

# Shifts of Time in James Joyce's *A Portrait of the Artist as a Young Man*: A Narratological Perspective

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**Abstract**—One of the main issues in narratology is the concept of time. The centrality of time is echoed in Ricoeur's (1984) debates when he says narratives are one of the many ways by which time can be actualized. The present study is to investigate the concept of time as well as the shifts of time in *A Portrait of the Artist as a Young Man* (*A Portrait*) in the light of Genette's (1980) model. Being a modern novel, *A Portrait* travels through the experiences of its narrator utilizing the stream of consciousness technique. Time takes the reader back and forth immersing him/her in the narrator's experience. It becomes frozen in some parts while expands in other parts, by detailed descriptions of a moment of its narrator's feelings, thoughts, and experience. For all these, the present study will focus on this novel from the point of view of time and temporal shifts. The article tries to show the instances as well as the quality of time shifts. For this, Genette's model of time is considered: the three techniques of order (analepsis and prolepsis), duration (pause, scene, ellipsis, summary, and stretch), and frequency (singulative, repetitive, and iterative). The results demonstrate that all the components of Genette's model have been shifted. The most time shift instances in each category were: analepsis (37 times), pause (118 times), iterative frequency (53 times). This shows the predominant use of pause in this novel which is a novel of stream of consciousness, too. Pause is mainly hired for describing the protagonist's (Stephen) state of mind and what he thinks.

**Index Terms**—narratology, time shifts, Genette, modern fiction, Joyce's *A Portrait*

## I. INTRODUCTION

Time is known to be a complex entity and has been contemplated on by many philosophers. Qasemipour (2007) expresses that Albert Einstein had once said time is exactly what people see on the pointers of their clocks. He continues that St Augustine once said that "when people do not ask me what time is, I know what it is; but when they ask me about the nature of time, then I cannot answer" (p. 124). Ricoeur (1984) pinpoints Augustine's ontological question about time: "the phenomenology of time emerges out of the question: *quid est enim tempus?* ("What, then, is time?") (Ricoeur, 1984, p. 17). As soon as this question is posed, all the ancient difficulties regarding the being and the nonbeing of time surge forth (ibid.). It is difficult, thus, to provide a comprehensible definition of time from a phenomenological perspective; but the interaction of time with other disciplines like narratives and its emergence in such forms, makes it possible to be defined.

The difficulty of having a coherent picture of time is echoed in Ricoeur's (1984) belief about time, when he says understanding time as a single separate entity is difficult; however, Ricoeur continues that time can be concretized and understood when it is put in the form of narrative. One of the key concepts in narratology is the relationship between time and narrative, and how time actualizes in narrative work. Rimmon-Kenan describes: "By narrative fiction I mean the narration of a succession of fictional events" (2002, p. 2). Yet, others say that narratives are understood as representations of event-sequences, are defined and differentiated by their temporality (Scheffel, Weixler, & Werner, 2013).

The ties between time and narrative are not deniable as Bruner (1991) puts it, "a narrative is an account of events taking place over time. It is irreducibly durative" (p. 6). Herman (2009) also asserts that the temporal dimension is used to differentiate between narrative and non-narrative types of text. Laszlo (2008) affirms that temporal structure is considered an essential property of a narrative. He continues that "narratives are always about events taking place in time" (p. 16). He differentiates between narrative time and calendar time and says these two are not the same; and that narrative time is not segmented by the ticks of a clock or a metronome, but by the unfolding events (ibid.).

The present study focuses on the analysis of time structure—as a component of narratology—in narratives. For this, it mainly draws on Genette's ideas on the classifications of time. Genette's model of time which concentrates on the relation between story time and narrative time and also encompasses issues like order, duration, and frequency, will be used for the analysis of James Joyce's *A Portrait*. This study is an attempt to show the instances of time shifts in the selected 60-page sample (however for the category of frequency, the whole novel is considered) as well as to specify how these shifts take place. Besides, the types of the shifts will be indicated and explained in details.

## II. TIME AND STREAM OF CONSCIOUSNESS IN MODERNIST NOVELS

What distinguishes modern fiction from the classic ones is the way writers manipulate time which was due to the emergence of some techniques. One of the techniques used by writers of the 20<sup>th</sup> century was stream of consciousness. Numerous labels have been offered to define this unique approach: "thought stream" (Kumar, 1963, p. 2) or simply "stream novel" (West, 1965, p. 46), "time novel" (Edel, 1955, p. 143), "psychological novel" (Edel, 1964, p. 11), and more broadly "experimental novel" (Macauley & Lanning, 1964, p.88).

