

VARIABLE TEMPORALITY: DIFFERENT TIME STRUCTURES IN “WANDERING ROCKS”

Ferah Yazıcı İNCESU *

ABSTRACT

The “Wandering Rocks” chapter of *Ulysses*, like the whole of the novel, acknowledges the phenomenal nature of time on earth, in other words its fluent, neutral passage, but also presents it as a human property or rather as a humanized concept and phenomenon. Against or within the neutral, ordinary, undistinguished quality of time and human life/lifetime, through the applied narrative technique, the “game with time”, the writer condenses “small” pieces of time, these humanized moments, and impregnates them with indication and meaning, and turns plain time into particular instants of a lifetime, which are in turn valuable to the reader for his/her interpretation of this fictional world. As time is given human dimensions, we observe some distortions in the phenomenal movement of time and see it in different and renewed courses. In Joyce’s hands time unfolds its multitudinous aspects and possibilities in narrative and in human consciousness. Time is unavoidable, indefatigable, indifferent, but it is also interferable, distortable, reshaped, reversed, progressing, regressing, stopping, omnitemporal. In “Wandering Rocks” time is Proteus; variable, everchanging. Thus, Joyce substantiates Stephen’s, the aspiring artist’s, ambition and curiosity. The nacheinander becomes nebeneinander. This paper, through a close reading, first surveys the linear course of the fictional temporality in the chapter and then explores the differentiations in the time structure.

* İstanbul Üniversitesi, Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları Bölümü, İngiliz Dili ve Edebiyatı Anabilim Dalı’nda Araş. Gör. Dr.

ÖZET

Ulysses romanının “Wandering Rocks” bölümü, romanın bütününde olduğu gibi, yeryüzünde işleyen olgusal zamanı, onun yansız, duraksız akıp gidişini göstermekle beraber, zamanı bir insan metası daha doğrusu insan odaklı bir kavram ve olgu olarak da sergiler. Yazarın uyguladığı anlatı tekniği, zaman oyunu yoluyla, zamanın ve insan yaşamı ve ömrünün yansız, sıradan, belirsiz nitelikleri arasında ve bunlara karşın, “küçük” zaman parçaları, insan ögesiyle doldurulmuş anlar yoğunlaşır, sezdirim ve anlamlarla tohumlanır ve böylelikle, sıradan zaman değerlenip, okurun sayesinde bu kurmaca dünyayı algılayıp yorumladığı, bir insan yaşamının belli anlarına dönüştürülür. Zamana insan boyutu katıldığından, bölümdeki olgusal zaman akışında sapmalar gözlemleriz ve zamanın farklı, yenilenmiş süreçlerini bulgularız. Joyce’un ellerinde zaman, hem anlatıda, hem insan bilincinde çoklu yönlerini ve olasılıklarını okura açar. Zaman kaçınılmazdır, yenilmezdir, umursamazdır, ama aynı zamanda müdahaleye açık, saptırılabilir, şekillendirilebilir, döndürülebilirdir, ilerler, geri gider, durur ya da farklı zaman düzlemleri eşzamana dönüşebilir. “Wandering Rocks” bölümünde zaman, Proteus gibidir; çeşitli ve sürekli değişken. Bir anlamda, Joyce, sanatçı olma arzusundaki baş karakter Stephen’in istek ve ilgisini somutlandırır. Çizgisel olan, eşzamanlı birlikteliğe ve yoğunluğa erişir bölümde. Bu inceleme yazısı, metnin yakın bir okumasıyla, önce çizgisel zamansallığı gözden geçirir ve ardından bölümde ortaya çıkan zaman yapısındaki farklılaşmaları irdeler.

The “Wandering Rocks” chapter of *Ulysses* explores the extensions of time in the human consciousness, and through his use of and play with narrative time in this chapter as in the whole of the novel, James Joyce illustrates both the insignificance and significance of the human presence and existence in and against the flow of time. “Wandering Rocks” acknowledges the phenomenal nature of time on earth, in other words its fluent, neutral passage, but also presents it as a human property, attribute, or rather as a humanized concept and phenomenon. In this chapter while the reader perceives the casual, inevitable or indefatigable passing of time, s/he also witnesses how the flow of time is loaded and shaped in the human world and views various unfoldings and revelations of human experience in the course of time. In the chapter as in many other sections of the novel, with the particular uses and presentations of time flow, we see interference in the movement of time. Constituting a resistance

against its neutral, indifferent passage, various incidents emerge as various instances of “saved” spans of time; these are the moments or diverse time spans that are loaded with the individual’s perception, interpretation, opinion, reaction or memory. We see that Joyce and the narrator highlight some “moments” in time and particularize them. In the seeming randomness, casualness, triviality and mundaneness of these pieces of time or of what furnish them the author suggests some specialty to be found. Against or within the neutral, ordinary, undistinguished quality of time and human life/lifetime, through the applied narrative technique, the “game with time”, the writer condenses time, these “small” pieces of time, these humanized moments, expands, intensifies them and impregnates them with indication and meaning, and turns plain time into particular instants of a lifetime, which are in turn valuable to the reader for his/her interpretation of this fictional world. As time gains or is given human dimensions, we observe some distortions in the phenomenal movement of time and see it in different and renewed courses. Along with the consummation and one-way direction of time that relies on no point of return, the “Wandering Rocks” chapter circulates through and displays intricate uses of time in the human mind and also in the narrative product.

In “Wandering Rocks” the reader is made aware of various notions or structures of time. The passage of time is also there as an inevitable phenomenon. “Wandering Rocks” fictionally spends nearly one hour. In the whole of the novel, which is accepted to cover one day, yet which, as Robert Humphrey notes, extends to “eighteen hours” (Humphrey, 88), the incidents and events that take place in this chapter occur almost between three o’clock and four o’clock. So, as well as a consummation of time, it is possible to talk about the general, progressive movement of time. Time is spent and in a linear, chronological way, in accordance with the casual, rectilinear clock time, worldly time. The personages move and live in this dimension.

There are various agents in the chapter which signify this surrender to linear clock time. The chapter begins with an announcement of the measured time, a mechanical perception of the world. It is five to three. By Father Conmee the reader is informed of the fictional time, and then perceives a chronological progression as Conmee acts in time and space. With an aim to talk to another religious man about the newly-orphaned Master Dignam, Conmee departs from his presbytery in north-central Dublin and begins his excursion in the direction of Artane, which is on the northeastern outskirts of

Dublin (Gifford and Seidman, 260). Conmee passes the Convent of the Sisters of Charity, Mountjoy Square eastwards, walks down Great Charles Street to the North Circular Road, advances on Richmond Street, passes by Saint Joseph's Church and Asylum for Aged and Virtuous Females along Portland Row, then crosses Aldborough House and the North Strand Road, passing Charleville Mall, takes the tram on Newcomen Bridge over the Royal Canal (Gifford and Seidman, 262), after getting off at the Howth Road stop, he continues proceeding towards Artane on the Malahide Road. During Conmee's travel, which constitutes the first section of the chapter, we perceive the sequential passage of time as the priest moves from a specific spot towards a certain direction.

In "Wandering Rocks" also another progression, the viceregal cavalcade, which moves across the southern part of the city on a certain route, signals the successive procession of time. The representative of the British rule in Dublin sets off with charity aims for Mercer's hospital. We first hear about such a procession in the ninth section of the chapter where the convoy is about to start its course. In section 11 it performs its first move onwards. The next section shows it on the track, along Pembroke Quay. When the cortege proceeds further, it is seen to pass Parliament Street in section 15. The last section of the chapter, which is regarded as a coda by Richard Ellman (Ellman, 91), is assigned for the procession of the cavalcade. Whereas in the earlier sections we are given just brief notices about it and provided only with some glimpses of this procession, section 19, in similarity to section 1 in respect of completion of a route, draws the itinerary the viceregal cavalcade follows within the narrative time span of this chapter. As the cortege travels from the lower gate of Phoenix Park to the Mirus Bazaar, it passes various streets, bridges, quays, different shops, private and official buildings and thus consummates a certain amount of time linearly, in its progressive movement.

