

DISEMBODIED VOICES:
NON-NARRATION IN JAMES JOYCE'S ULYSSES

BY

MAUREEN ANNE NIWA
B.A., UNIVERSITY OF LETHBRIDGE, 1985

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department


of

ENGLISH

We accept this thesis as conforming
to the required standard



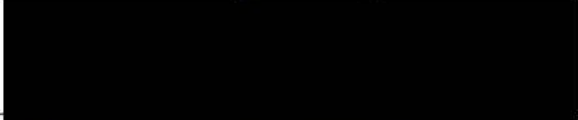
Dr. Diane Edwards



Dr. Evelyn Cobley



Dr. Alan Hughes




Dr. Barbara Harris

© Maureen Anne Niwa, 1989

All rights reserved. This thesis may not be reproduced
in whole or in part, by mimeograph or other means,
without the permission of the author

PR 6019
09 U6843

Handwritten notes and lines on the right side of the page, including a vertical line and several horizontal lines.

 National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-62345-4

Supervisor: Dr. Diane Edwards

ABSTRACT

The focus of this thesis is on Circe, the fifteenth episode of Joyce's Ulysses, because of its typographical and narrative pretense to be a drama. Because it is easily misrepresented by critical discussions based on its differences from the rest of the narrative, my purpose is to establish the technical similarities that Circe shares with the surrounding narrative of Ulysses in order to show how it is not only a scenic, but a technical continuum of Ulysses. This consideration provides Circe with a comparative framework with the preceding episodes, and reforms the treatment it receives as narrative. My thesis is that by analysing the ways in which Circe dramatises the narrative techniques in the preceding episodes, we can interpret Circe as a logical and narrative continuum of Ulysses, as opposed to an embedded parenthetical episode that is separable and unintelligible.

Dual-narrator theories fail to accommodate non-narrated passages of Joyce's text, Circe in particular, because they attribute everything that cannot be said to be spoken by a character to a "second-narrator," who is characterised as schizophrenic, ironic, insolent, playful. By attributing voices in Joyce's text that escape naming to a second narrator, dual-narrator theorists personify or humanize the effect that Joyce creates with non-narrated voices, thus effacing the ambiguity that thematically informs his text. The danger of the dual-narrator theory is that although it is metaphorically correct, it is technically misleading.

Even in his early narratives, Joyce does not create or characterise two different speakers. He creates a type of narrative which technically offers more than one way of reading the same words by removing the speaker's identity through non-narration. Figuralised speech and compositional monologue close the distance, or verbal difference, between the voices of what may be ideally separated as those belonging to the narrator and character. Imitation, impersonation, and ventriloquism are all words that describe what verbally occurs when these two voices become indistinguishable. Through verbal impersonation, Joyce demonstrates the ability of different forms of narrative speech to exchange functions: third-person narration is used to represent subjectivity, and the interior monologue form is used to narrate. Joyce adapts the form of narrative that either enacts the way a character structures experience (figuralised speech), or the way in which a character would structure the telling of that experience (compositional monologue).

With figuralised speech, Joyce exploits the ability of the narrative proper to dramatise subjectivity by rendering characters' speech and third-person narration as two forms of one style of speech. This technique is essential in demonstrating how narrative voice can be shared, that is, how it can belong to more than one speaking source at the same moment in the narrative. Compositional monologue is a style of interior monologue that describes the representation of a character's consciousness in the act of composing or "narrating" fictive scenes to itself. Through compositional monologue, we experience a transparency of voice in which the character assumes or "performs" many voices in his consciousness which cannot be said to be his own. Both figuralised speech and compositional monologue constitute strategies of narration that are dramatised in *Circe*. They support *Circe* as a technical continuum of the narrative within the context of *Ulysses*--a continuum, as mentioned, that dual-narrator theorists see as lacking due to absence of a narrator.

Non-narration in *Ulysses* disembodies voice to the extent that we cannot name it: we can share subjectivity without attributing it. *Ulysses* demonstrates a sensitivity equal to portraying the objectivity of a narrative situation, and the character's subjective experience of it by removing the narrator as a speaker, and transforming narration into a reflection of voice. This makes the verbal quality of the narrative analogous to dramatic scripts in allowing more than one way to perform voice. In a performance of voice, the question "Who speaks?" is replaced by the question of what kind of voice is doing the speaking, and what kind of interpretation the speaking voice is making.

Examiners:

Dr. Diane Edwards

Dr. Evelyn Cobley

Dr. Afan Hughes

Dr. Barbara Harris

CONTENTS

Preliminary

Title Page	i
Abstract	ii
Table of Contents	iv
Acknowledgments	v
Dedication	vi

Text

VENTRILOQUISE	1
NARRATIVE IMPERSONATION	7
Chapter One: Figuralised Speech	
The same words	
The act of personal possession	
A vital sea	
INTERIOR DIALOGUE	25
Chapter Two: Compositional Monologue	
The existence of another language	
An act of memory	
A secret and fluent god	
IMITATION OF DRAMATIC FORM	43
Chapter Three: Embodiment in Circe	
A theatre floating	
Secondary lines	
The gift of tongues	

Reference Materials

APPENDIX: Circe on Stage/Screen	62
NOTES	71
GLOSSARY	80
BIBLIOGRAPHY	86

ACKNOWLEDGEMENTS

I wish to thank Professor Paul Upton at the University of Lethbridge for first proposing the question: "Who says this?" in relation to James Joyce's Ulysses. My gratitude extends to the Department of English at the University of Victoria for allowing me to answer this question. My greatest thanks go to Dr. Diane Edwards for her faith and support, Dr. Evelyn Copley for giving me a foundation in literary theory, and Dr. Alan Hughes for his efforts to learn the language of narratologists. I also wish to thank Dr. Anthony England who was the Director of Graduate Studies when I began this project, and Dr. Stephen Scobie, the Director of Graduate Studies when I finished this project. I also thank Dr. Trevor Williams for allowing me to participate in his James Joyce seminar.

This page cannot pass without my acknowledgment of all the people in Victoria who have shared their studio workspace with me: Louine Niwa, J.C. Scott, Glenn Howarth, Allan Horne, and Anita Sanchez for her garden. And I also wish to thank my mother for sharing all the rooms of her house; and Louine for teaching me how to use a computer.

Finally, I want to acknowledge my love for all the people who continued to write to me, and remind me of the world outside my world: Professor Marty Oordt from Lethbridge, Ingrid McCarroll from Winnipeg, John Lang from Wakefield, Murray Staples in Bindloss, John Parry in the Sudan, and Brent Mitchell, for a past flood of much loved love-letters.

for Kathleen Niwa,
who speaks with me in our own language

&

Monica Schraefel,
who listens

- BELLA: (Almost speechless) Who are you incog?¹
- STEPHEN: W. H.: who am I?²
- WALTER: We thought you were someone else.³
- STEPHEN: Behind. Perhaps there is someone.⁴
- JOYCE: At times as he walked through the streets of Dublin he felt that he was really invisible.⁵
- NARRATOR: A patient silhouette waited, listening ...silently moving, a silent ship.⁶
- BLOOM: Ventriloquise. My lips closed.⁷
- SHAKESPEARE: (In dignified ventriloquy) Thou thoughtest as how thou wastest invisible. Gaze. (He crows with a black capon's laugh).⁸
- GENETTE: ...absence is absolute, but presence has degrees.⁹
- QUESTION: What moved visibly above the listener's and the narrator's invisible thoughts?¹⁰
- MULLIGAN: A lovely mummer, Kinch the loveliest mummer of them all.¹¹
- D. HAYMAN: See the arranger as a significant, felt absence in the text, an unstated but inescapable source of control.¹²
- ELIJAH: You got me?¹³
- BARTHES: The one *who speaks* (in the narrative) is not the one *who writes* (in real life)--
- THE CAP: Which? Finish. You can't.¹⁴
- BARTHES: --and the one *who writes* is not the one *who is*.¹⁵
- BLOOM: No one is anything.¹⁶
- RIQUELME: Joyce's narrator is like gravity. ¹⁷
- ELIJAH: It's a lifebrightener, sure.¹⁸
- STEPHEN: Like the God of creation, he remains within or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.¹⁹
- FATHER FARLEY: He is an episcopalian, an agnostic, an anythingarian seeking to overthrow our holy faith.²⁰
- MARINETTI: Sole preoccupation of the narrator to render every vibration of his being. ²¹
- ELIJAH: It restores. It vibrates. I know and I am some vibrator.²²

VENTRILOQUISE

This thesis provides a conceptual framework for the discussion of "who" can be said to be speaking in passages of narrative where the speaking source remains ambiguous, and focuses on the narrative strategies used by James Joyce in Ulysses. The problem of identifying a speaker arises from the fact that in relation to certain passages of Ulysses, the question "Who speaks?" cannot be definitely answered within the framework of traditional narrative theories. The purpose of this thesis is to justify the relevance of a consideration of fictive voices that cannot be attributed to a single identifiable speaking source within a theory of narrative. (Please consult the Glossary following the body of the text for the definition of narrative terms.) The analysis of disembodied voices helps to define what is meant by the concept of "non-narration" which is identified by the dramatic effect achieved in narrative. Joyce's narrative achieves a dramatic effect by using techniques of verbal impersonation by which fictive voices assume other voices, thus losing their verbal and individual identity. With this effect, the verbal quality of the narrative line and its strategy is analogous to dramatic scripts in producing more than one way to perform voice. Technically, this dramatic effect arises from Joyce's use of figuralised speech, compositional monologue, and the transposition of a dramatic form into narrative. These constitute the primary ways in which narratives expand their interpretive potential.

The writing style found in James Joyce's Ulysses is particularly useful in permitting a demonstration these concepts because it offers dramatisation as the explicit formalization of disembodied, non-attributable voices, and a model for the actual techniques used in disembodiment of voice.

In the episodes preceding Circe in Ulysses, Joyce uses two main narrative techniques to disembody voice from narrator(s) and characters in Ulysses. These include the use of figuralised speech and compositional monologue. Together, they constitute a narrative explanation or basis for the form of the Circe episode, a non-narrated genre, within the narrative Ulysses. Because these techniques function to close or efface the verbal distance, or difference between narrator and character as speaking sources in the narrative, previous dual-narrator theories which separate the attribution of voice do not sufficiently account for this effect. The main emphasis here is on analysing the narrative techniques in the episodes preceding Circe in order to understand the effects they create before they are dramatised in Circe.

In the early scenes of Ulysses, at least two realities appear: the reality of the fictional present, and the reality of a remembered or imagined past. In the first episode of Ulysses, these include the reality of fictional events (Stephen looking over the Dublin Bay) and the reality of the scenes in Stephen's imagination (his mother coming to him after her death). These are supplemented by the actual scenes from Stephen's past (the loud groaning vomiting), and Stephen's compositions, or the fictionalised scenes by which "art" is made out of experience. Because Joyce does not fix the source speaking in the narrative, these realities are able to enter one another. This method of writing mirrors his concern to build "many planes of narrative" in the manner that Joyce attributed to and modelled after Laurence Sterne, rather than to follow "a simple chronological scheme which critics will understand" (Ellmann, James Joyce 554). Joyce's technical approach to narrative prioritizes the novel's ability to create layers, rather than storylines of meaning, and renders the various narrative planes verbally translucent. This means that the various layers of reality created by Joyce in Ulysses overlap and enter each other in a verbal relationship both before and in Circe.

By disembodied the narrator as a persona, Joyce allows these realities and the different forms of narrative speech representing these realities to enter one another. In Circe, the narrative techniques with which Joyce disembodies voice in earlier episodes of Ulysses are dramatised. The physical transformations in Circe enact the continual exchange of voice and reality that characterises Joyce's composition of narrative. This establishes a technical basis for Circe as part of the narrative, even though it is written in the style of a drama, a non-narrated genre, and raises interesting implications for dramatisations of Ulysses, which have been attempted on stage and in film.

Traditionally, narrative has been a literary form which employs a narrator to mediate the fictive reality to the reader, by quoting, suppressing or distorting a character's utterances. A narrator represents the consciousness which filters the events, or the embodiment of a personality which is the narration's source of mediation. In Ulysses, there is no narration in the sense that the reader is being confronted with a personalized narrator. Joyce moves away from the traditional form of narrative by employing numerous kinds of speech, rather than a narrator, to mediate the fictive reality. By using a continuous exchange of different forms of narrative speech, Joyce creates a narrative that functions without a narrator. This exchange of narrative speech frequently occurs in a non-narrative mode which prevents the function of mediation from easily being attributed to anyone. Since the locus of narration cannot be traced back to a unified or "human" consciousness,

the psychological motivation in the mediation behind the representation of a human consciousness and a reality is no longer the factor that "centers" the text. Representation ceases to be the function of the narrative, and in its place, language is foregrounded.

Joyce's strategy of creating mediation by alternation occurs during Stephen's speech in *Scylla and Charybdis* (190; pagination refers to the Penguin 1983 edition.). While Stephen is explaining his theory of Shakespeare, the thought of his mother's death is "cued" by the dialogue and at this point, the dialogue turns inward for a representation of Stephen's thoughts ("Mother's deathbed"). As in *Circe*, the fictive reality cues and supports the scenes from Stephen's imaginative reality. In the transition from dialogue to interior monologue, the narrative superimposes, or more accurately, mixes images of Ann Hathaway, Stephen's mother, and Shakespeare's deathbed in such a way that it is difficult to determine whether their source is the dialogue, interior monologue, or both. A definite attribution of voice is difficult because the "narrating" of this passages is shared by a number of voices: Eglinton's and Stephen's spoken dialogue, Stephen's silent monologue and the voices in Stephen's memory, including those of Buck Mulligan, his mother and the Roman Catholic church. Joyce further confuses the attribution of voice by having a certain character's words recur in another character's voice, a transference which is found throughout *Circe*. Throughout *Scylla and Charybdis*, Joyce uses a narrative strategy that dramatizes Stephen's private fears, and reveals the emotional battle he silently fights beneath his eloquent speech. Passages in which narrative speech is exchanged cannot be said to belong to anyone because they are transmitted by the interaction of different speaking sources involved in the passage. This is the quality of mediation whereby Joyce makes his narrative less "narrated" and more dramatic.

In *Ulysses*, Joyce creates non-narrated passages by using the impersonation or reproduction of voice, and by recomposing the dramatic genre into a narrative form. These are the areas outlining our search for technical evidence of the way Joyce makes narrative voice indefinite. Non-narration in *Ulysses* disembodies voice to the extent that we cannot name it: we can share subjectivity without attributing it. Perhaps more than any other piece of modern or post-modern writing, *Ulysses* simultaneously demonstrates a sensitivity to the portrayed objectivity of a situation and to a character's subjective experience of it by removing the narrator as a speaker, and by transforming narration into a reflection of voice.

Specifically, the interest in non-narrated passages is directed towards a study of techniques in Joyce's narrative which lead towards the dramatisation, rather than representation, of fictive voice, as a justification for *Circe's* location in the narrative

Ulysses. The body of the thesis opens with a discussion of narrative impersonation, an effect by which one style of narrative speech imitates another style of speech. This closes the stylistic difference between the voices of narrator(s) and character(s). In the early episodes of Ulysses, Joyce uses two techniques to achieve this effect. The first is figuralised speech, the subject of Chapter One. Figuralised speech is essential in demonstrating how narrative voice can be shared, that is, belong to more than one speaking source at the same moment in the narrative. This technique is dramatised in *Circe* by the transference of lines: what was previously thought or spoken by one character may occur in the mouth of another.

The second chapter also deals with a method of verbal impersonation that I call compositional monologue, a style of interior monologue which, in its imitation of third-person narration, allows the fictive present and imagined realities to merge and/or replace one another. The compositional monologue form dramatises the transparency of *Circe*'s fantastic and realistic scenes. Also dramatised in *Circe* is the strategy of narration in the compositional monologue by which speech is hidden or avoided. Dialogic in form, *Circe* speaks what has been previously silenced, or left unspoken between the lines of narrative. Both techniques, figuralised speech and compositional monologue, reveal how Joyce creates a narrative that is both porous and layered in the representation of its verbal realities. Joyce's use of the compositional monologue resembles the dramatic genre in that it enacts or performs voices in the narrative, rather than represents them. It also prevents the interior monologue from being monologic, that is, composed in a single voice. This supports the recurrence of narrative in *Circe* on a technical, as well as scenic, level.

The last chapter is a consideration of how these narrative techniques are dramatised within the context--and indeed, form--of *Circe*. This consideration supports *Circe*, a passage imitating a non-narrated genre, as an integral and continual part of Ulysses, the narrative form. The form of *Circe*, often described as narrative "chaos" by dual-narrator theorists due to the absence of the narrator--even an invisible one--has a very reasonable, and indeed, historical, existence in Ulysses when one considers the evolution of its verbal disembodiment. In this light, *Circe* is viewed as the verbal expression of what has previously been reflected in the dynamics of the strategy of narration, and narrative techniques used to achieve that interaction in themselves. *Circe* gives the impression of being drama while it retains its status as narrative by recurrence by imitating, or "performing" certain techniques already at work in the narrative.