Abrams and Harpham (2009) state that stream of consciousness was defined for the first time by William James in his *Principles of Psychology* (1890) as: "the unbroken flow of perceptions, memories, thoughts, and feelings in the waking mind" (cited in Abrams & Harpham, 2009, p. 345). Abrams and Harpham (2009) see this technique as a sort of "introspection" (ibid., p. 345), in which the narrator records in detail what passes through a character's awareness. Moreover, they explain that this technique has to do with "the narrator's description of the sustained process of a character's memories, thoughts, and varying feelings" (ibid.).

The stream-of-consciousness technique, in fiction, received much critical attention during the second and third decades of the 20<sup>th</sup> century. Golden (1968) asserts "although the origin of this type of fiction is not clearly known, it is generally agreed that James Joyce was chief promulgator of the new technique (p. 1).

Deviations of time in stream of consciousness fiction are utilized to show how this stream takes place. Sometimes it becomes so difficult and frustrating to trace the real events of the story and this is because of the mingling of different layers of time in various layers of the characters' consciousness. This type of style is used predominantly in modern fictions. As stated by Abrams (1986), in modern novels there is a "new view of time" and time is not "a series of chronological moments to be presented by the novelist in sequence with the occasional deliberate retrospect..." (p. 1733). It is further explained by Abrams that:

the view that we are our memories, that our present is the sum of our past, that if we dig into the human's consciousness we can tell the whole truth about people without waiting for a chronological sequence of time to take them through a series of testing circumstances, inevitably led to a technical revolution in the novel. (1986, pp. 1733)

This "technical revolution" is the "view of time as a constant flow rather than a series of separate moments" (ibid., p. 1733). From what was said, it can be inferred that there are close ties between (the manipulation of) time and stream of consciousness technique. It is this mixture that makes reading a modern work difficult.

## III. GENETTE'S PERSPECTIVE OF TIME

According to Genette, every text discloses traces of narration, which can be studied in order to understand exactly how the narrative is organized. In his book *Narrative Discourse* (1980), Genette differentiates between story, discourse, and narrating:

[T]o use the word *story* for the signified or narrative content (even if this content turns out, in a given case, to be low in dramatic intensity or fullness of incident), to use the word *narrative*<sup>1</sup> for the signifier, statement, discourse or narrative text itself, and to use the word *narrating* for the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place. (Genette, 1980, p. 27)

He makes a distinction between narration and the narrative itself (as a manifestation or product of the narration). He also emphasizes the importance of story, narrative/discourse, and the structure of time in these two. Being one of the critical elements of narratology, the category of time is framed by Genette according to the relation between story time and narrative time. Whereas story time is the fictional time taken up by an action episode, or, more globally, by the whole action (Smuda, 1981; Stevenson, 1998, chp. 3; cited in Jahn, 2005, N5.2.2.), 'narrative time' refers to the time it takes an average reader to read a passage, or, more globally, the whole text (Jahn, 2005, N5.2.2.). Genette considers three aspects for the relation between story time and narrative time: order, duration, and frequency as illustrated in the following figure:

<sup>1</sup> 'Narrative' is used interchangeably with 'discourse' (e.g. in Huhn's *Handbook of Narratology*, 2013) as Genette himself has hinted to it when he continues: "narrative for the signifier, statement, *discourse* or narrative text itself".

