

**Facets of Focalisation in James Joyce's *A Painful Case*: A Narrative Analysis**Adnan Rashid Sheikh¹, Muhammad Ashfaq Munaf², Ameer Sultan³¹ English Language Center, Umm Al Qura University, Makkah Mukarrama, Saudi Arabia. Email: numlnotes@gmail.com² Language Instructor, English Language Center, Umm Al Qura University, Makkah Mukarrama, Saudi Arabia.
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The present paper deals with modern narrative theory concentrating on focalisation and its facets in the short story *A Painful Case* by James Joyce. The cognitively minded narratological notion of focalisation, a term coined by Genette (1983), developed by Uspenskiĭ (1973) and broadened and refined by Rimmon-Kenan (2003), discusses the perceptual, psychological, and ideological positions adopted by the narrator(s) or character(s) in the tale (s). In recent years, there has been considerable interest in focalisation and its implications for narrativity and fictionality. The present paper is an endeavour to analyse the short story *A Painful Case* by James Joyce through perceptual, psychological, and ideological facets of focalisation. The reader can better understand the text and deduce how the characters at the two levels of discourse and story view the fictitious world and how they are connected via this study. In conclusion, the study of focalization enables us to perceive the story as a network with several layers and consolidates our appreciation of Joyce's narrative environment design.

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1. Introduction

When we read or listen to a story, one of our significant experiences is that we instinctively adopt a perspective and conceptualise the story's events from that perspective. While reading a narrative, however, we are in a quandary between the focaliser, the agent whose viewpoint we have adopted and through whose senses we have seen and experienced the story world, and the narrator, the agent who narrates the story. This duality, which dates to Gerard Genette (1983) difference between focalisation and narration, is fundamentally a narratological idea. To comprehend these narratological terms, it is essential to distinguish between the two levels of narrative that structuralists have suggested, namely tale and discourse. When analysing focalisation, it is assumed that the discourse reflects the tale from various angles and by various agents—either a narrator or a character—both of whom might be considered separate agents. As opposed to most of the focalisation research, which solely considers the conceptual and perceptual frameworks through which the recounted circumstances and events are perceived, felt, understood, and assessed (Toolan, 2013)(p. 60), the present paper endeavours to intensively analyse the short story *A Painful Case* by James Joyce through perceptual, psychological, and ideological facets of focalisation. The analysis aims at enabling the reader(s) to profoundly comprehend the text and deduce how the characters at the two levels of discourse and story view the fictional world and how they are connected via this study. Moreover, the present analysis also intends to assist the reader to perceive the story as a network with several layers and consolidate his appreciation of Joyce's narrative environment design. The study sets the following research question:

How effectively does the application of Rimmon-Kenan (2003) facets of focalisation reveal the narrative environment design and multi-perspective of James Joyce's short story titled *A Painful Case*?

The objective of this study is: To explore the efficacy of Rimmon-Kenan (2003) facets of focalisation in revealing James Joyce's short story titled *A Painful Case* as a network with multiple layers.

The paper is organised into five sections. The context of the study is explained in the first section. The second section outlines Genette's typology Genette (1983) and defines and illustrates different forms of focalisation. The study's theoretical foundation is described in section three. Section four examines and discusses the perceptual, psychological, and ideological components, and section five presents the conclusion.

2. Focalisation: Definition and Representation

According to the Living Handbook of Narratology, focalization, a term coined by Genette (1983) in the late 1960s in *Figures*, may be defined as "a selection or restriction of narrative information concerning the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the story world." Genette (1983) considers focalisation to have a degree of abstractness, which avoids specific visual connotations. She defines focalisation as a selection of narrative information concerning what was once known as omniscience in her overall conception of it. According to Rimmon-Kenan (2003), focalisation refers to the prism, perspective, or angle of vision through which a text is presented and verbalized by the narrator though not necessarily his (p.73). Over-the-shoulder camera shots can depict focalisation, shot-reverse-shot depictions of character interactions, focus on a figure staring off into the distance before pivoting to take on the looker's sightline, etc. Focalisation refers to the fact that one focus may take priority over another depending on the narrative situation or context (Hühn, 2009, p. 7). It refers to how the author has chosen to tell his/her story, either from his/her point of view or another character (Bakhtin, 2010).

