writer. Subsequently, he became a student of Dublin University where his enthusiasm for language and literature made him champion of Modernism. In October 1902, he graduated from Dublin University and immigrated to Paris. Shortly after a brief return to Ireland for his mother's funeral in 1903, he embarked on the story of *Stephen Hero* that was later revised as *A Portrait of the Artist as a Young Man*.

A Portrait (1906) narrates the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century. As he grew older and became mentally matured, he made up his mind to shake off those social, familial, and religious shackles and live an unfettered life committed to the art of writing.

As Riquelme has suggested, in the Paterian texts of *A Portrait*, there

is a visible alignment of Stephen and Joyce, because Joyce assigned so many details from his own early life to Stephen. Even though the narration occurs in the third person, it is hard to distinguish the narrator's perspective from the protagonist's, as a result of Joyce's frequent intimate renderings of Stephen's thought. Now that *A Portrait* is fiction and not pure autobiography, it is important not to identify the real author in any absolute way with the young artist character.¹ Nonetheless, this alignment should by no means be thus ignored, as Stephen is essentially the altered ego of Joyce. Gabler wrote: "When Joyce embarked upon his first novel, eventually to be published as *A Portrait*, he used the epiphany texts as pretext from within his own *œuvre*."² When Joyce wrote the novel at the age of 32, his maturity had already allowed him to turn his inside out, though the subconscious visualized in Stephen might not be known as that of Joyce. According to Reichert, he simply "exposed his earlier self in the representation of Stephen in *A Portrait* to the moodiness of youth, independent, defiantly self-reliant even where it seems to bow before an authority and personal reverence"³. In other words, Joyce scrutinized and reevaluated his inner self when he was writing this novel. In Nietzsche's term, *A Portrait* is the offspring of Joyce's "self-criticism"⁴.

According to Brady and Carens, in the last thirty years, there has sprung up a large body of criticism concerning *A Portrait* primarily from

three perspectives. The first group of essays is orientated towards interpretation of important issues and events in the novel such as the epiphany concept, the diary entries, the villanelle and the aesthetic theory. The section group is concerned with source studies and their relation to structure and design. The third group demonstrates a variety of theoretical approaches to the novel.⁵

A close scrutiny of the critical and scholarly literature reveals that little attention has been paid to the novel's temporal labyrinth. This thesis, on the basis of the structuralist theory of temporal duality, is exactly on the mission to probe the incongruity of story time and narrative time which contributes to fabricating the temporal labyrinth of *A Portrait*. It also undertakes to restore a relative chronology through Joyce's patterned interaction of history and fiction throughout the entire novel. In short, laying bare Joyce's idiosyncratic narrative techniques to distort story time, this research would facilitate an insight into James Joyce's maiden voyage to deviate from the classical narrative in terms of his art of time.

Chapter 1

Story Time and Narrative Time

The art of narrative is that of time. The absence of time would severely cripple or even ruin the unity of a narrative. Consequently, time is one of the essential determinations of narrative.

1.1 Temporal Duality

Temporal duality is characteristic of narrative. Metz stated: “Narrative is a ...doubly temporal sequence ...: There is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier).”⁶ Russian formalists defined this duality as the opposition between “fable” and “sujet”, whilst German theoreticians differentiated the two temporal levels as “erzählte Zeit” (story time) and “Erzählzeit” (narrative time). As to the relations between the time of the story and the (pseudo-) time of the narrative, it was Gerard Genette who contributed his insightful systematic study according to three fundamental determinations: (1) relations between the temporal order of succession of the events in the story and the pseudo-temporal order of their arrangement in the narrative; (2) relations between the variable duration of these events or story sections and the pseudo-duration (length of text) of their telling in the narrative – connections of speed; (3) relations between the repetitive capacities of the story and those of the

narrative—connections of frequency. ⁷

Temporal duality serves as the source of all temporal distortions as it in essence renders the possibility of inventing one time scheme in terms of another one within a narrative. Commitment to the temporal duality of a novel makes it possible to unveil the experimental innovation of some avant-garde works in terms of fictional art.

1.2 The Revisional Progress: Augmented Incongruity of Story Time and Narrative Time

James Joyce was a precursor, who showed a glaring inclination to augment the incongruity of story time and narrative time in his intensive revision of the novel which was to become *A Portrait* in 1903–14.

Joyce began *Stephen Hero* sometime in early 1903. Discontented with the textual prolixity and structural perplexity, he developed a gradually matured plan to revise the unfinished draft of *Stephen Hero* (written in 1904-05), and ultimately condensed the 25 chapters (of a projected 63) into 5 chapters as presented in the final draft of *A Portrait*. In the novel's eleven-year progression, it is worth observing that Joyce's restructuring of the temporal configuration of events and story sections in the narrative discourse marked one of the most essential revisional achievements. Gabler suggested in his paleographic investigation of the Dublin holograph manuscript of *A Portrait* that Joyce would not have broken the impasse which may have contributed to his desperate attempt

to burn the intermediary manuscript in 1911 if he had not forsaken the sequential or cyclic design of episodes in *Stephen Hero*.⁸

In *A Portrait*, Joyce magnified the discrepancy between story time and narrative time by means of multi-patterned chiastic centering at the macroscopic level. Gabler found that the chiastic center contrivance contributes to the novel's inner balance. His careful textual scrutiny revealed that Chapter I and V are exact symmetrical counterparts in their four-part structure, inasmuch as the childhood overture and the two Clongowes episodes, alienated by the Christmas dinner scene, are the mirror image of the two movements of Stephen's wanderings through Dublin, estranged by the villanelle interlude and the diary finale. The chiastic center disposition of the novel's beginning and ending exerted a certain influence upon the functional relationships within the middle chapters. Though narrated in a linear sequence of episodes, the three middle chapters assume a centripetal direction toward the religious retreat, the dead center of Chapter III and the midpoint in the chiastic structure of the entire novel. The Nighttown episode at the close of Chapter II, which leads naturally into the hell sermon center, stands in obvious symmetrical contrast to the Church Street Chapel episode at the close of Chapter III.⁹

In Brief, the final draft of *A Portrait* could be interpreted as signaling a reorientation in Joyce's art of time, leading to his even more glowing achievements as seen in *Ulysses* and *Finnegan's Wake*.

1.3 The Temporal Labyrinth

The multi-patterned chiastic centering of the novel fabricates a labyrinth of transfigured story time. One puzzle consists in the temporal orientation of the villanelle composition. According to Gabler, the third movement of Chapter V begins in time and space where the first ends, on the steps of the National Library in the late hours of an afternoon. It seems to be an experimental plan for Joyce to bring into one day all the issues Stephen faced before his final exile through a sequence of thematically interlocking conversations.¹⁰ However, the villanelle episode intermits this continuous narrative progression. Thus, huge doubts remain as to whether this interlude exists as a retrospective section evoked by the sight of Emma or as a real happening of the next dawn. If the latter hypothesis is true, how could we explain the perfect internal consistency of the two wandering movements? Therefore, the speculatively postulated one-day time scheme stands out much more reasonable, but it is less likely that the temporal field of the villanelle composition goes back far beyond March 20, 1904, a definite date of the third movement clearly indicated in the diary finale, if we take into account Joyce's ceaseless pursuit of a concentrating effect in the course of his revision.

It is evident that the enigma of time arises primarily from Joyce's abrupt manoeuvre of temporal-spatial planes which is not motivated by

the physical clock, but the psychological one. According to Bergson, “durée” or the psychological time is not reined by the mechanic clock and hence makes it possible to form an open system where time could be infinitely stretched or condensed.¹¹

Therefore, the villanelle interlude could be interpreted according to Bergson’s “durée”. It is Stephen’s instant visualization of the villanelle composition that sunders the two wandering movements; hence, the durée stands out the chiastic center of the movements measured by the mechanic clock. In this sense, it is Stephen’s durée that widens the lacuna between story time and narrative time, which, in turn, gives rise to a myriad of temporal distortions in other parts of the novel.

Could we grope our way out in the labyrinth of transfigured story time? Gabler offered an affirmative answer through his paleographic research upon the novel’s synchronization of historical time and fictional time.¹² The patterned interaction of history and fiction could be a basis upon which we restore a relative chronology of this narrative work obscure in time.

Chapter 2

The Order of *A Portrait*

Close survey of temporal order makes it possible to indicate some of the essential aspects of a narrative's art of time. According to Genette, the study of the temporal order of a narrative involves a comparison of the temporal succession of story events and their pseudo-temporal arrangement in the narrative. If the story order is not textually indicated, it could be inferred from other indirect clues.¹³

2.1 Anachronism: A Narrative Tradition

Genette reserved a general term "anachronism" to designate all forms of discordance between the two temporal orders of story and narrative. Not conforming to the normal sequence of a story, namely anachronism, is a Western narrative tradition that could be traced back to Homer. Starting out from the middle of a story before an expository return to an earlier period of time is one of the temporal conventions of epics as seen in *The Iliad*.¹⁴ Many novelists have taken over this ancient heritage, deliberately breaking the rigorous isochrony between story and narrative. Some avant-garde writers even take pains to magnify this discordance to innovate their means of temporal arrangements. In some extreme cases, equality between the fictive section and the narrative section is deformed or sabotaged. For instance, Stream of Consciousness

writers such as Proust and Faulkner often inflated their writings with thoughts, fancies, impressions or memories of a particular moment over the past, regardless of their temporal connections on the diachronic time axis.

2.2 Anachrony vs. Achrony

In reference to the normal sequence where story and narrative have the same order, Genette proposed one possibility for irregular temporal movements: “anachrony”, where the narrative breaks the story-flow to either recall earlier events (“analepsis” or flashback) or leap ahead to subsequent events that will be recounted at some later points (“prolepsis” or flashforward).¹⁵

Apart from anachrony, Genette presented the other possibility labeled “achrony” that allows no chrono-logical relation (even inverse) between story and narrative. Chatman annotated: “The grouping is either random or based on principles of organization appropriate to other kinds of texts—spatial proximity, discursive logic, thematics, or the like.”¹⁶

Anachronic narratives, chronologically disordered as they might seem, could have their story time diachronically restored. By contrast, the narrative progression of an achronic narrative is often considerably deferred by many synchronically narrated events. Thus, achrony features largely in temporal non-linearity and it is almost out of the question to reinstate the relative chronology in an achronic narrative. The Stream of

Consciousness novels are in favor of achronic narratives where assorted thoughts and events are often simultaneously triggered in a particular instant.

To sum up, anachrony descends from the ancient tradition that reveres temporal linearity, while achrony, the offspring of avant-garde writers, audaciously breaks this linearity.

2.3 Anachrony

According to Genette, “Anachrony” is neither a rarity nor a modern invention; instead, it is one of the traditional resources of literary narration.¹⁷ Modernist fictional innovators have simply magnified the discrepancy between the orderings of story and narrative.