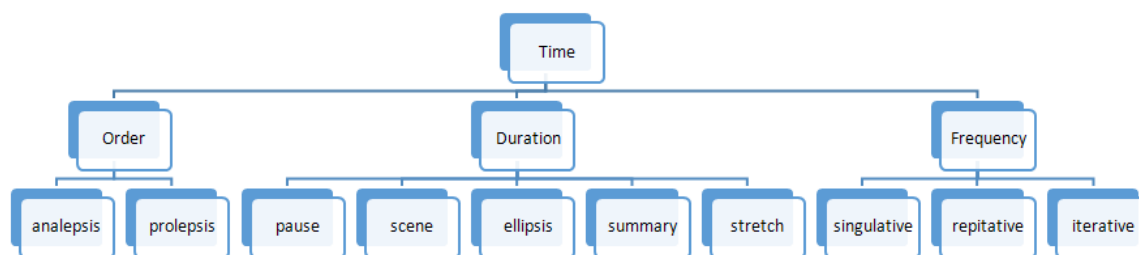


Figure 1. Genette's Categories of Order, Duration, and Frequency

**Order** refers to the comparison (degree of concordance or deviation) between the temporal ordering and sequencing of events in the discourse and the temporal sequencing of the same events in the story (Genette, 1980). A narrator may choose to present the events chronologically, or he can recount them deviating the chronological line of a narrative. *Anachrony* is what Genette uses for the shift that occurs in the chronological line of events. This he divides into two types: analepsis and prolepsis. *Analepsis* is Genette's term for what, based on Rimmon-Kenan, is traditionally known as flashback or retrospection; and prolepsis is what he uses instead of foreshadowing or anticipation (2002, p. 48). More specifically, 'analepsis' refers to the attempt of the narrator to recount the past events. 'Prolepsis' on the other hand, is what he narrator anticipates events that will occur after the main story ends. Genette presents a formula by which he attempts to show the ordering and disordering of events (of course, this is a very simple primary representation of this formula; He uses the A-B-C-D-E-F-G-H formula to present a complete chronological, ordered sequence of events. When there is analepsis it would be like: B-C-D-E-F-A-G-H, since chronologically speaking the event actually happened *before* the events that precede it in the discourse. But when prolepsis occurs this formula may be like: A-E-B-C-D-E-F-G-H, where the events of the future are anticipated or foreshadowed earlier in the story by the narrator or any one of characters. Prolepses are much less frequent than analepsis, Rimmon-Kenan (2002) confirms. He adds some uses of prolepsis as being suspense creator. He says prolepses are "telling the future before its time" and should be distinguished from "a preparation of or a hinting at a future occurrence" (p. 50). Whalting (2010), too, believes that one of the uses of prolepsis is creating suspense. He moreover asserts that one common form of prolepsis is the use of dreams and prophecies as narrative devices.

**Duration** is associated with the speed with which story events are presented in narrative. In the narratives of literary texts, the narrator can speed up or slow down the narration with respect to the events being told. For example, we can summarize someone's entire life in a single sentence, or we can take a thousand pages to recount events occurring over a 24-hour period. Genette calls the deformation of duration *anisochrony* (1980, p. 86). He discerns four types of story-discourse relations which inherently show the relation between story time (ST) and narrative time (NT): *ellipsis*, *summary*, *scene*, and *pause* (p. 95). Prince (1982) added a fifth item that is *stretch* (p. 56). *Ellipses* is illustrated by "NT = 0, ST = n, thus: NT < ST", based on Genette (1980, p. 95). This means that there is no narrative time allocated to an event which happened in the story. Story time is 'n' indicate the number of times an event may happen in a story. The relation between the two which is: "NT < ST" shows that the written material that is narrative or discourse does not include the events which actually have happened in a story. Todorov (1981) says ellipsis is a state in which the story time has no one counterpart/symmetry in the narrative time, and this means not including a considerable amount of period. *Summary* is when "NT < ST" (story time is larger than narrative time). Toolan (2001), believes that the pace of narration is accelerated when summary is done, so that a specific period in the story is summarized to occupy less discourse space. *Scene* is shown as NT = ST by Genette. It is when narrative time corresponds to the story's time. *Pause* is the situation when the event-story is interrupted to make room exclusively for narratorial discourse. Static descriptions fall into this category (ibid.), which is indicated by NT = n, ST = 0, thus: NT > ST. Finally, *Stretch* which is opposite to summary. It takes longer to describe an action than actually elapsed while it was happening. Fludernik (2006) provides an example of stretch and says that the most striking examples of this type can be found in death scenes in which "the whole of the protagonist's life unfolds before her/his eyes. The relatively brief moment when death occurs is filled out with many pages of description". (p. 33)

**Frequency** is a temporal component which was not touched in narrative theory before Genette (Rimmon-Kenan, 2002). It is the relation between the number of times an event appears in the story and the number of times it is narrated (or mentioned) in the text (ibid.). Thus, frequency is associated with repetition. Repetition-relations between story events and their narration in the text can take the following forms:

*Singulative* is telling once what 'happened' once.

*Repetitive* is telling n times what 'happened' once.

*Iterative* is telling once what 'happened' n times. (Rimmon-Kenan, 2002)

#### IV. JAMES JOYCE AND HIS *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

*A Portrait* details events which closely correspond with those of Joyce's life himself. According to Ellmann (1982) Joyce hoped that his *Portrait* would be an autobiographical novel "turning his life into fiction" (p. 149). In similar respects, Herbert Gorman writes that Joyce had in mind:

an autobiographical book, a personal history, as it were, of the growth of a mind, his own mind, and his own intensive absorption in himself and what he had been and how he had grown out of the Jesuitical garden of his youth. He endeavoured to see himself objectively, to assume a godlike poise of watchfulness and observance over the small boy he called Stephen and who was really himself. (Gorman, 1941, p. 133)