The thesis concludes with a summary of what Joyce has done to exploit the capability of narrative voice to accommodate more than one speaking source, and therefore expand the potential for interpretation. The emphasis here is on the similarity that narratives such as Joyce's Ulysses share with playwriting which, in its capacity for interpretative infinity, bestows on the script the potential for numerous directions and performances. It is this characteristic of Joyce's narrative that is additionally addressed in Appendix. The appendix describes past adaptations of *Circe* to theatre and cinema, and offers some suggestions that I believe would retain the integrity of the narrative.

Joyce works towards redefining narrative as a form which dramatises rather than transmits voice. It is my hope that the inclusion of dramatic considerations in relation to Ulysses and the study of dramatic techniques in Ulysses, will assist the reader in grasping the definition of non-narration put forth in this thesis, that is to say, non-narration defined not as the absence of a speaker, but as an unspoken script which holds the potential for a variety of speakers. A reader retains the impression of a "body" behind the narration of Ulysses because Joyce takes care to imitate voice, and not to efface the traces or "personality" of the writing consciousness.

Non-narrated passages in Ulysses represent the narrative's capability of producing voices that have many speaking sources and the narrative line as an open stage for voices, where meaning lies in hearing the composition of voices, rather than in an act of attribution. With non-narration, Joyce rebuilds the narrative as a composition of disembodied voices, and closes it as the invisible sounding-board of a lost narrator.

The assumption guiding this thesis is that the only way Ulysses can be effectively performed, whether it is in an activity of reading or acting, is by identifying the voices that escape attribution with an acknowledgment of the room they leave for interpretation. In a performance of voice, then, the question "Who speaks?", more accurately becomes a question of the kind of voice being used to suggest different levels of meaning, rather than whom the voice belongs to. If, therefore, one is tempted or indeed, forced into, embodying disembodied voices by an act of naming or interpreting, it will be an embodiment that is sensitive to the composition, and indeed, art, of Joyce's narrative. We will begin, then, by looking at the way Joyce effaces the stylistic difference between the voices of narrator and character and creates a form of mediation that no longer depends on a "narrator."

- MIRROR: You are lovely, Gerty.¹
HENRY
JAMES: A beautiful infatuation this, always, I think, the intensity of the creative effort to get into the skin of the creature; the act of personal possession of one being by another at its completest.²
- STEPHEN: The narrator is no longer purely personal.
The personality of the artist passes into the narrative itself, flowing round and round the persons and the action like a vital sea.³
- D.H.: You feel that you are sewed inside a wool mattress that is being slowly shaken up, and you are turning to wool along with the rest of the wooliness.⁴
- NEVILLE: As he approaches I become not myself but Neville mixed with somebody--with whom? with Bernard? Yes, it is Bernard, and it is to Bernard that I shall put the question, Who am I?⁵
- WYNDHAM
LEWIS: (*whispering to Neville*) You remain the author naturally inside whose head you are.⁶
- BERNARD: It is uncomfortable, joining ragged edges, raw edges.⁷
RHODA: Yet we have invented devices for filling up the crevices and disguising these fissures.⁸
- BARTHES: What can be separated can also be filled.⁹
SCHOLLES: Focus determines how far into the character we may be allowed to penetrate...how many characters will be open to interior scrutiny.¹⁰
- STANZEL: Interior monologue, free indirect style and figural narrative situation-forms of the reflector-mode and of internal perspective suggest immediacy, that is, the illusion of direct insight into the character's thoughts.¹¹
- GERTRUDE
STEIN: The words used are the same words but they have such a different pressure put upon them.¹²

NARRATIVE IMPERSONATION: Figuralised Speech

My first concern is to describe the narrative techniques that function in disembodying the voices of narrator and character to the extent that they are able to imitate one another, and to determine how the strategy of narration effaces the stylistic difference between them. The reason that narrative impersonation successfully creates a form of mediation that no longer depends on a narrator is that mediation is achieved through the succession of different forms of narrative speech. Because of this exchange of narrative speech, we can see that the absence of a narrator does not necessarily imply the absence of mediation. This is one of the characteristics that I would like to use to define non-narration. By analysing the ways in which figuralised speech and compositional monologue provide imitations of different forms of narrative speech, we can see how they replace the function of the traditional or lost narrator, whose "voice" becomes more and more inaudible. Narrative impersonation is a good starting point for studying disembodied voices because this is an effect that Joyce began using as early as Dubliners, and developed throughout Ulysses.

Joyce approaches the form of non-narration in Ulysses by using narrative impersonation, or what may be called written ventriloquism. In Ulysses, this effect is maintained in Joyce's use of the narrative proper as a means of representing characters' voices either to create narrative empathy or irony. Joyce exploits the stylistic capability of the narrative proper to represent the expressivity inherent in the subjective language of the character. The narrative assumes a voice which is not its own by dramatising the expressions of a character's speech. This effect allows the speaking source to make other voices than its own audible. In this way, Joyce's narrative impersonation becomes an enactment, rather than a transmission of voice, and allows the passage to be interpreted with different inflections of meaning. These passages in Ulysses can be said to be "non-narrated," because they are a performance of voice and cannot be interpreted as belonging exclusively to the narrator or a character.

Narrative impersonation disembodyes the voice belonging either to a narrator or a character in the fiction to the extent that the resulting voice experienced in a reading seems to have a shared identity. This does not imply the absence of a speaking source, but one which assimilates the language used by the character. Robert Scholes sees Joyce developing this technique in the revisions of "Eveline," which rendered the voice of the

narrator closer to that of the character ("The Composition & Revision of the Stories" Dubliners 239). This results in the confusion between what may be attributed to voice, and what may be attributed to perspective:

a confusion between the question *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?*--or, more simply, the question *who sees?* and the question *who speaks?* (Genette, Narrative Discourse 186).

Genette points out that a change in focalization can occur without a change in the narrator's voice (Ibid.). However, it is significant in Joyce's text that a change in focalization usually entails a similar adaptation in the language chosen to represent it; the eyes we see through and the voice we hear in "Eveline" have little significant difference (Scholes, "Semiotic Approaches" 97). The option of using the narrator's language to represent or imitate a character's style of idiom, syntax, visual imagery and auditory association is usually one that Joyce uses in order to close the verbal distance between narrator and character. By closing this distance, the distinction between the voice narrating the situation and experiencing the situation is effaced.

Although we are obliged to interpret "Eveline" as a short story written in third-person narration, Joyce allows the narration to act as a reflection of the character's language. He uses a hybrid form of narration in which both first and third-person perspective merge in voice. This may be seen as an "interlocking" of the narrator's and character's speech. Since mediation in Ulysses is implied through the exchange of narrative speech, and the grammatical indicators which mark the movement from third-person to first-person are lost, we are given the sense that the narration is unmediated by any narrator--even "by an absent one" (S. Benstock "Free Indirect Style" 261). Narrative impersonation shows the ability of different forms of narrative speech to exchange functions: third-person narration is used by Joyce to represent subjectivity, and the interior monologue form is used to narrate. By interchanging the forms of different types of narrative speech, Joyce succeeds in interchanging the realities they represent. This interchange is a confusion of language allowing the two realities, the physical reality and the reality of consciousness, to enter and live off one another.

Narrative impersonation has been described as "parasitic" because it is dependent on the silent or spoken speech of the characters (Riquelme, Fludernik). This is an appropriate description for narrative impersonation because it describes the relationship and interaction

between the voices that were traditionally independent of one another. Ulysses contains two kinds of narrative impersonation which mix the language of the narrator with that of the character: figuralised speech and compositional monologue. In both, language is foregrounded through a structural imitation, the imitation of one form of narrative speech by another on the basis of its syntax, grammar, vocabulary, and any expressions associated with that style of speech. Because this is an imitation, or interpretation of speech, this effect differs considerably from a direct representation of speech. The narration does not repeat a character's voice, but "enacts" the voice, depending on how it conceives the thinking of that character to be structured. By returning or reflecting the voice of the character, the narrative translates it into its own form. The narrative effect achieved by this reflection of voice can never be experienced as an exact reproduction of the character's voice because it is simultaneously an assimilation as well as a representation. In this position, the narrative dramatises its assimilation of the fictive voice, and ceases to stand as a mere representation of it. The implication of this effect for narrative is the realization that the way the fictive voice is being represented by the style of the narrative becomes as important as the content of the speech.

This is the effect of non-narration that Joyce develops at the end of Dubliners and in A Portrait of the Artist as a Young Man when he removes the narrator's voice as a speaking source to achieve a close identification between the voice of the narrator and character. Joyce uses the expression of the narrative proper to represent more than one interpretation of the character's words to the reader through its imitation of the speaker's speech. Joyce frees the function of the narrative either to represent the character's expressions verbatim, or to reinterpret the words, and thus alters their meaning. This gives the narrative an opportunity to dramatisise the voice, that is, by foregrounding certain qualities and minimizing others. Franz Stanzel sees the development of this technique as a "very subtle reflectorization", which is a kind of mimicry or "ironization" of the narrative situation (Stanzel Theory 177). This is what happens when the voices of the third-person narrator and Gabriel Conroy begin to "merge" at the conclusion of "The Dead." As the story ends, Gretta is sleeping and Gabriel is lying awake in an attempt to assimilate what his wife has just said. This narrative situation is dramatised by the gap that exists in the narrative's use of Gabriel's words. Although the third-person narrator "fuses" with Gabriel verbally, this does not necessarily mean that the narrator shares Gabriel's perspective of the situation: "If she would only turn to him or come to him of her own accord!", "Perhaps her thoughts had been running with his" (217).¹³

Here the verbal impersonation objectifies the language of the character and the prospect of "fusing" or agreeing with the voice of the character as represented by the narrative may be undesirable for the reader. Superficially favouring Gabriel's interpretation of the situation by relating the narrative in words that he himself might use, Joyce's third-person narrator enters the verbal realm of the character, but simultaneously keeps it at a distance by objectifying Gabriel's language. (By "objectifying" I mean using a particular style of language for the purpose of analyzing rather than representing it.) The effect of this type of verbal impersonation is to show how a character can imaginatively project an image of him or herself into the narrative situation which is often ironic or in disagreement with our interpretation of the fictive reality. This allows us to access the interpretive processes, silent or spoken, of a character in the narrative situation while we interpret the narrative situation as a whole. This narrative technique differs from traditional dramatic irony in its concern to be manifest on a linguistic as well as thematic level. It uses the voice of a character in order to dramatise its assimilation or non-assimilation of that character's words, or more accurately, that character's style of thinking.

This type of verbal impersonation allows the narrator, as Topia points out, to operate on two levels of discourse at once (Post-Structuralist Joyce 104). With the speaking source seemingly taking responsibility for Gabriel's discourse in the text, while not actually doing so, the origin of the narrative voice is undetermined. This allows us to make more than one interpretation of the narrative situation, and is therefore more demanding of the reader than are narratives mediated by an embodied narrator. The reverse effect of verbal impersonation is that of caricaturisation or irony, and quite understandably experienced by dual-narrator theorists as a split-effect that cannot be attributed to the same "person".¹⁴ When used for ironic purposes, verbal impersonation may be seen as putting a different pressure on the same words. As the evolution from Dubliners to Ulysses portrays, however, Joyce does not work at creating or characterising two different speakers: he creates a type of narrative which technically offers more than one way of reading the same words by removing the identity of the speaker through non-narration.

The fact that there is more than one interpretation of this passage from "The Dead" is supported by Joyce's narrative strategy. This is an alternation between the focus of third-person narration on the view of snow falling outside the window, and the thoughts preoccupying Gabriel ("The time had come for him to set out on his journey westward"--that is, literally in a direction away from where Gretta's homeland, and metaphorically, away from where her emotions are centered). This alternation sets up narrative ambiguity

as to the speaking source which extends to the two realms in the fictive reality: the impalpable darkness of dreams and memories in which Gretta sleeps and into which Gabriel cannot cross; and the fictional present of Gabriel's waking world, filled with anxious ruminations to which Gretta turns her back.

Even in this early story, Joyce creates a narrative voice which lies between the narrator and character, the fictive and imaginative realities, which is shared by both, although it cannot belong exclusively to either on the interpretative level. With verbal impersonation, Joyce creates two distinct realities with the same words, realities which touch and enter one another. In *Ulysses*, Joyce further develops this effect in such a way that allows the present and imaginative realities not only to alternate with one another, but also to replace one another. This is achieved by dramatising the inner voice through the interior monologue form, confusing the different forms of narrative speech through imitation, and by using a strategy of narration that allows the interaction of various levels of thematic meaning. As we will see in the opening episode of *Ulysses*, figuralised speech is one of the major narrative techniques that allow a character's subjectivity to be dramatised by its assimilation into the narrative line.

The same words

From the concluding passage of "The Dead," we have seen that a narrative impersonation is an imitation of one form of narrative speech by another--the narrative proper begins to assume characteristics associated with the verbal world of the character. In *Ulysses*, as in *Dubliners*, the grammatical structure of the narrative statement which contains figuralised speech usually belongs to third-person narration or remains undetermined. In its expressions, however, it belongs to the character. Verbal impersonation closes the verbal distance in such a way that language is foregrounded, whether the difference between the various kinds of narrative speech is marked by exposing a gap between them, or whether they are written in such a way that they are intended to merge seamlessly. By hollowing out the narrator from the narrative line, and using narration to echo, eavesdrop, or assume a character's language, Joyce creates an adaptation of narrative that either enacts the way in which the character structures experience (figuralised speech), or the way in which the character would structure the

telling of that experience (compositional monologue). Figuralised speech is one of the first methods used by Joyce to blur the distinction between narration and dramatisation.

Figuralised speech is Joyce's way of effacing the narrator as a presence and making a verbal reflection of a character's subjectivity within the narrative line. Because it imitates the expressive or associational nature of a character's speech, and blends or alternates with third-person narration, figuralised speech is often attributed to a narrator in verbal camouflage--an authorial fugitive hiding in characters' language. With a number of verbal devices that Stanzel cites as contagion, colloquialization, deictic (pronominal) transposition and textual indeterminacies, the narrator's discourse renders the character's manner of perceiving and verbalizing:

[the figuralised narrator] develops the ability to camouflage himself, as it were, not only by positioning himself in the fictional world, but also by assuming the mode of perception and in part even the voice and manner of expression of the fictional characters (Theory of Narrative 198).

No doubt, figuralised speech is one of the narrative techniques that tempt critics to embody the speaking presence behind the narration in Ulysses as a "second" narrator who mimics the language of the characters. Figuralised speech, however, is a narrative strategy that disembodies the voice of third-person narration to the extent that it can adopt, or "perform" the voices inscribed in the narrative or a character's consciousness. It is a method of non-narration because it does not require a speaker to mediate the fictive reality: the mediation is created as if the speaking or thinking character is filtering the events, and this technique gives the impression, as Stanzel puts it, that what is narrated is being perceived *in actu* (Theory 143). At this point, I would like to emphasize that figuralised speech confuses the experiences of narrating and actualising. This is a narrative effect in the opening episodes of Ulysses, which is dramatised in Circe by a superimposition of realities: the present fictive reality, and the imaginative fictive reality.

Because figuralised speech refers to a verbal or stylistic impersonation of the character's language, it is often mistaken in Joyce's text for free indirect discourse. Although Joyce uses free indirect discourse sporadically in Sirens, and more extensively in the Oxen of the Sun and Eumaeus, the form of figuralised speech should not be confused with that of free indirect discourse.¹⁵ By definition, free indirect discourse is a type of narrative speech which in its grammatical structure belongs to third-person narration and which in its expressions belongs to the character, or first-person. With free indirect

discourse, we can therefore experience first-person subjectivity without relinquishing the third-person point-of-view (Banfield, Unspeakable Sentences).¹⁶ This is much the definition we have given figuralised speech, except that we are referring to a strategy of Joyce's narrative--not to a style of narrative discourse. The "strategy" of the narrative refers to the composition of the exchange between the discourse of the narrative proper and that of the characters; and it is by the order and arrangement of these two that the speech of the narrative becomes "figuralised". Free indirect discourse, as Stanzel points out, can only be analogous with--not synonymous to--a figural narrative situation. In a figural narrative situation,

free indirect style actually ceases to be an expression of a "dual voice," because the authorial voice in it is for all practical purposes no longer audible (Theory 198).

Although it closes the distance between the narrator and the character, figuralised speech also cannot be called "omniscient narration" for a number of reasons. The distance between omniscient narrator and character closes through a representation of the character's thought from the character's point-of-view; in a figural narrative situation, the distance is closed through a representation which is also a linguistic representation. This is why language is often foregrounded in a figuralised narrative, rather than being used for means of representation. In a figuralised narrative no identifiable narrator speaks, whereas an omniscient narrator can usually be described according to the way s/he interprets and relates events. Grammatically, omniscient narration has a consistent use of person and tense whereas a figuralised narrative fragments, and confuses, characteristics of forms of dialogue, interior monologue and third-person narration. The concern of the omniscient narrator is to imitate or "read" the thoughts of the character. Figuralised speech, on the other hand, strives to imitate the thoughts of the character in a way that "enacts" or "performs" them while retaining third-person narration (which the interior monologue form does not). Finally, the omniscient narrator, on a privileged level "above" or outside of the fictional medium of the characters, holds a verbal dominance over the characters. Because they are dependent on the narrator for mediation and serve the narrator's intentions, the omniscience of the narrator often implies sympathy for the character--which is not always the case in the figural narrative situation, as we have seen Joyce's "The Dead."