Genette distinguished between the “reach” of an anachrony and its “extent”. Reach is the span of time from the narrative present backward or forward to the inception of the anachrony. Extent refers to the duration of story that the anachrony itself covers.¹⁸ According to Chatman, the equivalents are “distance” and “amplitude”.¹⁹

In addition, Genette divided anachronies into “analepsis” (flashback) and “prolepsis” (flashforward). Analepsis is one of the most important time schemes of a narrative that has in effect followed the narrative tradition. This inverted temporal orientation is habitually revered in modernist narratives, where the narrator usually starts out in the middle of a story before tracing back to a succession of preceding events. In

compliance with its relation with “first narrative”, analepses are subdivided into “external analepsis”, “internal analepsis” and “mixed analepsis”. External analepsis, with its entire extent remaining external to that of the first narrative, is in essence a return to what happened before the first narrative. Inversely, internal analepsis has its full extent remaining internal to that of the first narrative. Mixed analepsis is defined as the one whose reach goes back to a point earlier and whose extent arrives at a point later than the beginning of the first narrative.

The subdivision functions for purpose of narrative analysis in totally different ways. The only function of external analepsis is to fill out the first narrative by enlightening the reader on one or another “antecedent”. Therefore, external analepsis does not interfere with the first narrative. In contrast, the temporal field of internal analepsis is contained within that of the first narrative, and chances of redundancy or collision loom large.

With the problem of interference taken into full account, internal analepses are subdivided into those that do not interfere with the interrupted story (“heterodiegetic”) and those that do (“homodiegetic”). The former deals with a story line different from the content or contents of the first narrative. Its most traditional functions consist of foregrounding the “antecedent” of a character recently introduced or the recent past of a character that has faded out for a while. Evidently the temporal coinciding does not involve actual narrative interference. By

contrast, the latter deals with the same line of action as the first narrative. The jeopardy of interference here is clear and obviously inevitable.²⁰

2.3.1 Centripetal Analepses of *A Portrait*

It is worth observing that the analepsis in *A Portrait* is an essential technique which assumes both a centrifugal and centripetal direction, inasmuch as it clings to the story trunk while making the action branch out.

The story of *A Portrait* sets out from the nebulous perception of infant Stephen. Incapable of tracing the exact time Mr. Dedalus told his baby the old fashioned children's story, we could only vaguely identify that it occurred sometime in Stephen's infancy. With the first narrative obscure in time, the story proceeds with frequent, abrupt temporal-spatial shifts, but without forbidding itself a diachronic movement of the whole. For instance, a close textual scrutiny of Chapter I would reveal an uneven story progression with backs-and-forths between incessant involuntary memories, where analogous occurrences are synthesized with their natural succession abolished. The sequential progression provisionally broken off gives way to interpolations, distortions, and temporal condensations. Nevertheless, the impermanent interruption of story time would not spoil the forward movement of the entire story and the linear progression of the retrospective events. For instance, the narrative of the Christmas dinner scene and that of the second Clongowes episode simply

follow a normal temporal sequence without many digressions.

In order to maintain the narrative's centripetal direction, Joyce took maximum advantage of internal analepses by making the retrospective events not earlier than the childhood overture. Now let's take a close look at the first Clongowes episode which starts with the scene of a football game on the playground. When Stephen feigned to play, he was overwhelmed by retrospection. In contrast to the aggressive sturdiness of his companions, he "felt his body small and weak amid the throng of players" (2). This sense of inferiority brought to mind strong Rody Kickham who all the fellows said "would be captain of the third line" (Ibid.). Then the decency of Kickham reminded him of Nasty Roche whose familial background was implied through an interpolated episode that he was from a wealthy family and his father was a magistrate. It is obvious that Nasty Roche is a newly introduced character whose "antecedent" the narrator wants to shed light on. This makeup is heterodiegetic as it deals with a line of action less relative to Stephen.

Shortly afterwards, the belt around his pocket sparked an involuntary association with the sylleptic usage of "belt"—"give a fellow a belt" (3), which, in turn, evoked his memory of a jangle between a fellow and Cantwell involving this not so nice expression. This incident is loosely linked to the main storyline and hence heterodiegetic.

Immediately, the bad expression of these rough boys reminded him

of his nice mother's exhortation that he should not speak with the rough boys in the college. Unconsciously, the sad scene was brought back to his mind of his parting with his parents on the day when he first arrived at Clongowes. This event, locally in compliance with its natural succession, is part of the focal plot and hence homodiegetic.

After that, the narrative returns to a whirl of scrimmage on the playground. Stephen was still reluctant to take an active part in the football game, since he longed for the holiday and "after supper in the study hall he would change the number pasted up inside his desk from seventy-seven to seventy-six" (4), his routine practice of counting down. Comparatively speaking, he preferred the light warmth inside the study hall to the pale coldness on the playground. Then several homodiegetic episodes are interposed, including Wells's mean act of shouldering him into the cold and slimy square ditch.

Then the scene was back to the game. Stephen's free association kept on with no clear indication of the time intervals between these retrospective events. Obviously, Stephen's free association which branches out keeps coming back to the moment of the football game.

In brief, these many retrospective digressions, heterodiegetic or homodiegetic, do not block the diachronic movement of the story in general and hence assume a strong centripetal direction. The scene of the football game becomes the midpoint from which the memories radiate

and to which the memories return.

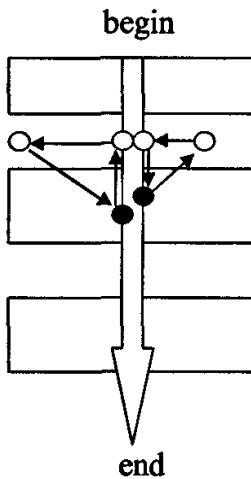
The Whitsuntide play episode also verifies the centripetal orientation of Joycean analepses. When Stephen strolled outside the schoolhouse, he encountered his school friend Heron and Heron's friend Wallis. The two boys jestingly mentioned that they saw Mr. Dedalus arrive at the theater and inquired of a pretty young girl about Stephen's role in the performance. Heron tried teasingly to force Stephen to "admit" his dalliance with the girl. The word "admit" was repeated twice in a forcing tone together with a stroke of Heron's cane against Stephen's calf. Then the narrative unexpectedly divorces itself from the narrative NOW in a sudden flashback off the scene of the Whitsuntide play. Stephen remembered his first year at Belvedere drudgingly devoted to subversive essay writing and then the public chiding of heresy from his English master in a Tuesday essay class. This homodiegetic episode is in, simply because the open accusation occurred a few nights before another homodiegetic event that the word "admit" had evoked in Stephen. It is the remembrance of a dispute with Heron and two other students over the issue of the best English poet, during which the three coerced him with cuts of the cane and blows of knotty stumps to "admit" that Tennyson was superior to Byron whom Stephen had named as the best. After this homodiegetic interposition, the scene was back to night of the performance. Stephen was still conversing with Heron and Wallis and

listening to their idle talks, but he still strongly felt the agony evoked by their malignance. Then he thought of his beloved and fancied her there, amongst the throng of the audience, to wait for him to appear. More than that, he indulged himself in their imaginary intimacy. After this brief digression of romance, a messenger urged Stephen to go in and get dressed for the performance. Then the spirit of quarrelsome comradeship he had observed lately in Heron reminded him of the hollowsounding admonition from his father for him to be a good gentleman and a good Catholic. While his thoughts were wandering together with his scrupulous observation of the throng in the vestry, he was shaken from his reveries by a reminder that the curtain would go up soon. His performance was a great hit, but he eluded his father after the play and walked solitarily in the town, highly agitated. Perhaps he intended to dodge his father's weary admonition that he had recalled.

A careful reading of this episode would clearly reveal that Joyce substantiated his narrative aesthetically, with many minor plots clustering around the core plot, the Whitsunday play, exactly like "satellites" around a "kernel" according to Chatman's glossary²¹. These "satellites", which precede the kernel at a certain temporal distance, are certainly in the form of analepses. However, they are never beyond the Belvedere years. In other words, they are in the temporal proximity, though not in the immediate proximity, of the kernel. Therefore, they pertain to the

category of internal analepses, mostly homodiegetic.

Now, we may use a simplified diagram to illustrate the relations of Joyce's internal analepses and the primary narrative in *A Portrait*.



Joycean Internal Analepses and the Primary Narrative in *A Portrait*

Diagram 1

Each rectangle represents a primary narrative block intermitted by temporal gaps. The vertical arrow downwards indicates the main direction of the storyline. The small arrows designate temporal ellipses between events. The solid dots on the vertical arrow within the oblong represent the intermediary object that could evoke a succession of interrelated retrospective events marked by hollow dots. The hollow dots on the vertical arrow represent events of internal homodiegetic analepses and those off the vertical arrow represent events of internal heterodiegetic analepses. This diagram conveniently shows Joyce's inclination of

popping out the main storyline with incessant retracing of retrospective digressions to the kernel plot. Evidently, this narrative mode of analepses takes on a centripetal direction

According to Genette, there is another criterion to subdivide analepses. When the retrospection ends on an ellipsis without rejoining the first narrative, it is called partial analepsis. If the remembrance joins the first narrative without any gap between the two sections of story, it is termed complete analepsis.²² This subdivision supplies another perspective from which we could probe Joyce's technical treatment of retrospection in *A Portrait*.

The first Clongowes episode shows us Joyce's effective practice of the two modes of analepses. The discursive interposition of Rody Kickham and Nasty Roche is followed by a leap forward (in other words, an ellipsis) directly to the football game. This mode of partial analepsis allows many digressions of thoughts to be inserted into the present narration. Most often, the retrospective events, with so slight a duration, are nothing but fragmented impressions of a particular moment, but their occurrences could be traced back over a time span much longer than that specific moment. In other words, the diegetic extent is much less than its reach. In addition to the first Clongowes episode, more partial analepses could be found locally, dependent upon the main storyline of *A Portrait*. Joyce's local use of partial analepses in bulk makes it easier for him to

reproduce Stephen's scrappy impressions of the past that might be arbitrarily evoked in his stream of consciousness at any time.

With regard to the general sequential progression of the story, we have observed that the entire story is, in effect, in the mode of complete analepsis, but in a covert way. It is fairly clear that the story is narrated from the third person point of view voiced by a covert narrator who dislocates himself from the text, soberly eyeing Stephen's thorny pathway to art. In other words, the perceptual point of view is Stephen's, but the voice is the narrator's. The narrator, withdrawing himself from the world of story, simply like God remaining beyond the world of men "paring his fingernails" (193) with indifference, reports in retrospection Stephen's story as a whole. It is the detached narrator who is looking back in retrospection. Therefore, as far as the entire narrative is concerned, the analepsis in general might be considered a covert complete analepsis.

According to Genette, there is a third demarcation of completing analepsis and repeating analepses in compliance with their functions in the narrative.²³

Comparatively speaking, repeating analepses, a prevalent narrative form in *A Portrait*, deserve our recognition. Levenson stated: "A leading pattern in the novel is the series, which depends not on movement toward an end but on the recurrence of identities and similarities."²⁴ It is undeniably true that this frequent retracing to the same event should not

be blamed for redundancy, for it is indeed an intended instrument of ingenious purposes. On account of its intimate relation with “frequency”, its diversified functions would be further discussed in Chapter 3.

