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Narrative and Its Development in “Ulysses”
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I

Most critics dealing with narrative strategies in *Ulysses* have tended to focus their enquiries on Joyce's use of interior monologue. This is hardly surprising in view of the originality of this technique, though—on the other hand—it has also led to the neglecting of Joyce's more inconspicuous narrative strategies, particularly those employed in the earlier episodes. Interest in the handling of narrative and dialogue in Joyce's work has surged only recently in connection with a pronounced concern for questions of point of view and narrative voice and has inspired a large number of studies such as those by Sonja Bašić, Shari Benstock, David Hayman, Hugh Kenner, Ben Kimpel, Karen Lawrence, J. P. Riquelme, M. P. Spraggins, or F. K. Stanzel. Some of these, however, do not pay sufficient attention to the initial episodes, and others have no systematic concept of narrative. This greatly impairs results obtained so far in comparison with the achievements of stream of consciousness criticism. The presentation of characters' consciousness is of course much more easily detachable from the context, particularly from "Proteus" onwards, since the novel then encourages juxtaposition, rather than favoring overlapping or integration, between the descriptions of inner events and passages of narrative and dialogue.

This paper is an attempt to remedy the shortcomings illustrated above. It seeks to present a new interpretation of narrative strategies in *Ulysses*, concentrating on developments in the early episodes. In particular, the concept of an "initial style" purportedly dominant in episodes one to six (or even, sometimes, one to ten) will be criticized. As a consequence of this definition of techniques at the beginning of the novel I also hope to show that current critical topoi instancing a "first" and "second" half of *Ulysses* are at variance with the actual development of narrative in the book. "Sirens" or "Cyclops" have most frequently been regarded as a definite turning-point (Cope, Gilbert, Goldberg, Groden), and other critics mention "Scylla and Charybdis" (Peake) or even "Aeolus" (Lawrence, Riquelme). In the majority of these studies no effort is undertaken to properly define the "initial style" of *Ulysses*, a term frequently interchangeable with "the first half of the book." Indeed the initial episodes mostly serve as a point of reference, against which later innovations, characteristic of a "second half" of the novel, may be measured. Such an approach understandably tends to obscure
distinctive features in the "initial style." The first half/second half dichotomy also gave rise to speculations about a possible change in Joyce's artistic aims during the composition of *Ulysses*. In "Joyce's Change of Artistic Aims: External and Internal Evidence" I have tried to demonstrate that there is not sufficient factual basis for such speculations, and the present article will provide additional support for that argument.

For a theoretical framework I have predominantly relied on F. K. Stanzel's *A Theory of Narrative*. In this narration is understood intrinsically as a process of mediation of fictional content. In a narrative which features a distinctive narrator-persona, "telling" predominates as a narrative mode, whereas the filtering of the narrative through the consciousness of a fictional character, called "reflector-character," can be treated as "showing." A teller-character is hence openly mediating the story to the reader, whereas the appearance of a reflector-character seems to supply the reader with the illusion of immediate (i.e. non-mediated) fictional reality. We can pass over Stanzel's typology of narrative situations, since these categories are too broad for the purposes of the present study. Stanzel's basic concept of mediation has particular relevance for the presentation of characters' utterances and thoughts. All speech is necessarily mediated by the narrative unless quoted directly without flanking inquit-tags. However, the degree of mediation may vary along a scale of different forms of rendered speech. Direct speech is least mediated, since only the inquit-tags refer the reader to the act of narrating, followed by *discours indirect libre* (DIL), reported or indirect speech, and finally speech (or thought) report.

The concept of mediation further entails the differentiation between authorial (or narratorial) idiom and the characters' style(s). In the scale presented above narratorial idiom generally prevails at the latter end of the scale, with DIL characterized as a meeting-ground between characters' and the narrator's language. However, it can be shown that figural idiom frequently invades even the narrative proper (the strictly narrative portions, as distinguished from the text as a whole). This echoing of figural style by the narrative has been called "contamination" of the narrative by figural idiom, and will be referred to as "narrated perception" in the following. The use of particular expressions characteristic of individual characters is frequently empathetic, the narrative miming a character's point of view. However, it may also be ironical, in which case the mediation by the narrative (i.e. the telling) is emphasized. Such distancing is now frequently referred to as "distanciation" of the narrative from the figural point of view.

II

So far the key points in the theoretical framework underlying this paper. I will now briefly sketch the main points in my argument concerning the narrative development in *Ulysses*.

The so-called "initial style" of *Ulysses*, purportedly established in the *Telemachiad* and frequently postulated to obtain as far as "Wandering Rocks" (though some critics admit to its partial breaking-up from "Aeolus" onwards),
is allegedly characterized by the occurrence of interior monologue (i.e. pure direct speech) and/or stream of consciousness in connection with narrative and dialogue arranged in a naturalistic manner. This description would fit all the episodes up to and including "Wandering Rocks," yet it is imprecise in its terms. It does not take account of the fact that the presentation of consciousness in the Telemachiad is formally distinct from that in other episodes, nor does it allow for the noticeable differences in the introduction and treatment of interior monologue proper in "Telemachus," "Nestor," and "Calypso." Furthermore, even critics who agree on a change in the narrative from "Aeolus" onwards differ in their views regarding the properties of that change.

I hope to demonstrate that there is no "initial style" for episodes one to six. "Telemachus" establishes certain conventions, it is true, yet these are already modified in "Nestor" and "Proteus" in accordance with the increasing concentration on Stephen's perspective. These conventions include a subtle stylistic flexibility of the narrative proper, which can adapt to Mulligan's and Stephen's aura, shifting from objectivity and pseudo-objectivity to an actual adoption of Stephen's vocabulary, and also develop its own style. It is this infection of the narrative by Stephen's idiom that becomes even more pronounced in "Nestor" and "Proteus," considerably restricting the narrative proper in its scope.

"Calypso" signifies a drastic reorientation, since it introduces a slight (ironic) detachment from Bloom's point of view, a distanciation as yet little apparent but becoming more marked in "Lotuseaters" and quite distinct in "Lestrygonians." This distanciation is in part due to a tendency towards pedantry and the furnishing of circumstantial detail, a tendency that continues to grow stronger as the novel progresses, establishing a distinct narrative voice emancipated from Bloom's point of view. This independent narrative manifests itself in all "Bloom episodes." It first becomes apparent in "Hades" and is quite prominent from "Aeolus" onwards. As highlights one can point to the inquit-tags of "Scylla and Charybdis," the narrative of "Wandering Rocks"—particularly in the last section—or to the linguistic vagaries of "Sirens."

This emancipation of the narrative not only prepares the ground for pastiche experiments from "Cyclops" onwards, it also effects a gradual authorialization of the narrative situation, to echo Stanzel. Whereas—in the earlier episodes—the presentation was oriented towards the mimetic pole (i.e. the pole of "showing"), the emphasis here gradually shifts to the diegetic pole, the pole of narration, of "telling." In "Wandering Rocks" the two modes of narration are both present in individual episodes, and from "Sirens" onwards the narrating model prevails (with the exception of the second part of "Nausicaa," "Circe," "Ithaca," and "Penelope"—all of which have non-narrative forms). Yet when the new authorial style, the style of playfulness, has become dominant (in "Sirens"), it is replaced with pastiche styles, all of them based on a strong narratorial idiom. And then we journey from an example of English skaz (the first-person narrator in "Cyclops") to various other narratorial styles. "Circe" combines earlier elements in the form of dramatic pastiche, which serves to explode the credibility of what has been portrayed before. It is succeeded by a new pastiche, the pastiche of literary style as such, the pastiche of narrative in its own right. This symbolic
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The development of the narrative as sketched above incidentally fits Ellmann's concept of how faith in reality, particularly in the ideas of space and time, gradually becomes undermined and destroyed in "Circe." A tentative restoration occurs in "Eumaeus" and "Ithaca," though it is a myth rather than a proper restoration of reality. The resolution is again achieved by Molly Bloom.12

III

In the following analysis of the initial episodes I hope to demonstrate the fallacy of employing the term "initial style" for a description of episodes one to six.