Bulson (2006) attempts to assign a genre for this novel when he declares *A Portrait* "belongs to the genre of the *Bildungsroman* which is a "novel of education", and "the *Ku nstlerroman*" which can be a novel of "artistic development" (p. 49). He says in these novels there is always a young person who struggles to achieve "experience" and "success" in his life (ibid.). Bulson considers the two novels of *Bildungsroman* and *Ku nstlerroman* in more details and tries to contrast them by the deeds of their protagonists; With respect to the former, he says that the protagonist understands his or her status in society, however, s/he becomes disappointed by what she understands about the world and reality. About the latter, however, he mentions that the protagonist denies what is the routine and the commonplace of life which is imposed to him/her by the society. Bulson continues that in both cases the protagonists' ambitions may seem noble at the beginning, but they are anyhow "put under pressure by the powerful corrupt social and political institutions of their time" (p. 49). He asserts that Stephen (the protagonist of *A Portrait*) follows both of these traditions as he opposes "the social, political, and religious institutions that want him to conform and he rejects them for the artistic life" (p. 49).

## V. METHODOLOGY

### A. Data

The concept of time has been changed in modern fiction compared to classic writings. Deviating from its linearity, time brings about a challenging discussion in modern writings. Accordingly, this study centers on analyzing James Joyce's *A Portrait* which is a modern novel. Twenty pages from the beginning, middle, and the end parts of the novel were chosen for the analysis (i.e. 3-23, 87-107, and 176-196 respectively; the version with Belanger's introduction and notes, 2001). Concerning this amount of data, one point should be raised about the third category of frequency. Frequency of events, makes clear how often a specific event takes place. Actually this category can be viewed as a kind of deviation or shift from the normal happening of events. But unlike order and duration, for frequency we have gone beyond the 60-page sample because we believe *events* cannot be limited to samples as they may be repeated anywhere in the novel.

### B. Procedure

To do the analysis, firstly, the whole novel was read in order to make a coherent understanding of the general style of writing and also becoming marginally familiar with the overall pattern of time hidden between the lines, paragraphs, and pages of this novel. Simultaneously though, the researchers try to find the instances of shift, together with noting the specific kinds of shift. Finally, for a better comprehension and sum up of the data, the results of the analysis are summarized and classified in tables. The analysis is going to be done based on the model Genette (1980) provides.

## VI. RESULTS

The results of order and duration are considered in one table since they both have the same amount of sample:

TABLE 1.  
THE FREQUENCY OF TIME SHIFTS IN THE CATEGORIES OF 'ORDER' AND 'DURATION'

	A. Order		B. Duration				
	Analepsis	Prolepsis	Pause	Scene	Ellipsis	Summary	Stretch
First 20 pages (3-23)	17	5	49	31	5	6	15
Second 20 pages (87-107)	2	5	27	8	4	11	8
Third 20 pages (176-196)	18	6	42	12	2	13	2
<b>Total</b>	<b>37</b>	<b>16</b>	<b>118</b>	<b>51</b>	<b>11</b>	<b>30</b>	<b>25</b>

### A. Shifts in Order

Table 1 shows that analepsis has been used 37times, somewhat twice the amount of prolepsis. This means that the dominant chronological breaks in this sample are achieved via analeptic digressions. This novel being an autobiographical one (accounting to us the life of Joyce himself from his infant times to his adulthood), in itself forms an overall analepsis.

#### 1. ANALEPSIS

Analepsis or what many writers refer to as flashback is the telling of an event which happened in the past and which is remembered or told when a character is in his/her present. The following paragraph is an explicit analeptic leap which

is the result of certain phrase use. The phrase *'he remembered an evening'*, causes this explicitness. Here, the omniscient narrator penetrates through Stephen's thought and let us know the hero's exact state of mind.

And he remembered an evening when he had dismounted from a borrowed creaking bicycle to pray to God in a wood near Malahide. He had lifted up his arms and spoken in ecstasy to the sombre nave of the trees, knowing that he stood on holy ground and in a holy hour. And when two constabulary men had come into sight round a bend in the gloomy road he had broken off his prayer to whistle loudly an air from the last pantomime. (p. 179, *A Portrait*<sup>2</sup>)

The next passage is where Stephen jumps from near to far memories:

That was mean of Wells to shoulder him into the square ditch because he would not swop his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! (...)