According to Genette, as the narrative’s iterative allusions to its own past, repeating analepses rarely cover very large textual dimensions and “their importance in narrative economy amply compensates for their limited narrative scope”.²⁵

Completing analepses, according to Genette, comprise the retrospective sections that could mend an earlier lacuna in the narrative. In other words, these remembrances are belated reparations for temporal ellipses, namely, breaks in the temporal continuity.²⁶

Nonetheless, it seems that Joyce showed his reluctance to fill in those gaps. What has been temporally left out on the diachronic time axis was likely to be left out for ever. This is his choice of what to write and what not. We can say his fictional art, to a certain extent, consists in temporal gaps which would be further discussed in Chapter 2.

Even so, Joyce did not abandon completing analepses entirely as is seen in the recount of Stephen’s parting with his parents when he first arrived at Clongowes. It is very clear that the temporal field of Stephen’s first enrollment is contained within that of the indefinite time elapse between the childhood overture and the football game. However, absent on the diachronic time axis, this elided event is present in the

retrospective section of the football game. This retracing which functions to patch up an earlier temporal lacuna is essentially a completing analepsis.

The dominion of analepses in *A Portrait* is in compliance with a narrative tradition descending from Homer to prevent flat narration. Nonetheless, the novel is a synthesis of synchronic narratives, which allows the concurrence of events at different points of time. Generally speaking, they are by no means unorderly, as those seemingly discursive analepses would mostly return to the story trunk. While Joyce intended to make unsettled confusion with these unannounced leaps from present to past, he still adhered to logos by clearly popping out the centripetal direction of analepses. The backward time shifts represent the way Stephen's mind and the human mind in general makes constant connections between experiences from present and memories from past, both impulsively and reasonably.

2.3.2 Joyce's Motivation for Analepses

As we have discussed, *A Portrait* is framed upon a complete analepsis on the part of the covert narrator. Gabler wrote: "While the five-chapter sequence was determined before the writing began, the overall correlation and multi-patterned chiastic centering of the novel's parts was, in an important sense, achieved in retrospect."²⁷ Therefore, Joyce's option of analepsis as a diegetic skeleton is in deference with his

predetermined intention to construct his fiction upon a general recollection from a later point of time. After all, it was after thirty years that Joyce verbalized the constituent events of *A Portrait*; accordingly, retrospection became an inevitable keynote of this autobiographical novel.

In addition to the complete analepsis as the fictional frame, there are also partial analepses branching out to broaden the narrative horizon. In accordance with Genette's demarcation criteria, these partial analepses, mostly internal analepses, may be functionally labeled completing or repeating analepses. It is evident that Joyce imparted his fictional hero to ceaseless oscillations between present and past. Why did Joyce develop the perspective of memory in *A Portrait*? Riquelme offered his answer: "By means of this double perspective we can experience simultaneously both skepticism and the deeply-felt impact of thought and events in the central character's changing sensibility."²⁸ What formerly attracted Stephen might become presently abominated. For instance, Stephen's changing attitudes towards Emma, from intense fantasy to grim reality, project his self-scrutiny and self-correction. In short, this interiorized juxtaposition of NOW and THEN is the vehicle by which Joyce foregrounded Stephen's reexamination of contraries between present and past through retrospection. In other words, Joyce, with his double temporal perspectives, allowed his hero to keep on merging and revising

his previous experiences.

2.4 Centrifugal Achronies in the Diary Finale

The ending of *A Portrait* is an independent genre of technical virtuosity in the service of the overall fictional configuration. Within a novel obscure in the movement of time, Stephen's diary in isolated and laconic entries is essentially a precise structuring of Stephen's engagement with time prior to his resolute exile from his old shackled life. According to Levenson, the diary is "a new mode of writing for a new mode of living" that "completes the pattern of the *Bildungsroman* which cumulates in that break with the past and preparation for the future"²⁹.

According to Chatman, achronic events are isolated ones that express the narrative's capacity to disengage their arrangement from all dependence, even inverse dependence, on the chronological sequence of the story it tells.³⁰ In the service of temporal autonomy, it is by no means an absolute transgression of temporality but a lack of temporal linearity.

A Portrait presents, at least at the end of the story, genuine achronic structures. Joyce's unexpected transition to journal entries at the end of the novel is a formal transformation in terms of temporality. If we return to narratives that precede this part, we would find that no matter how messy they might seem, they would safeguard their temporal itineraries as concealed connections. Those discursive events, in most cases, have their triggering sources. Not completely disengaged from the main

storyline, they often maintain a covert connection, as Joyce arranged frequent returns to the present scenes. In contrast, in the diary finale, traces of rational chronological links are hard to locate. The narrator arbitrarily conducts temporal leaps without regular returns that we could find in analepses. It is almost out of the question to restore a relative chronology. Therefore, achronic narratives in the diary finale assume a centrifugal direction, as opposed to the centripetal orientation of analepses in other parts of the story. Perhaps Joyce wanted us to feel absolute uncertainty and perplexity arising from the impulsive id. For instance, in the entry of March 20, the narration starts out from Stephen's long talk with Cranly on the subject of his revolt, in which Cranly attacked on his ignorance of mother's love. Immediately, the issue of mother's love spills over to Cranly's mother who he could not imagine, for he only knew from a casual talk that Cranly's father was sixty-one when Cranly was born. Then the narration switches to his imagination of Cranly's father in vivid details. Then the narration comes to a close on Stephen's guesswork of Cranly's ignorance of his mother in that thoughtless talk, but without returning to its starting point of the long talk.

It is obvious that the narration starts out from a particular point of time and diffuses itself in a centrifugal direction. The temporal ordering is largely blurred in Stephen's stream of consciousness which synchronizes scrappy visions over a short span of time. In this case, the psychological

clock gains the upper-hand in the narration and the narrative is framed upon discursive logic.

The temporal autonomy in the diary finale signals Joyce's inceptive deviation from the narrative tradition in terms of temporality, which naturally leads to his even greater accomplishments in art of time as seen in *Ulysses* and *Finnegan's Wake*.

Chapter 3

The Duration of *A Portrait*

3.1 The Concept of Duration

Genette foregrounded the difficulties of “time of the narrative” in written literature and held that it was obviously apropos of duration that those difficulties were strongly felt. In order to study narrative duration, he referred to “speed” as the reference point. By “speed”, he meant the relationship between a temporal dimension and a spatial dimension (so many meters per second, so many seconds per meter), to be more specific, the speed of a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length (that of the text, measured in lines and in pages). At any level of aesthetic elaboration, a narrative would move on invariably with changing speeds, with either accelerations or slowdowns, where the relationship duration-of-story/length-of-text would remain unsteady. Conclusively, he remarked that narrative can do without anachronies, but not without anisochronies, namely effects of rhythm.³¹

3.2 Chronological Reconstruction

To survey the narrative speeds of *A Portrait* at the macroscopic level, we have to have at our disposal the general narrative progression in the first place. To construe its time scheme, we have to restore the relative

chronology of the story in point. Since the story time is rarely indicated or inferable with precision, we could only establish the second textual datum that covers a statistical approximation.

3.2.1 Chronological Strata

Leaving out the novel's ostensible divisions into five chapters, we will scrutinize the presence of each important temporal and/or spatial break in order to restore a relative chronology, putting aside the memory-elicited analepses studied in the preceding chapter.

- (1) The childhood overture (I, 1-2)
- (2) The Clongowes episode (I, 2-20)
- (3) The Christmas dinner scene (I, 21-32)
- (4) The Clongowes episode (I, 32-50)
- (5) The Blackrock episode (II, 51-55)
- (6) The Dublin episode (II, 56-62)
- (7) The Belvedere episode (II, 62-75)
- (8) The Cork episode (II, 75-84)
- (9) The Dublin episode (II, 84-88)
- (10) The Belvedere episode (III, 89-95)
- (11) The Belvedere episode (III, 95-120).
- (12) The Church Street Chapel episode (III, 120-30)
- (13) The Belvedere episode (IV, 131-37)
- (14) The Belvedere episode (IV, 137-46)

- (15) The Seaside episode (IV, 146-54)
- (16) The University episode (V, 155-94)
- (17) The villanelle interlude (V, 195-201)
- (18) The University episode (V, 201-24)
- (19) The diary finale. (V, 224-29)

It is a slightly tough job to restore a relative chronology of *A Portrait*. The difficulties consist in the lack of exactitude of time in the work, as Joyce had a penchant for temporal gaps and abrupt temporal-spatial manoeuvres. Since Joyce's predilection created many local ambiguities in reference to temporal clues, it is almost out of the question to trace a precise internal chronology. Therefore, what we could do is to figure out the general succession of events of the essence and bring back a relatively indicative chronology from direct or indirect clues, in order to draw up a picture of the novel's narrative cadence.

3.2.2 Interaction of History and Fiction

According to Gabler, if the novel's succession of events is directly projected onto the historical calendar, they are not simultaneous in that exact autobiographical correspondence was not Joyce's primary concern.³² However, we may discern that the fictional web and their links with real events make a crucial clue for us to reinstate the general internal chronology of the novel.

According to Gabler, the onset of the novel was intentionally

arranged on a day exactly between the day of Parnell's death (October 6, 1891) and that of his burial (October 11, 1891). It was the seventy-seventh day before Christmas, the first day specifically mentioned in the story: "After supper in the study hall he would change the number pasted up inside his desk from seventyseven to seventysix."

(4) It was October 8, a Thursday, when Stephen was shouldered into the square ditch by Wells: "It was Wells who shouldered him into the Square ditch the day before...It was a mean thing to do; all the fellows said it was." (8) October 8 acquired symbolic stature. It was the first post-Parnellite day in Irish history, because the Irish, according to the calendar, only learned the news of his death from England on October 7. Therefore, it was a day when Parnell suffered, as some of his countrymen "turned on him to betray him and rend him like rats in the sewer" (26). It was also a day when Stephen suffered from the meanness of his schoolfellow, and fellow Irishman who shouldered him to the cesspool where "a fellow had once seen a big rat jump plop into the scum" (8). Besides, the significance of October 8 could also be related to another historical fact on the part of Joyce. It was on October 8 of another year, 1904, that a young Irish couple, James Joyce and Nora Barnacle, left Dublin's North Wall for a life of exile. In this sense, Joyce managed to make the historical event assume structural control over the fiction, for he created a beginning that foreshadowed Stephen's exile at the end.

Nonetheless, the action proper of the novel does not start until Friday, October 9, which ended with his illness and his bed prayer in the evening before "the light was lowered" (12). October 10 (Saturday) was the day in the infirmary where he had a fever fantasy of his own death. When he sank into a recuperative sleep in the evening, he had a dream or vision in which he saw the ship that carried Parnell's body approaching the pierhead of Ireland's shore, under the dark moonless night. Thus, the synchronization of his time and Parnell's took place during the night of October 10 and the early morning of October 11 when he returned to life from a sickness-to-death (as he imagined it). In the history, it was exactly at the daybreak of October 11 when the Irish buried their hero who returned across the waves of the Irish Sea to be mourned by his people. Thus, with the superior touch of the artist in full control of his narrative, Joyce condensed the first Clongowes episode into three days with patterned interaction of history and fiction. The three days, from the vantage point of Christians, are perhaps in remembrance of Jesus' three days of crucifixion, harrowing of hell, and resurrection.

