

The Narrator's Transformation in James Joyce's Ulysses

Dr. Dafer Y. Saraireh

&

Dr. Abdul-Qader A. Khattab

Abstract

This paper explores the narrator's transformation in James Joyce's Ulysses. It argues that the narrator's transformation can be summarized into three stages: in the first stage ("Telemachus"- "Hades") the narrator resembles a transparent, nonfocalized narrator, but he subtly stays attached to a nearby character and absorbs its vocabulary and voice. At the same time the interior monologue is introduced, and the opaque narrator blends seamlessly into the character's mind. In the second stage ("Aeolus"- "Nausicaa") the narrator begins to detach himself from the interior monologists and attach himself to many other things such as objects, sounds, food, Shakespeare, music ...etc. The narrator becomes opaque through narrative devices that foreground the text itself. He also uses linguistic/poetic devices that draw attention to language such as imagery, rhyme, repetition, sarcasm, parody ...etc. In the third stage ("Oxen"- "Penelope") the narrator's voices take over entirely. He detaches his direct narrative duty altogether at times, and reveals his own nature as a cacophony of voices, including these of Bloom, Stephen, Molly, as well as a multitude of other voices.

تحول الراوي في رواية "يوليسيس" لجيمس جويس

.....
.....
.....
.....

à

ã

Introduction

At the outset of Ulysses we can most easily differentiate the elements of story-telling which will later begin to mutate and combine, creating the ever-changing texture of the novel. One quite obvious element is external dialogue, or those words which are directly spoken by a character, marked by its preceding dash. Another aspect of Joyce's story-telling that has a quiet, understood entrance in "Telemachus" is the internal monologue, or the unspoken thoughts of a particular character. The internal monologue is perhaps confusing at first to unsuspecting readers, on account of its lack of transition or identifying mark, but with time it becomes easily identified. Both of these techniques relate the voice of a certain character, the former as it manifests itself externally, the latter internally. Although a person's internal and external voices clearly differ in many ways, they are both permeated with a characteristic tone, vocabulary, rhythm, set of ideas and way of thinking: in essence, the character's own voice, which is a fuller portrait of a person than could be narrated.

Strictly speaking, everything else that cannot be identified with a character's voice belongs to that of the narrator. We, as readers, have strong expectations for the narrator to fulfil his duty to tell us a story that is worth our attention, to provide us with the information we need to make a coherent tale, and to serve as a transparent window through which we can glimpse "what happened." Typically the narrator fulfils these functions in one of two general ways: either as an "objective," heterodiegetic, nonfocalized narrator, who resists identification with any particular character; or as a personified narrator, focalized through a certain character's point of view, whether that person is present in the story or not. The purely transparent or objective narrator is devoted to the faithful record of reality. However, realism was, as Hugh Kenner says, "a late and temporary invention," and the empiricist or positivist intention to convert without loss the real into language is "potentially comic"

(Kenner, 1978, p. 95). The neutral narrator is understood in negative terms, as nonfocalized and free from personal biases or blindspots. The focalized narrator, on the other hand, is a positive entity. In *Ulysses* this is strictly used only in the "Cyclops" episode (where full use is made of personal biases and blindspots), and one could say that the internal monologues, including Molly's, are a form of this technique. However, we can detect moments of subtle focalization embedded throughout the generally nonfocalized, "objective" narration, creating a particular combination of the two types of narrator. A nearby character's manner of speaking occasionally infiltrates into the narrator's account, a technique which Kenner has dubbed "the Uncle Charles Principle" (Kenner, 1978, p. 15). The subjective language of the narrator in these instances, warped and colored by a character's voice, is called by Bernard Benstock "opaque" (Benstock, 1991). For example, Lily's idiom is present in the opening line of "The Dead": "Lily, the caretaker's daughter, was literally run off her feet." In *Dubliners* Joyce participates in the nineteenth century's tradition of identifying the third person narrator with a particular character through occasionally limiting the narrational point of view, but also through occasionally extending the personality of the character into the narrator's voice. This tends to convey the character's life more empathetically and perhaps realistically, and also tends to comment subtly and ironically on the character and the situation, undermining the objectivity of the narrator. Creating a gentle ironic tension, the narrator quietly removes himself from his expected capacity as a transparent medium, and this has the effect of giving the narrator a personality and voice of his own.