Another narrative agent which hints the successive, chronological passage of time in "Wandering Rocks" is the throwaway handed by a young Y.M.C.A. man to Bloom to advertise an evangelical meeting in "Lestrygonians", the eighth chapter. Crumpling it and making it a ball Bloom has thrown this notice onto the river Liffey. In this chapter we are reminded of the flow of time also by the floating of the skiff, paper ball, on the water. This also evokes a traditional, conventional image; the river is a metaphor for time and a barge, a vessel on the river for man in time. Life, human existence seems

to drift in a temporal flow. In the chapter, the inexorable passage of time, which is particularly important for human conception as it brings man closer to death, is substantiated by the unresisting drift of the throwaway on the water. Like Father Conmee and the official cavalcade, the skiff travels eastwards. As in the case of the cortege, we are given glimpses of it on its course; in section 4 it is under Loopline Bridge and passes between the Customhouse Old Dock and George's Quay, in section 12 it sails between North Wall and Sir John Rodgerson's Quay and in the chapter it is lastly seen in section 16 as it drifts beyond Benson's Ferry towards the schooner *Rosevean*, which has been seen by Stephen at his walk on Sandymount Strand that morning in chapter 3. The skiff alludes to a linear temporality. Compared to the other agents of rectilinear orientation of time, the function of the throwaway is actually clearer, more straightforward and consistent. Whereas we see the writer play with the temporal positions of Father Conmee and the viceregal convoy (implications of which will be considered later), we do not find any intervention in or game with the time and space coordinations of the skiff on its progressive route. As it travels, the reader senses the clock ticking in "Wandering Rocks".

Yet, chronological procession is not the only temporal structure in the chapter, rather it is a peripheral aspect of the concept of time for the technique of the chapter. While pieces of time exist, exhaust and get lost or become over and surpassed by succeeding pieces of time, human experience fills in, covers and reshapes this flow. Human time contests neutral time. While one hour unavoidably passes in the fictional world of the chapter, various instants, time spans are captured and extracted from the neutral temporal succession, and thickened, distinguished, and these are done by human presence and experience implanted in them. "Wandering Rocks" constitutes one chapter, yet it is also made up of nineteen subdivisions, sections. In each section we find a disclosure of the daily, mundane human world, yet along with human dilemma, contradiction, weakness, resistance, power, hope, confusion, mystery, kindness, exploitation and derision. All these in a way slow down the ticking of clock time, and particularize and impregnate the moments in the chapter. Thus, in a way such loaded moments become barricades confronting the temporal flow in a chapter whose technique is accordingly said to be labyrinth and whose symbol to be citizens in the Gilbert schema of *Ulysses* and whose sense (meaning) is indicated to be the hostile environment in the Linati schema (Gifford and Seidman, 260). These divisions of the chapter and these highlighted, emphasized time spans constitute episodes, and also remind one of

the divisions of the clock, of units of clock time, which seems suitable in a chapter whose art is indicated to be mechanics in the Gilbert schema (Gifford and Seidman, 260).

As the particularization and impregnation of the flow of time is a primary notion in "Wandering Rocks", the chapter subtly serves to underscore a dual conceptualization of time. Frank Kermode, in *The Sense of an Ending*, analyzes this conceptualization. He talks of a distinction between the successive passage of time and distinguished, charged spans of time. Also referring to biblical interpretation, he uses special terms for them: *chronos* and *kairos*. As he adopts their senses outlined by Oscar Cullman and John Marsh; "*chronos* is 'passing time' or 'waiting time'—that which, according to Revelation, 'shall be no more'— and *kairos* is the season, a point in time filled with significance, charged with a meaning derived from its relation to the end." (Kermode, 47) Kermode regards such differentiation as a human need, and recalling other definitions of distinction made by some theologians and critics and indicating criticism directed to these by others he still recognizes the dual conception of time (Kermode, 47-50). He says "we need, for our obscure cultural ends, to observe distinctions between mere chronicity and times which are concordant and full. . . . Normally we associate 'reality' with *chronos* . . ." (Kermode, 49-50). While chronology is the objective, neutralized perception of the world, some time spans are conceived of as carrying special functions, significance in human life. *Kairos* suggests "critical time", "decisive moments"; as G. A. F. Knight says "the story of the people of God is full of crises, *kairoi*", and as Kermode interprets Tillich's use of the concept, it is "'moment of crisis', or, more obscurely, 'the fate of time'; in any case he has firmly associated it with a specifically modern sense of living in an epoch when 'the foundations of life quake between our feet.'" (Kermode, 49, 47) Kermode notes this association of *kairos* with a sense of crisis also in Jasper; he speaks of "Jasper's 'boundary-situation,' which has to do with personal crisis— death, suffering, guilt—in relation to the data which constitute its historical determination." (47) Kermode also visualizes that time is "concentrated in *kairoi*" (48). These crises are what hinders or slows down the indifferent, empty sequence of time. Another description of Kermode's is particularly explanatory and suggestive; he says of "these seasons, *kairoi*" to be "historical moments of intemporal significance" (47). Here especially the epithet "intemporal" seems important; this suggests that some points in time, crises, have this beyond-the bounds quality, evoke this sense of the release from temporal limits or the successive, indifferent temporal

dimension. Crises are such moments, are loaded with such experience that they seem to carry human beings out of time as they seem to intervene in the indifferent flow of time, to concentrate and reshape the sequence of time.

In "Wandering Rocks" the episodic narrative structure and the use and presentation of narrative time seem to rely on this dual temporality, and while chronicity continues, what confronts it, responds to it and resists it, appears to be these episodes, these time spans which exhibit multitudinous personages in some moments of their lifetime. These spans are filled with human conditions and sentiments I have listed above. Thus, in a way Joyce celebrates particularized temporality against the irreversible passage and exhaustion of time, though still acknowledging it and within this inexorable phenomenon. In the first section he displays the consummation of an amount of time and suggests its linear existence, but then with the following sections he implies a way of releasing from temporal rectilinear order, temporal confinement and temporal indifference and of delimiting human life/lifetime. The episodes function as *kairoi*, crises, or rather time spans which include and carry some crises. Thus, they seem to stand against the flow of time, concentrate the exhaustion of time and slow down the passage of time.

It is possible to find human significance, individual or social, in each episode. Episode 1 protagonizes a religious figure, the Reverend John Conmee S. J. Though, in accordance with different variations of the definition of *kairos*, other interpretations can also be made, the section uncovers the Reverend's self-contradiction and conflicts during his journey, and puts into question the efficiency of religion as a social institution in the figure of this religious authority. The reader is informed about the man's charitable mission, his awareness of the disabled veterans' difficult life and miserable end, and sees that he kindly, without jealousy appreciates another religious man's, Father Vaughan's popularity, exchanges greetings with various men in public service like the policeman and the bus driver, makes talks of politeness with some people from his congregation, banter with small boys, shows himself liberal or broad-minded being anxious about the heathens and Protestants, approving of a treaty for salvation of the black and yellow communities who are ignorant of Christianity, and thinking of a possibility of salvation for the Americans who have died in an accident without preparation, and that he blesses different people like the one-legged veteran and the young couple. Yet, Conmee's generous sentiments are also undermined. His worldly, practical side persists.