Due to the biographical bias, early critics would normally resort to an analogy of Joyce's autobiography and the fiction. In response, Gabler held that it is the patterned interaction of historical events, calendar time and narrative throughout the novel that makes the novel highly moralized. However, it is worth observing that history and fiction are not always

simultaneous. For example, James Joyce and Stephen Dedalus were not contemporaries at Clongowes. Joyce spent two and a half years in Clongowes Wood College, from September 1888 to April 1891, whilst Stephen had only one year there, from autumn 1891 to spring 1892. In this sense, the condensation is the result of the artist's purpose to make historical events assume structural control over the fiction.³³

3.2.3 An Overview of the Narrative Progression

On the basis of the temporal data derived from interaction of history and fiction as well as major textual clues, the main variation of speed in the narrative works out approximately as follows:

- (1) The childhood overture (I, 1-2): ?—autumn 1891
(Indefinite ellipsis: some time)
- (2) The Clongowes episode (I, 2-20): October 8—11, 1891
19 pages for 4 days, 4 of which are devoted to the football game (2-5), 2 of which to the sum class (5-6), 2 of which to the refectory (6-7), 2 of which to the playroom (7-8), 4 of which to the study hall (8-11), 2 of which to the chapel (11-12), 5 of which to the dormitory (12-16), and 5 of which to the infirmary(16-20).
(Definite ellipsis: 74 days)
- (3) The Christmas dinner scene (I, 20-32): December 24, 1891
9 pages for a Christmas dinner
(Indefinite ellipsis: the rest days of the Christmas vacation)

(4) The Clongowes episode (I, 32-50): Spring, 1892

19 pages for a day, 6 of which are devoted to the playground conversation (32-37), 2 of which to the writing class (37-38), 8 of which to the Latin class(38-44), 3 pages to the refectory(44-46), 4 pages to his telling on the prefect of studies to the rector (46-49), and 2 of which to the playground celebration (49-50).

(Indefinite ellipsis: some months)

(5) The Blackrock episode (II, 51-55): summer, 1892—September, 1892

5 pages are devoted to a season with Uncle Charles in Blackrock.

(6) The Dublin episode (II, 56-62): autumn, 1892-1894 (10 years before the villanelle interlude, 1904)

7 pages for “his long spell of leisure and liberty” (61) in Dublin, among which 3 paragraphs are devoted to the scene of Dedalus’ move one morning (56), 2 paragraphs to his Dublin wandering (56-57), about 1 page to his Aunt’s kitchen scene (57-58), about 2 pages to the Emma episode (2 days) (59-61), and 2 pages to the family conversation (61-62).

(Indefinite ellipsis: about two years, on the basis of an account: “The growth and knowledge of two years of boyhood stood between then and now.” (67))

(7) The Belvedere episode (II, 62-75): May, 1896

13 pages are devoted to the Whitsuntide night play.

(Indefinite ellipsis: some time)

(8) The Cork episode (II, 75-84): ?-?

10 pages are devoted to a travel that covers three days from the night on the mail to the early morning in the coffeehouse.

(Indefinite ellipsis: some time)

(9) The Dublin episode (II, 84-88): autumn (October-?)

5 pages for a season, among which 3 pages are devoted to the prize episode (84-86), 2 paragraphs to his Dublin wandering (86-87), and 2 pages to the Nighttown episode (87-88).

(Indefinite ellipsis: some time)

(10) The Belvedere episode (III, 89-95): a December evening

7 pages are devoted to the schoolroom episode.

(11) The Belvedere episode (III, 95-120): Wednesday afternoon—Friday morning (93-94)

26 pages for a retreat over three days, 4 of which are devoted to Farther Arnall's general sermon on Wednesday afternoon (95-98), 5 of which to the sermon of death and judgment on Thursday (98-102), and 19 of which to the sermon of hell on Friday morning in terms of its physical torments and spiritual torments (102-20).

(12) The Church Street Chapel episode (III, 120-30): afternoon—evening, Friday

11 pages for half a day, 4 of which are devoted to his room

confession (120-23), 3 of which to his Dublin wandering (123-25), and 6 of which to his chapel confession (125-30).

(Definite ellipsis: Saturday)

(13) The Belvedere episode (IV, 131-37): Sunday-Saturday

7 pages are devoted to a week of self-communion.

(Indefinite ellipsis: some time)

(14) The Belvedere episode V (IV, 137-46): ?

10 pages for sometime of a day, 8 of which are devoted to his conversation with the director (137-43), 3 of which to his Dublin wandering (143-45), and 2 of which to the kitchen episode (145-46).

(15) The Seaside episode (IV, 146-54): ?

9 pages for the rest of the day, devoted to his wanderings through Dublin which ended at the seashore.

(Indefinite ellipsis: some time)

(16) The University episode (V, 155-94): 10:20 a.m.—sometime in the mid-afternoon, Thursday, March 20, 1904

40 pages for half a day, 2 of which are devoted to the kitchen scene (155-56), 9 of which to his morning walk through Dublin to the university (156-64), 7 of which to the fire-lighting episode (164-70), 3 of which to a physics class (170-73), 22 pages for his after-class conversation with his schoolmates which ended with his encounter with Emma under the arcade of the Royal Irish Academy (173-94).

(17) The villanelle interlude (V, 195-201): at dawn

7 pages for the early morning hours devoted to the composition of a villanelle for Emma

(18) The University episode (V, 201-24): mid-afternoon-evening, March 20, 1904

24 pages for half a day, 4 of which are devoted to the flying bird scene on the steps of the library (201-04), and 21 of which to the long talk with Cranly (204-24).

(19) The diary finale. (V, 224-29): March 20—April 27, 1904

6 pages are devoted to 38 days before his final exile.

We can draw at least three conclusions from this very sketchy list. Firstly, the range of variations, relatively speaking, is not as immense as one might expect. In most cases, dozens of pages are devoted to a very short span of time ranging from a few hours to a few months. Therefore, we have observed on a well-proportioned narrative progression. Secondly, when the narrative advances towards the end, the internal evolution of the narrative assumes a gradual speed-down with the ever-greater textual lengths covering the years followed. Thirdly, when a scene switches abruptly to another one, the narrative has recourse to the presence of ellipses. In other words, there is frequent discontinuity of the narrative that we can synthesize as narrative temporal break. It is the Joyean style to make his narrative permeated with discontinuity, syncopation, and

scenes alienated by temporal gaps.

In conclusion, this novel evinces a clear deviation from the hypothetical “norm” of narrative isochrony. It is at no time written in the order in which it is arranged in classical narratives. Its narrative progression over time assumes a structural control over the psychological conversion in the hero, which is most visible in Joyce’s inclination to narrative deceleration by increasing the textual bulk of the later years of the protagonist. For instance, two pages would be an adequate textual dimension for the childhood overture to economically record Stephen’s vegetative perception of the world, whilst seventy-five pages, a much greater bulk, would be suitable for the sophisticated state of mind of a young artist ready for his exile. Besides, the slowdown is in correspondence with the narrator’s memory which is blurry about the earlier years and becomes more crystallized and expanded with the years drawing nearer.

There is also the structural discontinuity between two major events which leads to the novel’s stylistic deviation in terms of narrative progression, inasmuch as Joyce intended, and intended from the outset, this narrative intermittence, with his very arbitrary manoeuvre of earlier occurrences, as if to form a deliberate comparison between the temporal stances of the earlier events with that of the later ones.

3.3 The Narrative Cadence of *A Portrait*

Despite the fact that the narrative of *A Portrait* does not stay very far away from traditional narrative movements, it is worth observing that its well-crafted cadenced system, with its genesis from tradition, assumes stylistic innovation as intended.

3.3.1 Five Canonical Forms of Novel Tempo

According to Genette, there is a continuous gradation of narrative speeds ranging from the infinite speed of ellipsis, where a nonexistent section of narrative corresponds to some duration of story, to the absolute slowness of descriptive pause, where some section of narrative discourse corresponds to a nonexistent story duration. Inspired by the classical tradition in music, he proposed five canonical forms of novel tempo. The five narrative movements are the two extremes (ellipsis and pause) and three intermediaries (scene, stretch and summary). Scene is a form that, mostly in dialogue, realizes conventionally the equality of time between narrative and story, while summary is a form with variable tempo which, with great flexibility of pace, covers the entire range included between scene and ellipsis. Stretch is a form symmetrical to summary, where detailed narration of acts or events told about is more slowly than they are performed or undergone. The five cadenced forms in question are schematically represented as follows:

pause: $NT=n$, $ST=0$. Thus, $NT^\infty > ST$

scene: $NT=ST$

summary: $NT < ST$

stretch: $NT > ST$

ellipsis: $NT=0$, $ST=n$. Thus, $NT < \infty ST$

(ST =story time; NT =narrative time) ³⁴

3.3.2 The Summary of *A Portrait*

According to Chatman, nineteenth-century novelists would often provide necessary information concerning characters and events before the action proper of a story begins, mostly in the mode of summary. Nonetheless, it is worth observing that Joyce abandoned this “lumped summary” convention in *A Portrait*.³⁵ He simply brought the character in before working backwards and forwards to unfold his or her idiosyncrasies, in exact correspondence with Ford Madox Ford’s theory of “chronological looping”. For instance, Gabler found that Uncle Charles was first, and somewhat flatly, introduced into the action of the Christmas dinner scene, where he positioned himself as the pacifier of Simon and Mr. Casey during the heated argument. His peace-loving nature and sincere piety were not fully and vividly illumined to make him stand out one of the early novel’s round character until the Blackrock episode.³⁶ As for Stephen, the protagonist emerges as a clearly distinct

character little by little as the novel progresses until the essence of his nature is finally distilled.

In traditional narratives, summary could also be used for a panorama of story milieu. Likewise, Joyce opted to discard this sort of skeleton narration in the novel; instead, he projected fictional events onto the historical calendar, and hence avoided visible summary in the service of the story milieu. For instance, it is Parnell's death and burial that backgrounds the opening chapter. Without any preludal introduction in the form of summary, Joyce simply cloaked it in the action proper, for us to make inferences.

In addition, summary is conventionally believed to be capable of filling the gap between scenes in order to speed up narrative progression. However, Joyce oftentimes eschewed summary for the effect of acceleration in his fictional experiment; instead, he resorted to "sudden silence"³⁷ or abrupt ellipses without the lightest hint of transition between two scenes in most cases. It is exactly the Joyce's predilection to give up summary as a transition that makes *A Portrait* a collection of vignettes showing selected aspects of an event or sequence, exactly like the "montage-sequence" of movies.

Nevertheless, the novel is not summary-free, inasmuch as Joyce forsook summary, but not entirely. On the one hand, his analepses are usually in the mode of summary for the sake of narrative economy. On

the other hand, he did not completely cast off this form for a swift record of daily routines. In this sense, summary is intimately linked to the iterative that would be further discussed in the next chapter.

3.3.3 The Scene of *A Portrait*

Chatman defined the scene as the incorporation of the dramatic principle into narrative, where story and narrative are of relatively equal duration. It is usually composed of dialogue and overt physical actions of relatively short duration, the kind that do not take much longer to perform than to relate.³⁸

A Portrait opens with ragged, rough-edged scenes in the form of a confused jumble of baby-talk. Subsequently, the story proceeds, largely by means of distinct scenes, as opposed to *Stephen Hero* written mostly in conventional summary narratives.