Ulysses is the chronicle of a day, and though it needn't be limited or overcome by the day's conventions of rationality, causality, linearity, and visibility (and it certainly is not), it must address them and struggle with them. Thus it creates tension between the expectations we have of a normal day's account and the narration we are presented, and the narrator plays on this tension. These possibilities were latent in the language of the novel before Joyce; he carried narrative style through the permutations that were latent in it as he found it. *Ulysses* does not represent so much an epic recovery of the past, but a novelistic manifestation and recreation of the history and tradition which he found within his own voice. While in his earlier works he began to play on these conventions, in *Ulysses* he carried these to their inherent extremes. Not only did he carry forward the nineteenth century realistic conventions such as the use of the focalized narrator and extend this into the realm of the internal monologue, but also he reaches back into the earliest meaning of the novel, which Mikhail Bakhtin describes as incorporating a multiplicity of voices and tones into its incipient identity. The novel, says Bakhtin, is not a genre but a

compendium of simultaneous genres. "It is, by its very nature, not canonic. It is plasticity itself. It is a genre that is ever questing, ever examining itself and subjecting its established forms to review" (Bakhtin, 1991, p. 39). *Ulysses* casts its net extremely wide, encompassing in its many narrative voices all styles: the vulgar, the cliché, the non-literary, the past and the contemporary ways of understanding history--giving them form and authenticating them in a forgiving modern moment.

In the first chapter of the novel the narrator resembles an objective, omniscient reporter, but the chapter contains many insertions of the characters' voices, more or less subtly. One can surmise, but not be certain, that Buck Mulligan's personal idiom intonation is present in the pomp that infuses: "Stately, plump Buck Mulligan came from the stairhead..." (line 1:1). Certainly, Stephen's voice soon becomes apparent in the narrator's otherwise generally neutral narrative tone: "Pain, that was not yet the pain of love, fretted his heart" (1:102). This eleven-line narration of his mother's deathbed has the effect of introducing Stephen to us, and though it is not yet an internal monologue as it remains in third person, it provides a very intimate introduction. Soon later we hear Stephen's direct, internal voice: "Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack. Hair on end. As he and others see me. Who chose this face for me?" (135-7). The opening clause of the first sentence here is the relatively neutral narrator's voice, Stephen's diction infuses the second clause, and his actual internal voice rises in the next sentence. The narrator's chameleonic nature creates a third person narration which evolves seamlessly in internal monologue. The point of change is detected in the switch from third to first person, although this switch is not always visible. Here already the internal and the external, though distinguishable, are fusing into one texture.

In "Nestor," most traces of the "transparent" narrator have fallen away, revealing a predilection for the tone and style of Stephen. Primarily in this chapter we hear this narrator's voice, blending often with internal monologue, as well as actual dialogue and perfunctory narrative help such as "Talbot repeated." Stephen's voice can be heard even in such lines as "Talbot slid his closed book into his satchel" (90), for it must be Stephen's gaze that marks that the book was closed. "His hand turned the page over" (82) reflects Stephen's command two lines before: "—Turn over." During the interview with Deasy the narrator behaves more professionally, perhaps absorbing Deasy's stuffy proximity, but a general tone of mockery hovers around the older man, betraying the origin of these descriptions to be in Stephen. In "Proteus," the third person narrator is minimized; the monologue dominates

entirely, or a paragraph passes into monologue after only one sentence of opaque narration reflecting Stephen's voice. Now that we are habituated to this device, Joyce will play again with our expectations: "Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? ... Bald he was and a millionaire ..." (3:4-7). Here Stephen is thinking the words that usually flag the voice of the narrator: "... he adds... he was aware that..." Not until: "Bald he was..." are we certain that Stephen is still the speaker, and not the narrator inhabiting his diction. The single fragments of narration in "Proteus" could possibly be part of Stephen's inner monologue as well, if he is in the habit of narrating self-consciously to himself the events he perceives: "Unwholesome sandflats waited to suck his treading soles, breath-ing upward sewage breath... He coasted them, walking warily. A porterbottle stood up... A sentinel: isle of dreadful thirst" (3:150-4). Whether these third person elements occur also in Stephen's mind as part of his inner speech, or whether they are an example of the narrator emulating Stephen perfectly, they are part of a seamless texture in which the character and the narrator are in a delicately tense relationship.

