

NARRATOLOGICAL FRAMEWORK AND  
NARRATOLOGICAL STUDY OF JAMES JOYCE'S 'EVELINE'

As a discipline, Narratology began to take shape in 1966, the year in which the French journal Communications brought out a special issue entitled "The structural analysis of narrative". The term narratology itself was coined three years later, by one of the contributors to that special issue.

**Narratology - The theory of the structures of narrative.** To investigate a structure, or to present a 'structural description', the narratologist dissects the narrative phenomena into their component parts and then attempts to determine functions and relationships. According to the Swiss linguist Ferdinand de Saussure, any sign consists of a 'signifier' and a 'signified' -- basically, a form and a meaning. For a narrative text -- a complex sign -- the signifier is a 'discourse' (a mode of presentation) and the signified is a 'story' (an action sequence). Hence, narratological investigation usually pursues one of two basic orientations:

Discourse narratology analyses the stylistic choices that determine the form or realization of a narrative text (or performance, in the case of films and plays). Also of interest are the pragmatic features that contextualize text or performance within the social and cultural framework of a narrative act. Story narratology, by contrast, focuses on the action units that 'emplot' and arrange a stream of events into a trajectory of themes, motives and plot lines.

All theories of narrative distinguish between WHAT is narrated (the 'story') and HOW it is narrated (the 'discourse'). Some theorists, among them Gerard Genette(1988:17), opt for a narrow meaning of the term 'narrative', restricting narratives to verbally narrated text; others (Barthes 1975, Chatman 1990, Bal 1985) argue that anything that tells a story, in whatever genre, constitutes a narrative. Here, then, are the most basic definitions. Narrative - anything that tells or presents a story, be it by text, picture, performance, or a combination of these. Hence novels, plays, films, comic strips, etc., are narratives. Story - a sequence of events involving characters. 'Events' include natural and nonnatural happenings like floods and car accidents. Characters get involved by being agents (causing an event), patients or beneficiaries (being affected by an event).

Linguists further make a distinction between verbs which signal willful ('volitional') acts (What does X do? -- jump from a bridge, watch a show) and verbs which signal nonvolitional acts or experiences (What does X experience? - falling from a bridge, seeing an accident).

James Joyce's 'Eveline' is both a narrative as it presents a story by text, and a story as it involves sequence of events.

Not only 'Eveline' but Joyce's all stories are characterized by integrity, harmony and clarity. Integrity, harmony and clarity together create something wonderful which for Joyce is a synonym for 'truth'. Integrity is many sided-description of lives of man and society, their indissoluble tie, and abundance of social and psychological details. Harmony is well-thought sequence of stories. Harmony and integrity together give birth to clarity. Clarity, in other words "epiphany" is the end of the story when things are made clear and characters find themselves in clarity.

Narratological investigation of James Joyce's 'Eveline' pursues both discourse narratology and story narratology. On the basis of discourse narratology, the stylistic devices are analyzed. As 'Eveline' is a story of descriptive mode, Joyce couldn't avoid using epithets like *mournful whistle*, *melancholy air*, *final craziness*, *foolish insistence*, *fervent prayer*, *swaying crowd*, etc. By the use of these epithets Joyce points out to the reader the specific features of the object in the specific situation. Using the adjective *mournful* for *whistle* in 'The boat blew a long mournful whistle into the mist' (66) Joyce points out to the reader how tragic a whistle can be for Eveline, whereas just the contrary for another one. In the passage where the narrator describes her father in the past, it says '*He used often to hunt them in out of the field with his blackthorn stick.*' (63) Joyce prefers to have here this stylistic device; that is hyperbole, as his aim is to impress the reader strictly. The function of this hyperbole is to depict the roughness and wildness of Eveline's father. Oxymorons also characterize the story, such as *rather happy*, *pleasantly confused*, *awfully fond of*, etc. The function of oxymorons in this case is to display the specific connotation of adjectives. In '*Still they seemed to have been rather happy then.*' (63) and '*He was awfully fond of music.*' (65) the adverbs 'rather' and 'awfully' have the meaning of 'very', whereas in '*She always felt pleasantly confused*' the adverb 'pleasantly' has the meaning of 'slightly' or 'a

*little*'. Joyce uses 'rather', 'awfully' and not 'very' to impress the reader with the specific connotation of happiness and love of music.

It is difficult to imagine a story without metaphors as with the help of metaphors the author makes the description more forceful. '*The evening deepened in the avenue.*' (65) '*All the seas of the world tumbled about her heart.*' (67) are examples of metaphors.

In 'Eveline' we also come across an example of epiphoric device, like '*Frank would take her in his arms, fold her in his arms.*' Using this stylistic device Joyce aims to display Eveline's deep feeling changing the verb 'take' into 'fold'.