Using a passage from Nestor we can determine why Joyce has written it in figuralised speech, rather than in the other forms of narrative speech which it resembles (free indirect discourse, omniscient narration and interior monologue):

It must be a movement then, an actuality of the possible as possible.
 Aristotote's phrase formed itself within the gabbled verses and floated out in
 the studious silence of the library of Saint Genevieve where he had read,
 sheltered from the sin of Paris, night by night (31).

In the passage blocking Talbot's recitation of Milton's "Lycidas," third person narration and interior monologue shift and alternate forms in a way that (1) effaces their difference, and (2) superimposes Stephen's memories of the Genevieve library in Paris on the present reality of the schoolroom. The reproduction of "Lycidas" trails off into a statement of interior monologue, "It must be a movement then, an actuality of the possible as possible," which answers the questions Stephen asks himself in the last passage of interior monologue: "But can those have been possible seeing that they never were? Or was that only possible which came to pass?" The next two narrative statements, written in third-person narration, are an interesting mixture of the present and imaginative fictive reality presented in Nestor. The statement, "Aristotle's phrase...night by night," acknowledges the thought in Stephen's consciousness by naming its allusive source and objectifying it, that is visualising it as an image that forms and floats into the studious silence. Here third-person narration foregrounds two qualities that are equally appropriate to the present reality, the schoolroom, and the imaginative reality in Stephen's consciousness, the Saint Genevieve library: "gabbled verses," which could refer to Talbot's background recitation, the narrative's recent presentation of Aristotle's verbal reality and to the passages of Aristotote which Stephen read then and remembers now; and the "studious silence," an atmosphere describing both a schoolroom and a library. The second statement continues the memory originating with Stephen, without punctuation. These narrative details prevent the passage from being entirely attributed to a third-person narrator.

The first statement of Stephen's interior monologue is identified by the pronomial shift to the first-person ("Fed and feeding brains about me"). Again this passage of interior monologue sustains the merging of past and present realities with vocabulary and imagery. The underground world imagery of the Parisians reading in the library also describes the scenes before him: (1) the students "feeding" off Talbot's memory by listening, (2) Armstrong feeding off a bag of figrolls, (3) feeding off Stephen's intellect as a teacher, and (4) Stephen feeding off the wealth of these students' parents in order to eat. This underworld imagery soon recurs in the third-person description of Sargent as a boneless snail, with whom Stephen identifies his sense of futility as a studentchild ("Like him was I... secrets, silent, stony sit in the dark palaces of both our hearts" (34).¹⁷

At this point, the interior monologue moves from this image to return to thoughts inspired by Aristotle's writing ("Thought is the thought...form of forms"). Because the interior monologue ends where it started, with Stephen improvising on "gabbled" phrases of Aristotle, a gabbling which is to some extent echoed by Talbot's recitation, we are smoothly brought back into the fictive present. By suppressing the fictional reality, and adopting the setting that Stephen--in the fictional present--remembers, third-person narration incorporates a passage of interior monologue that should grammatically be separate from it. In this way, the narrative techniques of merging fictional reality and fantasies of memory that are dramatised in *Circe* are found in the narrative episodes preceding it.

Although we can say the narrative speech of this example is figuralised, we cannot say that it is strictly free indirect discourse. Here we find many features that characterise free indirect discourse, such as first/third-person ambiguity, use of a tense-shift characteristic of third-person narration (past tense for present, past perfect for past), the spatio-temporal "here" and "now" deixis of the character and the inclusion of exclamations, questions and incomplete sentences.¹⁸ However, these qualities are characteristic of free indirect discourse in itself--in its style, in other words. Because this example reveals an alternation of different forms of speech in the narrative line, it does not comprise an instance of free indirect discourse, which would stylistically combine (and not alternate) the different forms of speech. The narration in this passage is not an imitation, but a reflection of Stephen's thoughts translated into the strategy of narration, thus accounting for its impression as being discourse belonging to a combined speaking source. However, we cannot say this passage is just omniscient narration, because this attribution does not account for the fact that the narration takes care to assume the direction of Stephen's thoughts linguistically. The statement,

Aristotle's phrase formed itself within the gabbled verses and floated out into the studious silence of the library of Saint Genevieve where he had read (31),

"follows" the distraction of Stephen's thoughts through a form of narration that leaves the passage open to interpretation.

Although Joyce periodically uses free indirect discourse, he creates the same effect with figuralised speech by *alternating narrative discourses*. This alternation is a mixture of voices. In the passage from Nestor, the alternation is not a simple mixture of the voices of Stephen and third-person narration, but also of Talbot's recitation, phrases from Aristotle

and Milton, and Stephen's "writing" voice--the voice he assumes to organize the image such as "Fed and feeding brains about me." In *Ulysses*, the effect of figuralised speech belongs more to the narrative situation and the interaction of different forms of narrative speech, as opposed to the style of narrative discourse alone. This is why interpretations of Joyce's text benefit when the timing and style of speech exchange are analysed, instead of dividing and attributing the voices to separate speakers as do dual-narrator theories.

The act of personal possession

Although we have distinguished why figuralised speech in the preceding example from Nestor cannot be said to be free indirect discourse, omniscient narration or interior monologue in its concern to be a linguistic representation of a character's subjectivity, we have yet to establish ways to identify it as figuralised speech. Joyce employs a number of technical devices for filling up crevices and disguising fissures between the language of the narrative and the character. The main devices for "merging" the language of the narrative and characters in the early episodes of *Ulysses* using figuralised speech are: (1) incorporating short narrative passages into interior monologues and dialogue, and (2) having the narrative stylistically assimilate the character's idiom.

On the grammatical level, the language of third-person narration is foregrounded by an abrupt opening, a lack of subject, the use of fractured syntax, an incomplete sentence structure and/or colloquial, allusory or figurative language. Grammatical markers, such as quotation marks, disappear. Past tense verbs are omitted, and the verb is used either as an adjective or present participle. The "here/now" deixis of the narrative is indistinguishable from that of the world of the character.

On the perceptual, physiological and psychological level, the language of Joyce's narrative strives to dramatise, rather than represent, the experience of the character. For instance, the narrative attempts to record the character's perceptions as they are being registered. The disembodiment of narrating voice from the figure of the narrator allows the narrative to reproduce or imitate the multiplicity of voices comprising the narrative situation. The narrative is therefore free to merge with the character's emotional state by adopting the character's direction of thought and focus. This is done by using narrative language that tracks the character's direction of association, and selects visual details of the present fictional world which are emotionally appropriate and meaningful to both the

character and the narrative situation. The variation between third-person and first-person reference in the rendering of consciousness is unmarked. Another way to identify figuralised speech is to see if the actual time and scene of the fictive reality are replaced with the imagined setting located in the character's memory.

These characteristics appear in a passage from *Proteus* in which Stephen encounters a dog on the beach (50-52). In this example, we will look for phrases in which third-person narration either assumes the form associated with interior monologue or dialogue, *or* incorporates fragments of these into its statements. This is usually accompanied by a loss of typographical and grammatical distinction between dialogue, interior monologue and third-person narration.

Generally, statements of third-person narration in *Proteus* are inserted into Stephen's continuous interior monologue. Third-person no longer frames passages of interior monologue, but accompanies them (spatially, visually and auditorily). As Stephen watches the antics of the dog on the Sandymount Strand, descriptive statements in third person narration depict his growing fear. The point which grows into a live dog and eventually into an apparition of a digging fox terrorises Stephen into the territory of his memories, the history he has been trying to escape throughout *Nestor*. In the transitional statement which moves the narrative from third-person narration to interior monologue,

He stopped, sniffed, stalked round it, brother, nosing closer, went round it, sniffing rapidly like a dog all over the dead dog's bedraggled fall (52),

certain phrases already seem to belong to Stephen's interior monologue rather than to third-person narration. "Brother," for instance, does not seem to belong to third-person narration because it is devoid of grammar that would render it as figurative language (such as the simile "like a brother"), and reads as emotional association that Stephen himself has made, rather than an "objective" rendering of this action.

We can interpret the latter half of this statement, "like a dog all over the dead dog's bedraggled fell", as belonging to the interior monologue because it is redundant for the relation of the narrative--transmission is not its strategy. It is not necessary for third person narration to state that the dog sniffs like a dog: at this point, the narrative is characterising something other than the scene. In searching for the object of this statement, we are obliged to widen our vocabulary to include the word "fell" as a noun, which is conveniently placed close enough to "fall" that this would make grammatical sense. Or we could use the first half of the enjambment ("bed") as the object and interpret the statement as if the live dog sniffs around the dead dog's bed--or grave, the place where the dead lie.

The exact point of exchange from third person narration to the interior monologue in the phrase "like a dog all over the dead dog's bedraggled fell" cannot be positively identified because the language of the narrative cannot be cut or separated. This is what centers the meaning of the text in the kind of language being used, rather than in the interpretive structures of a narrator. The above transitional statement may be identified as fragments of interior monologue due to a shift in tense and the foregrounding of figurative language, or it may be attributed to third-person narration which assumes the subjective characteristics of the interior monologue. For instance, although we have relegated the latter part of one sentence to an improvisation on the part of Stephen because of the play of language ("like a dog all over the dead dog's bedraggled fell"), it could be attributed to third-person narration which begins to foreground the language it uses. Although we almost instinctively attribute the statement "He trotted forward and, lifting his hindleg, pissed quick short at an unsmelt rock" to third-person narration, the latter phrase of this statement is closer in form to Joyce's interior monologue. "Pissed quick short" uses language to imitate or create an image of the action, and this linguistic translation of a perception or action characterises Joyce's form of interior monologue. Joyce's narrative allows both interpretive possibilities because different types of narrative speech imitate one another, and the form of third-person narration ceases to operate as a "background" in which subjective language is suspended.

The rest of this passage is easily attributed to Stephen's interior monologue because of its present tense, and the recognition of the phrase "poor dogsbody" as one that Stephen has heard three hours ago (Telemachus 12), and is a voice, therefore, his consciousness has acquired. In the next paragraph following the cocklepicker's cry "Out of that, you mongrel," there are three statements which likely belong to Stephen's monologue. "Doesn't see me" is interior monologue because of its first-person pronominal reference. "The simple pleasure of the poor" lacks a predicate, and repeats "poor" from the phrase "poor dogsbody," and is a reminder that Stephen is too poor to buy a pair of trousers. "Something he buried there, his grandmother" consists of a grammatical juxtaposition, a repetition of the answer to riddle in Nestor and is a sequel to Stephen's recent thoughts of the dog: "Looking for something lost in a past life" (51). The final narrative statement of this paragraph, however, relates the sight of the dog digging in a combination of third-person narration with fragments of interior monologue. Here third-person narration and Stephen's private association merge linguistically:

He rooted in the sand, dabbling, delving and stopped to listen in the air, scraped up the sand again with a fury of his claws, soon ceasing, a pard, a panther, got in spousebreach, vulturing the dead (52).

Here Joyce closes the verbal distance between the language of the narration and the character by transforming the appearance of the dog into the image of Stephen's riddle, and by splicing fragments of Stephen's previous dialogue or interior monologues in the description (pard, panther, spousebreach, vulturing the dead).

By attributing this statement exclusively to a third-person narrator or to Stephen Dedalus, one destroys the potential for this passage's meaning. For instance, although "Here lies poor dogsbody's body" is one short phrase in a long monologue, its potential for meaning is enlarged if we read it as part of Stephen's interior monologue, as part of the third-person narration, or as a combination of the two. The figuralised speech of this passage plays on Stephen both as a subject perceiving the image, and as an object--his situation as a reflection of the image. For instance, suppose that we attribute this whole phrase entirely to Stephen's interior monologue. In this case, Stephen is struck by the sight of a live dog sniffing a dead body of its own kind, and thinks "poor dogsbody." This could be because Buck Mulligan has described Stephen himself as a "dogsbody" in *Telemachus* (11). In this case, Stephen projects himself as the "poor dogsbody," who should be pitied as Mulligan "sniffs" and "digs" around his mother's corpse, accusing him of causing her death. In this interpretation, Stephen transforms the play on the word "poor" from economical to spiritual matters--Buck has offered Stephen a pair of trousers because he is poor in finances, not because he feels sorry for him; Stephen feels that as one in mourning, he cuts a "poor" figure who should be pitied.

The meaning of this phrase changes when we interpret it as belonging to part of the third-person narration which repeats Buck's words--rather than to Stephen's interior monologue. In this case, Stephen sees himself as the live mongrel that digs up the material of his mother's death in order to tell himself a "story," a story which distances and fictionalises the reality of his guilt for not fulfilling her last wish. As readers, we perceive the narrative as assuming Buck's words in order to mock Stephen in his pretended indifference. "Ah, poor dogsbody" becomes the words with which the narrative teases Stephen by mimicking the pity it assumes that Stephen is feeling for himself, or that he believes he deserves. This could even be seen as narrative terrorizing Stephen into making a confession of his true feelings--a similiar technique found in *Portrait*. By relentlessly repeating phrases that Stephen would probably prefer to banish from his consciousness, narrative impersonation effectively depicts the character that Stephen fictionalises for

himself as a figure of sorrow and disillusioned writer, the figure he has been fashioning during his long walk, and continues to fashion in Aeolus and Scylla and Charybdis.

Because this passage cannot be reduced as belonging either to third-person narration or to interior monologue, it is bestowed with an interpretative potential that supports and intertwines both possibilities. While in the narrative text, all interpretative possibilities are realised, it is only when the novel is to be adapted to a physical or verbal performance that the decisions concerning performance will to some extent determine the actualisation of available possibilities wherein disembodied voices are embodied, performed, assigned a speaking source.

A vital sea

In Stephen's literary theory put forth in A Portrait of the Artist as a Young Man, figuralised speech may be one of the means by which the personality of the artist passes into the narrative itself by "flowing round and round the persons and the action like a vital sea". This type of narrative impersonation disembodies the figure of the narrator into a medium that captures, reproduces and imitates voice. We can recognize this type of narrative speech in Ulysses by finding words which could belong either to first person recitation or third-person narration. This occurs technically by an insertion of repeated dialogue into the narrative or interior monologue, by a merging of third-person narration and interior monologue by a lack of pronominal reference, incomplete sentences, or the translation of action or sensation into a linguistic representation. Joyce also manifests this merging of voice by the superimposition of actual imagery and images in character's consciousness and the use of onomatopoeia to represent character's physiological or visual sensations. Transitional statements in passages depicting Stephen are usually focalised visually, auditorily or allusively, whereas for Bloom, they are on the physiological level, that is, the translation of Bloom's sensations into the style of the narrative (bodily rather than intellectually). All of these devices result in textual indeterminacies in which a definite speaking source cannot be named. The narration is inflected by the character's manner of perceiving and verbalising.

Using the transition in a passage from Calypso depicting Bloom's description of the Dead Sea, we can analyse the way in which Joyce figuralises speech to the extent that the speaking source cannot be named--especially in transitional statements in which there is a

shift of interior monologue to third-person narration, or vice versa. When the sun clouds over, Bloom gets cold and thinks depressing thoughts ("A cloud began to cover...hurrying homeward") (63). It is here that the language and structure of the narrative closes the verbal distance between the character's interior monologue and third-person narration. The narrative echoes the character's interior monologue by developing images and continuing the allusive material that presently preoccupies Bloom. Although the grammar of this passage clearly delineates phrases of interior monologue from third-person narration, there are several narrative statements which belong to a combination of speech that can be attributed both to the narrative and to Bloom.

The introductory statement of this passage, for example, "A cloud began to cover the sun wholly slowly wholly" provides a transition to the first two words of Bloom's interior monologue: "Grey. Far." This introductory statement does not entirely act like one in third-person narration because it foregrounds language by the simple repetition of "wholly," and lacks punctuation between the two adverbs. This statement resembles the interior monologue form which often "travels" by sound association.

The next phrase of Bloom's interior monologue, "No, not like that", is interesting in that it could comment either on Bloom's last thought ("Grey. Far"), or on the recent narrative statement ("A cloud began to cover the sun wholly slowly wholly"), or on both. If it is interpreted as belonging to both, then the two different forms of narrative speech may be described as eavesdropping upon or conversing with each other. If we defy the law of grammar, as Joyce often does, we can consider the narrative statement, "A cloud began to cover the sun wholly slowly wholly", as already part of Bloom's interior monologue. Bloom could be seen as "narrating" the action to himself. This makes sense if we see Bloom in the act of searching for an apt description of the sky, during which he dismisses the "wholly slowly wholly" statement which he, or the narrative has formulated ("No, not like that"). This passage holds the interpretative potential for all combinations of the above interpretations because the different forms of narrative speech imitate one another.

Finally the transitional statement which returns to third-person narration, "A bent hag...", continues the flow of Bloom's thoughts by drawing an image of the actual world that correlates to the image that Bloom has just been drawing in his imagination (an old person). This transition simulates a return to Bloom's interior monologue which comments upon what Bloom has just seen: "the oldest people." Upon this reflection of history and sterility, Bloom draws an image of the Jewish people to resemble his personal grief, that is, the death of his son, his wife's loss of desire to bear another child, and his impotence:

"Dead: an old woman's: the grey sunken cunt of the world." Noticeably this is similar to the image of despair that Stephen forms as he looks out over the Dublin Bay in Telemachus.