We might have thought that the narrator were simply a subordinate of Stephen, in a fashion similar to that found in Portrait, if we were not struck so strongly by the particular tang of Bloom's voice now dominating the narration. The same technique as above is used here, through a new personality. The narrator directly speaks through Bloom's internal voice in "Made him feel in bit peckish" (4:8), characteristically dropping the subject. In "Calypso," the narrator's impersonations seem to carry a faint sense of irony, in a way similar to the line from "The Dead" above, perhaps due to the contrast with Stephen's voice which in itself has the effect of alienating the narrator from Bloom. Although the narrator here is generally quite loyal to Bloom's voice, having forgotten any pretensions of objectivity, he gently asserts an underlying independent presence through his humor. "Made him feel a bit peckish" is thoroughly Bloom, but the combination of a less literary voice than Stephen's with a third person narrator creates a funny juxtaposition, one which causes the narrator to animate with his own subtly ironic voice. The narrator also rises from the general Bloomian narrative background and shows his independence by punning: the girl in the butcher's shop has "hams," the links "fed his gaze," and "grey horror seared his flesh," as he will soon do to the kidney.

In both "Lotus-Eaters" and "Hades" the narrator's role is minimal and functional, seemingly subjectless to Bloom's influence, but giving way quickly to his monologue. He does attach himself to other voices that he passes, though, such as that of the tram and the woman's hat: "A heavy

tramcar honking its gong slewed between” (5:131); “Flicker, flicker: the laceflare of her hat in the sun: flicker, flicker” (5:139). These voices are not Bloom's, nor is the language of flowers: “Angry tulips with you darling manflower punish your cactus if you don't please poor forget me not how I long violets...” (5:264-5), or the language of the bath: “... a womb of warmth, oiled by scented melting soap, softly laved... rippled over and sustained; buoyed lightly upward...” (5:578-9).” Here the narrator uses more alliteration and onomatopoeia than is characteristic for Bloom, calling attention to himself and creating a different sort of opacity. Then, the pace of the narration mimics that of the carriage as it lurches into motion and then rolls along more quickly. Since “Calypso” many actions have been done “gravely,” and these congregate in “Hades.” A raindrop's rhythm seduces the narrator: “A raindrop spat on his hat” (6:129), as does the wind, enough to interrupt the narration: “Gentle sweet air blew round the bared heads in a whisper. Whisper. The boy held his wreath...” (6:839-40). Generally, in these chapters the narrator maintains a functional, relatively transparent though often ironic tone, detaching from the protagonist's voice which earlier he had embodied eagerly, and at times subtly takes on the voices of other nearby objects. He shows himself to be protean, uncommitted and lively, but he has yet frustrated our expectations.

“Hades” is the last chapter where the narrator maintains pretensions toward transparency and it becomes evident that he was, indeed, only pretending not to be alive. The narrator breaks free of the background, and once the narrator realizes that he has been spotted, he gives free play to his impersonations, commentaries, and ever-changing tones. In the newspaper office he is directly incarnated into headlines, which carry the weight and tone of objectivity, but actually comment on, mock, and generally dance circles around the characters and events. Now that the narrator has largely distanced himself from the internal mono-logue of Bloom and begun to take on new voices, he takes Bloom's monologue with him into a realm of language that is not Bloom's.

Mr Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered... Dulthudding Guinness's barrels. It passed stately up the staircase, steered by an umbrella, a solemn, broadframed face. The broadcloth back ascended each step back: All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck. (7:42-8).

The narrator sees it fit to remind us of the dullthudding barrels (which had already been introduced in chiasmic redundancy,) a reminder which perhaps represents Bloom's thought as his eye rests on them again though these words

are not Bloom's. Again the second "back" would seem to be Bloom remaking the ascending figure, but it echoes the narrator's first "back." Bloom is now influenced by the narrator's voice, not vice versa. His voice is evident in the final three sentences, but it seems unlike pragmatic Bloom to repeat: "neck, fat, neck, fat, neck..." Rather than being subject to the proximity of Bloom's diction, now the narrator takes advantage of Bloom. Bloom's monologue becomes ever more embedded within the narration: "Mr Bloom, glancing sideways up from the cross he had made, saw the foreman's sallow face, think he has a touch of jaundice, and beyond the obedient reels feeding in huge webs of paper" (7:135-7). The narrator becomes more and more a real, living voice, asserting himself through his tone, and subsuming the characters' voices as it grows.