He is alert that men like Cunningham raises funds for the parish. He is keen to the odors and sight of food. He is associated with generally corrupt political and financial forces, with an MP's wife and a pawnbroker, and neglects his prayers for a Lady, and dreams of himself in the service of the past, lost aristocracy. He also tends to be evasive of harsh or crude reality. He just shortly thinks on the misery of the invalid veterans; and not taking into account social injustice he is content with the poor people's benefiting from the turf; he seems to be unaware that the salvation he hopes for the American accident victims via perfect contrition is not valid as this religious procedure is only for Catholics; he blesses the couple who have obviously exerted their passion; and when his thoughts on adultery and passion become confused and he find some dichotomy between moral and biological sides of incontinence, he discards the matter attributing it to the ways of God unknown to man. Thus, Father Conmee as a man and as a religious authority does not seem to be so integral, efficient and beneficial. And this situation comes to be a crisis itself.

In episode 2 the man working in the undertaker's and a policeman start a conversation which remains incomplete for the reader, but which seems mysterious and to be about some suspicious or unlawful issue. This sense of the unknown and mystery and this association with the security force induce kairos.

Episode 3 focuses on the hardness of the disabled veteran's living conditions and on his difficulty in acquiring his living. He growls at unheeding windows. A coin thrown from a window falls on the ground and only by the help of a small child does the man obtain it easily. Hardship and fulfillment in the last moment engender crisis, tension and significance here.

Episode 4 highlights a similar situation; the Dedalus household is focalized. We witness a scene of poverty and squalor. Stephen's books are to be sold so as to get some money. The food has been taken from a convent. One of the girls implies her resentment at the father's failure.

Episode 5 resembles section 2 in point of incompleteness. Yet, the section is implanted with tension and crisis also. We see Blazes Boylan with a blonde plump shop assistant. While he obviously gets a gift basket arranged for Molly Bloom, he also enjoys the sight of the assistant and tries to flirt with her. However, the girl does not like Boylan much.

In episode 6 the music teacher's attempts to convince Stephen into resuming his musical education and his missing the tram at the last moment,

which also metaphorically resembles Stephen's losing a chance to be a musical performer, generates unfulfillment, waste and a sense of crisis.

Episode 7 seems to hold kairos as Boylan's secretary discloses her need of admiration, fun, social and sexual satisfaction. Likewise, episode 8 shows an Anglican churchman who makes a historical research in need of intellectual satisfaction while allusions to lack of real, healthy solidarity between nations and between individuals evoke the concept of crisis.

Episode 9 displays a moral crisis as Lenehan tells M'Coy of an occasion in which he has taken advantage of being close to Molly. On the other hand, section 10 exemplifies Bloom's sexual crisis, which also undermines his personal integrity. Instead of real intercourse, fictive sexuality is what he experiences and offers to his wife.

Episode 11, too, is an extension of a previous episode; here the emotional and economic crisis, problem in the Dedalus house continues to unfold as Dilly forces the father to give and find more money. In contrast, in episode 12 Kernan enjoys professional, financial and social success. Yet, his aspiration and submission to British mode of life and system constitutes a crisis when juxtaposed with his superficial, shallow interest in the history of his native land.

On the other hand, in section 13 we encounter a sincere, profound crisis. Stephen feels tormented by his questionings of his inner world and the external world. He feels urged to reject or contradict everything. To these is added a duplication of his conflicting conditions, his aspirations, talents and his underprivileged social position, in the figure of his sister Dilly. The girl expects to learn French whereas even fulfilling survival requirements is problematic. Section 14 continues financial crisis, this time it is experienced by Father Cowley. His house is barricaded by two men sent by a usurer. By the help of Ben Dollard he temporarily gets ease as it is understood that the prior claim is of the landlord. Yet, his indebtedness still continues.

In episode 15 finance and politics are points of crisis too. While Cunningham still tries to raise funds for the orphaned boy, a talk about the administrative body discloses that chaos, futility and inefficiency prevail.

Episode 16 brings forth a complex sense of crisis. Emotional, artistic and political kairos blend. Haines refers to the presence of an obsession in Stephen. Besides, while he questions the possibility of Stephen's contribution to the

literature of his country, his judgments about Irish myth and authentic beliefs reveal his English way of thinking about the Irish. Then, episode 17 also illustrates the lack of communication and strife between people however close they get. Farrell knocks into a blind youth, which results in the young man's curse on Farrell.

The penultimate episode is embedded with a boy's coming into terms with his loss. After childishly enjoying his environment and his special status as an orphan among his schoolmates, Master Dignam remembers the last moments of his drunkard father. Though he recalls the man's faulty behavior, he shows concern for him and wishes best for his soul.

In the final episode crisis seems to be in the matter of politics again. While the British representative goes across a piece of the Irish soil, various reactions of the citizens uncover the lack of uniformity and inherent discordance.

In "Wandering Rocks" the impregnation and construction of the narrative pattern with crisis and the particularization of temporality result not only from the humanistic content or thematic values but also from the inherent temporal structure of narrative. Along with their contribution to the chapter and their function as narrative components, the episodes can be regarded as distinct narratives, as texts in themselves. They appear to be units of narrative and microtexts. Their distinct position and construction in the chapter qualifies them in such a way. Thus, as much as the humanistic concerns and dramatic situations embedded in them, their structure, which cannot be devoid of temporality but rather works on it, generates a sense of crisis, significance, meaning.

Kermode's viewing of temporality in its opening to/on duration is explanatory at this point. Relevantly, Kermode thinks that human beings tend to perceive and conceive of time as a construction, a framework and a pattern. He says:

Let us take a very simple example, the ticking of a clock. We ask what it *says*: and we agree that it says *tick-tock*. By this fiction we humanize it, make it talk our language. Of course it is we who provide the fictional difference between the two sounds; *tick* is our word for a physical beginning, *tock* our word for an end. We say they differ. What enables them to be different is a special kind of middle. We can perceive a duration only when it is organized. (Kermode, 44-5)

Kermode's comment on human perception of temporality recalls paradigmatic conception of composition with a beginning, middle and end. Kermode, accordingly, furthers his explanation on this line:

The fact that we call the second of the two related sounds *tock* is evidence that we use fictions to enable the end to confer organization and form on the temporal structure. The interval between the two sounds, between *tick* and *tock* is now charged with significant duration. The clock's *tick-tock* I take to be a model of what we call a plot, an organization that humanizes time by giving it form; and the interval between *tock* and *tick* represents purely successive, disorganized time of the sort that we need to humanize. (Kermode, 45)

Here we see that creating a fictional, constructed framework, fictional limits and borders with a ground, in this case a temporal one, engenders resistance against and interference in the neutral passage of time in succession. Duration holds a pattern, a significance, a whole provided with interconnections between its components. Duration, temporality holds and unfolds a plot, a configuration.