"Desolation" as the next transitional statement functions much like the earlier statement, "Grey. Far" in that it can be attributed to either third-person narration as a description, or interior monologue as a thought, or to both. "Desolation" cannot be attributed positively to a character or to a third-person narrator because the exact point of transition between these forms of narrative speech remains ambiguous. Transitional zones, then, can be as short as a single word, or as long as the prelude to Sirens. They remain undetermined narratively because the reference to the speaking source is kept latent.

The important point of these transitional passages is that it is no longer relevant for the reader to know, or even to ask, whether the narration is taking place in the first or third person. In this case, ambiguity unifies, or as Chatman suggests, "neutralises" the bond or status between the various speaking sources (Story and Discourse 206). This is the quality of Joyce's narrative that Dorrit Cohn disregards:

for the simple reason that the grammatical difference between persons is not relative but absolute...no gradation is possible between "I" and "he" ("Encirclement" 168).

This is correct, but in Joyce's narrative, the distance between the different types of discourse is more important than these grammatical distinctions, because it succeeds in effacing the difference between them. The verbal distance between various types of narrative speech can be gradated depending on interpretation, and this is precisely the effect that Joyce's narrative impersonation demonstrates. The question "who is speaking?" becomes the question of why this style of speaking is being used for rendering this passage of the narrative.

Joyce's use of figural speech can be seen as Stephen's narrative "vital sea" from A Portrait of the Artist which allows gliding transitions between the language of the narrative and character, the body of the physical world and the consciousness of the imaginative world. By disembodiment voices of the narrative and characters to the extent that they cannot be identified, Joyce's fictive world becomes a dissolution of the verbal and physical reality. Even as early as Nestor, we can see the verbal reality of Stephen's imagination replacing the fictive present--a reality which is actualised by being enacted in thought. Because the narrative uses the "same words", and changes its expressions in accord with the represented speech of the characters, there is no "neutral" language against which to

measure the linguistic distortions. This is an effect dramatised in *Circe* by the lack of a stable fixed reality which "grounds" the apparitions or hallucinatory recurrences: the only "ground" for *Circe* is the earlier narrative of *Ulysses*. The continual alternation of speech between the character and narrative in the early episodes of *Ulysses* reflects the successive realities constituting *Circe*.

Figuralised speech in *Ulysses* demonstrates the narrative line as a locus for voices to be suspended, superimposed and performed, as well as being "told." In this respect, the effect of figural speech resembles that of compositional monologue, the next form of narrative impersonation that we will be considering. Using instances of figural speech, we have seen how Joyce has exploited the capacity of the narrative proper to reflect a character's subjectivity. We will now turn to see how he rewrites the interior monologue as a form to reflect the activity and objectivity of third-person narration.

- CRANLY: And were you happier then? Happier than you are now, for instance?¹
- E.E. CUMMINGS: space being(don't forget to remember) curved]²
- STEPHEN: Often happy, and often unhappy. I was someone else then.
- CRANLY: How someone else? What do you mean by that statement?
- STEPHEN: I mean, that I was not myself now, as I had to become.³
- FOUCAULT: Even the philosopher does not inhabit the whole of his language like a secret and perfectly fluent god.⁴
- BLOOM: I was happier then. Or was that I? Or am I now I?⁵
- NEVILLE: (quietly aside) ...there is no longer any sequence and he sags and twiddles a bit of string and falls silent, gaping as if about to burst into tears...⁶
- FOUCAULT: Next to himself he discovers the existence of another language that also speaks and that he is unable to dominate, the language he spoke at one time and that has now separated itself from him, now gravitating in a space increasingly silent.⁷
- NEVILLE: (*louder*) Among the tortures and devastations of life is this then--our friends are not able to finish their stories...
- BLOOM: Me. And me now.⁸
- GERTY: You did that.⁹
- BLOOM: I? When? You're dreaming. I never saw you.¹⁰
- GERTY: I hate you.¹¹
- BLOOM: Some people believe that we go on living in another body after death, that we lived before. Some say they resemble their past lives.¹²

STEPHEN: But can those have been possible seeing that they never were? Or was that only possible which came to pass?¹³

A. BANFIELD: The question demands an act of memory, and memory verifies the existence of a previous conscious state making memory possible.¹⁴

STEPHEN: No later undoing will undo the first undoing.¹⁵

BLOOM: (*Blushes furiously all over from front to nates, three tears falling from his left eye*) Spare me my past.¹⁶

INTERIOR DIALOGUE: Compositional Monologue

Young shouts of moneyed voices in Clive Kempthorpe's rooms. Palefaces: they hold their ribs with laughter, one clasping another. O, I shall expire! Break the news to her gently, Aubrey! I shall die! With slit ribbons of his shirt whipping the air he hops and hobbles around the table, with trousers down at heels, chased by Ades of Magdalen with the tailor's shears. A scared calf's face gilded with marmalade. I don't want to be debagged! Don't you play the giddy ox with me! (Telemachus 13)

In this passage of Telemachus, Stephen assumes the function of narration that departs from the grammatical syntax associated with interior monologue. In reaction to Buck Mulligan's mention of Clive Kempthorpe's ragging, Stephen's interior monologue adopts a narrative strategy that silently orders, narrates, and enacts the past experience, as opposed to the random fragmentation of the interior monologue style comprised of a "streaming" consciousness recording transient impressions of the outside world. This can be said to be an interior "composition" because it organizes the emotional chaos of Stephen's feelings and conjures a complete scene which tests how he feels and informs his reaction. This artistically organized interior monologue is a form which is particularly appropriate for the depiction of Stephen's consciousness as an aspiring writer, as it consciously foregrounds language and provides an active linguistic exploration to set an experience. Compositional monologues are valuable in that they function as Joyce's representation of the "composing" or "writing consciousness," the creative consciousness which strives to order the imaginative storehouse of the narrative elements artistically. By using the interior monologue as a locus or site in which characters can compose their scenes, Joyce creates a technical way for the narrative to perform the various voices comprising a consciousness.

For the purpose of showing how the function of narrating is taken over by verbal impersonation, the compositional monologue is an important technique. Joyce adapts the style of interior monologue to exploit its capacity to "narrate." The compositional monologue is also important in exemplifying Franz Stanzel's concept of Ulysses as a "literary monologue", the interior monologue of a writer in the process of composing. The compositional interior monologue can be seen as a "voice" comprised of multiple fictional voices which Stephen's consciousness strives to represent. In this sense, the short compositional monologues of Stephen are a reflection of the strategies at work in the

narrative of Ulysses at large. The compositional monologue is a form of narrative speech unique to Joyce in that it is a representation of consciousness in the act of writing or composing voices that are disembodied to the extent that they are assumed by the character.

In Ulysses, main characters often compose scenes or stories which may be seen as mental "drafts," or narratives cued by and superimposed on the fictive reality. For instance, in the above narrative situation, Buck Mulligan's comment is responsible for the mirage of Clive Kemthorpe and the setting conjured in Stephen's thoughts. Buck is threatening to give Haines a ragging similar to the one given to Kemthorpe for Stephen's sake. At this point, Stephen assumes his fictional voice as a storyteller, and his interior monologue resembles the narrative at large by the alternation between his subjective description of the scene, and the rendition of various voices comprising the scene. Here a number of narrative techniques are at work: imagery and symbol-making (Palefaces, scared calf's face), exclamatory cries of the boys ("O, I shall expire! Break the news to her gently, Aubrey! I shall die!"), Clive's narrated speech ("I don't want to be debagged! Don't you play the giddy ox with me!"), and a complete narrational statement ("With slit ribbons of his shirt whipping the air he hops and hobbles...").

The alternation of remembered dialogue with Stephen's narration of the scene provides a narrative situation which is closer to rendering an experience of the event, rather than a narration of it. It is mediated by the fact that we are following Stephen's focalization: we see Clive's trousers around his knees, his scared face scarred with marmalade--a sacrificial image which Stephen pities. In the narrative statements following the excerpt ("Shouts from the courtyard... dancing motes of grasshalm's"), the focalization changes from the ragging to the courtyard, a shift which characterizes either Stephen's detachment from the scene or his desire to escape from it (details from this passage recur in *Circe* 480-81). With this shift in focalization, we can surmise that Stephen remained outside the action, and directed his consciousness towards the scene outside the ragging. It is obvious that Stephen's empathy for Clive keeps him from participating in the action, and provides him with the necessary distance to form this description--a scenic description which is simultaneously empathetic and detached.

Because these statements imitate the form of third-person narration, they can also be interpreted as a demonstration of Stephen's primary interest in composing the scene rather than participating in it. Although the language depicting figuralised speech is foregrounded by fragmentation, the language in a compositional monologue is foregrounded by unity and coherence, as found in a storyline. Language in Joyce's compositional monologue is

foregrounded by: (1) complete sentence structure, including use of the present tense, (2) use of various types of narrative speech, i.e. first and third-person narration, dialogue, free indirect speech and even interior monologue, (3) an artistic arrangement of associations, often based on sound, voice or visual image, (4) an enactment of remembered or imagined discourse, (5) a mobile imaginary setting or "non-location", which exists outside the fictive reality, and is continually dislocated, and (6) self-reflexive address or questioning, often involving treatment of the self as a third person--usually absent from a "typical" passage of interior monologue. In relation to Joyce's use of mobile settings, we see that scenes, and even whole episodes in Ulysses use locations that can be said to be "mental" than physical, such as Circe which defies a fixed location. This is because in Joyce's text, the fictional space and the reflecting consciousness do not always have to coincide. In Aeolus, for example, the "scene," largely comprised of dialogue, is in continual motion as the characters move. This "cerebral" location is also found in the narrative situations rendered in Proteus, Ithaca and Penelope--if one views these as settings of consciousness which potentially occur anywhere.

Joyce's compositional monologue is distinct from what may be seen as improvisations by a character's interior monologue, and recounted dialogue. Although the compositional monologue is more often associated with Stephen as a would-be writer, Bloom makes several more fragmented compositions, such as his description of the Near East in Calypso ("Wander through awned streets...I pass"; 59). For the most part, however, Bloom's compositions may more accurately be seen as "improvisations" on what he feels or perceives. For example, the following composition in Bloom's consciousness is more of an improvisation of the narrative statement, "Bald Pat who is bothered mitred the napkins," than it is an exploration of image or scenic development:

Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee. A waiter is he (Sirens 279).

A conversation reproduced within the context of an interior monologue should not be confused with a compositional monologue. The compositional monologue employs narrative strategies which are often absent from a reproduction of speech. An example of a *reproduction of spoken speech* merely found within the context of the interior monologue as opposed to Joyce's compositional monologue can be found within a passage of in Scylla and Charybdis, "Young Colum and Starkey. . .Lir's loneliest daughter" (192) and in Mr. Kernan's interior monologue in Wandering Rocks: "How do you do, Mr Crimmins?. . .That's a fact" (238-39). In these cases, the interior monologue functions much like a

recorder "*overhearing*" rather than *composing* voices. The narrative strategies indicative of a compositional monologue include narrative impersonation, an alternation of different forms of narrative speech and the enactment or performance of various voices within the scene--many of the narrative strategies we see at work in the narrative of *Ulysses* at large.

By allowing the characters to frame, compose and narrate their own stories, Joyce expands the capability of the interior monologue as a form of non-narration that does not use a narrator to provide mediation. Mediation in this form of interior monologue is provided by the strategy of its composition, and this is what allows characters to assume or enact voices other than their own. Joyce's strategy of narrative is significant in freeing the interior monologue from being "monologic" and opens it as a "dialogue" between multiple voices encountered, recorded and rearranged in a character's consciousness. It should be emphasized that the compositional monologue is a particular style of interior monologue, and interacts with the dialogue and/or third-person narration. In her *Narratology: An Introduction to the Theory of Narrative*, Mieke Bal outlines the function of the interior monologue as extending and manipulating narrative speech by confusing actual speech and silent speech. Embedded in the mediation of the *narrative*, and not a narrator, is the "dialogue" between speech actually spoken and the silent interior monologue.

An interesting example of this occurs both in the Aelous and Scylla & Charybdis episodes in which Stephen is found in the context of performing literary "feats," that is, narrating his parable and presenting his literary theory. At intervals, Stephen's interior monologue underwrites the dialogue of the journalists and scholars by an artistic succession of voices, as in the following passage of Scylla & Charybdis:

How now, sirrah, that pound he lent you when you were hungry?
 Marry, I wanted it.
 Take thou this noble.
 Go to! You spent most of it in Georgina Johnson's bed, clergyman's
 daughter. Agenbite of inwit.
 Do you intend to pay it back?
 O, yes.
 When? Now?
 Well...no.
 When, then?
 I paid my way. I paid my way .
 (Scylla & Charybdis 189)

The voices in this passage of interior monologue, ranging from lines of Shakespeare to Deasy's recent comments, dramatise the emotional battle that Stephen undergoes while

articulating his theory, and support Volosinov's belief that consciousness is the "commentary" that every adult brings to bear on every instance of behavior, a concept that has a variety of implications for a verbal performance of interior monologue which is often experienced as a site for voice collage (Heath, "Language, Sight & Sound" 10). In passages such as these, the narrative exists between the social dialogue and the silent interior monologue. Joyce forces us to "read between the lines" in a process which interprets the dialectic of the exchange of narrative speech. It is this underlying "dialogue" between the different forms of narrative speech that is "invisible"--not as any form of narrator, as dual-narrator critics would have us purport.

This does not mean that all of Joyce's interior monologue is dialogic. For instance, in comparison to the Proteus monologue which is largely compositional monologue, Molly's silent interior monologue in Penelope is not. Her soliloquy can be seen as monologic: she is the solitary speaker, she indirectly relates what others have said in her own voice, and therefore fails to "enact" voices which are not her own. She merely narrates them. Molly's voice smooths out the dissonance and range of voice often achieved in Stephen's interior monologues, and is therefore less dramatic. The compositional monologue, on the other hand, frees the attribution to belong to a number of speaking sources.

The compositional monologue is also essential in providing a realistic or narrative basis for many of the Circe scenes which have been delegated to the fantastical nether narrative region which has been called chaotic or nonsensical by previous Joycean critics. The compositional monologue form provides a realistic basis for many scenes in Circe because it is a projection of the imagination onto the fictive reality; like Circe's fantasies, it is "hallucinogenic" in that it: (1) has a basis in perceptual reality, (2) momentarily replaces the fictive reality and (3) increases its hallucinogenic quality in a comparative relation to the other episodes in Ulysses. Second, the importance of the compositional monologue is that it is a form of narrative speech unique to Joyce as a representation of consciousness in the act of writing or composing disembodied voices.

The existence of another language

Just as we have seen Joyce's use of figuralised speech evolve from his narrative work in Dubliners, the compositional monologue form as used in Ulysses is anticipated in

the type of third person narration used in A Portrait of the Artist as a Young Man. Because it is my intention to determine ways in which Joyce adapts traditional forms of narrative speech to make them more dramatic, it is useful to cite various passages from A Portrait of the Artist both as a foundation for compositional monologue form and as a basis for comparison against which we can measure the increase of dramatic effect in Ulysses. In A Portrait of the Artist, Joyce begins to evolve a form of interior monologue that is an appropriate representation of a writer's consciousness, that is, an interior monologue which is not monologic and has the skill to create voices other than the character's "own". It also anticipates the narrative techniques found in Ulysses insofar as it begins to "inset" pieces of writing that are not mediated through a narrator's voice but are merely included in the narrative, such as Stephen's famous vinanelle and journal excerpts. These are the techniques that function to let in voices that are centered neither in the character nor narrator.

Before analysing the way in which Stephen composes narrative scenes in his consciousness in a longer passage of Ulysses, I would like to show the narrative proper in A Portrait of the Artist is at pains to reflect Stephen's subjectivity through a verbal imitation of his interior consciousness. This is an important technique in connection with Joyce's representation of Stephen, because it is a technique we see Stephen himself employing in his interior compositions later on. Because Stephen's consciousness focalises or orients most of the narration in A Portrait of the Artist, he becomes what Stanzel calls a "reflector-character," a character who replaces the authorial narrator by reflecting on fictional events without telling them (Theory 193). The reader is confronted with a direct or immediate presentation of the fictional reality in the consciousness of a character without the impression that it is being mediated by a personalised narrator. By suspending direct speech and omitting quotation marks, devoting large sections of the narrative to dialogue, free indirect speech and narrated monologue, Joyce moves toward the disembodiment of the narrator as a voice and uses the narrative proper as a reflection of Stephen's consciousness.

Although the narrative impersonates Stephen's verbal world in the beginning of the novel ("He was baby tuckoo", "God was God's name just as his name was Stephen"), this changes when Stephen is grown and begins to attend college (Part III). The sermon experienced at the retreat in honor of Saint Francis Xavier is not only a turning-point for Stephen's soul, but also for the narrative voice that begins to represent his consciousness. At this point we find a struggle in Stephen's consciousness as he begins to be influenced

by the voice of the church that he has previously banished as "hollow-sounding" (Portrait 83-4). After repeated sermons, Stephen's consciousness begins to "reflect" its language, and the narrative begins to "recite" the discourse that terrorizes Stephen into making a confession of his sins:

Oh how could he have done such things without shame? a madman, a loathsome madman! Confess! (170)

The narrative uses free indirect discourse to imitate the verbal tactics used by the priest including sensory impressions, immediate present and future tenses, second-person pronominal address, repetition and the dramatic impersonations, in order to create a mode of transition or "passageway" by which the voice of the church "enters" Stephen's consciousness. Here the voice relating the sermon becomes Stephen's voice - the verbal demarcation between the consciousness of Stephen and the speech of the Jesuit priest is lost.