The "Initial Style" of "Telemachus"

One of the main results obtained from a close analysis of the narrative in "Telemachus" is the recognition of its great stylistic variety. For instance, there are passages of completely neutral and colorless narrative, such as the following, which to the reader appear as an "objective" description of events: "He looked in Stephen's face as he spoke" ("Telemachus" 13/14/8). Most of the inquit-tags in "Telemachus"—inquit-tags, one should note, are part of the narrative—are unobtrusive, particularly those referring to Stephen's utterances. Thus 131 out of 181 tags employ the verb "to say."13 On the other hand, by virtue of its unobtrusiveness, the narrative can easily adapt to the style of one of the protagonists, and it does so repeatedly in the presentation of both Mulligan and Stephen. Thus Mulligan's mimicry at the beginning of the episode is mirrored in the narrative encompassing his various utterances. The most striking evidence of this can be found in the verba dicendi, which correspond to each of his roles: "sustained," "intoned," "called up coarsely," "solemnly" and "blessed" (3/9/3). One is almost reminded of the inquit-tags in "Scylla and Charybdis," of the stylistic vagaries in which they indulge.

Whereas the narrative espouses Mulligan's diction only for comparatively short stretches of the text (at the beginning and in the breakfast scene, when he is again acting, "Telemachus" 23-25/19/12-13), it adapts to Stephen's idiom much more frequently. This is connected with the fact that most of the episode, though seemingly quite objective, is actually narrated from Stephen's point of view or can be interpreted in that way. Only the start of the chapter, where Stephen is not yet "on the stage" and, possibly, the bathing-scene (41-43/28-29/21-22) remain untinged by Stephen's idiom. This emphasis on Stephen's point of view is a necessary prerequisite for the introduction of the interior monologue in
"Telemachus." By slowly shifting the emphasis from Mulligan's behavior to Stephen's perception of it, the narrative allows the reader to become accustomed to Stephen's perspective and prepares him for initiation into Stephen's feelings and thoughts. It is precisely the unobtrusiveness of the narrative and the consistent employment of direct speech for the dialogue, which is mimetic, immediate, that allow one to interpret sentences describing Stephen's perceptions as narrated from his perspective. Since there does not seem to be any trace of a narrator, Stephen is immediately intuited as a reflector-character or "center of consciousness" in the Jamesian sense of the term.  

Thus the first passage which contains definite signs of Stephen's idiom occurs in the course of a lengthy description of Stephen's musings (formally shifting from thought-report to discours indirect libre). The phrases printed in italics render Stephen's perceptions from his point of view, in part making use of his vocabulary. They are thus instances of narrated perception.

Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny black coat-sleeve. [NARR]

Pain, that was not yet the pain of love, fretted his heart. [PSN] Silently, in a dream she had come to him after her death, her wasted body within its loose brown grave-clothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. [PSN→DIL→IM (?)] Across the threadbare cuff-edge he saw the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of bay and skyline held a dull green mass of liquid. [NPERC] A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. [DIL] ("Telemachus" 9/11-12/5)

Since we have now been initiated into the "inner world" of Stephen Dedalus, we are granted a first half-sentence of his interior monologue a little further down, again after a sentence of narrated perception, when Stephen peers at the mirror "held out to him, cleft by a crooked crack. Hair on end. As he [Mulligan] and others see me" (9/12/6) (my emphasis). Now that the reader has become accustomed to encountering Stephen's narrated perceptions in the text and is inclined to expect interior monologue to follow, he will tend to interpret most narrative statements as written from Stephen's perspective (with the exception of those too neutral to contain Stephen's idiom). Thus on rereading the episode, instances of narrated perception can be posited as soon as Stephen is "on stage":

[Stephen] looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untounselled hair, grained and hued like pale oak. [...] The plump shadowed face and sullen oval jowl recalled a prelate, patron of arts in the middle ages. (3-5/9/3) (my emphasis)

One is even led to suspect a first instance of interior monologue in the odd one-word phrase "Chrysostomos,"15 although on a first reading one will have to classify this as part of the narrative proper:
He [Mulligan] peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Chrysostomos. Two strong whistles answered through the calm. (ibid.)

The sentence leading up to "Chrysostomos" can then be interpreted as narrated perception indicative of Stephen's envy of Mulligan's well-kept teeth.

Once the reader has established a prevalent perspective, he tends to persevere with it as long as possible, in effect until evidence to the contrary forces him to readjust his focus. This does not happen at all in "Telemachus," since the only later passage which does not seem to bear any traces of Stephen's point of view (the bathing-scene on pages 41-43/27-28/21-22) is cast in pure dialogue with only little, neutral narrative framing it17 so that there is no real necessity for the reader to make an effort at readjustment. The dividing-line between narrative proper and narrative possibly infected by Stephen's idiom has become blurred precisely because there is no distinct narratorial voice against which one could measure Stephen's idiom. The presentation remains scenic throughout the entire chapter, enforcing an illusion of straight-forward mimesis,18 whereas comparatively few passages are in fact "objective" narration. On the whole, the narrative mimics Mulligan's and—more extensively—Stephen's diction.

Along with the passages where a possible inclusion with Stephen's point of view must remain conjectural one is left with "odd corners of the récit that call for the artist to present his own statement, richly but in total self-effacement."19 One such statement is the opening sentence of the episode, in which the collocation "stately plump Buck Mulligan" unites Mulligan's view of himself in his attempt to impersonate a priest with his actual (undignified) appearance. The phrase is so unobtrusive that one is instinctively led to interpret it as an objective description of Mulligan, but the logical contradiction between the two adjectives becomes immediately apparent at a closer reading.20

The initial style of "Telemachus" is thus a very complex combination of objective passages, pseudo-objective passages ("stately, plump"), narrative adapted to Mulligan's behavior and, more consistently, to Stephen's point of view and diction. It should be emphasized again that this effect is only possible because of the lack of a marked narratorial voice and the consequent establishment of Stephen Dedalus as a figural medium (reflector-figure).

The Modification of the "Initial Style" in "Nestor" and "Proteus"

In "Nestor" the basic narrative situation of "Telemachus" is taken one step further: Stephen's point of view reigns supreme so that the entire narrative can be interpreted as narrated perception even if one cannot always point to demonstrable traces of Stephen's diction. Narrated perception even spreads to the inquit-tags, e.g. in reference to Mr. Deasy's "old man's voice" ("Nestor" 57/35/29). As in "Telemachus" dialogue is a very important feature of the episode, providing the main structure of the chapter as well as enhancing scenic presentation. (The plot of the chapter is really a series of conversations or
dialogues.) Interior monologue can now appear with little or no introductory narrated perception and is frequently interspersed with the dialogue which it thus punctuates and, by implication, comments on. Furthermore, in "Proteus," interior monologue has become the exclusive technique for the presentation of Stephen's consciousness, whereas in "Telemachus" thought-report (or psycho-narration) and DIL dominated. (In "Nestor" DIL and interior monologue alternate.) "Proteus," by eliminating events outside Stephen's mind, almost necessarily concentrates on interior monologue flanked by some passages of narrated perception and very little quasi-neutral narrative, as for instance "He halted" (83/46/41). If read in context even this phrase can be shown to belong with Stephen's perspective, since it is by remembering that he has passed the way to Aunt Sara's that Stephen stops short. "He halted" thus refers to the interruption of his thoughts as well as to that of his steps. The external event has become internalized.