Just as "Aeolus" is dominated by wind and newspaper language, largely through its tone and its headline device, "Lestrygonians" is filled with food language. Here the narrator does not confine them to the tone, but displays an obsession with food which draws attention to himself, like a child acting up for attention. "Hot mockturtle vapour and steam of new baked jumpuffs rolypoly poured out from Harrison's" (8:232). He also plays with the term "throwaway," repeating the verb "throw" a few too many times.

"Lestrygonians" is primarily Bloom's monologue, usually introduced in each paragraph by a sentence of opaque narration. But the narrator further colonizes and plays with Bloom's thoughts, and the monologue itself becomes ever more opaque:

All are washed in the blood of the lamb. God wants blood victim. ... Elijah is coming. Dr John Alexander Dowie restorer of the church in Zion is coming.

Is coming! Is coming! Is coming!!!

All heartily welcome. (8:11-15)

The repetition of "Is coming" contains a tone foreign to Bloom's habitual voice; like the headlines in "Aeolus," this seems to be the true voice of the narrator, unencumbered by either the proximity of characters or by his narrative duty. This voice also colonizes the territory of direct dialogue:

Mr Bloom raised two fingers doubtfully to his lips. His eyes said:

-- Not here. Don't see him. (8:694-5)

Later the narrator thoroughly usurps Bloom's internal voice: "His hand looking for the where did I put found in his hip pocket soap lotion have to call tepid paper stuck" (8:1191-2). The narrative becomes more and more opaque, as the narrator's voice rises in prominence and shakes off any expectations of

transparency.

The course of "Scylla and Charybdis" is dominated by Stephen's monologue and direct discourse, but the words that the narrator can get in edgewise are highly colored and full of unnecessary, demanding, mocking, even insolent commentary. Infiltrated with Stephen's and with Elizabethan language, the narrator's voice is rich and startling, full of expressive neologisms: "Portals of discovery opened to let in the quaker librarian, softcreak footed, bald, eared and assiduous" (9:231). The voice also interposes an unbidden rhyme: "Mr. Best entered, tall, young, mild, light. He bore in his hand with grace a notebook, new, large, clean, bright" (9:74-5). Then the narrator asserts his independence further by entering into a banter with the characters, through recourse to his native terrain: verbs indicating speech and the epithets of speakers.

--It is clear that there were two beds, a best and a secondbest, Mr secondbest Best said finely. (9:714-5)

-- Piper! Mr Best piped. Is Piper coming?

Peter Piper pecked a pick of pick of peck of pickled pepper. (9:275-6)

The final line is again the narrator's own odd, commenting voice, not Stephen's. Later the narrator mocks the librarian: "The quaker librarian, quaking, tiptoed in, quake, his mask, quake, with haste, quake, quake" (9:888). He goes on to formulate the conversation in verse, ending with an improvisation on "He left his secondbest bed" (9:684-707). Then he seems to give up on these minor interpolations into the conversation, demanding our full attention by converting the narrative into play form with musical directives, but soon gets bored with this. This voice increasingly detaches itself from Stephen, and absorbs the words of the conversation, the character's names and personalities, and the subject matter of Shakespeare's Hamlet (inspiring the verse section, the scripted dialogue, and the episode's diction in general). All of these antics have the effect of individuating the narrator.

Fed and made fat on all the interior monologues, styles and subjects the narrator has coopted, he takes over in "Wandering Rocks." Here, in resisting attachment to anyone thing or voice, the narrator seems objective in his montage-like foregrounding of space (Dublin) and time (synchronicity), but he is now too strong and awake to tell the tale transparently. The episode is filled with reader-traps, narrative confusions, character connotations, undefined pronouns, confusing blendings of internal monologue and narration, shifting perspective, competing voices, overlappings of consciousness. Michael Gillespie reports: "... the narrative voice makes associations that are more

than simply unreliable; they are purposely misleading,” creating a relationship between the narrator and reader of an “adversarial nature” (Gillespie, 1989, p. 185). Like the narrators of other chapters, this one sarcastically mocks the characters, but he also appropriates their speaking voices: “And her boys, were they getting on well at Belvedere? Was that so? Father Conmee was very glad indeed to hear that” (10:21). He sets a snare for the reader in jumping back and forth between characters’ perspectives:

Mr Denis Maginni... walking with grave deportment most respectfully took the curbstone as he passed lady Maxwell at the corner of Dignam’s court.