In many cases, dramatic scenes are carried over to *A Portrait* as a tradition from earlier writers. These energetic scenes, with intensive interactions of characters throughout a short period of time, would normally witness a brisk narrative progression with little interruptions from the protagonist's consciousness. For instance, the Christmas dinner scene which stands out between the two Clongowes episodes carries the most dramatic moments of the narrative. Told by a detached narrator verging on the omniscient, the scene is almost wholly constructed by dialogue and brief physical actions, with the emotional reactions of all the

participants (including Stephen's) to it. Fleet alternation of the speech creates a sensation of rapid movement through time, which culminates the controversy over Parnell. In this sense, it is a significant, kinetic scene, with its genesis from the tradition.

Apart from significant scenes, some minor scenes, not as dramatic as the Christmas dinner scene, are also noteworthy. The scene which represents trivial events arrests a multitude of other actions beyond it like a magnetic pole. In this sense, these scenes, random and unimportant in themselves, would largely slow down the narrative progression on the one hand but broaden the narrative horizon on the other, with digressions, retrospections, anticipations, iterative and descriptive parentheses clustering around. It is also the carrier of stream of consciousness which filters Stephen's fragmentary or disorientated views and ultimately distills his sudden insights of a larger scene. The scene of the football game at the beginning of the novel is a good case in point. This scene which features in the footballers' dynamic physical actions is segmented into three parts, separated by Stephen's extensive mental activities which cover a wide range of digressive events over the past. It is this snapshot of a simple school activity that gestates active recollections of the past events. Admittedly, this descriptive-discursive scene, capable of expanding the narrative sphere through stream of consciousness, goes far beyond the norm of "scenic" temporality in the traditional sense.

3.3.4 The Pause of *A Portrait*

Joyce is at no time niggardly with distinct descriptions to freeze a transitory, evanescent moment in *A Portrait*. Allowing his hero to stop for long minutes before a scene for contemplation, he made extensive use of descriptive pause to depict an entity, either somebody or something, in vivid details, upon which the detached narrator fixed his eyes. For instance—

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (153)

Nonetheless, we cannot say that the story time is absolutely motionless. Actually we can assume that the description more or less accompanies Stephen's gaze as he discovered this wading girl at seaside. Therefore, the story time is still in a motion, but a rather slow motion.

In addition, there are some other descriptive passages which pertain to the iterative type. Most of the time, one single descriptive section would synthesize several occurrences of the same sight. Connected to a series of analogous moments rather than a particular moment, these descriptions cannot in any way contribute to slowing down the narrative movement but, indeed, the reverse. For instance, as Stephen traveled with his father by the night train to Cork, he sat in a corner of the railway carriage and gazed out of the window.

He saw the darkening lands slipping away past him, the silent telegraphpoles passing his window swiftly every four seconds, the little glimmering stations, manned by a few sentries, flung by the mail behind her and twinkling for a moment in the darkness like fiery grains flung backwards by a runner. (75)

In this descriptive passage, Stephen's gaze, like a kaleidoscope, captured what was passing before the eyes in a succession of analogous

moments. Unlike the gaze upon the bird girl, this gaze creates a rapid movement through time as well as through space, which propels the story on at a faster speed.

In this sense, there is no descriptive pause proper in *A Portrait*. It is noticeable that story movement hardly ever comes to a standstill at an object or a sight in company with incessant contemplative activities of the hero. Nevertheless, such treatment of description is not in itself an innovation and has its French antecedents who were likely to describe the object at length not beyond the horizon of the subject.

In brief, strikingly parallel to Proustian “description”, Joycean “description” is less a description of the scene than a narrative of the perceptual or contemplative activity of the hero: of his impressions, epiphanies, shifts in distance and perspective, sin and confession, enthusiasm or depression, etc.³⁹ We feel compelled to arrive at a conclusion that descriptions in *A Portrait* become entangled into Stephen’s perceptual activities and descriptive pause proper does not really exist in the work. According to Genette, “description is everything except a pause in the narrative”⁴⁰ with writers who used a center-of-consciousness technique.

However, description is not the sole means that could result in relative stasis of the narrative progression. In Chapter V, Joyce considerably deferred the course of the story by involving Stephen in an

extended aesthetic discussion with his schoolmates. In the guise of dialogues not beyond the category of scene, the narrative essentially slows down the narrative cadence, with this abstract philosophical representation covering vast textual dimensions. Perhaps Joyce wanted to enlighten his reader upon his own aesthetic theories, a literary practice borrowed from Shakespeare who set forth his own theatrical theories through Hamlet. In this sense, this section brings the narrative into relative stagnation.

3.3.5 The Stretch of *A Portrait*

Stretch is a sort of scene in slow motion, where narrative time is longer than story time. Generally speaking, narrative stretches would postpone the narrative progression.

Reading *A Portrait*, we would immediately find a wealth of extended narratives, the reading of which often seems to take longer, much longer, than the story time that such scenes are supposed to be covering. Most of the time, these extended narratives are concerned with Stephen's intense mental activities within a few minutes or a few seconds which could be extensively verbalized with pages of textual lengths. According to Chatman, "Verbal discourse is always slower when it communicates what has transpired in a character's mind, especially sudden perceptions or insights. Many authors apologize for the disparity, for the delay caused by words"⁴¹. Chatman's insight here could justify

full well Joyce's recourse to stretch for Stephen's stream of consciousness.

3.3.6 The Ellipsis of *A Portrait*

Ellipsis is "a narrative discontinuity between story and discourse"⁴². Genette distinguished ellipses as explicit and implicit. Explicit ellipses arise from a definite indication of the lapse of time they elide, while implicit ellipses can only be inferred from some chronological lacuna or gap in narrative continuity.⁴³

Joyce showed his penchant for temporal ellipses, implicit ellipses in particular, to hasten the narrative movement of *A Portrait*. Most often, the reader could deduce the presence of an unaccounted action from some retrospective events or even historical calendar.

In *A Portrait*, Joyce had recourse to ellipses at the swerving of Stephen's life, in order to evoke a sharp contrast at narrative conjunctures and hence foreground Stephen's momentary insights. By alternating and starkly juxtaposing extremes, he designed the narrative without relying primarily on continuity of action. Therefore, according to Riquelme, *A Portrait* is episodic in most cases, with little or no transition from one situation to another, but it is usually the later narrative that orientates Stephen's development. The emphatic presentation of a later event actually depends upon abandoning narrative continuity and making moments contiguous in the narration temporally separated.⁴⁴

Besides, in order to accelerate the narrative progression of *A Portrait*, Joyce took maximum advantage of ellipses, which contributes to achieving the effect of filmic montage. For instance, the childhood overture is presented in disjunctive vignettes which illustrate rather than state what the summed period of infancy is like. In this section, Joyce gave us Stephen's earliest life in short, representative scenes, as it might be evoked by intermittent camera shots. Joyce kept on shifting time and space abruptly throughout the novel. In the course of the story, the effect of elliptical abruptness wanes in the middle but culminates at the end as an echo to the beginning. It is evident that the preludal section witnesses the greatest time span elided between scenes. In the subsequent sections, ellipses cover shorter and shorter periods of story-time and the scenes between become more and more detailed. However, the diary finale spoils this narrative tendency, inasmuch as narrative abruptness becomes maximized even though the time elapse between two diary entries is much shorter than the scenic interval at the beginning.

Chapter 4

The Narrative Frequency of *A Portrait*

4.1 The Concept of Narrative Frequency

The “repetition” is foregrounded as one of the main aspects of narrative temporality, as the artistry of certain modern narrative is indispensable to its capacity for repetition. Genette defined the repetitive capacities of a narrative as “narrative frequency” to indicate recurrences of a narrated event (of the story) and those of a narrative statement (of the text). Schematically, he abstracted four types of relations of frequency: 1) singulative, narrating once what happened once (1N/1S); 2) multiple-singulative, narrating n times what happened n times (nN/nS); 3) repetitive, narrating n times what happened once (nN/1S); 4) iterative, narrating once what happened n times (1N/nS).⁴⁵

Singulative, clearly a universal norm in written literature, ancient or modern, will not be underscored here. Multiple singulative deals with several representations, each of which corresponds to an identical event or a similar event of the same number of occurrences. As a rarity in *A Portrait*, it will not be exposed to a further discussion either. The repetitive and the iterative will be construed in detail on account of their prevalence in the book.

4.2 The Repetitive of *A Portrait*

The repetitive, underscored by Genette in particular, is capable of diversifying a singular narrated event with variations either in styles or in points of view. The repetitive effects are most prevalent in *A Portrait*. Since Joyce, against the foil of the original *Stephen Hero* incidents and scenes, searched for a new novelistic technique and new forms of expression through language and style, the narrative of *A Portrait* became incrementally internalized and the hero's mind and consciousness became a prism through which the novel was refracted.

Kershner held that the thought of repetition itself brings on a formal repetition⁴⁶. When Stephen performed his uninterrupted monologues, he mulled upon the outer world not infrequently in repeated mediations. On the one hand, repetition soothed his pains, cumulated his doubts or reinforced his emotions. Repetition lulled Stephen, as it did any child. Immediately after he identified the smell of peasants in the back of the chapel as "air and rain and turf and corduroy" (11), he imagined himself in their cottage breathing "the smell of peasants, air and rain and turf and corduroy" (Ibid.). Repetition increased his doubts. He thought of Mr. Harford as a very decent fellow who never "got into a wax" (37). Soon afterwards, he saw that Father Arnall's dark face was a little red from "the wax he was in" (39), and then he began to doubt:

Was that a sin for Father Arnall to be in a wax or was he allowed to get into a wax when the boys were idle because that made them study better or was he only letting on to be in a wax. (39)

By the same token, in repeating to himself “Tower of Ivory”, he gained augmented skepticism about Dante’s anti-Protestantism stance. Dante did not like Stephen to play with Eileen because Eileen was a protestant. She detested the protestant blasphemy of the Blessed Virgin. At the Christmas dinner, he asked himself the question: “How could a woman be a tower of ivory or a house of gold?” (28) After this inner inquiry, he continued to repeat the phrase in his mediation:

Eileen had long white hands. One evening when playing ping-pong she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of *Tower of Ivory*. (28)

On his return to Clongowes, the same vision recurred, triggered by the thought of Tusker Boyle’s fingernails:

Eileen had long thin cool white hands too because she

was a girl. They were like ivory; only soft. That was the meaning of *Tower of Ivory* but protestants could not understand it and made fun of it...Her fair hair had steamed out behind her like gold in the sun. *Tower of Ivory. House of Gold*. By thinking of things you could understand them. (34-35)

Thus, Stephen acquired the epiphanous identification of Eileen with the Virgin in his repetition of “Tower of Ivory”, in defiance of Dante’s Catholic prejudice.