The emphasis on Stephen's perspective is so pronounced as to make the transition from narrated perception to interior monologue barely noticeable:

[...] His [The dog's] snout lifted barked at the wavenoise, herds of seamorse. They serpented towards his feet, curling, unfurling many crests, every ninth breaking, plashing, from far, from farther out, waves and waves.

Cocklepickers. They waded a little way in the water and, stooping, soused their bags, and, lifting them again, waded out. (93-95/51-52/46) (my emph...sis)

The description of Stephen's perceptions here merges into brief extracts from his thoughts, which I have italicized. Such instances of narrated perception shading off into fragments from Stephen's inner speech already occur in "Telemachus": "He watched her pour into the measure and thence into the jug rich white milk, not hers" (25/20/13) (my emphasis). The phenomenon becomes quite prominent in "Proteus." We will encounter the same syntactic pattern, though evincing a difference of tone, in other episodes, in particular "Hades" and of course "Sirens."

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Although "Calypso" and "Telemachus" seem to be very similar in their basic narrative components (narrative, dialogue and interior monologue), the actual distribution of these narrative constituents and the manner of introducing the interior monologue in each episode are strikingly different.

Let me start with a brief survey of the presentation of Bloom's consciousness. In clear contradistinction to the "Telemachiad," interior monologue is here, from the very start, the main technique for the rendering of Bloom's thoughts. DIL occurs only five times in the first three Bloom episodes and then mainly for the introduction of interior monologue in "Calypso." This is not only a much lower percentage than in "Telemachus." One also has to consider the radically different form of DIL in this episode. In "Telemachus" the sentences of DIL are lengthy and poetical, constituting an area of transition between narrated percep-
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tion (or psycho-narration) and interior monologue. Except for the beginning of "Calypso" no such function can be assigned to DIL in episodes four to six.

Furthermore, there is much less psycho-narration in "Calypso" than in "Telemachus" (and it is not used as an essential means of introduction of the interior monologue). Although thought-report continues to be used in "Lotuseaters" and "Hades" (whereas there is no psycho-narration in "Proteus"), it is again a different kind of psycho-narration from that employed in "Telemachus." In the Telemachiad thought-report is formally verging on DIL and completely empathetic with Stephen's point of view. In "Calypso" as well as the succeeding episodes passages of psycho-narration take on an almost distanciating tone and are usually quite short.

The introduction of Bloom's interior monologue is effected by means of a number of short phrases, moving from narrati-e and narrated perception (here recognizable from pronominal reference and syntactical peculiarities) to interior monologue, with two instances of DIL to ease the transition from the third-person reference of the narrative proper to the first-person reference in the interior monologue. (Cf. the second and third paragraphs at the very beginning of "Calypso," 107/57/55.) From that moment onward interior monologue can occur with or without flanking narrated perception and increasingly appears in an interpolative manner, punctuating continuous stretches of dialogue or narrative. This kind of juxtaposition has a totally different effect from that in "Telemachus," which is due to the general tone of the narrative in "Calypso."

The narrative now no longer empathizes exclusively with Bloom's point of view. From the very start a slight distanciation makes itself felt. This is immediately noticeable from the reference to Bloom as "Mr. Leopold Bloom" with a recurrent "Mr Bloom" throughout most of the novel. The second factor reinforcing distanciation, or subtle irony, is the selection made by the narrative with regard to the description of Bloom's movements and actions. From this a meticulous attention to detail both in the narrative and in the flanking interior monologue is evinced. (Cf. e.g. "His hand took his hat from the peg over his initialled heavy overcoat and his lost property office secondhand waterproof" 111/58/56.) Not only are Bloom's most casual movements recorded with circumstantiality, this report is also complemented by extensive extracts from his seemingly quite banal mental notes. The effect of the slight distanciation, however, cannot be explained without reference to the shape and style of the narrative itself, which stylistically mirrors Bloom's scientific and commonsensical mind in the same way that the narrative in "Telemachus" aped Mulligan and then Stephen. Whereas the narrative in "Proteus" is so unobtrusive that it helps to enhance Stephen's point of view, the juxtaposition of narrative and interior monologue in "Calypso" sometimes has a distinctly intrusive quality. The reader is now frequently reminded of the narrative voice and of its external perspective on Bloom.

Nevertheless the narrative is still flexible enough to allow a consistent interpretation from Bloom's point of view. It has not yet become insistent enough for the reader to be forced to refocus his reading from Bloom's perspective on that of the narrative. There is only one sentence of undeniable external perspective in "Calypso": "His vacant face stared pityingly at the postscript"
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(131/68/66). In the narrative of "Calypso" one also comes across fewer instances of "Mr Bloom" than one finds in "Lotuseaters" or "Hades." The plot concentrates on Bloom (he meets fewer people than in the following two chapters), and for long stretches of text he is referred to by personal pronoun only. In comparison with the two succeeding episodes "Calypso" also exhibits the greatest number of empathetic instances of narrated perception: "He pulled the halldoor to after him very quietly, more, till the footleaf dropped gently over the threshold, a limp lid "("Calypso" 111/59/57) (my emphasis). Ironical descriptions of Bloom's feelings are also less common than later.

This concentration on Bloom's point of view is evident, too, in the handling of Bloom's dialogue with Molly (121/63-64/61-62). At first Molly is not named in the narrative at all and her first name, Marion, is established from the address on Boylan's letter. Even the third-person singular personal pronoun "she" is delayed considerably: "She got the things, she said" (my emphasis). Since the narrative here really appears in the guise of narrated perception, one could infer that Bloom even hesitates to name Molly to himself in her very presence. It is significant in this context that "she" was used earlier to refer both to Molly and the cat in an ambiguous context:

Why are their [cats'] tongues so rough? To lap better, all porous holes. Nothing she can eat? He glanced round him. No.

On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. (109/58/56) (my emphasis)

"Nothing she can eat" refers to the cat, "She might like something tasty" to Molly. Some hidden affinities between Molly and the cat are here alluded to for the first time in the novel.

In "Calypso" the first latent inconsistencies make themselves felt, obstructing an interpretation of the text as a mere mirror of fictional reality. Thus we do not hear (i.e. see in actual print as part of the dialogue) how Molly pronounces the word metempsychosis, nor do we get a description of Bloom's second interview with Molly before he leaves the house.24

"Lotuseaters" and "Hades": The Narrative Asserts Itself

"Lotuseaters" resumes the tendencies discernible in "Calypso," reinforcing some of them and weakening others. The basic situation is again defined by a concentration of the narrative on Bloom's point of view with predominant use of interior monologue (65 percent of the text of the episode) for the rendering of Bloom's thoughts. There are also numerous passages of narrated perception, for instance the description of the lady in front of the Grosvenor, which is interpolated into Bloom's conversation with M'Coy (147-149/75/73). These instances of narrated perception reinforce Bloom's point of view. There is no DIL, but psycho-narration plays an important role in the episode. Again, we find many passages of over-detailed description:
While his eyes still read blandly he took off his hat quietly inhaling his hairoil and sent his right hand with slow grace over his brow and hair. (141/73/71)

More distanciation is apparent in some passages of narrated perception in which Bloom's diction seems to be quoted ironically: "He tore the flower gravely from its pinhold and smelt its almost no smell and placed it in his heart pocket" (157/79/78) (my emphasis). A similarly ironical effect is produced by many of the passages of psycho-narration in "Lotuseaters": "Week joy opened his lips" (157/79/78) or "The cold smell of sacred stone called him" (161/81/80). "Lotuseaters" also refers to Bloom as "Mr. Bloom" much more consistently than does "Calypso," although the personal pronoun "he" occurs frequently as well.

Finally, one could point out that irony is produced not merely in the narrative but manifests itself in Bloom's conduct as well, for instance in his talk with M'Coy or with Bantam Lyons, or in his correspondence with Martha. The narcissistic atmosphere of "Lotuseaters" requires a more detached view of Bloom.