Was that not Mrs M’Guinness?

Mrs M’Guinness, stately, silverhaired, bowed to Father Conmee from the farther footpath along which she sailed. (10:56-63)

Most likely the confusing middle line here represents Conmee’s greeting to Mrs M’Guinness, not Maginni’s recognition of her, perhaps having mistaken her for lady Maxwell. Conmee’s condescension to bargemen and to unsaved, colored souls is stronger and more easily mocked when his thoughts are reported in third person than directly in monologue form: “Father Conmee reflected on the providence of the Creator who had made turf to be in bogs whence men might dig it out...” (10:105). The narrator takes over Bloom’s monologue with a vengeance now (though we can’t be sure now that these words are even thought by him):

Warmth showered gently over him, cowing his flesh... Melting breast ointments (for him! For Raoul!). Armpits’ oniony sweat. Fishgluey slime (her heaving embonpoint!). Feel! Press! Chrished! Sulphur dung of lions!” (10:619-23).

As the narrator becomes more opaque, especially when set against its pseudo-objective tone, he comes forward like an incarnate character, no longer the realistic window onto a representational scene; he comes forward like the bright paint in post-impressionist and modernist painting approaching abstraction.

In “Sirens,” the narrator becomes music itself; music is the narrator’s territory. As he says, revealing himself, “Words? Music? No, it’s what’s behind” (11:711). The overture is a series of pure sounds, since they are yet almost meaningless to us, and as such they are true motifs. As the language becomes more musical through alliteration, onomatopoeia, rhyme, repetition and rhythm, the narrator becomes more “meaningless” and less functional as a narration, but perhaps more directly functional and representational than

traditional narrative style: rather than representing music, the narrator becomes music itself. Syntax becomes subject to sound, as the narration is no longer confined to full sentences. The voices of the narrator and character's internal and external speech combine in the swirling music, and the musical narrator conflates the characters far before "Circe," as he charmed "Gould Lidwell, won Pat Bloom's heart' (11:720). Stephen's voice, though not his body, is present as well. We can attempt to sort out the voices by asking at any point, who speaks? The narrator's own voice predominates, as he echoes the music and plays with the character's inner and outer words. The narrator admits his presence openly in "As said before he ate with relish the inner organs..." (11:519), and he laughs at his own joke: "Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee ... while you wait if you wait he will wait while you wait. Hee hee hee. Hoh. Wait while you wait" (11:915-19). The narration is no longer concerned with the integrity of Bloom's inner voice, at least not while there is a stronger guiding force; he mixes together his conversation with his internal voice, and both with the narrator's laughing:

[Direct dialogue:] must go prince Bloom told Richie prince. No, Richie said.

Yes, must. [Bloom's interior monologue:] Got money somewhere. He's on for a razzle backache spree. [Direct dialogue (Bloom)]: Much? [Narrator:] He seehears lipspeech. [Direct dialogue:] One and nine. Penny for yourself. Here Give him twopence tip.

[Narrator/ Bloom's interior monologue:] Deaf, bothered. [Bloom's interior monologue:] But perhaps he has wife and family waiting, [Narrator:] waiting Patty come home. Hee hee hee hee. Deaf wait while they wait. (11:1000-5).

The narrator's first statement in this passage is still performing the expected narrative function; the latter casts it away gleefully. Through impersonating the music, voices, events and sounds, and through dodging his duty to narrate directly and passively, the narrator adds his own multiple voices to the chorus.