Repetition reinforced his emotion. When he was pандied by the prefect of studies, his ire was intensified in repetitions:

It was unfair and cruel because the doctor had told him not to read without glasses and he had written home to his father that morning to send him a new pair...It was cruel and unfair to make him kneel in the middle of the class then: and Father Arnall had told them both that they might return to their places without making any difference between them...The prefect of studies was a priest but that was cruel and unfair. (43)

When he sat in the refectory, he still thought: "It was wrong; It was unfair and cruel." (44)

Still, the repetition of "holly and ivy" serves to make his craving for Christmas vacation much stronger: "There were holly round the pierglass and holly and ivy, green and red, twined round the chandeliers. There were red holly and green ivy round the old portraits on the walls. Holly and ivy for him and for Christmas." (14)

On the other hand, repetition took place because he himself had constantly worried over endings, from his early concern that "he did not know where the universe ended" (10) to his moment of anxiety during a late conversation with Cranly: "Stephen, struck by his {Cranly's} tone of closure, reopened the discussion at once" (219). Levenson held that the novel "relies heavily on a formal principle that challenges finality with repetition"⁴⁷. It is very clear that Joyce meant to shape Stephen as a sort of character who eschewed closed forms through obsessive contemplative repetitions. Perhaps he intended something abstract and mechanical in Stephen's blood. For instance, the diary finale assumes a form of endless repetitions in which Stephen ceaselessly reacted past events and re-experienced past emotions. It verifies Stephen's intense mental strife in his fear for closed forms which seems to suggest that he was always on the point of freedom and therefore never free.

Chapter I is permeated with the repetitive which refracted Stephen's

meditative repetitions. In the study hall, he thought of the alternation of term and vacation: "First came the vacation and then the next term and then vacation again and then again another term and then again the vacation." (10) In the dormitory, he had a vision of the cars that drove them home: "Cheer after cheer after cheer. Through Clane they drove, cheering and cheered." (13)

Besides repeated words or phrases, there are repetitions of narrative statements. For instance, when he heard the noise in the refectory, he thought:

Then he heard the noise of the refectory every time he opened the flaps of his ears. It made a roar like a train at night. And when he closed the flaps the roar was shut off like a train going into a tunnel. ... He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop. (7)

Soon after that in the study hall, he thought of the forthcoming vacation with a slightly altered form:

It was like a train going in and out of tunnels and that

was the noise of the boys eating in the refectory when you opened and closed the flaps of the ears. Term, vacation; tunnel, out; noise, stop. (10)

In addition, there are also repetitions of narrated events (of the story) by rehearsing those miniature narratives in a form with minor variations such as the passages on Wells. While feigning to play football he thought:

That was mean of Wells to shoulder him into the square ditch because he would not swap his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! A fellow had once seen a big rat jump into the scum. (4)

Shortly afterward in the playroom, triggered by the spiteful scoff from Wells, his mediation upon the same event recurred, slightly changed in form:

It was Wells who had shouldered him into the square ditch the day before because he would not swap his little stuff box for Wells's seasoned hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how

cold and slimy the water had been! And a fellow had once seen a big rat jump plop into the scum. (8)

The Wells passages are examples of what I call “immediate repetition”. When Joyce showed us the conscious perception of Stephen in phrases and sentences, he was never ungenerous with immediate repetitions for recurrences of what had happened in the adjacent past at any possible triggering. When Stephen was pretending to play football, he visualized the bright warmth of hearth fire in the study hall as opposed to the pale cold on the playground, which, in turn, triggered a painfully contrastive experience the day before, slim coldness in the cesspit. In the playroom, the mental recurrence of Wells’s malevolent tyranny was the consequence of his malicious taunt at Stephen.

Nonetheless, the most arresting examples of incremental repetitions are not, strictly speaking, immediate repetitions, but “progressive repetitions”. In the course of our reading, it is probably most important to realize that Stephen’s intellect advanced with time and his consciousness became more sophisticatedly narratized with his inner speech. The evolved verbalization is most visible in the movement from paratactic to hypotactic structures between Chapter I and Chapter II. As consciousness and language develop through interactive processes within *A Portrait*, Stephen’s intellectual movement, from an innocent infant to a young

artist, yielded progressive insights into the same event over the past as well as altered language in the service of the protagonist's refreshed perceptions. Therefore, progressive repetitions of earlier experiences are not in fact pure repetitions. The repetitions from earlier sections, under the auspices of memory, converge and reinforce each other, and thus yield renewed self-recognition and self-correction that may eventually enable Stephen to break with his friends, family, fatherland and religion. In this sense, progressive repetitions create an ongoing sequence of culminations of cognition on the part of Stephen.

For instance, the long stretches of Stephen's development witnessed his fancied passion for his beloved, textually evinced in the form of progressive repetitions.

At a children's party, Stephen became acquainted with Emma. When the party was over, they went together and kept conversing on the last tram. However, he refrained himself from holding her and kissing her when she came up to his step. The next day, brooding upon the incident, he embarked upon a love poem entitled "To E—C" in imitation of Byron. No longer content with fictional romance, he craved his own and intended an outlet in verses:

The verses told only of the night and the balmy breeze and the maiden lustre of the moon. Some undefined sorrow was

hidden in the hearts of the protagonists as they stood in silence beneath the leafless trees and when the moment of farewell had come the kiss, which had been withheld by one, was given by both. (61)

On the night of the Whitsunday play, Heron's jest revived the leavingtaking on the steps of the tram:

He could remember only that she had worn a shawl about her head like a cowl and that her dark eyes had invited and unnerved him. He wondered had he been in her thoughts or she had been in his. Then in the dark and unseen by the other two he rested the tips of the fingers of one hand upon the palm of the other hand, scarcely touching it lightly. But the pressure of her fingers had been lighter and steadier; and suddenly the memory of their touch traversed his brain and body like an invisible wave. (72)

The growth and knowledge of the two years of boyhood stood between then and now and began to interfere with his willful passion. Hallucinated intimacy began to yield to his cool and sober mind, for he wondered whether he had been in her thoughts. Nonetheless, he did not

break with his “Romance Complex” deep inside his unrestful mind.

Ten years later, when Stephen wrote verses for Emma again, every detail of the last tram returned:

He had written verses for her again after ten years. Ten years before she had worn her shawl cowlwise about her head, sending sprays of her warm breath into the night air, tapping her foot upon the glassy road. It was the last tram; the lank brown horses knew it and shook their bells to the clear night in admonition. The conductor talked with the driver, both nodding often in the green light of the lamp. They stood on the steps of the tram, he on the upper, she on the lower. She came up to his step many times between their phrases and went down again and once or twice remained beside him forgetting to go down and then went down. Let be! Let be! (199)

Long spells had augmented Stephen’s skepticism. He humiliated reflections of her image from his memory, imagining her affairs with Father Moran. He mocked at his own folly, imagining his verses were disdained if he sent them to her. Nevertheless, he felt her innocence and pitied her. It is very clear that the sensitive artist was already on his way to shake off those unreal reveries of romance before his exile.

Stephen's romantic homage to Emma spanned ten years from his adolescence to his young adulthood. Each time he remembered it, he would gain a sort of subversive cognition. The next day after their encounter, he attempted to subvert the fact in his vision that nothing had happened and converted it into a sort of romantic intimacy between them. However, his doubts about his fruitless love were reinforced with his years gained. These doubts are essentially a sort of cognitive subversion of the same event. Therefore, repetitions here are progressive repetitions accompanied by renewed cognition of the same past event on the part of Stephen whose mindset is in constant change.

In brief, repetitions within Stephen's retrospective consciousness, casual and commonplace as they might seem, are actually chosen or devised for a deliberate effect. Immediate repetitions could create conciliation, multiply the protagonist's uncertainties or underpin his instantaneous emotions. Progressive repetitions oftentimes serve to challenge and refurbish the cognition of the past. It is a process of subverting the inceptive apprehension of the same event. On the part of the reader, progressive repetitions, the thorough imbricating of memories of the same event, could evince the complicated network of intertwined elements making up Stephen's consciousness, which, in turn, renders us multiple perspectives to apprehend the hero's changing mentality of an incident as years roll on.

4.3 The Iterative of *A Portrait*

Genette defined the iterative as the one where a single narrative utterance takes upon itself several occurrences together of the same event. This type is not alien to the literary tradition. Examples of it could be as early as the Homer epic, and throughout the history of the classical and modern novel. But in the classical narrative and even up to Balzac, iterative sections are almost functionally subordinate to singulative scenes, for which the iterative sections provide a sort of informative frame or background.⁴⁸ For avant-garde authors like Joyce, a complex use of the iterative in a degree of technical elaboration is an important means to boost the innovation and evolution of modern novels.

A meticulous survey of *A Portrait* would reveal that singulative scenes with frequent temporal gaps have dominated the work at large. Nonetheless, we should by no means ignore the iterative sections implanted within, as some are even employed on a large scale.

For instance, the childhood overture is undeniably iterative in essence. Other than some singulative scenes, the text of Stephen's infancy recounts recurrent actions, not what happened but what used to happen when he was a baby. The narrative of fragments of Stephen's earliest life is carried on in the mode of iteration. Most often the iterative seems to be in the form of singulative scenes, but the temporal field covered by the iterative section apparently extends beyond that of the

scene it is inserted into. In other words, the iterative, to some extent, opens a window onto the external period. The iterative in this section pertains to what Genette christened “generalizing iterations”, or “external iterations”⁴⁹. Nonetheless, only a few cases with the iterative nature are confirmed by temporal markers with precision. For instance:

When you wet the bed, first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell. (1)

Dante gave him a cachou every time he brought her a piece of tissue paper. (2)

Other cases are implicitly iterative in the sense that there are no precise indications (like “every day”, “every time”, “when”, “regularly”, “ritually”, etc.) or some grammatical means (like the modal verb “would”, etc) that would unfold the nature of recurrence of the events. However, any reader would hypothesize they are repeated actions. For example, Mr. Dedalus must have told the baby story many times to his young son. In addition, Stephen’s fuzzy memories of his mother’s piano playing, his dance and the applause from Dante and Uncle Charles had by no means occurred only once.

Furthermore, Genette pointed out a less classical type: “internal

iteration" or "synthesizing iteration". He found that the temporal field of the iterative could extend only over the period of time of the scene itself. The singular scene would enumerate a certain number of classes of occurrences, each of which synthesizes several events that are in fact scattered throughout the entire event.⁵⁰ For instance:

He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then...He crept about from point to point on the fringe of his line, making little runs now and then.. (2-3)

During the writing lesson he sat with his arms folded listening to the slow scraping of the pens. Mr. Harford went to and fro making little signs in red pencil and some times sitting beside the boy to show him how to hold his pen. (37)

Now let's switch to a couple of sections that are highly iterative.

First of all, let's examine systematically the part that begins Chapter II. This section starts out with a singular scene of a morning conversation between Uncle Charles and Stephen's father in a little outhouse in Blackrock, where Stephen spent the summer before he quit Clongowes. However, it is immediately followed by several iterative series, each of

which synthesizing events that occur and reoccur in the course of the series composed of a certain number of singular units.

Let's study the series of the Blackrock episode in terms of their determinations and specifications, since Genette defined determination as the diachronic limits of an iterative series and specification as the rhythm of recurrence of its constituent units⁵¹.