Focalisation can be done using a narrator who narrates the story or using verbs and adverbs (or adjectives) that modify the story events. According to (Fludernik, 2009) (40), this phrase has essentially replaced the more well-known terms perspective and point of view. However, the link between focalisation and point of view is more nuanced than a straightforward substitution. According to Niederhoff (2011), focalisation is the restriction or selection of narrative content based on the knowledge and experience of the narrator, the characters, or other, more fictitious entities in the story world. According to Ryan, Foote, and Azaryahu (2016), the distinction between the point of view and focalisation is that the former denotes a spatial position from which a scene is observed, regardless of whether this position is occupied by anyone, while the latter denotes the scene being encoded in someone's consciousness (p.20). According to Hobyane (2022) focalization is the process of choosing information to influence the reader. The character focalisation does help us unearth some of the critical dynamics in the narratives and their purposes (p.6).

Genette (1983) distinguishes between focalisation and the narrator. He alludes to the narrator through the linguistic metaphor of 'voice'. In earlier theories, terms like the first-person narrator, omniscience, and camera viewpoint were studied under a single word, typically the point of view or perspective. According to Genette (1983), such approaches to the topic confounded two questions: who is the character whose point of view orients the narrative perspective ('who sees?'), the position from which events of the narrative can be viewed, and the very different question of who is the narrator ('who speaks?'), the point from which the story is told. A single text may use various focalisation or points of view during the narrative. Any one of the three points of view—first, second, or third person—can be used by an author to offer a narrative to readers.

2.1 Different Forms of Focalization

Genette's typology (Genette, 1983) and definitions are as follows:

- **Zero Focalisation** is employed in stories when the omniscient narrator divulges information that the character is unaware of and does so in a neutral manner; it serves as the standard by which other types are measured.
- **Internal Focalisation** is possible in stories with a small field of view or limited omniscience but only completely realised in stories with an internal monologue or free indirect discourse. Internal focalisation, according to (Genette, 1983), is a narrative technique in which the narrator is not a part of the story world (i.e., heterodiegetic) and speaks about the characters in the third person while revealing details about the protagonist's inner, mental existence (Van Lissa, Caracciolo, Van Duuren, & Van Leuveren, 2016) (p. 44).
- **External Focalisation** occurs when the narrator delivers less information than a character knows in a story. This is so he cannot read their thoughts and emotions. Thus, external focalisation results in "objectivist" or "behaviourist" narratives (Simpson, 2004)(p. 33).

Although Genette's typology (Genette, 1983) has several discrepancies because of several contradictory criteria used to define the words, it still marked a significant turning point in point-of-view research. A binary framework was created by Bal (2017) and Rimmon-Kenan (2003) using the previous typology. They attempted to eliminate misunderstandings resulting from this discrepancy in Genette's typology Genette (1983) by separating an object of focalisation, a focalised, from its agent, the focaliser. They provided a four-way typology to work with based on the focalised's position within the narrative: internal focalisation vs external focalisation, considering the position of the focaliser's agent, and focalisation from within vs external focalisation, considering the extent of the focaliser's access to or lack thereof to the inner life of the focalised (Rimmon-Kenan, 2003) (pp. 74-85).

3. Theoretical Framework

3.1. Narratology

The term 'narratology' was first used by Todorov in Cameron's grammar book (Onega & Landa, 2014). Bal (2017) defines narratology as a 'theory of narrative texts' (p. 30). More recently, narratology has been strongly associated with structuralism and the structuralists' quest for a formal system of accurate description applicable to any narrative content. Narratology tries to understand better and uncover a literary work's internal composition to represent the ultimate structure. In other words, narratology seeks to determine the grammar of all stories.

3.2 Facets of Focalization

In a more extensive textual network, focalisation has three aspects that are perceptual, psychological, and ideological. Rimmon-Kenan (2003) incorporated Uspensky's four planes of point of view along with the typology and broadened purely visual sense of the point of view and included cognitive, emotive, and ideological orientation and concluded that in a broader textual network, focalisation has three facets which include perceptual facet (space and time), psychological facet (cognitive and emotive component), ideological facet, which guide the analysis of the text under study. According to Rimmon-Kenan (2003) the perceptual facet includes all the sensory data that the reader receives from reading the text (sight, sound, smell, taste and touch) as well as what is conveyed by the author's visual design and presentation, such as font, illustrations and typography etc. The second facet is psychological because it involves exploring the character's thoughts, feelings, memories and opinions through dialogue and narrative, including internal conflicts or ambivalence. Focalisation on the ideological level refers to how a text relays a specific set of ideological views through a character, narrator, or author. The following meanings and examples of each facet are as under (pp. 77-82).