In "Cyclops," the narrator possesses an unnamed Dubliner, in the same way that has been playing with impersonations since the outset, but now he limits himself to the one point of view with a loyal, dogmatic commitment. The ever-dominant narrator then confirms and elaborates this account with hyperbolic extensions, fabulous exaggerations in the language of news reporting, medieval romance, advertisement, nineteenth century reworking of Irish epic tales, etc. Both styles reflect the episode's subject matter, nationalism and bartalk. Although the first person narration is at least now a convention that we recognize, we should be wary enough by this point to think

that the narrator would simply hand over control to a character. We should look at the "Nameless One" as the narrator himself, dressed in one of his guises, or ventriloquising through this puppet. This device provides the outlet for the narrator to speak directly in an immediate, present tense voice, to free himself from the burden of indirect narration. The Nameless One and the "parodic" passages work together to tell the story: the former seems aware of the latter's interpolations, as he resumes his account with "So..." and "So anyway, ...". The Nameless One's focalization is monocular, but the "parodic" passages contain the usual multiplicity of voices. Passages deflate and mock the hyperbole: "In the mild breezes of the west and of the east the lofty trees wave in different directions their firstclass foliage..." (12:75-6). The narrator manipulates the dialogue at times, as well, as when Bob Doran and Bloom have an exceedingly formal exchange (12:786-799), and when Stephen inhabits the Citizen: "We had our trade with Spain and the French and with the Flemings before those mongrels were pupped, Spanish ale in Galway, the winebark on the winebark waterway" (12:1298). The narrator continues to play with the characters' voices, encouraging a suspicion that all of the characters may actually be facets of the narrator.

Now the narrator is attached to Gerty. Here the narrative style goes beyond an impersonation of Gerty's voice, but takes on her entire personality, her wandering way of thinking, her reading material of Victorian novels, her limited world. The narrator's sickly-sweet tone is underlaid with hidden irony and even sarcasm, though the subject matter remains realistic and unproblematic. The tone is often as fresh as a speaking voice, filled with slang and clichés. In the transition to Bloom's monologue we are caught off guard, believing that the narrator is still speaking: "Tight boots? No. She's lame! O!" (13:771), while these are Bloom's first words. After the preceding sweetened poetry, the banality of Bloom's pedestrian prose is a sudden shock. The remainder of the episode consists of Bloom's monologue and the narrator's occasional helpful impressions of him, except for a reprise into Gerty's tone describing the town settling down for the night, and the final passage. Here Bloom dozes a moment, and the narrator, hitherto cooped up inside him, is set free, and sums up various preceding inner speeches of Bloom's in this last moment of his monologue: "... love sticky we two naughty Grace darling she him half past the bed met him pike hoses frillies for Raoul de perfume your wife black hair heave..." (13:1279-85). Following this, the narrator, released from his duty to be true to any character, converges the whereabouts of Bloom, the reverends and Gerty into one, and chimes nine ominous cuckoos. We feel a sense of closure here: in Bloom's sleep, the end of the day, the end of working duties for him and most Dubliners, the insinuations of craziness

and the end daylit sanity in the repeated “cuckoos”, and in these three place settings reduced into one, reflecting the end clear distinction between characters, time, and places.

Since “Aeolus,” the narrator has been increasingly foregrounded as he plays roles, acts impatient, obtrusive, mocking and misleading on purpose, and contributes his own attitudes and vocal commentary. Hugh Kenner says: “So one way to describe the curious course of *Ulysses* from “Aeolus” to “Circe” is to plot the insolences of the narrator” (Kenner, 1978, p. 79). It seems that parody and irony are a result of the juxtaposition and overlapping of at least two different styles or tones: in the most simple case, we hear the voice of the mocker and that of the mocked. Joyce’s humor and irony contain many such overlapping voices, causing the narrator to differentiate itself as an independent, animate entity. This voice calls attention to itself, seeming to desire above all to free himself from its habitual burden, stating forcefully that it will not serve the needs of narrative.