In this way, the narrativisation in the episodes of "Wandering Rocks" enables the reader to sense the embedded kairos. The visual composition, textual formation also serves this narrativisation, this perception of narrative units. The episodes are separated from each other; they are made distinct by the formal arrangement, by print, page order. Lines, cuttings between sections seem to warn the reader of the distinctiveness of each episode. This kind of presentation and perception arouses an expectation to find distinct narrative units, separate texts, which hold their own story, events, personages, and/with their own temporality. As the sections seem to have a start-point and end-point, and duration which extends between these, in line with Kermode's view, such construction, the relation between these temporal elements, this going through a duration, a bordered temporal space, engender a sense of or the presence of kairos, and leads to the detection of significance and production of meaning. As well as the themes and values in the episodes outlined earlier, this structure relying on temporality evokes kairos, as Kermode suggests, especially when we take into consideration the working of human perception and human tendency to find/produce fictions, significance, meaning. Kermode asserts that "the making of a novel is partly the achievement of readers as well as writers, and readers would constantly attempt to supply the very connections that the writer's programme suppresses." (Kermode, 139)

For Kermode, we need plots, forms, fictions, meaning during our existence in time as the passage of time takes us closer to our individual end as well as to the end of the world. He talks about such a human need, “biological or psychological”, or “cultural”, especially in the first and second chapters of *The Sense of an Ending*. He says of “one’s need to know the shape of life” (3), “a need to speak humanly of a life’s importance in relation to it—a need in the moment of existence to belong, to be related to a beginning and to an end” (4). He says “Men, like poets, rush ‘into the midst,’ *in medias res*, when they are born; they also die *in mediis rebus*, and to make sense of their span they need fictive concords with origins and ends, such as give meaning to lives and to poems.” (7) He regards the Bible as a master narrative, a metaphor for plots, and Revelation, Apocalypse, for Kermode, has a particular function in his idea of fiction and its nature. Surveying the history of biblical interpretation, Kermode analyzes the important function of a sense of an ending in human perception. As Apocalypse foresees the end of the world and man does not know its exact time, man feels himself under a constant threat and speculates on the ending-time. Yet, as every prediction of the ending is falsified, he adjusts his interpretation and prediction again and again. Thus, man seems to constantly review and re-evaluate his construct, conception, plot and its interpretation. In other words, man modifies the representations, embodiments of the paradigm of an inevitable ending.

In this way, Kermode traces a resemblance between Apocalyptic conception of the world and the conceptualization of time flow, making fiction. Both Apocalyptic cosmic time and temporality in fiction seem to stand against the casual, merely successive, chronological, objective and neutral time. Therefore, Kermode says:

Tick is a humble genesis, *tock* a feeble apocalypse to maintain the experience of organization we shall need many more fictional devices. . . . They have to defeat the tendency of the interval between *tick* and *tock* to empty itself; to maintain within that interval following *tick* a lively expectation of *tock*, and a sense that however remote *tock* may be, all that happens happens as if *tock* were certainly following. All such plotting presupposes and requires that an end will bestow upon the whole duration and meaning. To put it another way, the interval must be purged of simple chronicity, of the emptiness of *tock-tick*, humanly uninteresting successiveness. It is required to be a significant season, *kairos* poised between beginning and end. It has to be, on a scale much greater than that which concerns the psychologists, an instance of what they call ‘temporal integration’—our way of bundling together perception of the present, memory of the past, and expectation of the future, in a common

organization. Within this organization that which was conceived of as simply successive becomes charged with past and future: what was *chronos* becomes *kairos*. This is the time of the novelist, a transformation of mere successiveness (Kermode, 45-6).

The presence of the limits, the start and the end-point, seems to project a significance, a design, purpose on the interval; or, according to Kermode, in accordance with the working of the human mind, via the ending the interval attains or is provided with significance, and becomes crisis, *kairos*.

This suggests that Kermode regards these temporal artifacts and constructions, temporal borders, as constructive. Since in the interval, in the configuration the components, events, temporal elements are related to each other, as Kermode professes, the interval, the duration of a fictional narrative carries and relies on an organic coexistence of past, present and future. The mind perceives significance, *kairos* when, reaching at the end-point, it evaluates, reviews the past temporal structure, the interval. At such a point or with such experience, the mind seems to be able to work again on different temporal dimensions and shape each temporal point it goes through again and again. This seems to mean that the human mind conceives of the moment it is in, but as it traverses in successive time, each subsequent moment is also conceived and accumulated in the mind, and when it perceives that it has reached at an end-point in some way, the mind re-views the point it is in and the past temporal points and can also conceive of the points to come. Such a process seems to be able to transform each span, and also this transformation seems to be continuous. Man, the human mind, as asserted, needs meaning, significance, *kairos*, after all.

Kermode’s indications run on parallel with Paul Ricoeur’s conception. Stuart Sim summarizes the backbone of Ricoeur’s thinking expressed in the theoretician’s *Time and Narrative*, and says “Ricoeur finds the nature of narrative, then, not in the text but in the form of human consciousness.” (Sim, ed. , 340) Sim also finds in Ricoeur’s conception other related points similar to Kermode’s thinking; he recognizes in the framework Ricoeur draws “the narrative mode which makes time ‘human’”, and sees that, according to Ricoeur, “for reader, as for writer, human life is ‘an activity and a passion in search of a narrative’.” (Sim, ed. , 341) In Volume 2 of his work Ricoeur acknowledges the ideas put forward by some critics and theoreticians like

Walter Benjamin that narrative comes to an end, there is nothing to narrate as man does not have any experience to share any more, and that the novel is dying; but still Ricoeur does not relinquish his confidence in narrative, narrating and fictional narrative (Ricoeur, 28) though he criticizes Kermode on his taking narrative as a consolation against death (27-8) along with his agreement on Kermode's view of the transformational nature of fiction (24). Ricoeur says:

Perhaps, indeed, we are the witnesses—and the artisans—of a certain death, that of the art of telling stories, from which proceeds the art of narrating in all its forms. Perhaps the novel too is in the process of dying as a form of narration. Nothing, in fact, prevents our excluding the possibility the cumulative experience that, at least in the cultural space of the West, provided a historically identifiable style might be dying today. [. . .] Nothing, therefore, excludes the possibility that the metamorphosis of the plot will encounter somewhere a boundary beyond which we can no longer recognize the formal principle of temporal configuration that makes a story a whole and complete story. And yet . . . and yet. Perhaps, in spite of everything, it is necessary to have confidence in the call for concordance that today still structures the expectations of readers [. . .] For we have no idea of what a culture would be where no one any longer knew what it meant to narrate things. (Ricoeur, 28)

So, we see that also Ricoeur regards narrative as a human need.

Further, also for him, signification, design and meaning stems from the working of the human mind on temporality. Man tends to shape duration, what it presents. In Volume 2 of *Time and Narrative* Ricoeur says of fictional narratives:

What seems unsurpassable in the last analysis is the reader's expectation that some form of consonance will finally prevail. This expectation implies that not everything will be a peripeteia, otherwise peripeteia itself becomes meaningless, and our expectation of order would be totally frustrated. . . . Frustration cannot be the last word. The reader's work of composition cannot be made completely impossible. This interplay of the expectation of deception and the work of bringing about order is not practical unless the conditions for its success are incorporated into the tacit or express contract the author makes with the reader. "I will distort this work, you give it shape—to your advantage." If this contract is itself not to be a deception, the author, far from abolishing every law of composition, has to introduce new conventions that are more complex, more subtle, more concealed, and more cunning than those of the traditional novel . . . In this way the most audacious blows to our paradigmatic expectations do not get beyond the interplay of "rule-governed

deformations" by means of which innovation has always been the reply to sedimentation. A leap beyond every paradigmatic expectation is impossible.

This impossibility is particularly striking as regards the treatment of time. Rejecting chronology is one thing, the refusal of any substitute principle of configuration is another. It is not conceivable that the narrative should have moved beyond all configuration. The time of a novel may break away from real time. In fact, this is the law for the beginning of any fiction. But it cannot help but be configured in terms of new forms of temporal organization that are still perceived as temporal by the reader, by means of new expectations regarding the time of fiction (Ricoeur, 25).

It seems that the human mind, the reader, is in the expectation of the fulfillment of the paradigm of end, of the sense of an ending. Thus, when the mind, the reader's perception encounters a narrative, a fictional work, it tends to extract from it some meaning, significance, a meaningful pattern, or to load it with such process and expectations. In other words, since a point in time starts a duration, in this case a fictional one, and leads to and stop at another point in time when the reader finishes the book or the fictional work, this duration, this fictional space is made meaningful by the reader, by his/her perception, by means of various relations, connections and patterning. It sounds that this tendency of the human mind is inevitable.