This is apparent on the second day of the retreat when it becomes difficult to determine whether certain passages are to be attributed solely to the priest delivering the sermon, or to Stephen's interior thoughts while listening to the sermon, or to a combination of the two. Attribution becomes difficult because, as the narrative states: "Every word of it was for him" and by this point, Stephen is internalising every word of the sermon in an fear-stricken application to his own situation. As Stephen becomes terrified, the narrative begins to reflect the language of the Roman Catholic church, and he confesses. The closure of the verbal distance between Stephen's language and that of Catholicism increases until the two voices "merge" in Stephen's preparation for his confession:

God could see that he was sorry. He would tell all his sins. His confession would be long, long. Everybody in the chapel would know then what a sinner he had been. Let them know. It was true. But God had promised to forgive him if he was sorry. He was sorry (143).

The rest of A Portrait and a fair amount of Ulysses is spent depicting Stephen's struggle to take this confession back and to banish the Jesuit jargon from his consciousness by objectifying the discourse of the Catholic church. This is how Stephen foresees his liberation from its authority and his opportunity to create a "new conscience" for his race. Stephen's choice of using Lucifer's words, "Non serviam," imposes an exile from a form of language, and therefore a kind of thinking, which he believes is a farce, wherein the Irish:

entrust their wills and minds to others that they may ensure for themselves a life of spiritual paralysis (Stephen Hero 151).

In both A Portrait and Ulysses, characters such as Mrs. Riordan, Father Dolan, Mr. Deasy and Father Conmee all serve this discourse which the discourse of the narrative objectifies. Stephen's disillusionment in Ulysses, however, is reached when he realizes his inability to forge a "new" conscience for his race because language is historically inscribed, and his "own" voice can only be defined and indeed, created by, the way he uses the voices of others.

From Dubliners to Ulysses, the evolution of Joyce's narration has been towards disembodied the narrator as a separate entity solely responsible for transmitting, mediating, and indeed defining, narrative. The critical myth perpetuated by dual-narrator theorists concerning the "felt absence" behind Joyce's fiction or the narrator-fugitive engaging in verbal camouflage originates in the narrative explanation of Joyce's techniques and in the desire to "naturalize" the source speaking the narrative. What is happening in passages such as Stephen's confession in Joyce's narrative is a transference of the roles of speaker and subject. In narratives such as Ulysses and narrative speech such as compositional monologue, this transference becomes porous to the extent that these identities are shared, confused and dependent on one another.

An act of memory

Because the compositional monologue is a style of interior monologue which assumes the function of narration, rather than reflection, a reader moving from A Portrait of the Artist to Ulysses will at least be impressed by Stephen's ability to compose narrative mentally--if not yet in actuality. The reader, attuned to the narrative techniques at work in A Portrait, will also be impressed by Joyce's loss of dependence on "narrating" the voices in Stephen's consciousness to a more dramatic form of narrative which produces them. The reader's struggle in the Proteus episode of Joyce's Ulysses is to "pin down" Stephen's voice in its continuous change of state. Here Joyce begins to use interior monologue extensively, denying the narrator a voice, location or status. By recomposing the memory of a scene which he "narrates", Stephen begins to "act out", or actualise all of the imaginative implications that an honest self-reflection informs. With Stephen's solitary walk along the Sandymount Strand, Joyce reveals the ability of the interior monologue to

conjure countless voices which are not Stephen's. Noticeably one of these belongs to his "consubstantial" father: "By the way go easy with that money like a good young imbecile", "Couldn't he fly a bit higher than that, eh?" (44). The barrage of voices within Stephen's consciousness belies Stephen's feigned indifference to his feelings of guilt and thematically defines Stephen's insecurity to forge his own voice as a writer, and his preoccupation with what others think of him.¹⁷ Significantly, most of these voices address, question or lecture Stephen, and force him into defending himself against the imaginary verbal onslaught of friends, relatives and enemies (Simon Dedalus, Uncle Richie, cousin Walter, Buck Mulligan, Patrick and Kevin Egan, and numerous "fictional" voices which have their source in writing).

The inability of the reader to pin down Stephen's voice for very long underscores his voice as a writer's voice that is sufficiently "disembodied" to acquire and produce voices other than his own. Stephen can be seen as a literary changeling who believes he has the imaginative ability to take on, envision, or "author" the historical identity of the characters in his past: "Their blood is in me, their lusts my waves" (Proteus 51). In this passage, Stephen writes himself into a narrative composition combining scenes from Dublin's Great Famine of 1331 and its Great Frost of 1338 by becoming one of the "horde of jerkined dwarfs," relating the experience as a first-person (Proteus 50). To Riquelme, this suggests that Stephen's notion of his own identity and our sense of it is not based on static ego, "but instead a series of related personae always in flux, changing through time and yet still the same" (Teller 171). This verbal enactment of memory is of course partially dramatised in *Circe* by Bloom's continual change of costume and character in accordance with *Circe's* changing scene, setting and language.

By adopting the language of other characters, Joyce's characters define the position of the subject in language, the various positions "in which meaning becomes possible" (C. McCabe, *Revolution* 4). Joyce adapts the form of the interior monologue to show how his character's "read" and interpret the narrative situations in which they act. By assuming other personas, main characters in *Ulysses* dramatise the way they believe the persona's thinking to be structured--much in the same way a narrator mediates the thinking processes of a character (see Riquelme Teller 197). For this reason, the compositional monologue functions as a mode of characterisation, as well as a representation of thought. The ability of Joyce's characters to assume the position of other characters is one reason why the compositional monologue could be viewed as a process of figuralising speech within the

context of the interior monologue by which Stephen assumes many fictional "I"s. To a certain extent, Stephen receives his existence through the transparency of his own.

In Stephen's extrapolated visit to his Aunt Sara's, and ensuing self-address, we can identify how Stephen "composes" narrative scenes within his consciousness (Proteus 44-45). Stephen's internal dialogue starts with the debate with himself: "Am I going to Aunt Sara's or not?" (44-45). As if to help him decide, Stephen visualizes a realistic scene in the way he imagines that such a visit would take place. This composition begins to replace the fictive reality with the transitional word "Here," representing the spatial point at which his pace slackens, his mental effort to slow down and decide, and the exchange of the past tense into the present. The first scene that Stephen enacts is what he imagines his father's reaction would be to the family if Stephen decided to go: "Did you see anything of your artist brother Stephen lately?...Jesus wept: and no wonder, by Christ." In assuming his father's persona, Stephen provides his father's imitation of an imaginary questioning from his younger brothers and sisters ("And and and"), his uncle's voice ("De boys up in de hayloft") and his cousin's voice ("Sir. Yes, sir. No, sir."), concluding with Simon's pun on Jesus' obedience to his Father, and his approach to the tomb of Lazarus, as Stephen imaginatively approaches Goulding's shuttered cottage. Stephen directly imitates his father's voice by adding comments that he imagines his father would be making: "O weeping God, the things I married into," "The drunken little costdrawer and his little brother, the coronet player," "And skeweyed Walter sirring his father, no less."¹⁸

As Shari Benstock points out, if this entire vignette was composed in this vein, that is, Stephen's imitation of what he has heard his father say, then the compositional monologue would be little more than an attempt to record what has been overheard ("Indirect" 269). However, the compositional monologue is not a simple imitation of words, but an appropriation of the voice imitated. Stephen assumes another person's words to dramatise his non-assimilation of them. The fact that these voices are transcribed in Stephen's interior monologue necessarily puts them in a different frame for interpretation. Stephen's imitation of the voices of his relatives provides a version of the way Stephen believes their thinking to be structured. In the compositional monologue, Stephen represents, rather than reproduces, the speech of his relations. Stephen's "own" voice can be heard in the gap between these voices and his own voice which is characterised by his irony, allusive vocabulary, odd syntactical constructions and his motivation ("Papa's little bedpal," "They take me for a dun"). These fictional "compositions", stories that the characters in Ulysses "narrate" to themselves, could be

seen as the tendency to fictionalize uncomfortable truths, or what Trevor Williams sees as the need for stories, "the necessity of making sense in human reality."¹⁹

In addition to this interpretive frame, there are a number of narrational skills employed by Stephen that prevent this passage from being a direct imitation of what he has heard people say. The narrative techniques which Stephen uses within his interior monologue include: first-person narration ("I pull the wheezy bell of their shuttered cottage"), third-person narration ("He lays aside the lapboard whereon he drafts his bills of costs"), narrated perception ("A bogoak frame over his bald head"), marked dialogue ("-- Sit down or by the law Harry I'll knock you down"), unmarked dialogue ("The grandest number, Stephen, in the whole opera. Listen"), reflected speech / or free indirect discourse ("He has washed the upper moiety"), interior monologue ("Papa's little bedpal. Lump of love"), allusory reference ("peer out from coign of vantage"), and reproduced voice (non-narrated songlines requiring transcription--"All'erta!"). This type of interior monologue, complete with its own narrative inventory, serves what Monica Fludernik calls a "quasi-first-person narrative" ("Dialogue" 53-54). This is an accurate description of Joyce's compositional monologue because it is a form of narrative speech which allows first-person subjectivity from a pretended or even contrived third-person position. As readers, we are given insight into how a character tells or translates experience into narration, and how that character perceives the self in the narrative situation. The compositional monologue in Joyce's Ulysses is just as much a method of characterization as it is narration.

The confusion over whether the scene at the Gouldings' is occurring in actuality, or only on the imaginative level, results from the ability of the compositional monologue to relate this scene as if it is experienced at the moment by its movement into the present tense, and the rendering of direct speech. This has the effect of confusing the level of narrative action: what "happens" is a real act of imitation of the fictional voices comprising consciousness. As in Circe, this actualisation confuses what actually has been or is spoken with what has been spoken only on the imaginative level. It is only when Stephen compares the memory of his uncle's whistling to the sound of the wind on the beach, "This wind is sweeter," that we realize he is still on the beach and his composition is broken. His composition is broken and his imagined scenario results in his decision not to go on to his Aunt Sara's, but to continue his walk.

A secret and fluent god

In the passage following the decision to keep walking, a passage often ignored by critics, Stephen's interior monologue continues with the significant difference that the feeling of pity and contempt for his relatives turns into that for himself. The haunting voices of his family are replaced with a self-accusatory voice, the voice of his "other" or second self. The first-person pronominal reference "I" is replaced with the second-person "you". This may be the technique referred to by Joyce's friend Svevo in his comment that,

Perhaps some other personage has stolen into Dedalus, but it is so welded together, so much of a piece, that as cabinet-making it is impossible to see the juncture of the added piece (James Joyce n.p.).

The "welding" of this piece adheres in the fact that Stephen acts as his own character, narrator and reader in structuring his compositional monologue. In this episode, Stephen, acting as an "authorial narrator", distances the younger Stephen, or the personae Stephen projects of himself, as a distinct person "you". Because the "you" addresses a past Stephen more than the present Stephen, to a certain extent this situation is reminiscent of Joyce's earlier narratives, such as "Araby," in which the first-person narrator separates into two voices, or voice-perspectives: the younger character experiencing the events, and the older narrator telling the story. In this passage, the imitation of third-person narration by the interior monologue form allows a critical evaluation of the artistic ambitions Stephen had professed for himself at the end of Portrait with a machine-like repetition of "You." This passage reveals Stephen's self-conscious awareness over how he has failed to realize his ideals realistically, and his guilt over his economic dependence on his parents. By adopting a voice which is separate from "I", Stephen composes a lecture that is both addressed to himself and about himself. This effect could be summarised as that which creates an "interior dialogue", a dialogue between multiple alien voices within a monologue--voices which may not necessarily be one's own, that is, voices which the consciousness has acquired. This style of interior monologue, rendered as an artistic medley of voices in a swift and ever changing succession, foregrounds the intertextuality of language in narrative by disembodiment of voices to the extent that they can be rearranged into a thematic composition in one's consciousness.

By internalising the critical voices of Buck Mulligan and Simon Dedalus, Stephen becomes his own "father", an idea he plays with throughout the day--the disparaging "eh?"

being characteristic of the tone Simon uses with his children throughout *Ulysses*. Stephen's consciousness--or conscience--thus assumes a voice which may be based on that of his father, or which is at least more authorial compared to the other voice in the monologue which attempts to establish a defense.

By analysing the nature of this passage, we can identify the various characteristics which foreground language in the compositional monologue: narrative strategy, interior "dialogue", and the replacement of the present fictive reality with an imaginative reality. The first statement is a self-address in which Stephen remembers that he had once bragged of his relatives to the Clonglowes gentry ("an uncle a judge and an uncle a general")--a boast which is considerably deflated by recent description of Richie, and about which he now feels embarrassed. The pronoun "them" in the fatherly phrase "Come out of them, Stephen" refers to the "houses of decay," which may include a number of "houses" that thwart his goal: the houses of his relatives, the Clongowes seminary, Marsh's library in Dublin, and even as a metaphor for his own mind, which he perceives as unproductive and cluttered with stagnant knowledge.

With the question "For whom?", the self-accusative voice ceases, and Stephen's answer is the "hundredheaded rabble" of what may have been his potential Jesuit congregation, and the "oval equine faces" of his past friends, colleagues and teachers. In other words, Stephen was not reading the prophecies for himself, but for the image he was projecting to others of himself as a scholar. At his point, Stephen projects an image of himself as a Jonathan Swift, a writer who flees from his kind,

to the wood of madness, his mane foaming in the moon, his eyeballs stars (Proteus 45).

Stating Swift's contempt of humanity and later madness as his own reason to leave that world behind, Stephen transforms himself into one of Swift's "houyhnhnms", a horse with the power of reason, in comparison to his supposedly "Yahoo" colleagues. Here he begins to compose a scene that effectively displays his hatred for the Jesuit jackpriests. He does this by associating and superimposing the Italian mystic Joachim Abbas with Jonathan Swift, the "furious dean"--both of whom figure in Yeats' story "The Tables of the Law." These figures are superimposed once more with Elisha, who is mocked by children in "The Tables of the Law," and also with a Jesuit priest from Stephen's own past: "A garland of grey hair on his comminated head see him me clambering down." Incorporated into this phrase is a line of Latin, which crosses the children's taunt of Elisha with Abbas' opening sentence to *Vaticinia Pontificum*: "Come down, bald one, unless you become even balder"

(recurring in *Wandering Rocks* as "Down, baldynoodle, or we'll wool your wool"; 242). "Get down, bald poll!" recalls Stephen's proclamation that he will not partake in the Jesuit rituals which he perceives as foolish antics, nor serve the Jesuit order which he believes is a spiritual deception. The bald poll becomes representative of what Stephen sees as all the corrupt jackpriests of his past "moving burly in their albs, tonsured and oiled and gelded"--a description resembling Buck Mulligan in *Telemachus*.

Also entering this line is a strange use of first-person perspective ("see him me clambering"), in which the doubling of pronouns renders a focalization that depicts (1) Stephen watching the bald poll clambering, (2) the bald poll, basilisk-eyed, seeing Stephen watching and (3) Stephen seeing himself as a third-person ("see me clambering"). This shifting, which is also a doubling, is also characteristic in the next narrated action of bellringing:

Bringing his host down and kneeling he heard twine with his second bell
the first bell in the transept (he is lifting his) and, rising, heard (now I am
lifting) their two bells (he is kneeling) twang in diphthong (Proteus 46).

Guided by these oddly placed first-person pronominal references, we see how Stephen writes himself into this imaginary enactment of the real act of bellringing. The way Stephen composes this scene reveals his division of his consciousness while he is physically participating of a situation that he loathes. Stephen's "narration" of this scene dramatises the division inherent in a painful, hypocritical and self-conscious awareness of "acting out" something that one does not believe in intellectually.

In the next passage, the critical voice is resumed, and first-person reference is lost with the phrase: "Cousin Stephen, you will never be a saint"--a phrase echoing Dryden's comment to Swift which combines the shame he feels in front of his family over his rejection of the priesthood and his present failure as a writer. The speaker of "Cousin Stephen," remains ambiguous to the extent that it may be the memory of an actual statement by one of his cousins, Walter, for instance, who cries out for a story ("More tell me, more still!"), or the resumed critical voice which proceeds to dissect his virtuous motives ("You were...You prayed...You prayed...Sell your soul for that, do"). The ensuing attack on Stephen's exhibited wantonness ends in a question which could be attributed to Simon Dedalus ("What about that, eh?") that Stephen defends with his own two questions, set off in a paragraph to themselves: "What about what? What else were they invented for?" (Proteus 46)

These are disregarded by the critical voice which proceeds by shifting from a moral attack to one on Stephen's artistic aspirations. This passage is composed of a swift alternation between Stephen's two inner voices, "I" and "you": "I was young...You bowed to yourself in the mirror...No-one saw: tell no-one. Books you were going to write...Remember your epiphanies." Other voices belonging to this debate are improvisations by the critical voice of Stephen's fanatized admirers ("Have you read his F? O yes, but I prefer his Q") and critics ("When one reads these strange pages. . ."). By alluding to the young successful writer Pico della Mirandola and by casting the last statement in the style of Walter Pater's essay on Mirandola, Stephen succeeds in (silently) verbalising his humiliation and self-disgust, and in subjecting himself to a criticism bordering on sarcasm:

When one reads these strange pages of one long gone one feels that one is at one with one who once...(Proteus 46).