4. Analysis and Discussion

4.1 The Perceptual Facet

The two coordinates of time and location are the components of this aspect, which forms and keeps track of the range of potential perceptions. As the story develops, time and location move forward. Language markers like deixis indicate the focaliser's orientations, which also assist the reader in deducing the narrative's temporal-spatial stretch. Following is a discussion of the temporal and spatial elements.

4.1.1 Temporal Point of View

According to (Simpson, 2004), the temporal point of view is about how time relationships are signaled in a narrative (p. 79). It pertains to order, which denotes the relationship between the assumed sequence of events and their actual presence in the text (Rimmon-Kenan, 2003) (p. 45). Repetition, analysis (flashback), and prolepsis are only a few stylistic devices that the material point of view encompasses (prevision or flash-forward).

James Joyce's *A Painful Case* is divided into three linearly sequenced acts. First, a picture of Duffy. Second is Mr Duffy's romance with Mrs Sinico, and the third is Duffy's response to Mrs Sinico's passing. These five portions, the last of which contains three stages, make up these major structural divisions:

- i. Four paragraphs. The introduction, which describes Duffy's personality and situation
- ii. There are eight paragraphs and one direct quote. The shocking turn of events depicting the romance between Duffy and Sinico
- iii. A single paragraph. The four-year pause
- iv. Two narrative paragraphs. The initial response of Mr Duffy and the news story 5: Three movements and seven paragraphs.

The second response came from Mr Duffy in his bedroom, the third came from him in a bar, and the final response came from him in Phoenix Park.

The most apparent structural issue is that, in treating Mr Duffy as a loner, the concluding seven paragraphs match the first four. The self-sufficiency and social separation theory of Mr Duffy is presented in section one. The opposite of personal involvement is presented in section two, and a more profound and all-encompassing detachment from "all the living and the dead" is synthesized in section five. However, the story's deceptive simplicity draws the reader in with impressive narrative techniques. After detailing the rupture in the relationship between Duffy and Sinico, the speed and order of the narrative alter. Sections one and two follow a "typical" narrative sequence, developing from the exposition of the characters into a chronological narrative. The first segment is a fifteen-line "fast-forward" interlude that skips ahead four years. Then, in parts four and five, when we read Mr Duffy's response to a newspaper story, the temporal sequence is reversed, the narrative speed is slowed, and the narrative order is occasionally altered.

The last section slows the action as it abounds in recurring flashbacks or analysis due to Mr Duffy's emotional reaction and tense of mind thoughts. She looks coarse and degraded for having fallen into drinking and for having passed away in such an undignified way, which makes Mr Duffy first appalled by the tale. He then walks out to the Chaptalized Bridge bar after recalling her hand stroking his. He keeps on drinking there while getting uneasy. He finds it difficult to reconcile the two perceptions of her that he now has: the lonely drunk he became close to and the lovely woman. He considers whether he could have done more to help her. Despite the freezing temperatures, he goes for a walk. He nearly feels as though she is with him as he moves; it is as if his recollection is so vivid that he can hear or feel her touch him.

Was it possible he had deceived himself so utterly about her? He remembered her outburst that night and interpreted it in a harsher sense than he had ever done. He had no difficulty now in approving the course he had taken.

As the light failed and his memory began to wander, he thought her hand touched his. The shock which had first attacked his stomach was now attacking his nerves.

He recalls when she held his hand, to which he responded with surprise. Now that she was gone, he understood how lonely her life must have been, sitting alone in that room night after night. His life would be lonely, too, until he died, ceased to exist, and became a memory—if anyone remembered him.

The recurrent flashbacks appear as he visits the park. He even walks through the bleak alleys where they had walked four years before. She seemed to be near him in the darkness. He feels her voice touch his ear, her hand touches.

However, he is pulled back into the present time when he feels "perfectly lonely". The third-person omniscient narrator's description makes us feel the intensity of Mrs Duffy's inner conflict.

He gnawed the rectitude of his life; he felt that he had been outcast from life's feast. One human being had seemed to love him, and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame.