—All in! All in! (p.6)

What is critical here, is that Stephen shifts in between his memories (all happening in the past). This is an analepsis in which another analepsis occurs. In fact, this passage can well illustrate Stephen's inward overlapping memories coming to him one after the other. There can be seen no logical relationship between the two events he remembers. Actually, this is not a weird phenomenon in modern novels as they present to us the characters' intermingled thoughts and this is what is stressed through the literature about modern novels. Parsons (2007), for instance, raises this issue and tells us about the difficulty of tracing the real events in a modern novel; she ascribes this difficulty to the feature of "the mingling of different layers of time in various layers of the characters' consciousness". This is to say that in this very passage Stephen first remembers the day when one of his classmates, named Wells, pushed him in a square ditch and the cold water he experienced. Then and without any interruptions or pause (which could make readers ready for another wholly differing subject), the narrator presents Stephen's other memory which came to him in that very moment, that is his home, his mother, and Dante. Like most of Stephen's recalls, his memory of 'home' is also vivid and his consciousness and thoughts are presented to readers with concrete images, clearly describing the setting. Through these analepses, we become aware of other characters in the story like Dante who is a well-read knowledgeable woman. In between those lines, *'Father Arnall'*—a priest in Stephen's school—comes to his mind.

## 2. PROLEPSIS

Prolepsis is when the discourse jumps forward in relation to the story's timeline. As mentioned earlier, prolepsis has a number of functions one of which is visionary prolepsis or based on Whalting (2010), "prophetic prolepsis". Prophetic prolepsis predicts some events to happen, like what prophets foresee. This prophecy may describe a state of doom or luck. What is evident from the next instance, is a state of doom presented to us via Stephen's thoughts about the possible future that all human may be confronted with one day:

Rain was falling on the chapel, on the garden, on the college. It would rain forever, ... till the waters covered the face of the earth. (p. 89)

The description of the way the rain falls suggest a fear Stephen suffered from. The way he tells us about the ubiquitous rain as it falls *'on the chapel, on the garden, on the college'*, clearly shows this fear of the doomed fate. This is a prophetic prolepsis because it is associated with the horrible fate of human beings and it is similar to what prophets did in their prophecies about the gruesome future of unfavorable bad people. This passage is also an allusion to the lurid storm of Noah, which took place to destroy the bad.

### B. Shifts in Duration

Noticing Table 1, we may consider the second category, duration which has the highest frequency for 'pause' with 118 times of occurrence. It was said previously in the definition of pause, that it is a state when the actions and events (that is story) are stopped and the discourse is devoted to describe static settings. Pause was used in this sample, mainly for describing the protagonist's (Stephen) state of mind and what he thinks about an already occurred action or dialogue.

#### 1. PAUSE

Pause seems to be the most prevalent technique of time shift used in this sample. One of the instances of pause is the time when Stephen had returned home sitting on the table and waiting for the turkey to be brought for dinner. As the previous example, this pause occurs as a result of Stephen's thinking and recalls:

Stephen looked at the plump turkey which had lain, trussed and skewered, on the kitchen table. He knew (...) studded with peeled almonds and sprigs of holly, with bluish fire running around it and a little green flag flying from the top. (p. 21)

Stephen thinks about the turkey and describes it so greedily, but then he hints in his thoughts about the huge price his father has paid for it. The part: *'—Take that one, sir. That's the real Ally Daly'* is considered as a scene in this pause since it consumes almost the same discourse time that it actually had consumed in the story when it had been uttered by the seller. As we had mentioned the elements of time in Genette's categorization can be combined. This is what Guillemette and L'évesque (2006) also affirm. They believe that the four kinds of narrative speed can be used to varying degrees and also be combined e.g. a dialogue scene can contain a summary within it. More importantly they refer to the relative importance of a specific event which can be more or less depicted via the variations in speed within a narrative. There are instances in which a narrator passes quickly over a particular fact, lingers over it, or omits it entirely, there is certainly reason to ask why he made these textual choices. The sentence the seller says to Stephen's father seems not so

<sup>2</sup> All the extracts are from the novel *A Portrait*.

much important, thus, the narrator passes it quickly by talking about another thing. The ending 4 lines are the detailed description of smell of turkey and dinner. Here, too, because nothing happens in the story and the narrative is longer than what actually happened in the story (NT = n, ST = 0. Thus: NT > S), we say there is a pause.

## 2. SCENE

Scene is the second most frequent durational mode after pause. This is the case where the story and discourse occupy almost the same amount of time and the most representative example of this kind, as reiterated throughout the literature, is in *dialogues*. In this sample, we see that Joyce has brought short and sometimes very long dialogues among characters. This technique causes the story and discourse to occupy the same amount of time. The following example shows a part of the dialogue between Mr Dedalus, Dante, and uncle Charles as they talk about politics and religion:

Mr Dedalus covered the dish and began to eat hungrily. Then he said:

—Poor old Christy, he's nearly lopsided now with roguery.

(...)