Joyce's compositional monologue represents the strenuous "dialogue" that can occur within "monologic" voice in fiction and the ability of the consciousness to assume alien voices within or under its own, depending on the depth of self-awareness. The compositional monologue is indicative of a stream-of-self-consciousness, which is not created in order to project an image to others, but to analyse the various stories we tell ourselves about ourselves--the ability we have to "fictionalize" uncomfortable truths, such as Stephen's present hatred of himself. By using third-person narration within the interior monologue form, Joyce's compositional monologue succeeds in portraying the mediation of consciousness by which truth is either faced, as in the case of Stephen whereby multiple fictional voices multiply, or censored and effaced, as we see in Telemachus when Stephen "ceases" to think about the death of his mother ("Ghoul! Chewer of corpses!" 16). Here narrative language is not a representation, but an analysis, of thought.

Stephen cannot "own" the whole of his language because so much of it is comprised of what he imagines others to be saying and thinking about him; he can only inhabit his language like a secret and fluent god reflecting the voices of others which he has heard, read or imagined around him. The compositional monologue form culminates as an important narrative technique in its anticipation of the Circe dialogue which does not permit the character to escape the verbalisation or enactment of scenes which continue to "hide" in the narrative. The disembodied voices located in Stephen's compositional monologues are embodied as characters in Circe whose actualisations force him to face the issues we see

him avoiding in the successive episodes of Ulysses. In this sense, Circe may be seen as the logical extension of the compositional monologue form in which imaginative realities are acted out and discarded as potential realities--one reason accounting for the position of Circe in the narrative as the fifteenth, rather than the final episode of Ulysses. Circe exploits the "history" of language used thus far as a way of clearing the narrative ground of Ulysses for the writing styles yet to come, writing styles which traditionally have not been considered as "narrative"--the continual stream of indirect speech in Eumaeus, the impersonal catechism of Ithaca, and the silent soliloquy of Penelope.

- STEPHEN: The dramatic form has been reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life.
Strange figures advance as from a cave. They are not as tall as men. One does not seem to stand quite apart from another. Their faces are phosphorescent, with darker streaks. They peer at me and their eyes seem to ask me something. They do not speak.¹
- W. STEVENS: There are no lines to speak? There is no play. Or, the persons act one merely by being there. It is a theatre floating through the clouds, itself a cloud.²
- JOHN FRANCIS BYRNE: In that theatre, whether we were attending opera, play, or pantomime, Joyce had the peculiar whim to sit at the extreme right of the top gallery (the gods). From this vantage point you looked down almost vertically on the players. I did not like the spot at all, but Joyce was so childishly eager to sit there that, of course, I agreed to sit with him.³
- STEPHEN HERO: He imagined the domain of an art to be cone-shaped.⁴
NARRATOR: The verses crooned in the ear of his memory composed slowly before his remembering eyes the scenes of the hall on the night of the opening of the national theatre. He was alone at the side of the balcony, looking out of jaded eyes at the culture of Dublin in the stalls and at the tawdy scenecloths and human dolls framed by the garish lamps of the stage. A burly policeman sweated behind him and seemed at every moment about to act.⁵
- JOYCE: Even the most commonplace, the deadest among the living, may play a part in the great drama.⁶

IMITATION OF DRAMATIC FORM: Embodiment in Circe

...we find that we are again being hoaxed, for we cannot be sure, reading speech after speech, what if anything was really said, what was only thought but not said, and what has been supplied by the second narrator as expressive substitute for words no one was obliging enough to speak or think (Kenner, Joyce's Voices 85).

Hugh Kenner's disappointment at not being able to find ordered speeches in Circe reveals the inadequacy of dual-narrator theories to accommodate fictive voices which belong neither to a narrator nor character within Ulysses. Circe, written in a style which does not require a narrator, impersonates a genre on the typographical level that it does not assume on the behavioral level. Circe as narrative, therefore, thwarts the expectations that Kenner makes of its form. Although it is written in the form of a drama, Joyce does not transpose the language of the narrative into dramatic language in Circe, but merely dramatises the language that has been used throughout Ulysses in its narrative form. This makes a dramatic production of Circe non-performable in its narrative state. Circe does not describe a theatrical or physical stage, but a stage based on the narrative techniques of the previous episodes in Ulysses, and is performed by being read.

In the preceding chapters of this thesis, we have observed the technical ways in which Joyce frees his narrative from a dependence on the voice of a narrator. An imitation of one form of narrative speech by another, as found in figuralised speech and compositional monologue, functions to merge the voice of third-person narration with that of the character(s). This leads to loss of "shared" voices, scenes, narrative elements. Personae absent from the fictive reality and present as voices only flood the stage of Circe, embodied as ghosts, corpses, allusory figures, real characters. Joyce's technical use of recurrence is dramatised in Circe by the recomposition of many scenes read earlier in Ulysses. The process of recomposition may also be seen as being dramatised in the rewritings of Circe itself, an episode of which Joyce wrote nine drafts. This is an important technique to remember as it provides the transference of phrases, lines, scenes from character to character, and underscores meaning of the text as a product of language, rather than a represented consciousness.

The narrative techniques dramatised in Circe are those which have previously expanded attribution. Because these are the ones that have expanded the ways in which passages in the text may be interpreted, this is one of the characteristics which account for

the layering and depth of meaning in Circe--that is, the multiplicity of meanings that particular scenes in Circe gain. Together, the narrative techniques we have considered support the characterisation of Joyce's narrative as that which embodies a number of interpretations, or performances--whether it be a performance of reading, interpretation or acting. We can say that it is the disembodiment of fictive voices analyzed in the previous episodes of Circe that anticipate what is frequently experienced as the chaos, or loss of control, in its composition. This loss of control has been manifest in the reader's loss of making a definite attribution of voice, and therefore a definite interpretation, or an interpretation that becomes the "only" truth.

A theatre floating

The importance of this chapter is to clarify Circe as a technical as well as scenic continuum within the narrative context of Ulysses--a continuum that dual-narrator theorists see as lacking. Dual-narrator theorists tend to see Circe as separate from the rest of Ulysses because of its lack of narrator. To establish Circe as an integral part of Ulysses which does not rely on the presence of a narrator, it is essential to find out how Circe fails as a dramatic form, but fulfills the expectations that we can ask of the narrative--the narrative that we have been given up to this point in Ulysses. To dual-narrator theorists, Circe is experienced as an irrational narrative chaos to be segregated from the rest of the episodes, and the critical dismay directed towards Circe as a representation as a separate Other, underworld, or underside of the narrative is a result of the way that Circe behaves. In form, Circe should behave as a drama; in content, it displaces elements and rearranges the presentations that comprise the previous narrative of Ulysses. To Iser, the "play" rapidly divorces itself from its own genre because its elements are no longer part of any dramatic structure--but a narrative structure that renders its elements non-performable (Implied Reader 215). The key issue of this chapter is to determine why Circe is a non-performance piece, that is, why it is not a script that merely represents a dramatic reality. In this way, we can show why Circe is part of the narrative, and in this light, how it may be seen as a single, if lengthy, non-narrated passage incorporated into the text resembling the way that figuralised speech, compositional monologues and reproduced voices enter the narrative structure to remove the voice of a narrator.

The first dramatic function that Circe fails to do is to universalize a fictional experience in a way that will "crystallise" it, as Joyce describes:

Drama has to do with the underlying laws first, in all their nakedness and divine severity, and only secondarily with the motley agents who bear them out ...(Joyce "Drama and Life" Critical Writings of James Joyce 40-1).

In its multiple rotating changing twisting cast, its proliferation of details, and expansion of action into myriads of individual and crossing vignettes, Circe seems to be very interested in "motley agents" and in ignoring divine laws. It does not universalise elements from the previous episodes, but expands them by propagating a series of seemingly endless and precisely detailed transformations. Additional characters, previously absent from or only cited by the text, flood the stage. Voices, which have had a fictive existence only in dream, memory or print, are embodied as characters. These include characters such as May Gouling, Bloom's son Rudy, Virag and Blazes Boylan, characters on the "fringe" of Bloom's sight until Circe. Many of these "bodiless" characters appear as ghosts in Circe, representing voices or voice fragments which "survive" in the consciousness, and involve a recurrence which "recomposes" the past.

It is worthwhile considering Circe's inversion of some of the basic elements of drama in our search for ways in which Circe is non-performable. The stage directions comprise one of the first indications that suggest to the reader that a different form of fiction than a drama is at work. The stage directions "create" rather than describe effects in a style which is normally used for stage setting (Korg, "Acts of Mind" 107-108). Stage directions, which normally give potential substance to a production, give Circe its actual state. The function of Circe's stage directions can be said to be "inverted" because of their extravagant length, their incestuous dependence on the past narrative and the indulgence they display in literalising every spoken word. They turn inward, and often act narratively rather than dramatically in narrating action, rather than qualifying speech:

("The fronds and spaces of the wallpaper file rapidly across the country. A stout fox drawn from covert, brush pointed, having buried his grandmother, runs swift for the open, brighteyed, seeking badger earth, under the leaves") (Circe 511).

The stage directions either dictate the "plot" of the drama, which to a large extent is unperformable, or, they are being controlled by the dialogue of the play. The stage

directions verbally imitate the characteristics of the lines they are meant to direct. Stephen's first interjection, for instance, spoken in Latin, is directed in Latin: "*(Altius aliquantiulum)* (*With considerable profundity*)" (427). The parenthetical stage directions prevent Bloom's "long intelligible speech" from entering the dialogue. In the cross-examination, the stage directions assume Bloom's voice in order to answer for him:

(...In Beaver street. Gripe, yes. Quite bad. A plasterer's bucket. By walking stifflegged. Suffered untold misery. Deadly agony. About noon. Love or burgundy. Yes, some spinach.) (Circe 445).

The inclusion of the pronomial references in the directions ("Bloom himself. . .He did not look in the bucket") withhold his speech from him. Here, the stage directions function much like third-person narration in earlier episodes in assuming the character's speech. A genre, then, which is non-narrative (drama) can be seen assuming a narrative voice in Ulysses in order to become part of the fictional medium (prose fiction).

Whatever is spoken in the dialogue is often actualised literally by a stage direction. For instance, when Stephen says "Dance of death" in the giddy whirl before his Mother appears, the stage direction conducts, or more accurately, creates a "dance of death" by accumulating an odd assortment of various narrative elements previously associated with celebration and death, and mishmashing them: "*Bang fresh barang bang of lacquey's bell, horse, nag, steer, piglings...bumpshire rose. Baraabum!*" (515). When Bloom says "Bloomusalem," a Bloomusalem is constructed, kidney-shaped; when he is heralded as the new leader, and presented with the keys of Dublin, he assumes the speech inscribed in General Gordon's journal at Khartoum (459). In what is often an horrific dependence on what is vocalised, Bloom is successively transformed into an adulterer, pig, mother, Ruby and Severin lookalike, depending on what is being viewed and how it is spoken of. This effect, of course, rebels against the assumption of drama, which is not--as fiction is--a pretended representation of a state of affairs, but the pretended state of affairs itself.⁷ Because the stage directions of Circe refuse to actualise the pretense in any realistic, that is, performable, way, as a script, it is closer to narrative than drama. In this case, the stage directions demonstrate the spoken word as signified and this becomes the reality which the world of the drama represents.

This inversion of the dramatic form by the narrative is also manifested in Joyce's use of dramatic imagery in Circe. By dramatic imagery I mean the combination of the blocking and dialogue on stage, simultaneously perceived, which provides a physical interpretation of a scene in a play. Usually stage images are abstract imprecise signifieds,

for which the director creates an appropriate signifier (Savona "Didascalies" 31). For instance, depending on the blocking, the image at the end of Circe could be rendered in such a way that Stephen, lying prone and almost unconscious at Bloom's feet, could be likened to Bloom's dead son Rudy, who appears in an apparition which gives Bloom great joy, although the boy fails to acknowledge him. This rendering is also supported by Bloom's lines which are comprised of Stephen's language from Telemachus. The difference in the interaction between stage directions and dialogue in Circe, however, is that most of these "abstract" signifieds are precisely rendered in a full regalia of detail--thus "filling" the function of the director even before it leaves the page. Any figurative speech, including dramatic imagery, in the stage directions or dialogue is literally actualised; or as Cixous describes it, there is a "de-figuring" of metaphorical productions by sudden actualisations (Cixous "At Circe's" 393). A literal actualization is an order given by a stage direction in Circe for the concrete appearance of that which has just been spoken in the dialogue, usually occurring in relation to a particular costume or figure of speech, including metaphors, similes, synecdoches and symbols.

This concretization may also be the opposite of what is spoken for an ironic or comic effect, and is the method by which most of Circe's transformations occur. For instance, as soon as Rudolph Virag accuses Bloom of running with the drunken goy, Bloom appears in entirely un-jewish attire, that is, in an English Oxford suit carrying an American watch; as soon as Rudolph reminds him of his mother, and Bloom cries "Mama!", Ellen Bloom materialises (430-31). When Stephen tells his mother it is cancer that killed her and not his refusal to repent, a crab, the zodiac sign for cancer sticks its claws in his heart (516-17). Dramatic images in Circe are not created by the tension between the dialogue and blocking onstage as in the dramatic genre, but by comical or literal illustrations of the dialogue. Bloom, for instance, is not symbolically depicted as a "henpecked husband" but must encounter "Black Liz" when Zoe calls him "henpecked." The total dependence on the language--the pushing of the signifier into an accurate corresponding signified, whether such signified exists in the "real world" or not--underscores Circe's rationale as the nature of language in itself--not as a representation of a reality or a mediating consciousness. Language as writing, rather than language as representing, becomes one of the main characteristics that both the narrative episodes in Ulysses and the Circe episode share.

The function of costuming also depends on the dialogue, and seems to wear the character, rather than the character wearing it. We never see the character dressing or in the midst of changing: we only see familiar characters in sudden, complete, outfitted clothes.

Again, costuming is another function that accompanies the dialogue and changes in accordance with the psychological projection of how a character believes s/he is being perceived. Bloom's costume--and sometimes his whole character--changes as his company changes. When Zoe calls him a "babby", Bloom is dressed in babylinen and pelisse (469); when he meets Boylan he assumes Severin's costume (507). When Bloom makes a "stump speech," he accordingly assumes a labourer's garb (455). Costume in Circe as well becomes a stylistic imitation of the character's speech.

The costume, stage directions and figurative language in Circe are devoid of an interpretation and symbolic transformation into drama, and this is what is unsettling for the reader in its imitation of dramatic form. This is why Circe offends Hugh Kenner and other critics: it does not fulfill what it visually promises. These critics see its form as nothing more than an empty receptacle, or hollowed-out lines, for the remains of language that has been used, and reused. If Circe is not a drama, how can it be defined? Within the context of Ulysses, Circe can be seen as an "image" of a drama, or as a style of writing which once more includes a non-narrated form within its structure. We can see Ulysses as sufficiently "disembodied" as a prose narrative form to include a form which may be seen as an "alien voice" within the text--as an "other" voice which enters the dialogue between the episodes of the novel. What ramifications does this have for a theory of non-narration in Joyce's text? As with the other forms of narrative impersonation, as a non-narrated passage, Circe once again displays the narrator's voice as an optional rather than necessary prerequisite for narrative, the ability of non-narration to provide multiple expressions of the same content, and the freedom of the novel to incorporate genres other than prose.

- STEPHEN: Molecules all change. I am other I now.⁸
 PLATO: But what, then, is the meaning of these two words, "same" and "other"?⁹
- LEVI-STRAUSS: Any characteristic can be attributed to any subject, every conceivable relation can be met.¹⁰
- STEPHEN: What of those Godpossibled souls that we nightly impossibilise?¹¹
- BLOOM: What was he doing in Irishtown?¹²
 STEPHEN: He found in the world without as actual what was in his world within as possible.¹³
- PAUL KLEE: (*softly*) Two secondary lines, moving around an imaginary main line.¹⁴
- S. SPENDER: The danger of the interior monologue (or whatever it has been branded) is that it may fall completely into chaos.¹⁵
- ZINDER: No separate realities, no distinction between "real" events and "imagined" events...¹⁶
- S. SPENDER: James invented the technique of following always the thought of his characters; of seeing each character through the other characters, and of revealing the stream of monologue in which each character addresses to himself his hidden thoughts. Joyce has extended the principle right to its logical conclusion.¹⁷
- BROOK THOMAS: Ironically, however, as Joyce extends these techniques to their limits, each acquires characteristics of its opposite.¹⁸
- ECO: It is along these lines that Joyce, in the use of the *stream*, seeks to hold onto and to show us a life "split in the middle," where all the conscious and unconscious ferments are swarming in the mind.¹⁹
- FERRAR: We realize that the dividing line has shifted, but we, readers, are always included in the division.²⁰
- HILLIS-MILLER: Only in this movement of interpretation does meaning exist.²¹
- RHODA: The disembodied mood is on us, and we enjoy this momentary alleviation (it is not often that one has no anxiety) when the walls of the mind become transparent.²²
- JOYCE: If you ask me what occasions drama or what is the necessity for it all, I answer Necessity. It is mere animal instinct applied to the mind.²³

Secondary lines

Compared to other scripts in the modern novel, *Circe* differs in that it is not an "inset" within the narrative as an embedded story providing commentary on the primary story, but part of the story--continuation of the narrative. In most novels, the script is produced as a separate part of the scenerio, and the description of the staging itself as an "introduction" to the piece, distances itself from the play. In most novels, the script is a scene within a scene. In *Circe*, however, no such separation occurs. The script of *Circe* is the scene--there is no narrative proper in the episode "grounding" it. The script is grounded in the narrative that exists outside of it. In this way *Circe* works "across" the narrative, rather than as a separate body enclosed and suspended "within" it.