Here in Ricoeur's conception we trace the weight of another relevant temporal differentiation, which is suggested by also Kermode's expression of the time of the novelist. Concepts of real time and the time of a novel emerge, and illuminate the charging of a fictional work with meaning, with *kairos*. While there is a temporality, *chronos* in the actual world where the reader exists, there is another temporality within the fictional product, the literary work itself. The literary work holds, unfolds a world too, a fictive cosmos or microcosm with its duration, time flow too. And as the reader begins to read this world, enters in this fictive duration, s/he also inevitably continues to exist in the actual world as well. Thus, in the act of reading, in a way, two temporal dimensions passes through each other, and a kind of symbiosis emerges. Ricoeur says "In this way, epics, dramas, and novels project, in the mode of fiction, ways of inhabiting the world that lie waiting to be taken up by reading, which in turn is capable of providing a space for a confrontation between the world of the text and the world of the reader." (Ricoeur, 5) During this confrontation we can say that the pattern-making human mind both makes pattern and collects data to make further patterns and/or to modify the patterns

it has established. This is a complex process. While one reads one forms some expectations, some meanings from the text, during its unfolding in time, and as one furthers in the text, one modifies the formed significance via the new data, and at the end, an overview can re-modify meaning, the sense-making process.

Ricoeur conceives of a particular process of making sense and narrative. As Sim describes Ricoeur's thinking; "The act of emplotment in human consciousness continually reshapes the open field of the future. Initially we 'pre-figure' - that is, envisage it as possibilities of action. Emplotment then 'configures' that open field into a comprehensible, temporally structured totality where the sequence of past events has unfolded. To read a narrative, then, is to apply the phenomenal schema with which consciousness makes coherent time out of haphazard events and deeds: 'To understand the story is to understand how and why the successive episodes led to this conclusion, which far from being predictable, must in the end be accepted as consistent with the assembled episodes.'" (Sim, ed. , 341) So, Ricoeur seems to think of three kinds of temporality; time that is not shaped, formed, time that is shaped, loaded with significance and time that is modified by reconsidering the shaped, filled time. Reviewing the senses, meanings it has acquired in the pattern, in configuration, again and again, refiguring them, the mind interprets, makes sense, dynamically reviews the world as it carries actuality to fictivity, and the fictional world to the real world.

If we agree with Kermode and Ricoeur about the interaction between the text and the reader, about the activity of the reader, we can regard the text as configuration, and as the reader reviews this configuration, this shaped time span, as s/he refigures it, the meaning/s, interpretation is generated. Thus, evaluating the given data, the disclosure of the personages' character, experiences and conditions, establishing connections between these in the episodes of "Wandering Rocks", within the duration in them, the reader acknowledges kairos and generates inferences, significance, particular meaning/s. If, for example, we regard the first section in this respect, Father Conmee's dichotomous qualities and tendencies clarify as the knowledge about him accumulates, forms, links up to its components, gets patterned within the duration of the text, during the disclosure of the fictional world. From the fictive moment in time when he descends the presbytery steps to the point at which he blesses the passionate couple, the empty, successive time, which would still flow even without the human being, is filled with a certain design,

with the conveyed occurrences, events, the physical journey of the man across the city and the activity of his mind. When the pieces of this time, this duration are considered accumulatively as each ends and transforms into the next one and also when the duration comes to its end the reviewing, recalling of the given data, the presented information and the preceding duration reshapes this experience. That is; Father Conmee's duality emerges, since the reader sees in succession that the mission of his journey is charitable but Conmee's evaluation about Cunningham is practical, financially-minded, that he blesses one-legged sailor but he thinks of disabled veterans shortly, but also since the reader would think over again the other pieces of information about Conmee scattered or embedded in the duration of Conmee's journey, all of which justifiably seem to construct a design (an outline of these points has been given earlier).

Also in a shorter duration such interpretative, shaping process occurs; the second episode extends to a shorter span of time from Kelleher's leaving his job for the day through his coming outside the undertaker's and meeting with the constable to his exchange of few sentences with him. When at the end of the section a mysterious statement is expressed, some sense, kairos emerges as that statement is reviewed in the light of the recalled beginning of the episode where Conmee's job is suggested. The association of a man like Kelleher, who has an ordinary job, with the police arouses suspicion.

All the episodes can be viewed on this line, relating their narrative parts, recalling the fictional duration which is spent within them, and so the process of making sense of each one can be analyzed in detail (these senses have been outlined earlier). Yet, the same process is valid for the whole of the chapter, as it is so for the whole of the novel. The episodes are related to one another and the chapter to the whole narrative. Thus, the information about the Dedalus household scattered and unfolded with its various aspects in episodes 4, 11, 13 and 14 can be all related to form a problematic family portrait; whereas poverty, scarcity and wasted energies prevail in the household, the father lounges in the streets, wasting time. Likewise, Cunningham's benevolence can be realized and confirmed- in addition to the preceding chapters- when we relate the information in episodes 1 and 15, as we see him still trying to find help for the Dignam family whose father is recently dead. These few examples show us that the reader traversing again and again in the fictional duration of the chapter, jumping between different temporalities, between the present

information and the earlier provided data and constructing expectations for the forthcoming information, can enhance sense-making.

Yet, it is not only the reader who traverses in different temporal structures. In *Ulysses* and in "Wandering Rocks" we encounter many dimensions of the concept of time. Joyce explores diverse aspects of temporality and suggests their variable positions and presence in the human mind. Moments are "saved", "impregnated" not only by extracting from mere succession and passage, but also by the integration or coexistence in the mind of the spent moments, the present moment in which one lives and the forthcoming, expected moments, by travels of the mind in time with various, innumerable constructions, by chaotic mental multitude and variety, by mental release from any perfunctory order and design. At this point we can parenthetically bring forward a pertinent topic. We can refer to the differentiation, discordance between narrative time and narrated time. Narrative time in the chapter covers almost one hour, but the time of the narrated things extends to a very wide span of time. This extension is generated by both dialogues between the personages in which they refer to present, past and future and by stream of consciousness, the inexorable, dynamic flow of the human mind, of thoughts, a chaotic, enriched expression of various sensations, feelings and emotions in free thinking.

In this way, in another temporal structuring present, past and future blend again. We can evaluate some dialogues in this respect for exemplification. In episode 14 dialogues between Simon Dedalus, Cowley and Ben Dollard depict Cowley's financial situation. When Cowley talks to Dedalus of the "two men prowling around the house trying to effect an entrance.", he refers to the recent past, that the men has recently barricaded the house. When he says "I'm just waiting for Ben Dollard. He's going to say a word to Long John to get him to take those two men off. All I want is a little time.", he explains the present situation and also projects himself on the near future. Dedalus's evaluation of Dollard suggests past, present and future; "He's always doing a good turn for someone." Dollard's illumination of the matter refers to the present and the past; "Hasn't your landlord distrained for rent? . . . Then our friend's writ is not worth the paper it's printed on . . . The landlord has the prior claim. I gave him all the particulars." Dollard tells about both his action in the recent past and the landlord's action in a relatively remote past. Further, we understand that Cowley's problem concerning rent covers a time span that goes beyond the

temporal limits of the chapter, this one hour, since his landlord has given him notice before the start-point of the narrative time of the chapter, and since his indebtedness does not end within the span of this fictional unit but presumably will continue for a time.

Temporality slips and transforms in episode 8 too. Ned Lambert talks to Father Love about the historical past of a building. Thus, as the reader with the personages gets information, the narrated time also extends to the remote past. Lambert says "We are standing in the historic council chamber of saint Mary's abbey where silken Thomas proclaimed himself a rebel in 1534. [. . .] The old bank of Ireland was over the way till the time of the union and the original jews' temple was here too before they built their synagogue". Lambert also refers to the recent past as he explains to O'Molloy the reason for his sneeze; "I caught a . . . cold night before . . . blast your soul . . . night before last . . .". These temporal references expands the narrated time in the chapter. With the fictional characters, the reader, too, traverses in past and future along with his/her entering in the fictional present of the chapter's narrative time.