The concept of duration, which is related to the temporal span and explains how we perceive how some events may be accelerated or decelerated, is another temporal approach (Genette, 1983)(p. 86). Genette (1983) regards duration as a ratio between text time and text size. Compared to the established "norm," a small section of the text is devoted to a protracted tale period to create the illusion of acceleration. Instead, a lengthy text chunk is dedicated to a brief tale time in the slowing process. An ellipsis (omission) indicates a story's length, which can move at a maximum speed. The lowest pace appears as narrative, digression, or descriptive pauses (Rimmon-Kenan, 2003)(p. 54).

The narrative speed differs before and after the news report. The story starts with a long descriptive pause with the depiction of Mr Duffy's room, the location of his house, physique, disposition, and idiosyncrasies till he meets Mrs Sinico in a concert that triggers some action and movement in the story. After their separation, the narrative speed accelerates, and four years are elliptically mentioned, exposing the narrator's marginalization of Mrs Sinico's character. However, after the news of her death, the speed of the narrative deaccelerates as Mr Duffy's emotional rupture occurs. The mention of possible causes of her death further deaccelerates the narrative speed until it comes to a complete halt. The narrative speed decelerates in the last seven paragraphs comprising three movements. First, Mr Duffy's response in his room, then in the pub, and last in Phoenix Park. The story abounds in descriptive pauses and variations in narrative speeds. There is an implied formal analogy between the narrative ordering and pacing of "A Painful Case," with variations, pauses, and reversals.

4.1.2 Spatial Point of View

Regarding its visual perspective, the spatial plane can be compared with its various vantage points and viewing positions. 'Camera angle' in film (Simpson, 2004) (p. 28). It makes a distinction between *who tells* and *who sees*. There can be three positions of a narrator. Genette (1983) defines three types or degrees of focalisation—zero, internal, and external—and explains his typology by connecting it to other theories: The first phrase, zero focalisation, is symbolized by Todorov using the formula Narrator > Character and describes an omniscient narrator and Pouillon's perspective from behind (where the narrator knows and says more than the character,). In the second phrase, internal focalisation, narrator = character (the narrator tells what a specific character knows); this is narrative with "point of view" after Lubbock or with "limited field" after Blin; Pouillon refers to it as "vision with." Internal focalisation might be stable, variable, or numerous. Fixed internal focalisation presents the narrative from just one character's perspective; the narrative is told from this character's perspective the whole time. Different perspectives from two or more characters in the tale are used in variable internal focalisation. It happens, for instance, "in epistolary novels, where the same event may be invoked numerous times according to the point of view of various letter-writing characters" (Genette, 1983)(pp 190). Despite these categories, Genette (1983) states that "internal focalisation is rarely applied rigidly" (p.192): This is the objective or behaviorist narrative, or what Pouillon refers to as "view from without," and it is represented in the third word as narrator character (the narrator speaks more than the character knows). In addition, Genette (1983) distinguishes between a heterodiegetic narrator, who is not a character in the tale but floats above it and knows everything about it, and a homodiegetic narrator, who is both the narrator and a character in the story. Auto-diegetic narration occurs when the homodiegetic narrator also serves as the story's protagonist (pp. 188-89).

Bal's reinterpretation of Genette's triple typology in terms of focalizing subjects and focalized objects results from the point-of-view paradigm's continued impact. A system of two binary classifications eventually superseded Genette's triple typology. Focusing can be

character-bound or internal (Genette's internal focalisation) or external (Genette's zero and external focalisation blended into one). Additionally, there are two categories of focalized objects: undetectable (such as ideas, emotions, etc.) and perceptible (actions, appearances, etc.).

The short story *A Painful Case* by James Joyce is written in the third person, although the omniscient heterodiegetic narrator only focuses on Mr Duffy's perspective on the events. The omniscient knowledge is evident when the narrator discusses Mrs Duffy's opinions and outlook on life. Anything that suggests Mr Duffy abhorred a medical or mental ailment would have been referred to as "saturnine" and an "adventure without story" by a mediaeval physician. The narrator gives a detailed description of Mr Duffy's place, physical features, daily routine, idiosyncrasies, and all "dissipations" of his life. The narrator's use of Mr Duffy's point of view on the events is a commentary when he describes Mrs Sinico through his eyes.