—Mary? Here, Stephen, here's something to make your hair curl (...). (pp. 21-2)

The above dialogue is extracted from the dialogues of Mr. Dedalus, Dante, and uncle Charles who fervently were discussing political and religious matters. This dialogue occupies nearly eight pages of this novel (pp. 21-29). This is another case of scene since there is equal amount of time in both story and discourse levels. We may speculate the time of the dialogue in the story by reading this dialogue out loud. The time it takes for reading this dialogue loudly may be the approximate time in which the real dialogue has taken place in the story. In addition to dialogues, prayers are found to form some instances of scene in this sample. For instance, the following passage is when Stephen prays:

He prayed:

—*He once had meant to come on earth in heavenly glory but we sinned; and then He could not safely visit us but with a shrouded majesty and a bedimmed radiance for He was God (...) across the bleak wilderness guide us on to our Lord Jesus, guide us home.* (p. 106, Italics original)

What readers see and read on the page take nearly the same amount of time as Stephen praying in the story. The act of reading these lines themselves is as if we readers, are praying too.

## 3. ELLIPSIS

Ellipsis has the lowest occurrence (frequency of 11). The elliptic sections are the ones to which no discourse is allocated. Ellipsis seems to be an indispensable part of every novel because logically, a novelist cannot incorporate the many years of his/her protagonists' lives. In this sample for instance, it was impossible that Joyce could portray Stephen's years from infancy to adulthood (nearly 20 years), all in this 196-page novel. In such a case, the technique of ellipsis is used to insert such rapid shifts i.e. from infancy to six-years of age as on Page 4 of *A Portrait*. The novel starts with a father telling a story to his three year old child. Almost one page is allocated to Stephen who is three. But there is no account of his first two years since it is completely deleted from discourse. Even his three year old state is not fully described. This again, in itself, forms an ellipsis. As we move to the next page, we see a sort of change in language and environment; a change from baby song to a playground swarming with boys:

*Pull out his eyes, (...)*

*Apologize.*

The wide playgrounds were swarming with boys. All were shouting and the prefects urged them on with strong cries. The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light (...). (p. 4, Italics original)

After the song, a three-year ellipsis occurs and we are confronted with Stephen who is six years old and it is accounted to us that he is in the playground seeing the boys (his friends). This ellipsis is not only due to the explicit reason of the paragraph break, but also because of implicit, semantic, and environmental reasons.

## 4. SUMMARY

Summary, a technique of durational time, is identified in *A Portrait* with approximately 30 times of occurrence. This technique is used less in this sample compared to other techniques of duration such as pause or scene. This is due to the style of the novel which tries to give a detailed sketch of the hero's feeling and most of the times zooms on events to explain them via stream of consciousness. But in summary there is not such a thing but vice versa i.e. the events are shortened. Consider the first example:

...Just then my father came up. Introduction. Father polite and observant. Asked Davin if he might offer him some refreshment. Davin could not, was going to a meeting. (...) Says I was cut out for that. More mud, more crocodiles. (p. 194)

The events in this paragraph are parts of Stephen's diaries. Unlike his other diaries, this one depicts the events so telegraphically, e.g. by deleting the subject pronouns from the beginning of sentences. This causes some parts to be deleted and thus told in a summarized way. The summary which is evident in the above example is also the result of 'list-like event nomination' specifically in phrases like: 'Introduction', 'Father polite and observant' and in 'Wants me to read law'. For instance, in 'introduction', there could be more explanations about what exactly was said and how the greeting was done.

## 5. STRETCH

Stretch is when the narrative spends many lines writing about the events which have happened in the story level just shortly. This technique is used 25 times in this sample. This amount seems to be large since stretch is to be known a rare phenomenon (based on Jahn, 2005). Anyhow, in all the three samples which I have chosen from the beginning, middle, and the end of the novel, the use of stretch is obvious. This is to large extents due to the style of writing in modernist writings in which writers tried to show their characters' detailed feelings, impressions, emotions, and thoughts through the stream of consciousness technique. Let us consider an example of stretch which also exploits this technique:

... White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. (p. 7)

The above passage is about Stephen's realization of colours. His obsessions with colours rise because he was just thinking about the cards that some days Jack Lawtons and sometimes he got for first. Stephen does not abruptly and directly thinks about the cards. His thoughts are so delicately expressed so as to take readers from one thought to the other i.e. his first realization about roses and their beautiful colours is there to tell us about the colour of cards with which he is obsessed. Stephen's realization of the roses and his permanent descriptions about their colours indicate a sort of stretch in the discourse because the five-line allocation of discourse to Stephen's thoughts about the colours of roses is relatively much.