There are no major breaks in the narrative of "Lotuseaters," but one should perhaps note Bloom's entry into the chemist's, which is skipped by the narrative (cf. 169/85-86/84). Of course, there is no necessity for a detailed description of Bloom's movements. Nevertheless one is surprised to be deprived of this detail in a narrative which is so pedantic and illusionistic in other respects. It need not be emphasized that the omission serves to underline Bloom's mental absorption: he almost sleepwalks into the shop and is alerted by the chemist's pertinent questions.

"Lotuseaters," one can therefore conclude, reinforces the emphasis on Bloom's point of view, while at the same time considerably strengthening the distanciation from it, thus gradually establishing a (yet unobtrusive) narrative voice. This tendency towards detachment is more pronounced in "Lotuseaters" than it was in "Calypso," and it becomes even more apparent in "Hades."

The most prominent feature of narrative in "Hades" is that it disengages itself from Bloom's point of view in three passages. In each of these a definite point of return to Bloom's perspective cannot be indicated, since it is now no longer possible to ascribe nonneutral stylistic features in the narrative as exclusively to Bloom's point of view as one was wont to do in the preceding two episodes. The first of these three passages is quite short. After Bloom has moved out of ear-shot, Cunningham quickly informs Power that Bloom's father committed suicide. This communication is followed by an ambiguous paragraph:

He [Mr Power] glanced behind him to where a face with dark thinking eyes followed towards the cardinal's mausoleum. Speaking.—Was he [Paddy Dignam] insured? Mr Bloom asked. ("Hades" 207-209/103/101)

Whose point of view does "Speaking" refer to? Does Bloom overhear this conversation after all? This is unlikely from the fact that Cunningham seems to make sure about Bloom's absence. Or is it the narrative informing us of Bloom's current activity? This would be unnecessary because Bloom's words to Kernan are
quoted instantly with a supplementary "Mr. Bloom asked" tagged on. The most likely conjecture is that this refers to Power's thoughts, following a sentence of narrated perception rendering Power's impression of Bloom. This is the simplest explanation, yet it conflicts with prevalent views on *Ulysses*. Hitherto one was wont to consider "Wandering Rocks" as the first episode containing interior monologue by characters other than Stephen or Bloom.

The second passage (209–211/104/102–103) is the conversation between Ned Lambert and Simon Dedalus, which does not seem to be overheard by Bloom. The third passage (219/108–109/106–107) is the most interesting because it poses most problems with regard to the subsequent return to Bloom's perspective. John Henry Menton and Ned Lambert are talking about Bloom. (Undoubtedly he is out of earshot.) The dialogue is succeeded by several further paragraphs until the reader finds himself reinstated with Bloom's point of view:

"A portly man" presumably does not reflect Bloom's perception, since he later identifies O'Connell in his thoughts. (The interior monologue here helps to disambiguate the previously undefined perspective.) The descriptions in the succeeding two paragraphs can be taken to refer to Bloom's perceptions, but there is no definite proof of this in Bloom's later interior monologue. The passages could as well be taken for playful narrative.

"Playful narrative" here becomes possible as an explanation because there are further instances of quite independent narrative in "Hades," not only in the scenes from which Bloom is absent but also in the passages of narrative flanking and interspersing the dialogue of this episode: "The carriage wheeling by Farrell's statue united noiselessly their unresisting knees" (189/95/93). A further indication of a loosening of Bloom's perspective is provided by phrases of narrated perception, where the perception is not Bloom's alone but that of all the four mourners in the carriage:

All waited. Then wheels were heard from in front, turning: then nearer: then horses' hoofs. A jolt. Their carriage began to move, creaking and swaying. Other hoofs and creaking wheels started behind. The blinds of the avenue passed and number nine with its craped knocker, door ajar. At walking pace. (177/89/87)

There are also some instances of narrated perception, in which the boundary
between narrative idiom and figural idiom is indicated by a colon: "Then wheels were heard from in front turning: then nearer: then horses' hoofs." (ibid.) or "From the door of the Red Bank the white disc of a straw hat flashed reply: spruce figure: passed" (189/94/92). Similar syntactic patterns in "Proteus" have no colon to ensure a swift transition from the description of Stephen's perceptions to his "inner speech:" "His [Stephen's] gaze brooded on his broad-toed boots, a buck's castoffs, nebeneinander" (99/54/49).

On the whole, there is less irony in the narrative of "Hades" than there was in the preceding two episodes. Nevertheless the narrative is markedly more playful (though not necessarily more distancing), which is why one can now maintain that stylistic incongruities need no longer be put to Bloom's account.

Finally I want to draw attention to the fact that "Hades" has more "conventional" passages as well. The second half of the episode, in which Bloom's interior monologue dominates, is on the whole an extension of the pattern of previous episodes. This is particularly true of the handling of dialogue (again interspersed with short passages of narrative and Bloom's interior monologue), for which Bloom's conversation with Menton on leaving the cemetery can serve as an example (237/117/115).

In recapitulation of the narrative development in chapters one to six, we can point to a gradual change from episode to episode. Conventions established in "Telemachus" are condensed and perfected in "Nestor" and "Proteus" and transferred to Bloom in "Calypso." At the same time concentration on one major character's perspective is already undermined in "Calypso," which is effected by a steadily increasing distanciation of the narrative from Bloom's point of view.

By "Hades" the narrative has developed a style in its own right. In "Aeolus" this development is taken one step further. Obtrusive narrative style, just like the very playful language in the dialogue, is of course due to the subject-matter of the episode. In "Aeolus" we are confronted with Bloom's as well as Stephen's interior monologues, and there are many other characters acting their parts. Accordingly, the narrative is here forced to coordinate all these various styles and, consequently, has to become more prominent as a separate voice in its own right. Many of the stylistically striking sentences in "Aeolus" can be classified as Bloom's narrated perception, yet frequently one also has the impression of a conscious manipulation of language, which one hesitates to ascribe to Bloom. One is reminded of the circumstantial descriptions of "Calypso" and "Lotuseaters" quoted earlier on. The following depicts Bloom's impression of Nannetti, and again the tortuousness of the syntax has an effect of mild distanciation: "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" (249/122/120). Frequently, the story is interrupted by passages like the following: "Screams of newsboys barefoot in the hall rushed near and the door was flung open" (265/129/128). Many of these, though not the one just quoted, were later additions.
Most critics arguing for a major change of direction with "Aeolus" hinge their argument on the insertion of the headlines (K. Lawrence) or on the revisions of 1921, which include the headlines. However, innovative traits can be discovered in the earlier versions of "Aeolus" (i.e. prior to the revisions), and these signs of innovation have frequently escaped notice. In the revisions of 1921 Joyce added the headlines to the original text, a distinctly disorientating feature in terms of plot-line. The captions frequently sever the connection between one part of a scene and another, and they emphasize (or comment on) events in a very peculiar manner. Secondly, Joyce added a new beginning for "Aeolus" and the stylistically similar "HELLO THERE, CENTRAL!" passage (311/149/149). Both insertions describe Dublin from a bird's eye perspective and therefore cannot be interpreted as Bloom's narrated perception. Their foregrounded stylistic features must consequently be attributed to the narrative in its own right. Hence the two passages reinforce the impression already produced in the Little Review version of 1918 of an independent and playful narrative.