Compared to Mr Duffy, she could be more well-characterized physically. Her face, which must have been attractive for a young girl, had maintained its intelligence. A significant marking could be seen on the oval face. The viewpoint of Mr Duffy is used to depict Mrs Sinico. She acknowledges that Mr Duffy is not particularly interested in her appearance. What she says about her life is not reported in DS nor FIS, but it is much more briefly summarised in telling "some facts of her own life. This diegetic summary implies that Duffy hardly cares about the fact of her case. The narrator demonstrates restrictive knowledge about the diet of Mrs Sinico as he makes the newspaper article intrude into his narration to provide information about Mrs Sinico's death. Later, he introduces eight characters who speculate the possible cause of her death. Moreover, the circumstances that might have led to this suicidal act hinted at Dr., who thought she might have suffered from some shock. The author's use of news articles to tell his story is an inventive way of surmounting his limited point-of-view strategy without violating its restrictive rules.

The manipulation of time sequences in a story is covered by the material point of view, which explains why certain events may be communicated as far away or distant while others may be presented as impending or current. Since a narrative's structural elements and chronological order are included, the material point of view is less about focalisation and perspective and more about the organization of the story. Numerous analyses of the "temporal point of view" focus on the structure of a narrative's temporal organization (Simpson, 2004)(p.79).

4.2 The Psychological Facet

The psychological facet concerns the mind and emotions. It encompasses stylistic markers, referring to the "reflector's senses, thoughts, and feelings, a more "internalized, psychological perspective" Simpson (2004)(p. 79). Rimmon-Kenan (2003) has divided it into cognitive and emotive components (p. 81).

4.2.1 The Cognitive Component

In contrast to the perceptual facet, the psychological aspect is concerned with the attitude, information, and feelings of the focaliser. It concerns how the story is filtered via the focaliser's awareness and how the narrative framework is applied—does it offer an omniscient or limited perspective? This element lends color and taint to the story. Based on the focalized orientation to the imaginary world, we may identify two components in this facet: the cognitive and the emotive.

Knowledge, conjecture, belief, and memory—these are some of the terms of cognition, which is linguistically indicated by verbs such as know, think, learn, understand, perceive, feel, guess, recognize, notice, want, wish, hope, decide, expect, prefer, remember, forget, imagine, and believe etc. In principle, the external focaliser (or narrator-focalize) knows everything about the represented world. When he restricts his knowledge, he does so out of rhetorical considerations. On the other hand, the knowledge of an internal focaliser is restricted by definition: being a part of the represented world, he cannot know everything about it. Textual instances of the cognitive component are given as he is characterized as a misanthrope and recluse as the narrator reveals why he lives far from Dublin.

Mr James Duffy lived in Chaptalized because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious.

Mr Duffy abhorred anything which betokened physical or mental disorder. Mr Duffy had no urge to fulfil his physical requirements. He kept a close distance from his body and cast dubious side looks at his actions. His peculiar autobiographical tendency caused him to occasionally construct a brief phrase about himself with a third-person subject and a past-tense predicate. The nihilistic and atheistic traits of his personality are directly articulated. He never offered charity to begging people and strolled steadily while toting a heavy hazel. He had neither friends nor family, nor did he belong to a church. He visited his kin at Christmas and accompanied them to the grave when they passed away. He had a solitary spiritual life.

He leads a reserved social life following a monotonous routine. The intellectual facet of his personality and the sources of his sociopolitical thoughts are directly mentioned. The narrator depicts two volumes on his shelves by Nietzsche, *The Spake Zarathustra* and *The Gay Science*. He was pessimistic about Dublin's future: "No social revolution, he told her, would likely strike Dublin for some centuries". Regarding the philosophy of love, he articulates that love between man and man is impossible because there must not be sexual intercourse, and friendship between man and woman is impossible because there must be sexual intercourse. He does not believe in maintaining a relationship because he thinks "every bond is a bond to sorrow." Duffy is said to be detached from his body. His dislike of the physical, rigid moral code and feeble intellectual precepts caused him to break off his connection with Mrs Sinico and stop communicating with her.