The determination of the first series at large (51-56) is definite that spans from the first part of the summer to September in the year of 1892. The incept time of the series could be easily figured out when Joyce wrote: "During the first part of the summer in Blackrock, Uncle Charles was Stephen's constant companion." (51) Likewise, Joyce exposed the closing time of this series in its constituent units like: "But when autumn came [...]" and "The coming of September did not trouble him this year for he was not to be sent back to Clongowes." (54)

Most of the iterative specifications of the series are definite, that is, indicated in an absolutely way like "every morning", "on weekdays", "on Sundays", "his evenings", "nightly (forays)", etc. Moreover, a few cases are indefinite chiefly expressed by an adverb of the type like "sometimes". Moreover, even fewer are expressed in a relatively irregular way like the one: "Whenever the car drew up before a house he waited to catch a glimpse of a well-scrubbed kitchen [...]." (54) Therefore, we could see that Joyce was not quite satisfied here with the diagrammatic monotony

of a rigid schedule, an abstraction which is obviously due to the synthetic nature of the iterative but which is unable to satisfy either the narrator or the reader. Instead, he tended to concretize the narrative with internal determinations and specifications, as Stephen's life in Blackrock with Uncle Charles or some new acquaintances or his own fancies was inflated with excitements and romances. A glimpse at this series reveals that the general determination does not only mark the outer limits of the series at large, but it also inaugurates sub-series bearing variants. The complete iterative system in a chiastic textual pattern reveals a complex, entangled hierarchical temporal structure in terms of frequency.

When we read "During the first part of the summer in Blackrock Uncle Charles was Stephen's constant companion", we could find this statement does not only mark the starting point of the Blackrock series, but it also initiates a subseries in relation to Uncle Charles's constant companionship with two variants: weekdays/Sundays. Therefore, it also serves as the internal determination governing two internal specifications. The variants governed by the internal determination are still, as I accentuate, iterative in kind. There are several routines on weekdays: Uncle Charles's errands between the house in Carysfort Avenue and those shops in the main street of the town, the morning practice with Mike Flynn in the park, and the chapel visit. On Sundays, the practice would be a walk of ten or twelve miles with his father and Uncle Charles, during

which they would talk something beyond his comprehension. However, the relationship these iterative contents within the subseries maintain is diachronic in kind. In other words, the occurrences are recorded one after another within a day out of seven. In the subseries, it is worth observing that Joyce had frequent recourse to the indefinite specification "often" or such grammatical means as the modal verb "would" for iterations.

As far as this iterative section is concerned, the iterative narratives tend to substitute for summary, the synthetic form of narration in the classical novel. As the iterative is a synthesis not by acceleration but by assimilation and abstraction, the rhythm of the narrative in this part, unlike that of the classical novel which is essentially based upon the alternation of summary and scene, bases itself on another alternation, that of iterative and singulative. For instance, the Blackrock episode opens with a singular anecdote of a morning conversation extracted from the many mornings throughout the summer in Blackrock. Therefore, the singulative naturally leads to an iterative development: their morning routine in the outhouse. This particular iterative development is subordinate to the subsequent one which, with more branches of subseries, covers an even wider range of daily routines in Blackrock throughout the early summer. One branch is the weekday subseries which reigns even more concretized iterative developments in compliance with their chronological order in each day out of seven days: Uncle Charles's

errands in the main street → morning practice in the park → chapel visit on the way. Then comes another branch of the Sunday subseries. Their morning schedule on Sundays would be a causal walk of ten or twelve miles. Apart from the morning subseries of weekdays and Sundays, there are the evening subseries such as the reading of *The Count of Monte Cristo* and the nightly forays or battles on the rocks with Aubrey Mills. Thus, the internal diachrony covers a whole day from morning to evening, but it is not without the passage of “external” time intervening. The external diachrony moves on from early summer to early autumn. In other words, the iterative series varies with evolving in time, which indicates the slight changes concerning Stephen and his family.

In the subsequent section, the story leaps onto the episode of moving to Dublin from Blackrock. This singular scene is connected by the iterative series of Stephen’s leisure and liberty in Dublin when he first arrived there. He circled around Dublin from the neighboring square to the side street, from the custom house to the docks. Once or twice he visited their relatives with his mother. Then a singular scene of his Aunt’s kitchen in relation to one of the visits is obviously subordinated to the iterative that precedes it. So far, the alternation of iterative and singulative has been well embodied in this part.

Apart from the iterative sections in Chapter II, we could find another two iterative series: that of his merrymaking of prize money in Chapter II

and that of his self-communion in Chapter IV. As to the former, we find the iterative series is inserted between two episodes: that of the Irish bank episode and that of Nighttown episode. It certainly demonstrates a very clear alternation of iterative and singulative. With a timetable-like specification to foreground the boredom of a rigidly followed religious life that had enormously deprived Stephen of worldly joys, the latter is followed by a succession of Belvedere episodes which are the singulative in themselves. It is very clear that this alternation of iterative and singulative also embodies the chiastic-center contrivance.

Conclusion

Based upon Genette's scholarly insight into the binary opposition of story time and narrative time, this thesis is exclusively concerned with the augmented incongruity of the two temporal levels as seen in *A Portrait*.

Genette precisely construed the harmonious cohesion of assorted phenomena of narrative time in his *Narrative Discourse*. He held that there is tight actual solidarity in terms of the interplay of the three temporal elements: order, duration and narrative frequency. For instance, analepsis (an aspect of order) may unfold itself in the form of summary (an aspect of duration, or of speed); summary is recurrently dependent upon the iterative (an aspect of frequency); the iterative, apart from being an aspect of frequency, could have an effect upon sequence (since when simultaneously exhibiting analogous events it could disturb the natural order of events) and duration (since at the same time it may abolish their time intervals). Such a list could go on. Therefore, we cannot characterize the temporal stance of the novel without taking into account the interplay of the three elements.⁵² For instance, the story sections of the childhood overture, with the irregular narrative sequence achieved primarily by ellipses between scenes, is largely iterative in the form of summary.

During the reading of the novel, we could observe that anachronies, analepses in particular, have infiltrated through the entire novel. First and

foremost, the story is structured upon the complete analepsis, inasmuch as it is reported by a detached narrator in retrospect. Despite the fact that the story winds up with a rough conformation to a diachronic movement, its narrative progression, from Stephen's infancy up to his young adulthood, is barely smooth, frequently discontinued by events from his memory. The narrative interruption in the service of retrospection is impermanent, principally achieved by partial analepses.

Sometimes a story section covered by retrospect would be reiterated in the form of repeating analepses which involve both the reversed order and the repetitive capacity. The square ditch episode and the Emma episode which are both retrospective and repetitive could exactly verify the distinctive interaction of the aspect of sequence and that of frequency in the novel. In the course of Stephen's meditation, the passage of time is often masked behind repetitions which would provide him renewed cognition of the same event over the past.

When analepses expand the novel's narrative horizon into the past, they assume a centripetal direction towards the kernel plot, inasmuch as the protagonist would normally return to the narrative NOW after a retrospective digression. In this sense, Joyce took over the narrative tradition in favor of popping out the main storyline. The centripetal narrative orientation also embodies itself in the novel's patterned chiastic center design of episodes as seen in the prominent position of the

Christmas dinner scene in Chapter I, the villanelle interlude in Chapter V and the religious retreat in the whole novel. His technical experiment with a chiastic centered configuration made it possible for him to embark upon his virgin voyage to deviate from the narrative tradition.

It is undeniably true that Joyce did not confine himself to the narrative convention only, but played a new game of narrative time based upon the tradition in his attempt to magnify anachronism, or the discordance of story time and narrative time, surely enlightened by Bergson's "durée" and some French avant-garde novelists whose stylistic innovations convey "imperceptible but relentless erosion of time"⁵³.

Joyce's experiment with the anachronism of the novel showed a centrifugal narrative orientation when the durée overwhelmed the mechanic time as is seen in the achronic diary finale or the puzzled temporal position of the villanelle interlude. In these cases, the anachronism arose from the work of Stephen's memory which "reduced (diachronic) periods to (synchronic) epochs and events and pictures in an order not theirs, but its own"⁵⁴. Therefore, it is exactly Stephen's remembering activities that fabricated the novel's temporal labyrinth heaped with interpolations, distortions, and temporal condensations.

It is worth noticing that Joyce did not break with the realistic tradition and showed an intentional or unintentional proclivity to tell things as they were "lived" and as they were recalled after the event.

Therefore, the anachronism, together with the variations in tempo, of the narrative arises from existence itself, from memory, which obeys the law of durée rather than that of the mechanic time. It was Joyce's intention to represent Stephen's memory as what it was that fabricated this labyrinth of anachronism.

Not unlike Proust, Joyce was never niggardly with retrospective rationalizations in direct proportion to his literary genius. We are neither to be satisfied with the rationalizations, nor to be ignorant of them, but rather, to lay bare the technique and see how the realistic motivation that has been invoked functions in the work as aesthetic medium.⁵⁵

Provisionally leaving aside all questions of the value Joyce attached to the unconscious memories, let's concentrate our attention upon the purely compositional aspect of matter. It is irrefutably true that Joyce had embarked upon a narrative style and technique with frequent temporal lacunas achieved by implicit ellipses. Nevertheless, this method of sudden transition is not a rarity. It is perfectly familiar to French writers like Francois Rene de Chateaubriand and Gerard de Nerval, but Joyce discarded their fashion of over-formal interpretation which might impoverish and devitalize a narrative in a modernist sense and inflated his texts with ambiguities, temporal ambiguities in particular. In order to pass from one plane to another, he simply made use, not of "fact", but of something in which he found a greater degree of purity and significance,

as a link, namely, the *durée*, a phenomenon of memory. Therefore, the narrative of *A Portrait* assumes a great synthesis of involuntary memories, ecstasy of the intemporal, and contemplation of eternity. It seems that Joyce identified with Proust's formula that vision can also be a matter of style and of technique.⁵⁶ He abandoned visible transitions revered by the narrative tradition, in his belief in the probability of a truthful representation of the subconscious. In this sense, his stylistic innovation in terms of anachronism enables us to recognize and explore multiple perspectives for understanding and combining intertwined elements that constitute the complicated network of human consciousness.

Seemingly intolerable as the temporal ambiguity of *A Portrait* is, it is precisely correspondent to the Joycean hero's ceaseless search and reverence for both the "extra-temporal" and "time in its pure state"⁵⁷. For this purpose, Joyce intended to make his protagonist both "outside time" and "in time"⁵⁸ in his stylistic experiment with *A Portrait*, where the physical time and the psychological time work together to form both a centripetal and centrifugal narrative orientation.

Paradoxical as it may seem, it is an incontrovertible fact that this incongruous orientation functions in and takes possession of the narrative work in question, a temporal labyrinth where the regained time is surreptitiously distorted through the work of memory.

Apropos of *A Portrait*, it is worth observing that Joyce's eleven-year

revision had witnessed an incrementally widened lacuna between story time and narrative time. When he distorted and subverted the story time, he created a new sort of temporality which harmoniously unified the mechanic clock and the *durée*.