As “Hades” represented a death of the kind, gentle narrator, and “Nausicaa” contains another sort of death, perhaps the death of an adolescent narrator seeking freedom relatively unsuccessfully, “Oxen” represents a birth. Since “Aeolus” the style has had something to do with the subject matter of the chapter, until “Oxen,” where style is the subject. Here the narrator simply gives into his fated nature of manifesting many simultaneous cacophonous voices, and is no longer dependant on a nearby character or event to determine it and give it a voice, either to adopt or to play with. “Oxen” contains no direct interior monologue, and no direct speech in the form that we know it; both are subsumed into narrator’s protean personality. It is often difficult to discern whether a thing is thought or said, or either. The narrator turns directly to the audience, directly addresses the characters, becomes a first person voice, becomes a member of the group of revelers, delivers exalted praises and scathing condemnations of the characters, puts words in their mouths and then comments on their phrasing. Here the narrator promotes an agenda, which is in direct conflict with the thought of the characters: it preaches a prolific peopling of the world. This Agenda has the effect of individuating the narrator even further, as the narrator now has positive opinions, not only mockery of others; his agenda also could be linked with the narrator’s agenda for the entire book, which seems to be the peopling of languages with varied voices. The irony in “Oxen” is subtler, also, and these incarnations are much less parodic than the “parodies” in “Cyclops”--which them-selves only actually mock the characters rather than the styles. Near the end of “Oxen,” a transformation takes place within the narrator: he throws off his narrative duty

altogether, and allows free, unmediated reign for his voices. These are not the character's direct voices, though they may resemble something they might come out with. The narrator is still behind the puppets, projecting his voices through theirs; this is not a sudden realism, a parting of the narrative clouds, shining a direct, clear light on the actual. Though these cacophonous voices ring with the immediacy of existence, as "a frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel" (Joyce, 1985, p. 140), they are highly unrealistic. Rather, the narrator continues to hold no pretensions toward "transparency" but unapologetically the rest of the novel with his voices.

The transition to "Circe" is very natural: these voices are simply given their names, and some highly colored stage directions. "Circe" is the narrator's true realm, more so than any other episode, apart from the end of "Oxen." We are directly shown the narrator's dreamlike, somewhat crazy internal world. The distinction between the character's interior and exterior voices is again blurred, and though some speculations can be made and clues can be found as to the "storyline," we cannot be certain. We cannot simply understand "Circe" as the internal fantasy world of Bloom, as it contains Stephen's demons and other general demons as well. Equally valid, simultaneous perceptions are presented -- the principle of parallax - and characters draw from other characters' experience. As in a dream, some characters are outward projections of the self: Virag is part of Bloom, Philip, Sober and Philip Drunk are part of Stephen, etc. When the internal and external are no longer defined, linear narrative integrity breaks down. As Gillespie says: "Recognition of the parallax function in *Ulysses* strips away any vestiges of realistic expectations that a reader might entertain" (Gillespie, 1989, p. 168). We have the expectation in a novel containing any sort of narrator -- omniscient or personified, ingenuous or malicious -- to tell us at least "what happened." Then, in *Ulysses*, the end of "Oxen" and "Circe" happen. However, we have not been able to trust the narrator to give us objective information from the start. Why should we expect this of him now? The voices belong fully to the narrator, donning and doffing guise after guise.

After his *tour de force*, the narrator is more mature and sober, and accepts at least provisionally some narrative duty, perhaps as Bloom accepts the responsibility of drunken Stephen. Hugh Kenner makes the compelling point that "Eumaeus," burdened by ponderously long, cliché-ridden sentences, might be written in the language that Bloom himself would write, given the chance (Kenner, 1978, p. 35). The narrator does not identify with Bloom, in that he does not present his voice or the preoccupations with which we are

now so familiar, but he may contain the same predilection for polysyllables, cliché expressions and the rambling thought process that we associate with Bloom. Kenner states that the chapter “reverse[s] the principle of the early Bloom chapter--Bloom fumbling and garrulous, the narrative concise and economical” (Kenner, 1978, p.34). At any rate, the narrator here takes on a monological voice -- it is similar to “Nausicaa” in this -- and combines this directness with academic and abstract language. Apart from minor realistic dialogue which he seems to leave unharmed, the narrator is in complete control, and has thoroughly subsumed the interior monologue of all characters. His voice is rich and strange, and no longer needs to prove his independence.

The narrator again defeats our expectations in “Ithaca” by speaking in a manner which seems to banish as much as possible the sound of a direct voice. But the pseudo-scientific exposition of ostensible facts plays with objectivity just like the headlines of “Aeolus.” It is a narrative device which, like the end of “Oxen” and “Circe,” allows for the conflation of internal and external, as it is unclear whether the answers (and questions) are spoken, thought, or neither. Much of what is related here has nothing to do with “what happened,” and the tone of objectivity does not prevent the budget from being falsified by omitting the money spent in the brothel. His internal “monologue,” or characteristic fantastical musings, take place as normal even amid the intrusive scientific catechism, as he plans his dream house in the country. Here the narrator, in his desire to encompass all styles and tones of language leaving none untouched and dis-embodied, draws scientific language, naturally the most distant from vocalization, into his realm of experience and thus authenticates and humanizes it.