My own conjecture is that these two passages had to be added in order to ensure the reading of the headlines as narratorial intrusions (rather than as Bloom's comment on the text). Significantly, after so much external perspective, Bloom's interior monologue has to be reintroduced carefully:

The door of Rutledge's office creaked again. Davy Stephens, minute in a large capecoat, a small felt hat crowning his ringlets, passed out with a roll of papers under his cape, a king's courier. Red Murray's long shears sliced out the advertisement from the newspaper in four clean strokes. Scissors and paste. (240-241/118/116-117)

The two sentences mentioning the "grossbooted draymen" just before this quotation were in the text before 1921, one should note, and the description of Davy Stephens—a later insertion—is not necessarily Bloom's, although the words "the," "again," and "a king's courier" might understandably be seen to refer to Bloom's perspective. Bloom as a figural medium re-arrives on the scene with the first quotation from his interior monologue, "Scissors and paste," another later addition. By contrast, Stephen's interior monologue is not introduced at all; it sets in without further notice immediately upon Stephen's entrance (275/133/132).

Generally speaking, the revisions strengthen both the independence of the narrative and Bloom's point of view. Thus many dialogues are punctuated by narrative insertions like telegram boys stepping in nimbly and the like (Cp. 243/120/118), while at the same time the dialogue is being interspersed with passages from Bloom's interior monologue. This ambivalence between Bloom's perspective and an independent narrative voice is even more marked in "Lestrygonians."

In "Lestrygonians" manipulation on the part of the narrator-arranger again becomes manifest in a further scene in which Bloom is not present (375-381/176-179/177-179). In "Aeolus" with its bird's eye view of Dublin at the very start such an absence of Bloom was less striking, but the same phenomenon deserves comment in "Lestrygonians," because events are more
The presentation of Bloom's thoughts occupies 72.7 percent of this chapter, which includes passages of psycho-narration. Although Bloom remains the centre of consciousness throughout, descriptions of what he sees are frequently quite narratorial: "Hot mockturtle vapour and steam of newbaked jampuffs rolypoly poured out from Harrison's. [NPERC] The heavy noonreek tickled the top of Mr Bloom's gullet [NARR]" ("Lestrygonians" 331/157/157). There is also a portrait of Bloom's compassion for Mrs. Breen, evidently from a detached observer: "His heavy pitying gaze absorbed her news. His tongue clicked in compassion. Dth! Dth!" (335/158/159). Further striking turns of the phrase must also be attributed to the narrative voice:

A bony form strode along the curbstone from the river staring with a rapt gaze into the sunlight through a heaviestringed glass. Tight as a skullpiece a tiny hat gripped his head. From his arm a folded dustcoat, a stick and an umbrella dangled to his stride. (335/158-159/159)

The sun freed itself slowly and lit glints of light among the silverware in Walter Sexton's window opposite by which John Howard Parnell passed, unseeing. (347/164/165)

The appropriation of Bloom's thoughts is here plainly ironical or at least over-particular.

Yet we also find instances of consonant (i.e. empathetic) narrated perception in "Lestrygonians": "Looking down he saw flapping strongly, wheeling between the gaunt quaywalls, gulls" (319/152/152).

Another feature of this episode is the occurrence of conspicuously distanciating thought-report, which does not necessarily enhance the reader's empathy with Bloom: "A warm shock of air heat of mustard hanch'd on Mr Bloom's heart" (365/172/172-173) or "Mild fire of wine kindled his veins" (369/174/174). This distanciation from Bloom's perspective is remarkable in this context because it occurs not in dialogue passages but in the very description of Bloom's perceptions and feelings, where, hitherto, consonant narrative was the norm. The emancipation of the narrative from Bloom's point of view (and diction) has now reached a first peak in "Lestrygonians."

The fortification of narratorial idiom becomes even more manifest in "Scylla and Charybdis." One of the most striking features of this conspicuously inventive episode can be discovered in the handling of inquit-tags. Not only does the variety of verbs in these (68) exceed that in other episodes with the exception of "Eumaeus" (where it is 100), but one also encounters numerous fanciful echoes of words from preceding lines of dialogue and sometimes even from Stephen's previous interior monologue:

He [Best] rested an innocent book on the edge of the desk, smiling his defiance. His private papers in the original. Ta an bad ar an tir. Taim in mo shagart. Put beurla on it, littlejohn.
Quoth littlejohn Eglinton:[ . . . ] (415/194/194)
Even characters’ names undergo playful treatment.

The nature of perspectivization in this episode is a matter of dispute. On the one hand the narrative of the entire chapter can be interpreted as Stephen’s narrated perception, i.e. narrative written from Stephen’s point of view. On the other, the narrative style in “Scylla and Charybdis,” unlike the so-called “initial” style of “Telemachus,” is foregrounded to such an extent that one is tempted to argue for an independent narrative intent on wordplay that out of sheer exuberance cloaks itself in Stephen’s point of view. Robert Kellogg phrases it as follows:

Since the narrator in “Scylla & Charybdis” reflects Stephen’s point of view so faithfully, another way of saying this would be that through the narrator the scene is transmuted into the literary forms and modes that are at any particular moment the appropriate extension of Stephen’s powerfully patterned imagination.²²

Such an underlying kinship between the style of the narrative and Stephen’s diction is primarily confirmed by the stylistic idiosyncrasies of the inquit-tags. In these, verbs that refer to Stephen’s utterances are on the whole quite common, whereas the fanciful flourishes all occur in the description of his antagonists and their speech. There is also some evidence for Elizabethan vocabulary both in Stephen’s interior monologue (and in his dialogue), which spills over into the narrative and the inquit-tags. Many of these archaic words, however, did not enter the text until during the late revisions of 1921. Furthermore, the style of the narrative changes when Buck Mulligan enters the scene, recalling modulations in “Telemachus.” This can be interpreted as an indication of Stephen’s different feelings towards Mulligan, though it would perhaps be safer to regard it as evidence of the narrative’s ability to adapt as the situation requires.

Particular emphasis is due to the virtual disappearance of narrated perception from “Scylla and Charybdis.” The narrative has now become so very obtrusive in its stylistic features that it is extremely difficult to decide whether a passage is or is not narrated perception. Only pronominal reference and familiarizing articles,³³ or other clues from the context in some cases allow one to postulate instances of Stephen’s idiom:

Glittereyed his [John Eglinton’s] rufous skull close to his greencapped desklamp sought the face bearded amid darkgreener shadow, an ollav, holyeyed. (395/184/184) (my emphasis)

In this description of Russell the definite, “familiarizing” article of “the face” reflects Stephen’s knowledge of who is sitting in the shadow, and “an ollav, holyeyed” can well be taken for Stephen’s private comment on A. E. ’s outward appearance.

The playfulness of the narrative also becomes apparent in the playpastiche on pages 447–451/209–210/209–210, in Mulligan’s castlist (467/216–217/216–217), in the pseudo-blank verse passage (435/203/203) and in the musical notation for the Gloria (423/198/197). There is also, just before that last passage, the first
According to the Creed (423/197–198/197). It is not clear from the context whether this is what passes through Stephen's mind or whether the narrative here indulges in an intrusion à la "Cyclops."

Narratorial idiom becomes even more prominent in "Wandering Rocks," particularly in the interpolations and in the final section of the episode.34 Also, the narrative now incorporates the thoughts of Father Connemee, Dilly Dedalus, Master Dignam, Miss Dunne, Tom Kernan, and, possibly, Blazes Boylan, partly in interior monologue, partly in DIL. Furthermore, narrated perception is extended to some of these characters as well as to the girl in the fruitshop: "The blond girl glanced sideways at him [Boylan], got up regardless, with his tie a bit crooked, blushing" ("Wandering Rocks" v, 491/227/228) (my emphasis). Another likely example of narrated perception is taken from the Kernan segment: "A cavalcade in easy trot along Pembroke quay passed, outriders leaping, leaping in their, in their saddles. Frockcoats. Cream sunshades" (xii, 516–517/240/241) (my emphasis). However, almost the identical phrase occurs later in connection with Nolan when he watches the cavalcade:35 "[ . . . ] Gaily they went past before his [John Wyse Nolan's] cool unfriendly eyes, not quickly. In saddles of the leaders, leaping leaders, rode outriders" (xv, 533/247/248).