On the basis of story narratology, this is a story about a young girl called Eveline. She seems to be tired of her boring life, tired of living in danger of her father's violence, tired of dusting things. She wants to run away with her beloved man Frank as 'Frank would save her. He would give her life, perhaps love, too.' The moment Eveline must get on the ship with Frank she steps back shouting at him to go on and her eyes give him no sign of love or farewell or recognition. Though Eveline realizes that not a good fate is ahead of her, she is not strong enough to break off the fetters of monotonous existence. This is not only the tragedy of Eveline, but of all Dubliners, who are not able to hate whatever makes them suffer. Furthermore, they stick to the source of their suffering.

'Eveline' is both a narrative and a story; narrative as it presents a story by text, and story as it involves a sequence of events involving characters.

On the level of nonfictional (or 'real') communication, the author of the short story 'Eveline' is James Joyce, and any reader of this text is situated on the same level of communication. On the level of fictional mediation this is an 'extratextual' communication, as the author and the reader do not communicate in the text itself

Finally, at the level of fiction, Eveline is the major communicating character of the story.

'Eveline' is a first-degree narrative as it is not embedded in any other narrative, and the author is a first-degree narrator.

Joyce's story is a heterodiegetic narrative as the narrator is not present as a character in the story, and the text is heterodiegetic as all story-related action sentences are third-person sentences.

'She would not be treated as her mother had been. (64)

'Still they seemed to have been rather happy then.' (63).

'She had always had an edge on her, especially whenever there were people listening.' (64)

'Eveline' is an example of fixed-focalization where Eveline presents narrative facts and events from her constant points of view.

'When they were growing up he (the father) had never gone for her, like he used to go for Harry and Ernest, because she was a girl.' (64)

'Her father was becoming old lately, she noticed; he would miss her.' (65)

Joyce's 'Eveline' is a fictional figural narration. The story events are seen through the eyes of the third-person 'she' who is also the main character of the story, that is, the external character. This is an example of slice of life story. A day's episode is presented in the story when 'She had consented to go away, to leave her home.' (64)

'Eveline' shows an inconsistent shift away from reflector-made narration. It is a case of alteration, mainly paralipsis which is an authorial narrator pretending "not to know" what happened in her/his characters' minds, or what went on at the same time in another place.

'She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.' (63)

The narrative tense used in this story is narrative past.

'She looked round the room reviewing all its familiar objects which she had

dusted once a week for so many years. (63)

The present tense in a narrative text can have a number of functions: narrative present - historical present - a local present tense in a past tense context; the gnomic present/generic present presents (seemingly) common truths or statements claiming general validity, often in the form of a proverb; synoptic present - use of the present tense in a chapter summary, the title of a chapter. The following is an example of gnomic present/generic present.

Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes [gnomic present]. Now she was going to go away like the others, to leave her home. ("Eveline").

'Eveline' is told in a chronological manner and its timeline can be established accurately.

'One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and build houses in it.

That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead.' (63)

'She was over nineteen' (64)

This is an example of repetitive telling.

'Now she was going to go away like the others, to leave her home.' (63):

'She had consented to go away, to leave her home.' (64);

'She was to go away with him by the night-boat' (63).

The main narrative modes (or ways in which an episode can be presented) basically follow from the frequential and durational relationships. Traditional distinction is made between three major narrative modes: showing, telling and scenic presentation. The minor narrative modes are description and comment.

The major narrative mode used in Joyce's 'Eveline' is telling where the narrator is in overt control of actional presentation 'Then they had come to know each other. He used to meet her outside the stores every evening and see her home.' (65)

The minor modes used here are both 1. description and 2. commentary.

1. 'Frank was very kind, manly, open-hearted.' (65), 'Her father was becoming old lately, she noticed. Sometimes he could be very nice.' (65)

'One time there used to be a field there in which they used to play every evening with other people's children.' (63).

2. 'She had consented to go away, to leave her home. Was that right? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life. Of course she had to work hard, both in the house and at business.

What would they say of her in the stores when they found out that she had run away with a fellow? Say she was a fool, perhaps, and her place would be filled up by advertisement.' (64)

Characterization analysis investigates the ways and means of creating the personality traits of fictional characters. The basic analytical question is, Who (subject) characterizes whom (object) as being what (as having which properties). Characterization analysis focuses on three basic parameters: (1)

narratorial vs. figural characterization (identity of characterizing subject: narrator or character?); (2) explicit vs. implicit characterization (are the personality traits attributed in words, or are they implied by somebody's behavior?); (3) self-characterization (auto-characterization) vs. altero-characterization (does the characterizing subject characterize himself/herself or somebody else?).

Auto-characterization is typical of James Joyce's 'Eveline'.

'She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty.'(66)

Thus, this work has presented the analysis of James Joyce's 'Eveline'. The article gives somewhat stylistic analysis of 'Eveline' on the basis of discourse narratology, and highlights the narrative with all its categories: that is, narrative genres, levels and modes, narrative voice and focalization, narrative tense and time, and characterization.

The investigation carried out once again proves that the mind plays an important role in reading full-length texts. It is stressed that language has properties beyond sentence level structure. In a variety of ways, narratives provide evidence for the nature of the mind. Narratives are seen as overt manifestations of the mind in action windows to both the content of the mind and its ongoing operations.

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