The personages' stream of consciousness blend the three dimensions of time too. Yet, here presentification gains weight. While stream of consciousness in a way unifies present, past and future, it brings the time of the protagonist or the personage to the time of the audience. Interior monologues evoke a sense of immediacy; what is included in them and conveyed through them, however far it is in past or future, is brought to an everlasting immediacy. Since stream of consciousness through interior monologue reflects instantaneous thoughts of the fictional character, at the time of reading these are contemporaneous to the audience's perception of the present time. Still, interior monologues uncover different temporal dimensions in which the personage moves and extends to fictive past and future. As Ricoeur indicates, fictive characters live fictive time; "It is in this projected world that the characters live who have an experience of time in it, an experience which is just as fictive as they are but which nonetheless has a world as its horizon." (Ricoeur, 76) And in this fictional world, we can consider the mind of the character to constitute another fictive world too, another microcosm. In the stream of consciousness technique the mind becomes a common ground where three dimensions of time simultaneously exist, coexist. As Robert Humphrey notes, this technique is very suitable to reflect the fictional characters' minds, "because the quality of consciousness itself demands a movement that is not rigid clock progression. It

demands instead the freedom of shifting back and forth, of intermingling past, present, and imagined future.” (Humphrey, 50) He refers to David Daiches’s consideration of two methods for that, “time-montage” and “space-montage”, and explains them; “one is that in which the subject can remain fixed in space and his consciousness can move in time—the result is time-montage or the superimposition of images or ideas from one time on those of another; the other possibility, of course, is for time to remain fixed and for the spatial element to change, which results in space-montage.” (Humphrey, 50) Humphrey calls these “cinematic devices” (51). In “Wandering Rocks” time-montage is the prevalent device in respect of the personages’ stream of consciousness.

Not all the episodes in “Wandering Rocks” contain interior monologues. Episodes 1, 7, 10, 12, 13 and 18 essentially include them. As an example we can evaluate the fictive extensions of Father Conmee’s stream of consciousness in episode 1. On the stairs he thinks “Just nice time to walk to Artane. What was that boy’s name again? Dignam, yes. . . . Brother Swan was the person to see. Mr Cunningham’s letter. Yes. Oblige him, if possible. Good practical catholic: useful at mission time.” Here, the present continuous emerges as his walking time; the recent past is Cunningham’s handing over the letter to him, which is not observed within the fictive time span of the chapter; the near future is Conmee’s meeting with Brother Swan; and simple present, the duration of the fictive world holds Cunningham’s consistently benevolent personality. In the next mental flow Father Conmee refers to a sixteenth century religious figure, to Cardinal Wolsey, and the fictive time momentarily extends to the remote past. At another instant he thinks of a lack of the tramline on a busy road, and saying to himself “Surely, there ought to be.” he anticipates the indefinite future. The narration indicates his daydreaming too and we see Conmee drifting in an unreal past; “Don John Conmee walked and moved in times of yore. He was humane and honoured there. He bore in mind secrets confessed and he smiled at smiling noble faces in a beeswaxed drawingroom . . . And the hands of a bride and of a bride-groom, noble to noble, were impalmed by don John Conmee.” In episode 7 the secretary fills temporality with her thoughts based on three dimensions of time too; “Mustard hair and dauby cheeks. She’s not nicelooking, is she? The way she is holding up her bit of a skirt. Wonder will that fellow be at the band tonight. If I could get that dressmaker to make a concertina skirt like Susy Nagle’s. They kick out grand. Shannon and all the boat club swells never took his eyes off her. Hope to goodness he won’t keep me here till seven.” We see the jumps from the present

continuous to near future to anticipated future to recent past and to near future. If we regard these as mainly time-montage, we can regard especially one instance as a good example of space-montage. In the first episode it is stated that “His thinsocked ankles were tickled by the stubble of Clongowes field.” Yet, as Conmee is not walking there at the moment, this is a subtle collage of space.

Yet, Joyce’s game with time is not exhausted. As he forces, delves into various temporality, as well as the blend of different dimensions and temporal jumps within the personages’ minds the temporal juxtaposing and bringing together of various characters in time, within the common ground of the narrative time of the chapter, is one of the manifestations of the author’s quest in time structuring. Joyce thus generates contemporaneity and simultaneity. At one moment or at one time span different people exist and different events occur at places distant in space. The author reminds us of this variety, multitude, chaos, coincidence, casualness in life, in the world, in existence. Thus, using particular devices he points to the fullness and insignificance/significance of small pieces of time. These devices are actually the same as the ones he uses for stream of consciousness; techniques of collage and close-up engender and also apply relevant techniques like montage, multiple-view, close-up, panorama. Humphrey explains these devices; he says of montage as “succession of images or the superimposition of image on image or the surrounding of a focal image by related ones. It is essentially a method to show composite or diverse views of one subject—in short, to show multiplicity.”, and close-up is “concerned with subjective details, or . . . the infinite expansion of the moment.” (Humphrey, 49) Practicing these techniques of painting and essentially the cinema, “Wandering Rocks” presents to the audience the living microcosm of Dublin. As Richard Ellman says, “Dublin asserts itself as micropolis” (Ellman, 91).

With space-montage Joyce takes the reader to different spots of the city at one moment in time and spots there different citizens who coexist in time unaware of one another. This technique unfolds to the audience a panoramic view, generates multiple-view, and in a way these close-ups bring the camera eye, the focus, onto different personages or incidents in a mood of equality and turn these into equally significant/insignificant beings. In episode 1 at the moment Conmee resumes his walk along Mountjoy Square, Maginni, professor of dancing is walking by the corner of Dignam’s court, moreover

simultaneously he passes by Lady Maxwell. In episode 2 when Kelleher, having quit working, leans against the door to look outside, Conmee gets on the tram. When Kelleher spits hayjuice, a coin is thrown from a window in Eccles Street. In episode 3 while one-legged sailor is singing in Eccles Street, at another place O'Molloy learns about where Lambert is. In episode 4 at the moment Maggy Dedalus is talking to her sister about selling Stephen's books, Conmee is making his inner journey, mental return to his former post in Clongowes. At the moment Maggy says of where she has found that day's food, the bell is rung at the auctioneer's. At the time Maggy warns Boody of her rebellion at their father, the crumpled throwaway is passing between the Customhouse Old Dock and George's Quay. In episode 5 when Boylan is giving orders for his present for Molly Bloom, a darkbacked figure is spotted under Merchants' Arch scanning books. Episode 7 brings together in time first Miss Dunne's afterthought about the book she has been reading and a kind of machine processing somewhere, and then her typing and H.E.L.Y.'S advertising men walking at an intersection. In section 8 when Lambert, O'Molloy and Love is at the abbey, we learn that somebody with a long face and a beard is concentrating on a chessboard somewhere. Then a young woman is taking a twig off her skirt at another spot. In episode 9 while Tom Rochford is working his newly-invented machinery, an elderly lady is walking between courts at another place of the city. When M'Coy has pushed a banana peel with his feet aside, the gates of the drive are opened for the viceregal cavalcade. Then as M'Coy and Lenehan are passing a certain spot Master Dignam is seen coming out at another spot. Then we jump in space to Eccles Street again. In episode 10 Bloom and Maginni are simultaneously seen in different activities as Bloom is having a look at some books and Maginni walking on O'Connell Bridge; then at some point Bloom and the elderly lady in the courts are brought together in time. In episode 11 the auction and the bicycle race are simultaneous, also these with the conversation between Dilly and his father. Additionally, at a point of their conversation Kernan is walking along James's Street. As the father and the daughter separate, the cavalcade passes between the gates. Episode 12 shows Kernan on progress as at another place Dedalus and Cowley greet each other. Then a point of the skiff's progress coincides with Kernan's. Also Denis Breen and his wife, and then the cavalcade, share contemporaneity with Kernan at succeeding points. In section 13 Stephen's progress and that of the two old women, whom he has actually seen in the morning, are coincidental in time. Later, a temporal point of Conmee's route overlaps one of Stephen's. Episode

14 takes to the same temporal dimension some activities of Dedalus, Cowley and Dollard, and Farrell. Then also Love is brought on the same temporal plane. In episode 15 Cunnigham and his companions are put together temporally with Miss Kennedy and Miss Douce, with Nannetti, and with Boylan and Jack Mooney's brother-in-law distinctly in succession. Section 16 makes coincidental Mulligan and Haines's conversation about Stephen and a point of one-legged sailor's progress, and then that of the skiff.