One can conclude that "Wandering Rocks" does not revolutionize the narrative but takes developments already in evidence much earlier one step further along the way of narratorial obtrusiveness or—one could say—distanciation, authorialization. The segmentation of "Wandering Rocks" may come as a surprise to the reader, yet it has been foreshadowed in the disorienting effect of the headlines in "Aeolus" (as well as that of the intrusive newsboys) and in similar juxtapositions in "Lestrygonians" (cf. above). Furthermore, segmentation can be seen as the standard device for presenting dialogue in Ulysses.

The narrative in "Sirens" continues to emphasize playful phrasings, paying particular attention to the disruption of conventional syntactical patterns in order to foreground prose rhythm, which is to be put to a musical effect:

In came Lenehan. Round him peered Lenehan. Mr Bloom reached Essex bridge. Yes, Mr Bloom crossed bridge of Yessex. To Martha I must write.


This quotation also highlights another feature of the narrative of "Sirens," its play with themes or leitmotifs from earlier episodes.

Narratorial intrusion also features in the "sub-titles," which structure the earlier part of "Sirens," and in the "answers" to questions asked in the dialogue. The "sub-titles" are particularly fanciful: "With sadness," "A man" (552–553/256/258), "Bloom," "Ladylike in exquisite contrast" (555/257/258), "Dry" (565/261/262), "Admiring" (597/275/276). These titles appropriate elements from the preceding dialogue or narrative, which they re-arrange. See also Bloom's hesitant appearance as "Bloowho" (552–553/256/258), "Bloowhose" (556–557/258/259), "roved Greaseabloom" (560–561/259/260), and "on Bloohimwhom smiled" (566–567/262/264)—all of these revised expres-
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sions. As regards the "answers," examples one and three as quoted below could be interpreted as DIL; in conjunction with other features of the episode one is, however, equally justified in considering them intrusive elements of the narrative:

—I see, he [Mr Dedalus] said. I didn't recognize him for the moment. I hear i.e is keeping very select company. Have you seen him lately?

He had. (565/261/262)²⁷

—Poor old Goodwin was the pianist that night, Father Cowley reminded them. There was a slight difference of opinion between himself and the Collard grand.

There was. (577/267/268)

—Sure, you'd burst the tympanum of her ear, man, Mr Dedalus said through snort. aroma, with an organ like yours.

In bordered abundant laughter Dollard shook upon the keyboard. He would. (583/269/270)

The playfulness of the narrative in "Sirens" is particularly prominent in the inquit-tags, where the variety of different verbs (63) almost reaches that of "Scylla and Charybdis" (68). Some of the stylistic features of "Scylla and Charybdis" are repeated here in daring variation:

—War! War! cried Father Cowley. You're the warrior.

—So I am, Ben Warrior [Ben Dollard] laughed. I was thinking of your landlord. Love or money. (581/269/270)

Bloom's interior monologue no longer dominates in extended passages, it has become integrated into the narrative and is continually juxtaposed with patches of dialogue and narrative:


In other instances, Bloom's thoughts are quoted ironically, or punned on, producing complete distanciation: "Bloom askance over liverless saw. Face of the all is lost. Rollicking Richie once. Jokes old stale now" (589/272/273); "Two sheets cream vellum paper one reserve two envelopes when I was in Wisdom Hely's wise Bloom in Daly's Henry Flower bought" (567/262/263). Miss Douce's thoughts receive the same ironic attention (cf. 577/267/268).

Utterances are treated with similar nonchalance, they are frequently cut up, rearranged, transformed in the mind of Bloom or cast into the pattern of the narrative. Bloom's exchange of words with Goulding before entering the Ormond, which was quoted above, can serve as an example.

Significantly, narrated perception no longer exists in "Sirens." The narrative has become the dominant voice. It can quote the characters' voices at will,
One can therefore argue that "Sirens" destroys the illusion of fictional reality fostered in the preceding episodes by stressing the rhythm of its prose and by allowing the narrative voice to dominate completely. As regards the handling of the narrative proper, this episode does not constitute a major rupture. All the techniques used in "Sirens" have been employed before, and it is only their more radical application in this chapter which produces some initial bewilderment on the part of the reader. The overtone is the most striking and hence the most disconcerting feature of "Sirens," but on hindsight it, too, does not evince a discontinuity of styles, since interpolations of leitmotifs have occurred previously, if on a smaller scale.

V

The remaining episodes of *Ulysses*, with the exception of "Penelope," all deal in pastiches, a mode which has distinctly ironical possibilities. Since irony implicitly posits a standpoint outside the story, it frequently occurs in connection with authorial perspective, which can be identified with a narrator-persona. In *Ulysses* the majority of pastiches in "Cyclops" and "Oxen of the Sun" have a distinct narratorial idiom such as is found in conventional narrative genres. The first-person narrative in "Cyclops" is also definitely of the "telling" kind. One can therefore postulate that the previous development of the narrative towards more distanciation finds its resolution in distinctly authorial narrative from "Cyclops" onwards. The exception would seem to be "Nausicaa," yet even there Gerti's point of view is not maintained throughout. The falsification of fictional reality by the pastiches, which was evident in "Cyclops," is more subtle in "Nausicaa." It can be glimpsed by a comparison of the passages referring to Cissy. Those written from the external point of view of the narrator praise Cissy in melodramatic terms, whereas Gerti's opinion of her playmate is less than flattering (Cp. "Nausicaa" 747/344-345/346-347; 761/351/353; and—for Gerti's view—773/357/359). The falsifying tendency of the narrative can also be glimpsed from the one passage describing Bloom:

Leopold Bloom (for it is he) stands silent, with bowed head before those young guileless eyes. What a brute he had been! At it again? A fair unsullied soul had called to him and, wretch that he was, how had he answered? An utter cad he had been. He of all men! But there was an infinite store of mercy in those eyes, for him too a word of pardon even though he had erred and sinned and wandered. (789/364-365/367)

Bloom never had any feelings of guilt as we learn from his interior monologue later on, and the whole paragraph is thus proved to be a deliberate distortion of Bloom’s character. If the same degree of distortion applies to Gerti, is one to wonder that she reappears in "Circe" as a prostitute?

The signs of a narrator’s presence in "Cyclops" and "Oxen of the Sun" are
manifold. As illustrations one can point to the handling of Bloom's utterances in "Cyclops," which are interrupted and paraphrased by the Nameless One, as well as to the various descriptive labels conferred on individual characters in "Oxen of the Sun:" Epitheta ornantia for Bloom range from "the traveller Leopold" to "the Calmer," and Stephen features as "Young Boasthard" and the like.

Groden has argued that Joyce originally planned "Cyclops" on the same lines as earlier Bloom episodes and cites Joyce's drafts for evidence. Admittedly one of the scenes made available in print by Herring portrays Bloom's musings while he is on the way to the pub passing the fish market. However, Bloom's interior monologue is continually interrupted by pastiches. None of the other drafts, though, contains Bloom's interior monologue; they are all pub scenes, consisting of dialogue, which is kept partly in pastiche style, and of a narrative stylistically similar to that of the eventual first person narrator (cf. ibid., 154 and 156). One can deduce from this that Joyce seems to have experimented with presenting Bloom on his way to Barney Kiernan's but finally decided to concentrate on the pub scene, in which Bloom is portrayed from the outside. He may have hesitated to repeat the pattern of "Sirens," where Bloom's interior monologue was quoted ironically. Joyce also ended up by integrating the dialogue into the first person narrative with only very occasional dialogue passages in pastiche. Presumably this decision was influenced by his idea of the two (stylistic) one-eyed monstrosities to be contrasted in this episode. If the dialogue had remained neutral to either style, it would have impaired this contrast, representing a neutral pole of equilibrium and peace. The eventual form of the episode reserves this position for Bloom, and treats all the Dubliners in the pub on a par with the unnamed narrator.