4.2.2 The Emotive Component

In its emotional implications, the psychological facet concerns subjectivity vs objectivity. In its emotional metamorphosis, the "external/internal" conflict produces "objective" (neutral, uninvolved) v. "subjective" (coloured, involved) focalisation (Rimmon-Kenan, 2003) (p. 82). Either from within or from without, the focalized might be sensed. The first kind limits all observation to outward signs, leaving assumed feelings. The second type discloses the focalized person's "inner life" (interior monologues) by making the focalized person his focal point. The words "he thought," "he felt," "it seemed to him," "he knew," and "he recognized" frequently appear in texts when the focalized is viewed from within. However, when the inner states of the focalized are allowed to be suggested by exterior behaviour, modal expressions—suggesting the speculative character of such implication—often occur: "obviously," "evidently," "as though," "it looked," etc. The phrase "words of alienation" is used by Uspensky (1973: p.85).

The narrator-focalizes adopts a discriminatory approach in delineating emotional vicissitude from the initial meeting until Mr Duffy and Mrs Sinico's divorce. Meetings were clearly defined since they usually occurred in the dark and always walked in the "most calm" areas. Meetings had a tranquil, laid-back vibe. With the progression of the love tale, Mr Duffy's discontent and internal turmoil also grow. However, Mr Duffy disliked dishonest methods, so when he learned they had to meet covertly, he coerced her into inviting him to her residence. Their relationship is entirely sexless and was brought on by both characters' Despite having relatives, Mrs Sinico experiences loneliness. The inner conflict also arises as the relationship between Mr Duffy and Mrs Sinico grows intense. Intellectual conversations that started innocently turn into cosy cottage dates. In a sexless love narrative, physical touch is the pinnacle or last stage. Passionately grabbing his hand, Mrs Sinico pressed it to her cheeks.

Later, she persuaded him to let his nature fully manifest. She frequently let them experience darkness by not turning on the lamp, and the final act was a passionate touch. The main character is hunting for a seraphic love and cannot allow for physical intimacy. He believed that if she saw him, he would become an angel. Mr Duffy is referred to as the "unique figure" in the first two episodes for whom physical things are not required, starting with the main character's lack of attention to Mrs Sinico's physical appearance during their first encounter and concluding with their separation due to physical contact. The primary character attempts to get away from relationships for another purpose that is made clear. According to him, every connection is tied to grief. Additionally, Mr Duffy opts to live a reclusive lifestyle for this reason.

Mr Duffy discovers that he is all alone in this world after hearing the news of Mrs Sinico's passing. The protagonist's internal turmoil and emotional outburst are made more apparent through exclamatory phrases. "Just God, what an end," "His soul mate," and "What an end!" To explain why they split up, the main character places the responsibility on himself. He felt he could not have lived openly with her or engaged in comedic deceit. Additionally, the mood gradually darkens. The "cheerless evening" transforms into a chilly night. The third-person narrator's portrayal of Mr Duffy's inner condition allows the reader to experience the deeper sharpness of the inner conflict.

He gnawed the rectitude of his life; he felt that he had been outcast from life's feast. One human being had seemed to love him, and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame.

Her suicide is hinted at in this statement. Mr Duffy knows his immobility and that he cannot leave the loneliness. With the aid of the simile, it is made clear. Beyond the river, he observed a freight train leaving Kingsbridge Station, twisting obstinately and laboriously through the night "like a worm with a blazing head." In this analogy, the train is compared to something worn out. This worm serves as a metaphor and conveys the emotional state of the primary character. Mr Duffy has spent his whole life "weaving through the gloom." He can change nothing in his life. His emotion is exceptionally intense.

She seemed to be near him in the darkness. He seemed to feel her voice touch his ear at moments, and her hand touched his. He stood still to listen. Why had he withheld life from her? Why had he sentenced her to death? He felt his moral nature falling to pieces.

The feeling of loss and being disintegrated and discarded from the feast of life and mental paralysis predominates in the story's latter half until a perfect silence rules at the episode's conclusion. The night was tranquil. He listened again and heard "absolute silence." He thought he was alone himself. The main character returns to his original internal state in the end, just like at the beginning of the narrative. He is alone. Although the problem is not resolved, Mr Duffy realizes how lonely he is to a greater extent than at the story's beginning. He also realizes that until he passed away, ceased to exist, or became a memory—if anybody remembered him—his existence would be lonely as well.