The next section which exhibits these coexistence, coincidence and contemporaneity is the last one, which has a particular position and function in the chapter. Here in accompaniment of the viceregal progression the reader, in a way also as one of the witnesses of this progress, watches a train of coincidences. This time a successiveness related to the cavalcade is generated. And almost all personages referred before in the chapter are again seen in this nineteenth episode at the coincidental instants of the official progression. Along with these already seen characters, in this episode time span also includes the citizens who have not been mentioned in the earlier episodes, such as Gerty MacDowell and a pedestrian in brown macintosh. Furthermore, this coexistence and casual coincidence, which still holds a significance in itself, that of the importance of the ordinary, chaotic, unorganized, unplanned, is so subtle that it accepts not only human beings but also inanimate beings such as the posters of Marie Kendall and Eugene Stratton, the polluted river, watches and wax models. This contact and coexistence with the inanimate beings engenders irony on the thematic level and reflects the reaction and derisive response to the colonizer, while these reinforces the sense of being on route, spending time through glimpsed spatial spots.

Yet, in "Wandering Rocks" with regard to the use and presentation of temporality there is even more than this space montage and synchronization. The chapter works also like a time machine, and we see what is termed the Proustian technique in it as the narration plays with time. Present, past and future blend, are integrated again but this time in the overall of the chapter, and their chronological, neutral, successive, in other words, worldly, scientific order, structure, is disrupted, dissolved and shattered. Time jumps forward and also backward in "Wandering Rocks". Neither are these jumps in a regular rhythm. Once events are presented and over and in a way a past is formed, the narrative does not simply return back to it and then resume its progression from the point it has deviated. Rather, the narrative forms new disclosures,

concentrations in the past. In other words, the narration advances to a point, then goes backward to an already past point or span, and advances, yet not to the point from which it has turned backward but to another point or span within the duration regarded as the past. All these also seem to resemble the evaluation, interpretation process of the mind as it refigures the past, the attained information, returning to it at different phases again and again.

This narrative method reminds of Proust. Ricoeur describes the technique: "The art of narrating is for Proust in part that of playing with prolepsis (narrating ahead of events) and analepsis (narrating by moving back in time), and inserting prolepses within analepses." And these are "anachronic variations" (Ricoeur, 83). Interestingly, these formations and devices remind us of Kermode's review of memory types inspired by E. H. Gombrich's thoughts on modern psychology and Augustine's *Confessions*. Kermode says "There is 'immediate memory,' or 'primary retention,' the registration of impressions we fail to 'take in,' but can recover a little later by introspection; and there is, finally, a kind of forward memory, familiar from spoonerisms and typing errors which are caused by anticipation, the mind working on an expected future. The second of these memories—registration of what we fail to 'take in'—is an essential tool of narrative fiction. It is familiar from the 'double-take' of the music-hall, and many literary kinds, from poems which catch up words and ideas into new significance, to complicated plots" (Kermode, 53). He also restates Gombrich's useful warning, it is "that we ignore these facts when we make a sharp a priori distinction between time and space; that in time our minds work in fashions that are not wholly and simply successive" (Kermode, 53). So, we can say that the capacity of narrative to blend temporal dimensions and to travel irregularly within them is a reflection of the mind's working. And the playing of narrative methods with the direction of the fictive time refers to the games of human memory. While analepsis alludes to immediate memory, to the condition of double-take, prolepsis sounds like forward memory and spoonerism.

In "Wondering Rocks" the technique of reversing, overlapping, furthering of episodic temporalities thus probes possibilities of time structuring along with a scanning of human consciousness. If we encounter any duration seeming lost and irrelevant to any structure, Gerard Genette's additional analysis and definition of anachronies may illuminate this situation. His opinion enables "to divide analepses into two classes, external and internal, depending

on whether the point to which they reach is located outside or inside the temporal field of the first narrative. The mixed class—not, after all, much resorted to—is in fact determined by a characteristic *extent*, since this class consists of external analepses prolonged to rejoin and pass beyond the starting point of the first narrative" (Walder, ed., 148). Genette warns us of acute intricacy and slippery potential of the last two formations: "External analepses, by the very fact that they are external, never at any moment risk interfering with the first narrative, for their only function is to fill out the first narrative by enlightening the reader on one or another 'antecedent'. . . . The case is otherwise with internal analepses: since their temporal field is contained within the temporal field of the first narrative, they present an obvious risk of redundancy or collision . . ." (148). He also suggests the existence of "open analepses (analepses whose conclusion cannot be localized), which therefore necessarily entails the existence of temporally indefinite narrative sections." (149) For their cause, we can turn to another idea of Genette's as to "forgetting the analeptic character of a section of narrative and prolonging that section more or less indefinitely on its own account, paying no attention to the point where it rejoins the first narrative. . . . without ever acknowledging and signaling the moment (although indeed necessarily come to and passed beyond)" (Walder, 148).

In "Wandering Rocks" we encounter almost all of these structures. Thus, in this chapter, time becomes a wanderer, and a very difficult, demanding one to catch up with and to comprehend. As we have surveyed earlier, in episode 1 we perceive that an amount of time passes in the usual chronological order along with the Bergsonian, individualistic, personalized time through Conmee's personal associations in his stream of consciousness. In this way narrative in the whole of the novel has come to a point in time. But the reader perceives that from this point time does not flow in its usual, progressive order; we cannot smoothly pass further this last point. It is because the second episode takes us back to the point when Conmee gets on the tram; we return to an earlier time in the narrative and we travel back in time (analepsis). More intricacy to come, the third episode (internal analepsis) one more time hinders the progressive flow of time on the plane of the narrative time, one more time slows down the passage of time, concentrates it, and takes the reader back again to the preceding point in time that has unfolded in the second episode. The generous white arm of the previous section is seen again with further information and the target of generosity is identified as the beggar sailor too. Yet, the temporal labyrinth is to

become more elaborate. In the fourth section (mixed analepsis) we again jump in the past- if we regard the time span spent by Conmee's journey as forming a past time- but this time onwards from the point where we are left in the third episode. Episode four shows Conmee around the Artane road, towards the very end of the first section. So we infer that the talk between the Dedalus sisters takes place at a later time from the point where Conmee has first descended the presbytery steps.

Yet, with more subtlety, in episode 5 the reader loses his sense of time in the narrative time, because s/he is deprived of any reference at this point to make inferences about the location of this episode in this chapter. Whereas episodes 2, 3 and 4 present temporal references to the first episode, section 5 refers neither to Conmee's journey nor to the durations disclosed in sections 2, 3 and 4. Instead, here Joyce uses only a device of foreseeing reference (Bloom's unidentified figure) (prolepsis), which he also uses in the preceding episodes (Maginni in 1, O'Molloy in 3, the auctioneer's bell in 4), and which will function in the succeeding episodes to set this temporal jigsaw puzzle. But as the montage here can only serve for finding a temporal connection and sequence between episodes to come, at that point the reader evaluates this duration with respect to the temporal relations between its own components.