### C. Shifts in Frequency

Frequency deals with the number of repetition and emergence of specific *events*. An event may occur anywhere in the novel. A specific event may occur on Page 5 and repeated immediately in the next page or very late in the ending pages of the novel. This is the reason and the justification that the researchers have considered this category in relation to the whole novel. The frequency of events has three components: singulative, repetitive, and iterative, frequencies of which are demonstrated in the following table:

TABLE 2.  
THE FREQUENCY (NUMBER OF OCCURRENCE) OF THE THREE COMPONENTS OF 'FREQUENCY'

<b>C. Frequency</b>			
The whole Novel Considered	Singulative	Repetitive	Iterative
30	16	53	

#### 1. SINGULATIVE

Singulative Frequency is when an event is narrated only once. Singulative frequency occurs nearly 30 times. An example is the time when Stephen does not do his homework because he has broken his glasses:

—Why are you not writing like the others?

—I ... my ...

(...)

—Where did you break your glasses? repeated the prefect of studies... (p. 37)

This is Stephen's dialogue with Father Arnall about not doing homework. This event, though carrying a heavy sense of pity and sympathy, is only narrated once in the whole novel. This is where Stephen is punished unjustly. He is accused of a laziness that prevented him from doing his homework. His excuses, which were the broken glasses and his weak sight, were unfairly ignored. A critical point here is Stephen's objection to this injustice. This objection is important as we see these little incidents (though narrated once) accumulate and gradually shape Stephen's personality as we see him at the end of the novel a man who have become so free and so ambitious in achieving his share in life.

#### 2. REPETATIVE

Repetitive frequency in a story is a state when an event which happened once in the story is recounted more than one time. This instance occurred 16 times. This kind of frequency shows the number of times a theme, a concept, an action, or an event is repeated all through the novel. Repetition of specific events or specific thoughts exist in this narrative as well and some reasons have been raised for such recurring repetitions. Such repetitions may be due to 1. the importance of a specific event/thought, 2. the psychological burden an event has for the characters, 3. foregrounding some events, 4. repeating anachronies, 5. bringing an event in a different context for creating an effect. In this novel, besides events, there are some recurring themes and concepts, as well as specific thought streams whose repetitions are considered as this type of repetition.

There are some places in *A Portrait* where the theme of politics, for instance, is raised and discussed among the characters. There have been found 4 places where this issue is discussed (Pages: 10, 18, 22, and 46). The political matters which are spoken about through the novel reflect the state of Ireland—Stephen's country—which seemed to be an uncomfortable place for both Stephen and his real-life contemporary, Joyce. The next repetition happened when Stephen was pushed in a 'square ditch' by Wells, one of the friends in Clongowes whom he dislikes. This event is repeated 4 times in the novel. The first time when this event has been mentioned is on Page 6. This shows how much Stephen was obsessed with this Wells' deed. His falling in the ditch may suggest Stephen's (the protagonist of *A Portrait*) weakness and fragility. The repeated mentioning of this event shows the psychological burden it left on

Stephen. Because Stephen avoided to divulge Wells's bad, this became a psychological burden for Stephen and he tried to release this burden almost unconsciously by thinking about it and condemning it through the novel.

### 3. ITERATIVE

Iterative frequency is recounting once the events of a story which happened more than one time. The iterative technique functions as a reducer. It is a technique which reduces the number of times same events actually happen at the level of the story (in most cases) regularly. The novel disclosed 53 instances where it was struggled to bring a replacement for useless repetitions of same events again and again. There exist two kinds of iterative passages in this novel. There are some sections where the semantic and interpretive clues lead us to conclude a specific passage to be an iterative, whereas in some other sections of the novel, iterativity is gained through a number of linguistic indicators (such as everyday/morning/four seconds, Sundays/Mondays, always, for hours, used to). To clarify what it is meant by a semantic interpretive clue let us consider the following example:

The wide playgrounds were swarming with boys. All were shouting and the prefects urged them on with strong cries. The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light. 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 (p. 4)

The first two lines of this paragraph indicate to readers, only implicitly, that there exists a playground where the boys get out and play in it every day. The boy's shouts and playing as well as the playgrounds suggest so implicitly and so interpretatively that this happens every day in the Clognows School. Hereafter, there is no passage describing such a setting and such activities; this is so described by the narrator, to let us know about a recurring setting in the coming days at Clognows. This is why this passage is considered an iterative one.

There are however, a number of linguistic indicators which clearly show that the events happened many times in the story but are recounted only once in discourse level, as in:

On Sundays Stephen with his father and his grand-uncle took their constitutional. The old man was a nimble walker in spite of his corns and often ten or twelve miles of the road were covered. The little village of Stillorgan was the parting of the ways. (p. 46)

The beginning of the above passage starting with 'on Sundays' shows an activity happening regularly on every Sunday. The use of such phrases (on Sundays) prevent the repetition of same events. According to Genette (1980) "the narrative is not by any means condemned to reproduce" repetitious events in narrative (p. 144).