As we have said, the narrative techniques dramatised in *Circe* are those which have previously expanded attribution: (a) verbal impersonation and blocking of the dialogue by the stage directions similar to strategies of suppression found in the previous narrative, (b) superimposition of an imaginative projection onto the present fictive reality, (c) the ability of characters to assume the various personae, dramatised by switching dialect, costume and company, (d) embedded subjective "inner" dialogues that do not belong to Nighttown, and (e) the doubling or realignment of "shared" voices, scenes, narrative elements. As in the narrative, these techniques in *Circe* are foregrounded in the transitions between present fictional reality--Bloom's wandering into Nighttown, the brothel and meeting Stephen--and the "fantastic" reality, the so called "hallucinations" or projections of characters' imaginations (anything impossible for the stage, or which occurs for a single character only). Taking the transitional framing of several exchanges between the fictional reality and the fantastic reality in *Circe*, we can see the resemblance with the narrative techniques at work in previous episodes.

In the scene which featuring the exchange between Bloom and The Nymph from the Photo-Bits picture in *Calypso* (496-501), we experience a mergence between two or three realities that makes no distinction between foreground and background. Although we can assume that the "fantasy" begins when the Nymph descends from her grotto, a movement which at least suspends Bloom's sacrifice, the ensuing scene is either a transformation of successive fantasies, or a dipping in and out of the fictional reality which is not extensive enough for us to connect. In short, it is very hard to determine what passages belong to (a) the fictional reality, which at this point is supposedly located in the

brothel, but seems to move to the Poulaphouca waterfall when Kitty, Florry, Lynch & Zoe speaking from a thicket; (b) the fantastic reality, an exchange between Bloom and the Nymph, which moves to the woods and waterfall at the mention of the chamberpot--including characters such as the Yews, Dummymummy, Councillor Nannetti, and the Sluts of Coombe; and (c) the reality of Bloom's past or imagination, including his high school days and lovemaking on Ben Howth Hill, including characters such as The Halycon Days, Staggering Bob and the Nannygoat.

By following the narrative "logic" in these transitions, we can see how Joyce merges or overlaps these various realities in a way reminiscent to the narrative past. When Bloom is veiled for sacrifice and the dead sea fruit is cast over him, he breaks down on the ground in sobs, and the Nymph leaves her wooden frame to come down and comfort him: "Mortal! (*Kindly*) Nay, dost not weepst!" The Nymph then switches the conversation from his pitiful condition to list the number of atrocities she herself has been forced to suffer, such as witnessing the acts in Bloom's bedroom ("What have I not seen in that chamber? What must my eyes look down on?"). Bloom continues his apologetic defense by blaming his acts on the bed's loose quoits and the antiquated commode, at which point, "*(The sound of a waterfall is heard in bright cascade)*". The Yews begin to support the Nymph as their "sister", elaborate on Bloom's masturbation, and transform him into a youth, complete with his past schoolmates who attack him with snowballs, and the Echo calling him a "Fool!" Upon Bloom's confession, Bob Doran appears as Staggering Bob to say that he witnessed the scene, and at this point, the waterfall scene is transformed into the Ben Howth hill, the place that Bloom first made love to Molly, covered in burrs and gorsepine. This reminds Bloom of his impotence ("Circumstances alter causes"), and as he imagines his death, he is transformed into a "dummymummy," a dummy partially because it is not the real Bloom--only imagined, and partially because Bloom continues to act "dumb" about the problem between himself and Molly. As the dummymummy falls into the sea, Councillor Nannetti cited in Cyclops, on a ship on the Dublin Bay, repeats Emmett's words that were originally in Bloom's consciousness at the end of Sirens (313, 290). Once Bloom repeats his closing comment at the end of Sirens, "Done. Prff", the fantasy returns to the primary framing of the Nymph.

The Nymph icily expresses her superiority over Bloom, Bloom re-confesses ("*Pecavvi!*"--*I have sinned!*), and the scene almost returns to the fictional reality with the offstage voices of Kitty, Florry, Lynch and Zoe. Their voices, although coming from a thicket in the presumed waterfall area, are discussing the "hot cushion" upon which Bloom

had been sitting on in the fictional present. This causes the embedding of yet another fantasy as Virag enters the scene as Sitting Bull. Bloom begins to fantasize on the "warm impress" of a woman's thighs when the nymph is transformed into a Carmelite nun, and Bloom's button snaps. The Sluts from Coombe, first heard in Bloom's memory in *Lotos-Eaters* (80), interrupt the scene with their song "O Leopold lost the pin of his drawers." At this point, Bloom begins to defend himself in earnest against the Nymph's sword, tears off her veil, causes her to flee, and enters back into the fictional reality: "*(The figure of Bella Cohen stands before him)*". At this point, we discover that during the long interpolation with the Nymph, the master Bello has been transformed back into Bella, and Bloom continues to display the courage he has gained in his fantasy. Bloom is no longer cowed by Bella, who began the fantasy by calling him a "crybaby," and defends himself against her:

BELLA: You'll know me the next time.

BLOOM: (*Composed, regards her*) *Passée*. Mutton dressed as lamb
(*Circe* 501).

Although the fantasy or "spell" has been broken, it has displaced the fictive reality to the extent that Bloom wields control over his present situation. It is from this point that Bloom expresses his contempt, gets his potato back and begins to look after Stephen.

In this passage, then, we see the playing out of many narrative techniques found in the previous episodes of *Ulysses*. These include the successive replacement of the fictional reality, the confusion of attribution by the use of recurrence, associational and allusory rather than linear narration, and the use of alternate realities which enter and invade one another. The dramatisation of narrative techniques and the recurrence of content we have experienced in previous episodes are two ways that Joyce keeps *Circe*, a non-narrated episode, an integral part of the narrative of *Ulysses*.

Using the scene that we have been considering in Telemachus, Stephen's dream of his mother, we can again perceive the dramatisation of narrative techniques used previously (*Circe* 515-17). The stage direction "*He stops dead*" cues the resurrection of the dead May Goulding and the embodiment of a voice which, up to this point, has had an imaginative rather than fictive realistic existence. Because the stage direction's description resembles that found in Stephen's dream, dual-narrator theorists quickly attribute the appearance of the apparition to Stephen's imagination, and the voice relating the description to the "absent narrator". However, as Ferrar points out, appearances in *Circe* recur with significant

differences--differences which can neither be attributed to the projection of Stephen's imagination, or to a narrator's "silent" direction of the scene ("Circe, regret, regression" 132). By considering these differences, we can see a type of mediation at work in Joyce's narrative that cannot be embodied as the work of a "narrator." These differences must be attributed to the dramatisation of the narrative strategies found in the original presentation of the passage.

There are some overall changes in the dramatisation of this scene. In general, the suffering of the Mother is less fictionalised, and her death and disease are relentlessly presented in what would be its real, physical manifestations. Here Stephen's mother is draped in "leper gray" rather than "brown graveclothes," the poetic description of her youth is reduced to a single detail (faded orange blossoms and a torn bridal veil), and the fingers of her hand are transformed into a green crab, the zodiac sign for Cancer, which sticks its claws into Stephen's heart, dramatising the "gaping wounds" which Buck Mulligan's words previously left in Stephen's heart (Telemachus 15). Another significant difference is that the "mute secret words" of the Mother's breath are uttered through her toothless mouth. From her lines we: (i) hear the reproach that Stephen previously blocks from the narrative, (ii) learn that he *did* comply with her wish to sing if not to pray, and (iii) see not only her forgiveness of, but fear for, him.

In Circe, the feigned indifference that Stephen exhibits to Buck in Telemachus over his mother's death is less romanticised, and Stephen is left choking with fright, remorse and horror. Buck Mulligan, located on top a tower and dressed as a jester, holds a buttered scone into which his tears of butter fall. The jester costume dramatises not only Stephen's belief that Buck mocks him ("A jester at the court of his master" Nestor 31), but also the subjective modifiers embedded in third-person narration which have previously added to his characterisation: "doll's head", "foolish", "capered." "Tears of butter" combines two scenes of Telemachus, Buck mocking Stephen's sorrow, and indirectly, his profession as a writer, doctor of the spirit, as Buck exerts his "richness" and power over the old milkwoman as a doctor of the body.²⁴ These differences comprise a presentation which is more "realistic" in regard to Stephen's emotional state, compared to the "objective," or the seemingly objective, narrative presentation in Telemachus.

In the climax of this scene, as in the Nymph scene, there is some difficulty in figuring out which world the various lines and events belong to, and we experience the superimposition and overlap we did in the "mirages" of the Proteus monologue. For instance, Stephen's dizziness from the dance of death is experienced in the "real" world,

and he cries "Ho!" (515). When Stephen's mother appears, however, we are shuttled into Circe's fantasy world: May Goulding is not part of the fictional present, and Buck Mulligan, although part of the fictional present, is not down in nighttown. Therein falls a segmented performance of various figments of Stephen's memory or imagination: the words of the choir, Buck Mulligan and his mother. When Zoe fans herself with the grate and says she's melting, Florry says, "Look! He's white" and Bloom opens the window--we briefly re-enter the fictive reality for action that is all directed towards Stephen, and to some extent repeats the warmth of the Telemachus sunlight. The fantasy then returns with the Mother's venengeance, which forces Stephen into experiencing the terror of his decision not to repent and inflicts the suffering he has caused her into his heart. Stephen's cry "Shite!" is obviously part of the fictive reality because Bloom says "What?", although we cannot be sure what, of any, of the exchange Stephen has had with his Mother has been previously spoken. Stephen probably cries out his next line,

Ah non, par exemple! The intellectual imagination! With me all or not at all.
Non serviam! (517)

because Florry rushes out to get cold water. It is significant that this statement would be voiced in the reality, and not the fantasy world of Circe, because its staging implies that Stephen repeats his decision not to serve or repent in the "real" world--an affirmation that may banish his guilt and fears that he has been repressing in the fictive reality of the previous narrative episodes. Obviously, Stephen's smashing of the chandelier occurs in the dramatic reality because Stephen has to pay for it, but its effect, that is the leaping of the final flame and toppling masonry, belongs to a world which is half-fantastical (for this action cannot actually occur onstage) and half-realistic (for this action has been imaginatively seen in Stephen's consciousness in earlier interior monologues). The same sense of non-location surrounds Stephen's cry of the name of Siegfried's sword, "*Nothing!*", as he smashes the light--an allusory cry that cannot belong exclusively to the fantasy world or the real world because its expression is appropriate to both.

As in the transitional passages of the narrative, we see the crossing and projection of porous fictional realities, dramatised by the recurrence, realignment and the allusory associations in Circe. This is an important technique in Circe because it ties the dramatic episode into the narrative as a whole, and sustains the fictive reality of Nighttown as an allusory base which hallucinatory mode of Circe can enter and exit. This technique can be seen as analogous to narrative impersonation in the preceding narrative in that it: (1)

resembles figuralised speech by merging separate realities on a linguistic level, and (2) resembles compositional monologue in that the world of the imagination is superimposed on the fictional present.²⁵ That Joyce does not break the continuation, and indeed nature, of the fictional reality of Ulysses by inserting a non-narrated genre in his narrative, is a tribute to his ability to layer, exploit and expand levels of meaning, and his genius in representing the artistic consciousness in its magical composition, decomposition and recomposition of disembodied voices, audible fictional elements freely associating in the writer's consciousness.

GOGARTY: Joyce was the most damned soul I ever met.²⁶
MULLIGAN: He knows you. He knows your old fellow.²⁷
STEPHEN: *(To himself)* Play with your eyes shut.²⁸
GOGARTY: He went to hell and could not get out. He could not help it, and no one could help him---²⁹
STEPHEN: Me? Says he's your father, sir. Give me my Wordsworth. Enter Magee.³⁰
GOGARTY: ---he was stubborn and contemptuous.
STEPHEN: Imitate pa. Filling my belly with husks of swine.
GOGARTY: He could not even follow in his father's footsteps, for they were too zigzag.³¹
STEPHEN: *Riddle me, riddle me, randy ro. My father gave me seeds to sow. The seed was black and the ground was white. Riddle me that I'll give you a pipe.*³²
JOYCE: The task I set myself technically in writing a book from eighteen different points of view and in as many styles, all apparently unknown or undiscovered by my fellow tradesmen, that the nature of the legend chosen would be enough to upset anyone's mental balance.
EGAN: You're your father's son. I know the voice.³³
GOGARTY: It is one thing to study lunacy in an asylum, another thing to recognize it in a friend. Had I succeeded in ministering to a mind diseased, Joyce would not be the greatest schizophrenic who ever wrote this side of a mental hospital.³⁴
STEPHEN: You think me fantastical simply because I am modern.³⁵
JUNG: They were like two people going to the bottom of a river, one falling and the other diving.³⁶
MULLIGAN: O, Kinch, thou art in peril.³⁷
STEPHEN: Steve, thou art in a parlous way.³⁸
JOYCE: Art has the gift of tongues.³⁹
FLORRY: Sing us something.⁴⁰
STEPHEN: No voice. I am a most finished artist.⁴¹
THOMAS: But his voice is worth keeping alive because of his skill with which he can create voices other than his own.⁴²
STEPHEN: I am tired of my voice. My kingdom for a drink.⁴³

The gift of tongues

In our study of narrative impersonation in Joyce's text by using the techniques of figuralised speech and compositional monologue, we perceive ways in which the imitation of one form of narrative speech by another effaces the voice of a recognizable, embodied narrator. By rendering the characters' speech and third-person narration as two forms of one style of speech, Joyce effaces the distinction between them. This effect is not achieved by free indirect discourse, but through the strategy of the narrative, that is, by the exchange of different forms of speech. What does this technique of verbal impersonation offer us in relation to a narrative theory? It offers the opportunity of forgoing the necessity to view a speaking source as a "body" (a narrator) in creating the opportunity to see the speaking source as a "location" (a narrative situation).

Disembodied voices in a narrative force us to consider the texts in more extensive passages than do the theories of structuralist narratologists. Whereas the concern of the structuralists is to categorize the functions; ours has been to see how these functions exchange roles and become one another. What this means in a study of Ulysses is that narrative speech is not going to have a consistent, or even single, function--and this is why it can only be studied in situation, that is to say that a passage of narrative should be studied in regard to its strategy. This study includes a consideration of the different forms of narrative speech used, their interaction, timing and thematic layering. Studying narrative in situation means that we dramatise the dynamic of the exchange and kinds of voices composing various scenerios, rather than following a story-line.

The persona of a narrator necessarily dies, or at least, loses definition in Joyce's narrative because Joyce is not representing a fictional consciousness, but a writing consciousness at work. This writing consciousness is not behind, above or beyond the world of the fiction, because it writes the fiction--it is the source of fictive voices. Therefore, we are not, as Colin McCabe clarifies, looking for a "who" but an activity: the activity in the continual state of composition and recomposition of voices disembodied from a narrator in the text. Rather than the representation of a "transparent" mind, we more correctly experience the transparency of voice in Joyce's form of interior monologue.

The compositional monologue is probably the greatest demonstration of Joyce's use of the novel as an audio-visual medium. By reflecting all inner and outer signs, sensations and sounds, the compositional monologue dramatises what Joyce could only narrate in A Portrait of the Artist as a Young Man:

He shook the sound out of his ears by an angry toss of his head and hurried on, stumbling through the mouldering offal, his heart already bitten by an ache of loathing and bitterness. His father's whistle, his mother's mutterings, the screech of an unseen maniac were to him now so many voices offending and threatening to humble the pride of his youth. He drove their echoes even out of his heart with an execration... (176).

In *Ulysses*, the Proteus monologue and Scylla & Charybdis dialogue in particular, these voices that fill Stephen's head are produced, rather than described. The compositional monologue is a mini-narrative exemplifying Joyce's strategies of narration at large. The inaudibility of Stephen's voice for the direct presentation of voices having their origin elsewhere is analogous to the non-narration at work in *Ulysses*--that is, the inaudibility of a narrator's voice for the presentation of disembodied voices in the narrative. Stephen's voice is used to render the voices which enter, play and torment the consciousness. In this sense, the writer can be seen as an impersonator of voice--a voice that disembodies itself from its identity to the extent that it can dramatise other voices than its own in language.