The narrator does not also go to sleep with Bloom, as much as “Penelope” may feel like a coda to this “chaffering all-including most farraginous chronicle.” This is the direct monologue of a character, which makes us feel finally “home” because this is a real character and not a device, and one that we know. But Molly’s voice is actually a multitude of voices flowing without transition like a river, and even some aspects of the day are included in this summary that she would not have known about: “... And now he is going about in his slippers to look for L 10000 for a postcard Up up O sweetheart...” (18:228-9). As Bernard Benstock says, “Rather than a monologue, “Penelope” is a cantata of Molly’s various, and no single voice or point of view predominate” (Benstock, 1991, p.120). Rather, “Penelope” is the final cantata of the multiple, full, chaffering voices of the narrator, sung through the voice of Molly.

To sum up, in *Ulysses* the narrator’s transformation can be summarized into

three stages. The earliest narrator resembles a transparent, nonfocalized narrator in many ways, but he subtly stays attached to a nearby character and absorbs its vocabulary and voice. At the same time the interior monologue is introduced, and the opaque narrator blends seamlessly into the character's mind. The second stage begins with "Aeolus," when we begin to hear the narrator's direct voice. Here the narrator begins to detach himself from the interior monologues and attach himself to many other things: objects, sounds, minor characters' voices, and subject matter (the newsroom, food, Shakespeare, music). He manipulates the monologues and speech of characters, conflating internal and external, and generally plays havoc with the narration in a controlled way. The narrator becomes opaque through narrative devices that foreground the text itself, such as the headlines, the verse and play forms within "Scylla and Charybdis," the prelude to "Sirens," the "parodies" of "Cyclops,"etc. He also uses linguistic/poetic devices that draw attention to language, such as alliteration, imagery, rhyme, repetition, and general tone: irony, sarcasm, parody. What we presumed to be an inanimate object suddenly begins to speak, revealing a living presence, which brings an eerie feeling. The third stage begins at the outset of "Oxen" when the narrator's voices take over entirely, and the rest of the book contains minimal dialogue and no monologue (except Molly's). He detaches his direct narrative duty altogether at times, and reveals his own nature as a cacophony of voices, including (from the outset) these of Bloom, Stephen and Molly, as well as a multitude of other voices, human and inhuman, that populate Dublin.

References

- Bakhtin, Mikhail. "Epic and Novel." The Dialogic Imagination: Four Essays. Ed. Ed.
- Michael Holquist. Trans. Caryl Emerson and Michael Holquist. University of Texas press, Austin, 1991.
- Benstock, Bernard. Narrative Con/Texts in Ulysses. MacMillan, London, 1991.
- Blamires, Harry. The New Bloomsday Book: A Guide Through Ulysses. Rutledge, London and New York, 1966 and 1988.
- Booth, Wayne. The Rhetoric of Fiction. University of Chicago Press, Chicago, 1961.
- Gilbert, Stuart. James Joyce's Ulysses: A Study. Random, New York, 1930.
- Gillespie, Michael. Reading the Book of Himself. Ohio State University

Press,

Columbus, 1989.

Joyce, James. Letters. Ed. Stuart Gilbert. Vol. 1. Vintage, New York, 1985.

Joyce, James. Ulysses. The Bodley Head, London, 1986.

Kenner, Hugh. Joyce's Voices. University of California Press, Berkeley, 1978.

Kharbutli, Mahmoud. "Narrative Form and Content: Intimations of Authorial Presence." International Journal of Arabic-English Studies. Vol. 2, No. 2, 2000, pp. 269-287.

Mason, Ellsworth and Ellman, Richard. The Critical Writings of James Joyce. Cornell University Press, New York, 1959 and 1989.

Steinberg, Erwin R. The Stream of Consciousness and Beyond in Ulysses. University of Pittsburg Press, Pittsburg, 1973.

Sultan, Stanley. The Argument of Ulysses. Ohio State University Press, Columbus, 1965.