## VII. DISCUSSION

Rimmon-Kenan (2002) asserts that analepses are more frequent than prolepses, what is also found in the present study. In the present study's sample, also, the dominant chronological breaks (anachronies) are achieved via analeptic digressions. This novel being an autobiographical one (accounting to us the life of Joyce himself from his infant times to his adulthood), in itself forms an overall analepsis. In most analepses, the roles of mind, memory, and recalling were conspicuous ones. This is in line with Whalting (2010) who ascribes analepses to have explanatory roles which develops a character's psychology by recounting some of his past events. Considering prolepses, Rimmon-Kenan (2002) asserts that they are suspense creators. As it can be seen from the already analyzed instances, the functions of prolepsis are not limited to creating suspense only. However, it includes a range of other functions like prophesying. This is what contradicts Rimmon-Kenan's statement who has asserted just one outcome for prolepsis, that is 'suspense creating'. Noticing the second category, duration, the highest frequency is apparent in 'pause' with the total 118 times of occurrence. Most of the pauses were concerned with the protagonist's state of pondering and thinking about the depth of both important and trivial matters. The feature of these thoughts (which created pause) was to large degrees consistent with the features of pause elaborated by Fludernik (2006) who expounds pauses to be descriptions of "states of mind" which "do not correlate at all with any action in the world of the story" (p. 33). After pause, the other most frequent durational mode is scene. This is the case where the story and discourse occupy almost the same amount of time and the most representative example of this kind, as reiterated throughout the literature (Genette, 1980; Herman & Vervaeck, 2001) is in dialogues. In this novel, too, Joyce has brought short and sometimes very long dialogues among characters. The literature (e.g. Genette, 1980; Herman & Vervaeck, 2001) cites dialogues to be examples of scenic representations. However, there is no account of other examples as the ones found in this study such as story telling (e.g. at the very beginning of the novel), song reading, praying, and admonitions. These all have one feature in common and that is the same amount of temporal space in both story and discourse. This Fludernik (2006) refers to as "isochrony" (p. 33). In line with the present finding, Fludernik declares this sort of time occurs only when "the words of characters are rendered verbatim or a blow-by-blow account of a series of rapid actions is given, as might be the case with the description of a 'fist fight'" (p. 33).

Concerning the frequential modes, the iterative one stands high with 53 number of occurrence. The novel disclosed 53 instances where it was struggled to bring a replacement for useless repetitions of the same events again and again. Erll (2009), also, notes what Genette has done in Proust's novel about the iteratives; Erll says there are some sentences in Proust's novel like "For a long time, I went to bed early" which "'general events' of our autobiographic memory" (p. 214). Erll believes Genette's categories of frequency are compatible with memory processes. This claim is appreciated since in the present study, too, these categories depict the memory processes of Stephen in *A Portrait* well enough. The



next instance is the repetitive frequency which happens 16 times. This kind of frequency shows the number of times a theme, a concept, an action, or an event is repeated all through the novel. The repetition of a specific event in a story, however, is not identical to its other repetitions because based on Rimmon-Kenan (2002), the repetitive events happen in a different context and location and this causes some qualities of the events to be deleted (and thus not to be exactly identical to when they are repeated anywhere else in a novel or a story). This conception was met in *A Portrait* as well. We see that in different sections and setting of this novel even the repetition of the same events are not similar. Moreover, readers' interpretation at each stage of reading that event will be different. Another point is about the importance of the events which are repeated. Sometimes repetitions aim to show the psychological burden by which the protagonist is wrestling with all through the novel. In this respect, Erll (2009) as well considers repetitive frequency depict important events, particularly the events which have a traumatic quality" (p. 214).

### VIII. CONCLUSIONS

This study struggled to determine the time shifts hidden in Joyce's *A portrait*. Hiring Genette's framework for time, 10 instances were identified and analyzed. A number of findings has been achieved in this study. First, the findings show that linearity is disturbed in this sample and the event sequences are not presented as they really happen in the story world. Second, it was shown that time shift techniques are inevitable in this novel due to three reasons: a. to fit this narrative within the limited space of a novel, b. to make this narrative (short and thus) readable, and c. to add to the stylistic features. The last finding is that time is subjective in this novel. *A Portrait* was identified to have rich examples of the stream of consciousness technique used to reveal the protagonist's thoughts and ideologies. Since readers become immersed in such thoughts, they will realize a sort of time that is subjective i.e. it takes form in the protagonist's thoughts. Time appears, in most cases, in self-ponderings, idea expressing, moral reflections, perceptions and emotions, all of which yield subjective presentation of time.

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