4.3 The Ideological Facet

The ideological element deals with the text's norms, or, in Uspensky's words, "the basic system of perceiving the world conceptually with which the events and characters are appraised" (Rimmon-Kenan, 2003)(p. 81). Every focaliser views the world via his assumptions, standards, and classifications. They could be considered inferior in conventional narratives to the narrator's authoritative point of view. The text can also be read from an allegorical standpoint, that is, as representing several ideologies or value systems as seen from outside the text (Rimmon-Kenan, 2003)(p. 86). Therefore, focalisation on the ideological level refers to how a book relays a specific set of ideological views through a character, narrator, or author. Furthermore, a narrator-standards focalizes may be implied in the direction he provides the narrative, but they can also be stated clearly.

Examining language devices like modality may reveal how speakers convey their belief in the veracity of their claims and their assessments of their situations (Fowler, 1986) (p. 165). The different types of modal expressions include: 1) modal auxiliaries (may, must); 2) modal adverbs or sentence adverbs (like undoubtedly, probably, and without a doubt); 3) evaluative adjective and adverbs (like fortunately, regrettably); 4) adverbs of knowledge, prediction, and evaluation (belief, guess, approve); and 5) generic sentences that are generalised propositions (Fowler, 1986)(pp. 166-167). The work under examination exemplifies how different ideologies may coexist in one text.

4.3.1 Challenging Societal Norms

The narrative questions social norms about love, marriage, and sexuality by illustrating Mr Duffy and Mrs Sinico's relationship. (Owen, 2008) examines *A Painful Case* with an emphasis on historical accuracy, demonstrating how the occurrences and vocabulary of the Dubliners' stories are ingrained in Dublin's cultural life between 1899 and 1904 and how they are reframed

by Joyce's later life experience: spiritual, literary, and family (xv) Owens interprets the narrative as Duffy's failure of the heart, first failing to accept God's gift of love and then failing to accept Mrs Sinico's offer of love (xv-xvi). James Duffy is a carefree priest who refuses Mrs Sinico's offer of earthly love and friendship because of his atheistic beliefs and reluctance to leave his seclusion. He explores the prospect of more wonderful emotional experiences. The story's consequences are further expanded when Duffy's failure is understood in the overall context of his rejection of divine favor. According to (Owen, 2008), Duffy's conundrum is the result of an early modern Irishman's experience with what we now refer to as a 'post-Christian' society. The Maynooth Catechism, the providential pantheism of William Wordsworth, the scepticism of Arthur Schopenhauer, and the pessimistic rejection of metaphysics of Friedrich Nietzsche, according to Owens, were all influences on Duffy's intellectual growth throughout his life (pp.114-15). Besides this, the story can be perused from varied ideological standpoints, as given below.

4.3.2 Rebellion against Conventional Morality

The exceptionally close bond that Duffy and Mrs Sinico share goes against the prevailing moral codes. Duffy is "surprised that she appeared so little awkward" when they first met at a performance, describing Mrs Sinico's behaviour as strange. When they cross paths again, Duffy "takes advantage of the moments her daughter's attention is diverted to get intimate." Duffy is masking his focus, which implies he is aware that he is stepping over a line. Mrs Sinico, though, seemed unconcerned. Mrs Sinico does not appear to be "warning" Mr Duffy that her husband, Captain Sinico, will be envious of her reference to him. They continue to meet secretly at "her small house outside Dublin," demonstrating how they evade attention and defy social conventions in the metropolis. Duffy, by chance, sees a newspaper item on Mrs Sinico's passing in a train accident four years after he ended his acquaintance with her. It is not evident from the article's description of her death whether she died by suicide.

Mrs Sinico's situation is sad, but the narrative refuses to explain why; as a result, it is challenging to situate Mrs Sinico's tragedy within a moral framework. Ironically, the rest of the tale shows Duffy accepting responsibility for his actions. Duffy's immediate response to the news report is one of moral judgement. He is "revolt[ed]" at the tale of her death. Duffy then recalls his interaction with Mrs Sinico. How was he at fault? He feels sympathy for Mrs Sinico as he imagines how lonely she must be. The story's last scene is melancholic and evocative, leaving the audience with more questions than answers. The narrative compels readers to actively participate in the storyline by posing moral dilemmas but refrains from providing solutions. This makes the readers re-evaluate their presumptions and moral standards.