Notes

1. John Paul Riquelme, “*Stephen Hero, Dubliners, and A Portrait*” in The Cambridge Companion to James Joyce, ed. Derek Attridge (Shanghai: Shanghai Foreign Language Education Press, 2000) 104.
2. Hans Walter Gabler, “Joyce’s text in progress,” Attridge 218.
3. Klaus Reichert, “The European background of Joyce’s writing,” Attridge 72.
4. Ibid., p.72. Nietzsche’s “Self-Criticism” was clearly annotated by Klaus Reichert: “Another point Nietzsche stresses and reformulates dogmatically in his ‘Self-Criticism’ is his concept of the artist. [...] Only by surrendering his Ego the artist may come in touch with the eternal laws that allow him to create. This implies, in Freudian terms, a recognition of the unconscious aspects of creativity, [...].”
5. Philip Brady and James F. Carens, introduction, Critical Essays on James Joyce’s A Portrait of the Artist as a Young Man, ed. Philip Brady and James F. Carens (New York: Simon & Schuster Macmillan—G.K.Hall & Co., 1998) 9-15.
6. Qtd. in Gerard Genette, Narrative Discourse, trans. Jane E. Lewin (Basil: Blackwell Oxford, 1980) 33.
7. Ibid., p.35.
8. Hans Walter Gabler, “The Genesis of *A Portrait of the Artist as a Young Man*,” Brady and Carens 99.

9. Ibid., pp. 99-100.
10. Ibid., p.97.
- 11.柏格森/[法]著,《时间与自由意志》,吴士栋译 (北京:商务印书馆,2005) 55-104.
12. Hans Walter Gabler, “The Genesis of *A Portrait of the Artist as a Young Man*,” Brady and Carens 108.
13. Gerard Genette, Narrative Discourse, 35.
14. Ibid., p.36.
15. Ibid., p.40.
16. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film. (Ithaca: Cornell University Press, 1978) 65.
17. Gerard Genette, Narrative Discourse, 36.
18. Ibid., p.47.
19. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 65.
20. Gerard Genette, Narrative Discourse, 48-51.
21. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 53-54.
22. Gerard Genette, Narrative Discourse, 62.
23. Ibid., p.51 and p.54.
24. Michael Levenson, “Stephen’s Diary: The Shape of Life,” Brady and Carens 39.

25. Gerard Genette, Narrative Discourse, 54.
26. Ibid., p.51.
27. Hans Walter Gabler, "Joyce's text in progress," Attridge 220.
28. John Paul Riquelme, "Stephen Hero, Dubliners, and A Portrait," Attridge 108.
29. Michael Levenson, "Stephen's Diary: The Shape of Life," Brady and Carens 37.
30. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 65.
31. Gerard Genette, Narrative Discourse, 86-88.
32. Hans Walter Gabler, "The Genesis of *A Portrait of the Artist as a Young Man*," Brady and Carens 106-07.
33. Ibid., pp.106-08.
34. Gerard Genette, Narrative Discourse, 93-95.
35. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 67.
36. Hans Walter Gabler, "The Genesis of *A Portrait of the Artist as a Young Man*," Brady and Carens 101.
37. Gerard Genette, Narrative Discourse, 99.
38. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 72.
39. Gerard Genette, Narrative Discourse, 102.

40. Ibid., p.106.

41. Seymour Chatman, Story and Discourse Narrative Structure in Fiction and Film, 73.

42. Ibid., p.71.

43. Gerard Genette, Narrative Discourse, 106-08.

44. John Paul Riquelme, “*Stephen Hero*, *Dubliners*, and *A Portrait*,” Attridge 117.

45. Gerard Genette, Narrative Discourse, 113.

46. R. B. Kershner, “The Artist as Text: Dialogism and Incremental Repetition in *Portrait*,” Brady and Carens 236.

47. Michael Levenson, “Stephen’s Diary: The Shape of Life,” Brady and Carens 39.

48. Gerard Genette, Narrative Discourse, 116-17.

49. Ibid., p.118.

50. Ibid., p.119.

51. Ibid., p.127.

53. Jean-Michel Rabate, “Joyce the Parisian,” Attridge 96.

54. Gerard Genette, Narrative Discourse, 156.

55. Ibid., p.155.

56. Ibid., p.159.

57. Ibid., p.160.

58. Ibid.

Bibliography

Bal, Mieke. Narratology: Introduction to the Theory of Narrative.
Toronto; Buffalo: University of Toronto Press, 1985.

Booth, Wayne. The Rhetoric of Fiction. 2nd ed. Harmondsworth, Middlesex: Penguin Books, 1983.

Brady, Philip and Carens, James F.. Introduction. Critical Essays on James Joyce's *A Portrait of the Artist as a Young Man*. Ed. Brady and Carens. New York: Simon & Schuster Macmillan—G.K.Hall & Co., 1998. 1-16.

Chatman, Seymour. Story and Discourse Narrative Structure in Fiction and Film. Ithaca: Cornell University Press, 1978.

Ford, Boris, ed. The Pelican Guide to English Literature: The Modern Age. Britain: Penguin Books, 1961.

Gabler, Hans Walter. "The Genesis of *A Portrait of the Artist as a Young Man*." Brady and Carens 83-112.

---, "Joyce's Text in Progress." In The Cambridge Companion to James Joyce. Ed. Derek Attridge. Shanghai: Shanghai Foreign Language Education Press, 2000. 213-36.

Genette, Gerard. Narrative Discourse. Trans. Jane E. Lewin. Basil: Blackwell Oxford, 1980.

Ghent, Dorothy Van. The English Novel: Form and Function. New York:

Harper & Row Publishers, 1961.

Gifford, Don. Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man. Berkeley: University of California Press, 1982.

Hodgart, Matthew. James Joyce: A Student's Guide. London: Routledge & Kegan Paul, 1978.

Joyce, James. A Portrait of the Artist as a Young Man: Text, Criticism, and Notes. New York: Viking Press, 1968.

---, A Portrait of the Artist as a Young Man. New York: Bantam Books, 1992.

Kershner, R. B. "The Artist as Text: Dialogism and Incremental Repetition in *Portrait*." Brady and Carens. 231-42.

Leech, Geoffrey and Short, Michael. Style in Fiction: A Linguistic Introduction to English Fictional Prose. Beijing: Foreign Language Teaching and Research Press, 2001.

Levenson, Michael. "Stephen's Diary: The Shape of Life." Brady and Carens 36-51.

Levin, Harry. James Joyce: A Critical Introduction. Norfolk, Connecticut: New Directions, 1960.

Metz, Christian. Metz and Film Theory. Paris: Meridiens Klincksieck, 1990.

Morris, William E., and Clifford A. Nault, Jr., ed. Portraits of an Artist: A

Casebook on James Joyce's *A Portrait of the Artist as a Young Man*.
New York: Odyssey Press, 1962.

Orr, John. The Making of the Twentieth Century Novel: Lawrence, Joyce, Faulkner and Beyond. Hampshire: The Macmillan Press LTD, 1987.

Phelan, James. Reading People, Reading Plots. Chicago: University of Chicago Press, 1989.

Reichert, Klaus. "The European background of Joyce's writing." Attridge 55-82.

Riquelme, John Paul. "Stephen Hero, Dubliners, and *A Portrait of the Artist as a Young Man*: styles of realism and fantasy." Attridge 103-30.

Robate, Jean-Michel. "Joyce the Parisian." Attridge 83-102.

Roughley, Allan, James Joyce and Critical Theory: An Introduction. Ann Arbor: The University of Michigan Press, 1991.

Ryf, Robert S.. A New Approach to Joyce: The Portrait of the Artist as a Guidebook. Berkeley: University of California Press, 1962.

Scholes, Robert. Structuralism in Literature: An Introduction. New Haven: Yale University Press, 1974.

Schorer, Mark. Modern British Fiction. New York: Oxford University Press, 1961.

Stevenson, Randall. Modernist Fiction. New York: Harvester Wheatsheaf, 1992.

柏格森/[法]著,《时间与自由意志》,吴士栋译,北京:商务印书馆,2005年。

戴从蓉/文,“乔伊斯与形式”,《外国文学评论》,第4期,2002/5-14。

胡亚敏/著,《叙事学》,武汉:华中师范大学出版社,2004。

华莱士·马丁/[美]著,《当代叙事学》,伍晓明译,北京:北京大学出版社,2005年。

金梅/文,“乔伊斯的文学实验精神在小说整体布局中的体现”,《北京邮电大学学报(哲学社会科学版)》,第1期,2005/58-61。

孔建平/文,“时间与叙事话语活动”,《东南大学学报(哲学社会科学版)》,第1期,第82—85页,2001/82-85。

李汝成/文,“论《青年艺术家的肖像》中的美学追求”,《外国文学研究》,第5期,2005/91-96。

李维屏/著,《英美意识流小说》,上海:上海外语教育出版社,1999。

李维屏/著,《乔伊斯的美学思想和小说艺术》。上海:上海外语教育出版社,2000。

林岗/文,“创立小说的形式批评框架—西方叙事理论研究评述”,《暨南学报(哲学社会科学版)》,第1期,1997/99-108。

刘佳林/文,“时间与现代自传的叙事策略”,《扬州大学学报(哲学社会科学版)》,第5期,2001/24-28。

刘勇强/文,重建文学史的坐标体系与叙述线索,《北京大学学报(哲学社会科学版)》,第4期,2005/41-44。

龙迪勇/文,“空间形式:现代小说的叙事结构”,《思想战线》,第6

期, 2005/102-09。

罗刚/著, 《叙事学导论》, 昆明: 云南人民出版社, 1994。

申丹/著, 《叙述学与小说文体学研究》, 北京: 北京大学出版社, 2001。

汪贻菡/文, “作为修辞的时间—解析散文叙事的时间维度”, 《文艺理论与批评》, 第 5 期, 2005/67-71。

王阳/著, 《小说艺术形式分析》, 北京: 华夏出版社, 2002。

吴秀明/文, “转型期文学叙事现代性的递嬗演进及特征”, 《浙江大学学报(哲学社会科学版)》, 第 1 期, 2001/6-13。

徐岱/著, 《小说叙事学》, 北京: 中国社会科学出版社, 1992。

杨建/文, “中国乔伊斯研究 20 年”, 《外国文学研究》, 第 2 期, 2005/152-57。

—, “乔伊斯研究在西方”, 《外国文学评论》, 第 3 期, 2005/145-52。

詹姆斯·费伦/[美]著: 《作为修辞的叙事: 技巧、读者、伦理、意识形态》, 陈永国译, 北京: 北京大学出版社, 2002 年。

张介明/文, “憧憬超越—西方小说叙事时间的嬗变”, 《国外文学》, 第 1 期, 1999/22-28。

周霞/文, “叙述与时间”, 《江西社会科学》, 第 4 期, 2003/14-17。

Acknowledgements

For this study in the past three years and the crystallization of thesis, I would like to extend my sincerest acknowledgements to all these teachers who have bestowed me their facilitating instruction. Special appreciation would go to Prof. Liu Mingjing, my supervisor, whose constructive suggestions and encouragement have kept on spurring me to accomplish this tough mission. I am also grateful to Prof. Zhang Yuejun, Prof. Huang Jianren, Prof. Wu Lingyin, Prof. He Yunbo, Prof. Zhang Xu Prof. Li Lansheng, Prof. Zeng Zhuqing, Prof. Li Lin, Prof. Li Yanbo and other professors who have favored me with their aspiration and insightful criticism.

攻读学位期间主要的研究成果目录

“论劳伦斯诗歌创作的轨迹：从保守主义到现代主义的跨越”，湖南广播电视台大学学报(ISSN 1009-5152/CN43-1320/C)，第2期，2006./73-75，第一作者。