In "Cyclops" Bloom is presented from an external point of view. He is never "alone on the scene," a situation which would lend itself to an immediate reappearance of the interior monologue, as in "Nausicaa." Since he has been presented from other people's perspective before (in "Calypso" 131/68/66, "Hades" 207/103/101—Power's view—and, most notably, in "Aeolus" 269/131/129, "Lestrygonians" 375-381/176-179/177-179, and "Scylla and Charybdis"), it should not bother the reader too much to find him in the role of intruder, which is how the Nameless One perceives him. One could even argue that the presentation of Bloom in "Sirens" was so distancing and ironical that seeing Bloom through the eyes of the Dubliners does not really constitute an innovation. The more formally based argument of the destruction of the interior monologue in "Sirens" and the consequent necessity for new modes of presentation has its merits but presupposes a major break after "Sirens," which, as I have tried to show, is not really necessary for explaining the stylistic peculiarities of "Cyclops." The resuscitation of Bloom's interior monologue in "Nausicaa" does not invalidate this argument. For one, Bloom is completely left to himself on the beach, that is we here have ideal circumstances for the use of the interior monologue, and, secondly, the interior monologue here serves to unmask the lies spawned by the clichés in the first part of the episode.

By the time we arrive at "Circe," pastiche has become the dominant techni-
que. Yet one needs to point out that "Circe" cannot be read as a "real" play. For one, the stage-directions have all the properties of a narrative. They even include a passage of DIL (Bloom's plea before the tribunal—997–999/444–445/461–462), appropriate snatches from Bloom's interior monologue (cf. e.g. the description of Molly 949/432/439), or deal in playful stylistic inventions such as "Iugubru Booloohoom" (935.146/428/434). The same kind of disruption also occurs with regard to the dialogue. All this chimes in well with "Circe" as a "free fantasy on existing themes." It has now been established that the episode cannot be divided into "quasi-realistic" and "hallucinatory" parts, because events in the former are sometimes distinctly improbable or undefinable (cf. also Kenner, *Ulysses*, 123). Furthermore, the hallucinations do not restrict themselves to the consciousness of the character who is supposedly hallucinating but freely compound *motifs* from other episodes and even merge material from Stephen's consciousness with that of Bloom.

Like "Scylla and Charybdis," and to some extent "Nausicaa," "Eumaeus" can be seen as the "appropriate extension of [Bloom's] powerfully patterned imagination." The style of this episode is very much like what might result if "he [Bloom] were to pen something [ . . . ] My Experiences, let us say, *in a Cabman's Shelter*" ("Eumaeus" 1413/567/647). Other critics, too, believe in a definite affinity between Bloom's circumstantial and pedantic manner of talking, his politeness and enthusiasm for science and the would-be choice diction of a supposedly literary style which is deficient in the most basic literary virtues of lucidity, concision and logical (as well as stylistic) consistency. Any passage from the chapter illustrates the deficiencies of Eumaean prose. The sentences are convoluted, syntactically awkward and contain much literary vocabulary, some of it used incorrectly, side by side with colloquial or even slang expressions that clash with the literary diction.

It is interesting to note, too, that the Eumaean prose even affects Bloom's utterances, which become contorted by the narrative idiom, though only Bloom's. All the other characters speak "in style," i.e. in a manner realistically appropriate to them.

Eumaean prose is a narrative to end all narratives, not modelled on a specific kind of style (journalalese, essayistic prose, oratory), but extracting the most clichéd and polished phrases from various origins and collocating them in a supposedly elegant manner. It is a style which has no content, it only appears to refer to something. Unlike the succession of styles in "Oxen of the Sun" with its invigorating chaos of voices at the end representing new life, "Eumaeus" is a dead end, since it has appropriated all the styles that "went before." Joyce resurrected narrative style in *Finnegans Wake*, but it is a narrative which has superseded the ideal of *belles lettres*, i.e. literary style, so faithfully imitated (and travestied) by the Eumaean narrator. Narrative in *Ulysses* starts with a sophisticated refinement of "conventional" narrative and ends up by parodying conventions of style and fiction, concluding with an explosion of the concept of narrative in the *Nostos*, which—on a symbolic plane—coincides with the death of the old dog Argus, the slaying of the suitors and with Ulysses' regaining his place of prominence in the mind of Penelope.
"Ithaca" launches Stephen and Bloom into the orbits of celestial bodies on the firmament, dealing with everyday concerns in a distanced, indifferent manner. The form of the episode, question and answer, is non-narrative. Nevertheless, the reader puts the random information, which can be inferred from the catechism, together like the pieces of a puzzle to construe a plot-line "in Joyce's spite." The pseudo-scientific pseudo-objective style of "Ithaca" cannot offer an adequate description of human life. Powerful feelings, of awe and aesthetic pleasure, break into poetry as in "the heaventree of stars hung with humid nightblue fruit" (1537/619/698), and Bloom even confers a benediction on the earth (which becomes "heavenborn") after Stephen has left (1553/625/704). Another powerful image is created when Bloom and Stephen "recognize" one another, "each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces" (1549/623/702). Dreams, too, are able to resist the objectivization of scientific analysis and assert the powerful myths of all peoples and ages, as at the very end of the episode (1633/658/737).

These stylistic liberations from the scientific question-and-answer schema foreshadow both the return to the human, all too human mind of Molly Bloom and the resurrection of myth, fairy-tale and (religious) imagery as basic constituents of natural narrative in the *Wake*. Joyce's punning subscript "Peatmot. Trumplee.M.mtpat.Plamtroo" (1500–1501/604/684), a later addition—unless attributed to Bloom's interior monologue—impairs the significance of these four passages of non-scientific language, since it destroys the image of scientific learning fostered by the episode. It is already clear from the questions and answers themselves that everything is pastiche, that "Ithaca" is a parody of scientific precision. A further undermining of the parody does not really serve its purpose.

VI

Having outlined the major development of the narrative in *Ulysses* we will now reconsider the question of whether there is a stylistic break at some stage in the novel and whether we can deduce from this that Joyce changed his conception of the novel at some stage during its composition. In my discussion of individual episodes I have tried to show that there is more continuity in the development of the narrative than is generally conceded. "Aeolus," for one, cannot serve as a turning-point because the distanciating quality of its prose has already been a feature of the narrative of "Calypso" and "Lotuseaters," particularly in the circumstantial descriptions of these episodes. Other peculiarities of the narrative of "Aeolus" can be attributed to the subject-matter of this chapter and to later insertions on a more capricious note (e.g. the headlines). Neither is there a definite break with "Scylla and Charybdis," since playful narrative style already occurred in "Aeolus." Nor are we surprised to be withheld information (e.g. about the identity of Bloom or Lyster), having encountered external perspective on Bloom in "Hades" or "Lestrygonians." Even the typographic *Gloria* in "Scylla and Charybdis" does not decisively stray from the conventions established so far if we remember Bloom looking at his "high grade ha" in "Calypso" (111/59/56). Neither is there a decisive step forward in "Wandering Rocks." The method
of segmentation and interpolation perfected in that episode has been used before in "Lestrygonians" and throughout for the presentation of dialogue.

The two episodes which have the greatest claim to constituting a turning-point, if any, in the development of the novel are "Sirens" and "Cyclops." This seems to be a valid claim if viewed from a superficial standpoint. One can note the distortion of the interior monologue in "Sirens" and its elimination in "Cyclops." It is true that "Sirens" and "Cyclops" seem to differ from the preceding chapters to a much larger degree; however, this impression is derived from a reading of preceding episodes along the lines of "initial style cum minor variations." If one is willing to recognize external perspective as early as "Calypso" and to trace its development to "Wandering Rocks" and "Sirens," as I have done, one can easily perceive that "Sirens" merely intensifies a tendency already well established earlier on. The reinforcement of stylistic experiment (and thus of external perspective—or of the teller mode) in this episode can be interpreted in connection with the musical subject of "Sirens."