4.3.3 Sexual Repression

The present story demonstrates how uncompromising commitment to sexual morality breeds sexual suppression, which has disastrous results. Both Duffy and Mrs Sinico desire a platonic friendship and remain celibate. Then, after Duffy freaks out about what he perceives as a sexual approach from Mrs Sinico, their relationship is broken. This plot's development demonstrates how fear of sexual expression and adherence to strict sexual morality may sabotage genuine human connections. Duffy is first shown as lacking sexual arousal and passion. He is left "disillusioned" and ends their relationship, and Mrs Sinico wishes to have an adulterous sexual relationship with him. Mrs Sinico passed just a few years after their relationship ended due to Duffy's sexual suppression and insistence on moral standards that were widely accepted then. Despite being against moral and societal norms, the narrative implies that having a sexual relationship with each other would have been better than Duffy's life of solitude, tragedy, and death, which comes from his sexual suppression and adherence to social scruples.

4.3.4 Alienation and Connection

Characters who are somehow segregated from society or even themselves were frequently the subject of emotional exploration by modernist writers. Mrs Sinico and Mr Duffy are estranged from one another in *A Painful Case* for various reasons. Duffy deliberately set up his isolated existence to be as cut off from other people as he could. Living in a suburban area with little opportunity for companionship or social connection, Duffy has planned his life to keep him apart from the other Dubliners. Duffy's routines contribute to his self-imposed estrangement. Duffy felt cut off from political conversation in general due to this experience. By

adopting a superior, critical attitude, Duffy alienates himself once more. Mrs Sinico is cut off from society, just like Duffy, and is lonely. Captain Sinico has "frequent absences" due to his role as a ship's captain, which allows Duffy and Mrs Sinico to have several intimate encounters. In addition, Captain Sinico no longer feels resentment at Duffy's visits to their house since he no longer has a sexual interest in his wife. After an accidental meeting, Duffy and Mrs Sinico develop a natural bond that benefits them. Duffy compares Mrs Sinico's company to the warm soil surrounding an exotic. With almost parental concern, she pays attention to Duffy. She has an impact that "softens the edges of his character and emotionalises his mental existence." According to the gender expectations of the time, Duffy and Mrs Sinico make a good team since Mrs Sinico's feelings are an excellent counterbalance to Duffy's intellect. However, Duffy's conventional morality and emotional paralysis do not let them meet.

5. Conclusion

In conclusion, *A Painful Case* by James Joyce has been analyzed through the facets of focalisation to explore narrative environment design and multiple perspectives. The analysis of the perceptual facet of the story reveals the use of the third person with an omniscient heterodiegetic narrator who confines himself to the point of view of the main character Mr Duffy and, most of the time, remains overt throughout the text. At the temporal plane, multiple instances of narrative acceleration, deceleration flashbacks or analysis, and repetition can be found in the text. The psychological facet reveals that the story delineates Mr Duffy's dilapidated cognitive and emotional condition. At the ideological plane, the story indicates the issues of sexual repression, alienation and psychological effects on the human psyche and moral paralysis prevalent in the society of Dublin.

The elements that Rimmon-Kenan (2003) assigned to focalisation transformed the concept's trajectory and gave it a new identity in a more vibrant domain of critical theory. Understanding these elements helps us analyse multi-layered writings that draw on several voices with various ideological, psychological, and spatiotemporal perspectives. They might also coexist with the same focaliser or show up in antagonistic roles. It has become clear that a story frequently switches between different types, aspects, and occasionally just one line.

The study of focalisation enables the reader to view the story as a network with several tiers. Focalization is primarily a cognitive notion that significantly depends on the reader's reaction to produce its network of effects. The reader can utilise the linguistic techniques used in the story to reconstruct the fictitious world for himself due to focalization, which offers a shared window for the focaliser and the reader. There are always misunderstandings between the idea and narration on the level of discourse and characterisation on the tale level since it sits on the boundary between story and discourse as a textual component. Since focalization is nonverbal and the only method for language to convey it in a text through narration—and the narrator accomplishes it in such a manner that it looks to be "a translation of the perceptions of a different agent"—studying focalization does not entail doing away with the idea of narration (Rimmon-Kenan, 2003) (p. 82). Additionally, characterisation cannot be abandoned in favour of focalization since characterization offers us additional priceless information about the character whereas focalization focuses solely on the sensory and mental positions and processes of the focaliser. It enables the reader to discern and reflect on the expression of dramatic conflicts which arise within characters (such as the agony of conscience) and between characters (such as agonistic struggle), as well as when focalisation is dramatically switched from one character to another. This allows for multi-perspectivism, which is a skill that is beneficial in our pluralistic and diverse world.

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