Any temporal connection with other sections is also hard to find concerning episode 6 and can only be vaguely established later in the act of reading. As the military band is to play during the biking race, we can confidently infer only later that the point in time here, where the band has just arrived the city, is before the time span included in episodes such as 11 (a phase of the race), 4 (the synchronization of the bells' of the auctioneer and the phase in 11), 12 (the return to the intercalation of Kernan coming after the race bell), and 14 (the intercalation of Dedalus and Cowley which comes after Kernan's location in time unfolds here).

Episode 7 has a temporal clarification in its connection with episode 5 through the intercalation of H.E.L.Y.'S and Boylan's telephone call to his secretary which we have heard of it only in his intention to make (prolepsis). Episode 8 (analepsis) refers to Conmee's journey through the intercalation of the young woman detaching a twig from her skirt who has been seen by Conmee at the end of the duration of episode 1; and, with a further narrative maneuver (mixed analepsis), extends time a little beyond the duration of section 1 as the conversation of Lambert and O'Molloy, which takes place after the

intercalation point, continues for a while. Section 9 identifies the intercalation found in section 7 (Rochford's invention) (prolepsis) and thus also temporally connects, synchronizes these two episodes. Episode 9 also gains a temporal affinity or partial synchronization with episode 5 through the temporal connection already established between episodes 7 and 5. This indirect affinity is also reinforced as Marie Kendall of episode 7 and the darkbacked figure of episode 5 are also referred here plainly without intercalation. Episode 9 and, through the established temporal location with it, episodes 7 and 5 here attain a relatively clear connection to Conmee's journey; as episodes 2 and 3 have a clear position with that journey and also inform us of a woman's, Molly's throwing a coin from a window making a notice fall meanwhile, when here in section 9 we learn through an intercalation that this notice is reset we understand that these three episodes (5, 7, 9) come after the point when Conmee gets on the tram, though still not in exact timing. Episode 10 identifies the darkbacked figure (prolepsis) as Bloom and as it begins from an intercalation in the previous episode, we can understand that the time span of episode 9 begins earlier than that of episode 10, but also through the positioning between sections 9, 7 and 5, we perceive that the span of section 7 and 5 is earlier in time than that of section 10.

With section 11 the audience is taken back in time again (analepsis). The auctioneer's bell here has been already heard in episode 4 in an intercalation; so we sense that at the time the Dedalus sisters talk at home, the other sister talk to their father, almost in a synchronization or in a close affinity in time. Section 12 (analepsis) takes us back at a point from which episode 11 has passed beyond. Our progress is hindered again. This section begins from an intercalation in episode 11. Yet the episode also foresees or forewarns the conversation between Dedalus Cowley (prolepsis) which takes place in section 14, so in a way jumps in time forward; but actually as only a synchronization, by means of an intercalation indicated here, this would serve to see the temporal position of these two narrative time spans.

Episode 13 (mixed analepsis), which thematically uncovers another rebellion of Stephen's, also temporally goes beyond the time span of episode 1. Almost in the middle of the narrative duration of this section, with an intercalation we realize that Conmee has reached a temporal point which comes after the narrative border of episode 1, which ends as he reads his little hours. Here we learn that "Father Conmee, having read his little hours, walked

through the hamlet of Donnycarney, murmuring vespers." Yet, further, as episode 13 continues after this temporal point via Stephen's conversation with his sister, we see that the duration of the chapter expands.

Whereas we come over such distance, to such an advanced temporal point, narrative again takes us back in time; episode 14 begins with an intercalation in section 12, with the encounter between Dedalus and Cowley. Besides, it is clarified that the time now comes after the span of episode 8 because an intercalation (internal analepsis) informs us that the Reverend Love has already departed from the abbey, which is the setting of episode 8.

When section 15 (mixed analepsis) begins the reader again falls into a sense of loss concerning temporal position, as to where to relate this time span. From this uncertainty, we are taken to another back point, but not to a relatively remote past, not to the beginning of the chapter.

Episode 16 clarifies an intercalation (prolepsis) in section 8, which refers to a long face gazing to the chessboard; here we learn about the owner of this face. Yet, as the intercalation engenders a temporal affinity between this span and that of section 8 and as section 8 has an intercalation (analepsis) which announces the young woman with the twig, which is synchronized by the end of Conmee's depicted journey, we understand that temporality of section 16 is around the ending of the first episodic duration.

The time of section 17 is again difficult to determine; yet as we see Artifoni walking and have seen him miss his tram earlier in section 6, we can infer that this span temporally comes after episode 6. Still, both in reference to section 6 and to section 16, time seems to remain uncertain.

Neither does the exact timing of episode 18 seem possible. Yet, as here we see Master Dignam walking after buying porksteaks, this span of time is after that of section 9 where he has just come out of the butcher's. Also, as he observes Boylan and Jack Mooney's brother-in-law in conversation, whose identities are inferred by their description, we understand that there is a synchronization between the durations of episodes 15 and 18. As these are connected and as section 18 shows the cavalcade at an advanced point whereas it seems to begin its progression about the narrative ending of Father Conmee's journey, these two sections (15 and 18) seem to include a jump further from the duration of episode 1 (thus constituting mixed analepsis). But still the position of section 18 in reference to section 17 evokes a sense of loss in time.

Whereas the narrative travels in time, releasing from all the bounds of time, from the successive flow of time, going back and forth at random, episode 19 restores chronological, progressive temporality. It orders, puts into succession the previous chaotic, shattered episodes, durations; it combines the scattered pieces of the progression of the cavalcade, though still not referring exactly to all of the points of time highlighted in the sections.

The presence of this organized temporality at the end of the chapter, this regular, diachronic, conventionally-temporalized narration, in a way highlights what is presented before, and constitutes a spontaneous comparison between successive, unified order and shattered, episodic, variable temporality. Thus, Joyce generates another way of self-referentiality and an occasion for comparison of the methods he employs and for reviewing temporalities he evokes. In "Wandering Rocks", alluding to the Symplegades, the mythological clashing rocks in the Bosphorus which are on the move or seem to be so as a result of an optical illusion due to the strong current (Gifford and Seidman, 260), likewise, in Joyce's hands time unfolds its multitudinous aspects and possibilities in narrative and in human consciousness. Time is unavoidable, indefatigable, indifferent, but it is also interferable, distortable, reshaped, reversed, progressing, regressing, stopping, omnitemporal. In "Wandering Rocks" time is Proteus; variable, everchanging. And Joyce substantiates Stephen's, the aspiring artist's, ambition and curiosity. The *nacheinander* becomes *nebeneinander*.

WORKS CITED

- Ellman, Richard. *Ulysses on the Liffey*. London: Faber and Faber, 1972.
- Gifford, Don with Robert J. Seidman. "*Ulysses*" *Annotated: Notes for James Joyce's "Ulysses"*. Revised and expanded ed. Berkeley, Los Angeles, London. University of California Press, 1988.
- Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley, Los Angeles, London: University of California Press, 1954.
- Joyce, James. *Ulysses*. With an introduction by Declan Kiberd. Penguin Books, 1992.
- Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. London, Oxford, New York: Oxford University Press, 1968, first pub. 1966.
- Ricoeur, Paul. *Time and Narrative*. Vol. 2. 3 Vols. Trans. by Kathleen McLaughlin and David Pellauer. Chicago and London: The University of Chicago Press, 1985.

Sim, Stuart, ed. *The A-Z Guide to Modern Literary and Cultural Theorists*. London, New York at all: Prentice Hall/Harvester Wheatsheaf, 1995.

Walder, Dennis, ed. *Literature in the Modern World: Critical Essays and Documents*. Oxford University Press/The Open University, 1992, first pub. 1990.