The same argument suffices for "Cyclops." Once Bloom has been shown from the outside (as he was in "Lestrygonians," "Scylla and Charybdis," and "Sirens"), there should be no difficulty in presenting him from the narrator's point of view and to dispense with his musings. The various styles (pastiche or skaz) used in "Cyclops" do not cause problems either, because both "Scylla and Charybdis" and "Sirens" already had very distinctive styles appropriate for the subject-matter of these episodes. In fine, innovation does not start with "Sirens" or "Cyclops," it merely becomes more conspicuous. This, however, is not sufficient evidence for postulating a major change of aims on Joyce's part.

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NOTES

In this paper I have used the following abbreviations: DIA (dialogue), DIL (discours indirect libre), NARR (narrative), NPERC (narrated perception), PSN (psycho-narration). References are, first, to the critical edition of Ulysses, ed. Walter Gabler (New York: Garland, 1984), second to the Penguin and Random House paperback editions.


3. Forthcoming, scheduled for J/Q (Fall 1985).


6. Thought-report (or psycho-narration) and speech-report here refer to the rendering of a character's mind, or speech, in the language of the narrative (Erzählerbericht). Whereas DIL seems to present a character's thoughts (utterances) almost verbatim (and frequently from that character's point of view), thought (and speech) report is a description of a character's mind (speech) which does not render that character's actual thoughts or words but either summarizes them or depicts layers of consciousness not accessible to linguistic expression by the character himself. There is no strict formal frame for thought-report (speech report) as there is with DIL, and one can observe a fluid transition between psycho-narration (or speech-report) and DIL even in formal respects, since in many instances DIL can formally come close to the narrative proper. (In these cases it is the reader who interprets the sentence not as voiced by the narrative but as a transcription of a character's actual thoughts/words.) The term psycho-narration derives from Dorrit Cohn's Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction (Princeton, N.J., 1978).

7. This is queried by Banfield, Unspeakable Sentences. However, in the present framework I wish to abide by this concept.


9. This phenomenon more frequently occurs when the narrative describes the perceptions of a reflector-character, hence the name "narrated perception" in analogy with "narrated speech" for DIL (Cohn's term). (Chatman has "free indirect perception" in Story and Discourse, 203-206.) Longer passages rendering a character's perception frequently pass into DIL syntactically. In Ulysses, however, no such extended passages occur.


14. In English narrative criticism the term "narrator" is also used in this sense, i.e. to describe a centre of consciousness such as Stephen Dedalus in the *Portrait* or Lambert Strether in *The Ambassadors*. However, in German criticism the term *Erzähler* refers exclusively to the teller-narrator, as for instance the narrator in *Tom Jones* or *David Copperfield*. (Cf. Stanzel, *Theory*, 151–152 on the use of "narrator" by H. James and W. C. Booth. See also his "Zwei erzähltechnische Termini in komparatistischer Sicht: Erlebte Rede und Erzähler im Deutschen und Englischen," Sprachkunst 10, 1979, 192–200.)


17. In fact, it is even possible to interpret the description of the bathing priest ("Telemachus" 41/27/22) as (Stephen's) narrated perception.


22. This is corroborated by Riquelme, *Teller and Tale*, 172.

23. "Made him feel a bit peckish. [. . .] She didn't like her plate full" ("Calypso" 107/57/55); "No. She did not want anything" ("Calypso" 109/58/56); "She [Mrs. Dignam] had outlived him. Lost her husband" ("Hades" 209/104/102); "On the slow weedy waterway he had floated on his raft coastward over Ireland drawn by a haulage rope past beds of reeds, over slime, mudchoked oottles, carrion dogs" ("Hades" 203/101/99).

24. We only hear of Bloom's attempt to repeat Molly's pronunciation of the word to himself ("Calypso" 125/66/64) and we later overhear him remembering it ("Lestrygonians" 323.112/153.34/154). Besides mentioning this lapse of Joyce's, Hugh Kenner has also argued conclusively that Bloom must have had a second interview with Molly in which she told him that Boylan was coming at four (cf. Kenner, *Ulysses* [London, 1980] 48–50).

25. Cf. also "The carriage galloped round a corner: stopped" (199/99/97); "An empty hearse trotted by, coming from the cemetery: looks relieved" (203/101/99); "The felly harshed against the curbstone: stopped" (205/102/100); and "The gates glimmered in front: still open" (235/116/114).

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27. Riquelme is a laudable exception (Teller and Tale 186–187).

28. Cf. e.g. the dialogue between Bloom and Nannetti on pages 247–251/121–122/119–120, where the revisions even add some interior monologue: "He doesn't hear it. Nannan. Iron nerves."

29. Bloom goes to the toilet. The passage is remarkable, too, because of the increased variation of verbs in the inquit-tags: another sign of the take-over of the narrative voice.

30. Melvin J. Friedman, "Lestrygonians," Critical Essays, edd. Hart/Hayman, 131–146, 132–133; and Riquelme (Teller and Tale, 195) are among the few critics to have pointed out the presence of external perspective in "Lestrygonians."

31. This has been commented on by Banfield, Unspeakeable Sentences, 83, 86–87, and Riquelme, Teller and Tale, 197.


33. A familiarizing article is a definite article which occurs in places where a narrator should introduce a person or object by an indefinite article, particularly at the beginning of a narrative. The use of the definite article presupposes a character's familiarity with the introduced object or person. (W. J. M. Bronzwear, Tense in the Novel: An Investigation of Some Potentialities of Linguistic Criticism [Groningen, 1970], 90. Cf. also Stanzel, Theory, 161–162.)

34. A number of these are noted by Anthony Burgess, "The Ulysses Sentence," JJQ 9 (1971/72), 423–435, 430–431. A large quantity of these are additions in the Placards or Page Proofs. The narrative style is also noted by Kenner, who discerns an "autonomous narrator" in "Wandering Rocks." (Ulysses, 64,153) However, one should note the similarity to passages in "Lestrygonians" such as "The sun freed itself slowly and lit glints of light among the silverware in Walter Sexton's window opposite by which John Howard Parnell passed, unseeing" (347/164/165).

35. It should be noted that in both cases the italicized passages were added in the Typescripts. (Cf. the references to the Gabler edition, James Joyce, Ulysses: A Critical and Synoptic Edition [New York, 1984], which details changes in the synoptic text on the left.)

36. A later addition.

37. A later insertion. Cf. also "He was" (561/260/261).


42. This has been widely noted. For a summary of such passages, where material alien to a character appears in his hallucinations, cf. my "Erzähler— und Figurenrede," 175–177 and Kenner, Ulysses, 120–121, who adds one further example to the list.


45. This is an inversion of earlier narrated perception. Here the characters appropriate the narrator's idiom.


47. Inconsistencies with the scientific model are pointed out by Peake, The Citizen and the Artist, 285–287 and by myself in ""Ithaca."

48. Kenner's position on Ulysses is ambiguous in this respect. On the one hand he allows for irony in the portrayal of Bloom (cf. e.g. 46), on the other, he frequently regards what I have classified as ironical passages as symptomatic portrayals of Bloom's apprehensiveness and of his attempt to concentrate on what is happening around him, trying to repress disagreeable thoughts (ibid., 51). In spite of this, Kenner acknowledges the existence of an "autonomous narrator" (64, 153), whom he sees well in evidence in "Hades" (66–67). But he later claims that the initial ten episodes constitute a "naturalist novel" (61, 83). So Kenner seems to postulate a major departure with "Sirens," allowing for passages in earlier episodes which foreshadow this later development. He fails to connect the strengthening of the narrative with the turning-point evidenced in "Sirens."