Also in the study of Joyce's compositional monologue, a significant revelation has been in the power of the voice to acquire and reproduce various styles of language which do not obliterate, but imitate, the original speaking source. To a certain degree this imitation results in the confusion and loss of identity of speaking sources. One can disembody a voice by imitating or merging with it--that is, one can remove the speaking source. This consequence is relevant for narrative theories and other critical writing in the realization that by imitating a voice, or a certain literary style or critical vocabulary, one shares and removes the original speaking source. This approach perceives the critical discourse as verbally "parasitic", living off the language of the original text and the "fathers" of literary discourse surrounding the text. This type of dependence is both powerful--you must assimilate the language to use it--and dangerous--in assimilating this discourse, you run the risk of losing the definition of your own voice.⁴⁴

One's "own voice," such as Stephen's allusory voice, can then be defined as a stylistically individual use of "someone else's" language--one acquires an "alien" voice in order to engage in a particular style of discourse. In asking "Who says this?" of reproduced voices, we are assuming a persona exists behind the language, when in reality--to an increasing extent, a reality of documentation--no persona, other than a particular style of language, can be identified. One's "own" language, such as the discourse displayed in this analysis for instance, is language "shared" by those writing on the narrative: it is not one's "own" voice, but a voice which one begins to "own." This is a type of exchange that is exemplified in Telemachus when Buck Mulligan insists that Stephen be paid by Haines for using or copying his voice ("I intend to make

a collections of your sayings"). Haines must research his paper because he is English-- he has no natural knowledge of the Irish language. As a critic, he is forced to "sell" his own and purchase Stephen's in order to reproduce the language he wishes to analyse.

This resembles Stephen's situation as a literary artist who states he has "no voice" (Circe 480), and is illustrated by his ability to "act speech," (Scylla & Charybdis 211), or to use his voice as a transparent reflection of other voices. During Scylla and Charybdis, for instance, Stephen experiences a feeling of disillusionment towards the end of his lecture. Through interior monologue, we know that Stephen has been aware of his manipulation of his speech and of the effect he is making on the audience. Towards the end of his exposé, Stephen is getting tired of hearing himself talk and says to himself: "I am tired of my voice, the voice of Esau. My kingdom for a drink," borrowing lines from Genesis and Shakespeare's Richard III. This comment shows that Stephen thinks of the repertoire as an exchange: he talks, they listen. He "sells" or trades his voice as intellectual entertainment with the eventual hope that he will be employed or make some money at it--or at the very least, that he will be respected by the writing community. This is supported by the allusions that both deal with the selling of birthright or kingdom out of desperation for a very small sum (Esau sells his birthright for a "mess of porridge"; Richard III, crushed in battle, shouts that he will sell his kingdom for a horse; Gifford, *Notes for Joyce* 200). This small passage of interior monologue could be interpreted as Stephen's feeling that he "sells" his true voice, the interior voice which runs beneath and in between the dialogue of Scylla and Charybdis, for nothing. In exchange for his "dagger definitions" and eloquent theory, all he get is tired, and possibly a drink. G.E. Russell leaves as Stephen begins his speech; John Eglinton does not think that Stephen should be paid for something in which he does not believe. This feeling of an anti-climax is reflected in the imagery accompanying Stephen's exit from the library. One's "own" voice is then defined by the meaning arising in the "gap" between someone else's language and the style or way that language is being used.

With an episode such as Circe, Joyce can be said to give narrative the gift of tongues by freeing it from being the expression of a narrator. As well as the traditional narrator, Joyce disembodies the novel as a form of writing restricted to prose. By embedding, adapting or imitating other literary forms, such as the dramatic monologue or script, Joyce redefines "narrative" as a form that other literary "alien" forms can freely enter: "I'd like a language which is above all languages, a language to which all will do service" (Ellmann, *James Joyce* 397). This is a language which assimilates and incorporates other languages. Circe and other non-narrated passages of *Ulysses* can be seen as "one of these languages" or styles of language

within its literary monologue. Just as the compositional monologue demonstrates its ability to dramatise voices that are not its own, Joyce demonstrates the ability of the novel to incorporate, or imitate, other genres. Just as the compositional monologue is not monologic, neither is Joyce's novel. When Stephen is transfixed by the appearance of his mother's corpse, he is also transfixed by the form of *Circe*, which is dialogue. In this case, the strategy of narration does not allow Stephen to flee from his thoughts. Because *Circe* is dialogue, Stephen is forced into speaking his thoughts.

By developing a consideration for narrative voices that are disembodied from their speaking sources within a theory of narrative, we learn more about how various fictive voices escape attribution. This includes a discovery of why particular voices cannot be named, and a realisation of how attribution may limit our range and depth of interpretation if we do not, or indeed, cannot, play out all the verbal possibilities. By no means does this imply that we are able to make any interpretation, nor does it mean that we are bound to choose one interpretation from the multiplicity of possibilities that texts such as those of Joyce, offer. On the contrary, a consideration of disembodied voices, voices which cannot be identified as belonging to a single speaker in a theory of narrative, creates the opportunity to actualise all voices, or a combination of different voices, that would provide an appropriate interpretation--that is, an interpretation that is meaningful for one's reading purpose or directing motivation and full of meaning in relation to the words as they are written in the text.

A theory of disembodied voices asks us to reconsider the dramatic potential of non-attributable voices in narrative. This dramatic effect is not imposed on the structure of the narrative, but arises from the technical strategy by which these voices are composed. I would like to say that the dramatic effect is reached when an infinite number of voices can be used to "perform" the text--whether it be in a reading, interpretation or a physical performance on screen or stage. This is also the effect that defines non-attributable voices as those which are not narrated. In this study, we have seen that voice in passages of Joyce's *Ulysses* is enacted rather than represented, and this is why a definition of non-narration requires insight into the way in which fictive voices become less narrated and more dramatic. This knowledge is not only valuable for the development of a theory of non-narration, but also for extending studies into the disembodiment of voice as a loss of authority, origin and identity, and the disembodiment of the concept of the novel as an exclusively prose narrative form. Although we have determined technical aspects which remove the fictive voice from its speaking source, we have yet to behold the power and freedom with which a disembodied voice can move, compose itself, and the voices surrounding it into seemingly endless configurations of meaning.

Appendix. CIRCE ON STAGE / SCREEN

Joyce's remark about his play Exiles, that an unperformed play is really a "dead deportee," and his discussion with Serge Eisenstein about the possibility of turning Ulysses into a film, are two instances in which one senses Joyce's interest in realizing his novel on stage or screen. We are certainly given word from Richard Ellmann about acquaintances of Joyce who attempted various scenerios of his texts and ample evidence of Joyce's fanatical concern to have his work published in any form.¹ Why, then, did Joyce compose a a script that is difficult to perform physically? And to what extent or by what means should an approach to Circe as a piece of drama be made? No doubt one of the main features of Ulysses that attracts a physical or filmic performance is, as we have seen, the ability of Joyce's narrative to behave dramatically. We have seen this in Joyce's extensive use of dialogue, an interior monologue which is not monologic, a realisation of past or imagined times in the here and now, and a shifting and/or overlapping of realities which is often visually or auditorily expressed. As a performance of language, it is also an attractive piece for the stage and as a moving collage of transitory scene, musical sound and sharply drawn characters, it would, technically, create a magnificent moving picture. As a script, Circe is a temptation to perform in its outrageous assault on the stability of reference, its exploitation and blatant actualisation of metaphorical language, and its challenge to be "tamed" into a physical, coherent "whole."

To some voices in the critical sect, Circe should remain offstage and in the book. Some believe that it is impossible to realize this cerebral drama on screen or stage while retaining its artistic and narrative integrity, a caution expressed by Joyce himself (Ellmann James Joyce 654). In its present state, Circe is not dramatic in form--it is a narrative displaying dramatic effects, and therefore cannot merely be "transferred" to the stage. A theatrical or filmic performance of the novel would necessarily involve a recomposition, that is, a re-writing which would transform the existing narrative into a different mode. A dramatic performance of various scenes of Ulysses, for instance, would not be able to be expressed in the same way it is in the narrative. Obviously Bloom cannot hang by his eyelid or be burned onstage, and this is not what would be meant if these scenes were transposed to the stage. You would want to "burn" Bloom dramatically--that is, compose a dramatic symbol by which the meaning, for the audience, is that Bloom is indeed sacrificed.

One adaptation I have had a chance to study has been the scripted version of "Ulysses in Nighttown" by Marjorie Barkentin and Oliver Sayler (first performance New York, 5 June 1958). Again, admirable in its attempt to give a small "history" of Ulysses before an extrapolated performance of Circe, this script suffers from what I see as a literal actualisation of the narrative. There is no translation to the stage other than the editing of some unperformable passages, a redistribution of the stage directions into a narrator's mouth (a narrator present onstage), and a division of Nighttown into intervals of "hallucination" and "reality", which destroys the porous nature of Circe's realities. These are all characteristics which we have seen the narrative techniques of Joyce working against.

Furthermore, there is a slurring of Circe's puns and double entendres. For instance, Bloom's proposal to Molly at the beginning of the episode, "I mean as your business menagerer..." (432) is altered in the stage version to "your business manager" ("Ulysses in Nighttown" 353). Another problem with this adaptation is its direct transcription of Circe's stage directions in their narrative state into the "script" of the play. Broadway actors are therefore challenged to communicate such feats as "wolfeyes shining", "trickleaps", "tunics bloodbright in lampglow". These of course are effects that have to be realised verbally or visually--not through stage directions. My final criticism of Barkentin and Sayler's attempt to put Ulysses onstage is the transposition of all passages of interior monologue into "soliloquy," whether the spoken word is appropriate or not. Also, several assumptions are made as to who is speaking where in the narrative these voices are unidentified. Simon Dedalus, for instance, is dramatised as the first-person narrator in Cyclops, and it is he who voices the comment "Hoho begob. That explains the milk in the cocoanut and the absence of hair on the animal's chest" ("Ulysses in Nighttown" 346). This of course is a style of language we do not associate with Simon, and this attribution destroys the first-perspective and the anonymity of the Cyclops narrator.

The problems with this adaptation may be summarised as follows. First, there is a pretense that the dramatic inset is not narrative in form. It resorts to using a "narrator" onstage in a form which is, by definition, narrator-less. This enactment also works against Joyce's idea of closing the distance between the narrator and the character, and manifests a speaking voice "above" the drama, or on a privileged level upon which he--assuming, of course, that it would be a "he"--remains separate and aloof, rather than entering the play, and being dissolved in it. By failing to dramatisate Circe's association system, it cuts Circe off from rest of Ulysses, losing its allusory depth and hallucinatory quality. It attempts to

include elements from the other episodes of *Ulysses* through a forced and limited process of selection, which results in a confusion of disjointed fragments unartistically arranged, losing the implied unity that the text achieves. It is insensitive to language which works well in narrative (in print), but not always on stage (to hear). It nonchalantly turns interior monologue into spoken monologue. It renders a performance that necessarily loses the interpretative neutrality of text by reassigning lines to present characters, or embodying voices that should not be identified.²

In opposition to this version, which frequently avoids any attempt at translation, I would like to suggest a dramatisation of the following characteristics of *Circe* or *Ulysses* which would retain the integrity of the narrative as its stands.

It is not surprising to find that the technical effects that make *Circe* such an attractive piece to perform would be the same effects that make it so difficult to produce, namely, the lack of narrator or stable points-of-view, long passages of interior monologue, its multiple interpretations, allusory depth, condensed imagery, and often complex language. I would like to offer some theoretical suggestions which may be useful for approaching this novel as a piece for the stage.

First of all, a process of selection, based on thematic association, should determine which scenes from the previous narrative, and which scenes from *Circe* could be performed. Theatrically-impossible passages, such as the fantasies in *Circe*, should be rewritten to achieve a dramatic reality; these include appearances and disappearances, ghosts, inanimate objects and physical feats, such as costume changes which may be adapted as a many-layered costume that Bloom keeps taking off, leaving him naked to watch the scene between Molly and Boylan. A mobile or multilevelled stage, or a set of porous visual divisions such as a foreground scrim could create what might be called a "soft" distinction between the fictive and fantastical realities. Visual slide projections of alternating settings may also be a possibility.

There are several ways to achieve or simulate the transformations in *Circe* without resorting to physical constructions. Verbally, the use of multiple characters to portray shared speaking source and realistic-fictional confusion would be appropriate for the kind of verbal impersonation we have seen at work in the narrative. This doubling up could use allusory information while making decisions in how to play the voice, or musical overlays (such as the use of Wagner's opera when Stephen smashes the chandelier; *Circe* 517). The following is a rough list which suggests some multi-persona possibilities: Stephen-Hamlet-Siegfried, Bloom-Nathan-Othello, Molly-Nymph, Milkwoman-Gummy-Granny. This

combined character could have a physical transformational potential in film. Another possibility which attracts me would be to use a rotating cast in successive performances--actors would not only share lines, voices and costumes, but exchange roles. This would mean that each character would have to know the whole play, which, as we have seen dramatises Joyce's use of recurrence. The audience would experience a verbal "trompe d'oeil"--a deliberate confusion of role changing which would succeed in dramatising Joyce's transpersonal narrative.

The challenge of transposing any passage of Joyce's narrative to stage is of course for the voice. As an excellent tenor with an Irish accent and a knowledge of several other languages (Gaelic, French, German, Italian, Latin, some Hebrew and Russian), no doubt Joyce experienced the range of intensities and inflections that the voice could create or pass through. We can see this range simulated by the use of alien voices in the compositional monologue, including the complete turn of one's own voice into third-person to be used against oneself. The complexity of Joyce's form of interior monologue, particularly in a performance situation, is that it is not merely a substitute for narration, but that it incorporates the characteristics of third-person narration into the interior monologue form. This is a dramatisation of distance within voice, and we often see the opportunity for sarcasm or irony created by the two edges in Stephen's interior voice.

Verbally in a stage or screen version of *Ulysses*, the interior monologues could be dramatised by rendering voice(s) within voice: a single strong skilled voice could enact the range of alien voices found in Stephen's interior monologues in Proteus or Scylla and Charybdis:

Hunger toothache. *Encore deux minutes*. Look clock. Must get. *Fermé*.
Hired dog! Shoot him to bloody bits with a bang shotgun, bits man
spattered walls all brass buttons. Bits all khrrrrklak in place clack back. Not
hurt? O, that's all right. Shake hands. See what I meant, see? (Proteus 47)

Another possibility would be to use recordings for interior monologues; or if a "narrator-character" was felt to be absolutely necessary, the characters could perform their own narration. Also, a character's imitation of other character's voices would provide a dynamic to the staging of the monologue. Performing all sound effects and offstage voices, voices of the scene, as assimilated into the monologue passages would also render them as less "monologic". Sound as a means to achieve flashback or past memory, as used in Christopher Durang's *Bette and Boo*, or Dennis Potter's *The Singing Detective* provides an

instaneous shift, and the voice can be used to render the difference between "then" and now.³

Due to its size and transformational nature, in many ways Ulysses has more potential as a screenplay, than a stage performance. The advantages of the film medium over the theatre concerning narrative are the avoidance of having to speak interior monologue passages "aloud," and the potential for incorporating voice-overs by using dubbing or the actual graphics of Ulysses (as in "subtitle" or silent film-text, that can still be read by the spectator). The visual focalization which Joyce so accurately portrays in the text can be realized through the basic gymnastics of the camera, and creates an opportunity to realize various speeds of filming. For instance, I see Circe as a very "fast" passage--a travelling of sound and imagery at such a rate that they connect and condense with a "hallucinatory" or magical quality--an effect of fluidity, which is achieved with extensive editing. More filming can be done from the interior perspective in episodes such as Proteus or Calypso, where what Bloom and Stephen are seeing can be dramatised, as opposed to filming their act of watching.

The medium of film is also amenable to the dramatisation of Joyce's allusory depth, either by superimposition or juxtaposition. Along these lines, it is easier to represent alternating realities, such as in the memory or fantasy, because the film is already at once removed from the real world. On screen, the transition could be effected by an alternation between color and black and white, a technique which now seems to be more popular than traditional fade-outs or blurry dream scene, or possibly by animation, particularly in Circe.⁴ Film also has a physical freedom which cannot be realised on stage, particularly in the fantastical settings and costume changes of Circe. For instance, when Bloom faces his father and assumes the costume of an Oxford student (Circe 431), the camera could focus on Rudolph during his speech, and switch back to a re-costumed Bloom--the Bloom that Bloom would like his father to see.

Another idea to improve a filmic version of Ulysses would be to have the fantasies or memories of Bloom and Stephen preceding Circe "enter" the fictive reality, that is to portray them realistically. In the Proteus monologue, for example, Stephen could actually walk into his uncle's house that appears like a mirage upon the beach, and the exchange of speech within its interior could be dramatised. The sound of his uncle's whistling and a visual image of the wind on the beach could dissolve the house as Stephen decides to continue his walk. Another idea would be to use the technique of recurrence as repetition with a difference found in the montage-film Mon Oncle d' Amerique which would return to

the same scene with an altered perspective, implying a passing of time.⁵ These recurrences could be achieved in a screenplay by working "backwards" in Ulysses, that is finding and establishing Circe in Ulysses before the Nighttown scenario. For instance, when Bloom looks at the illustration from "Ruby, the Pride of the Ring" in *Calypso* (66), the illustration could be filmed in a close-up that focuses and exaggerates the details that are going to recur in Circe: slave; master, cruelty.

Some realization of Joyce's allusory depth in film would be tantamount to the thematic relevance of Circe. Historical or intertextual scenes, including intertextual scenes within Ulysses, could be imported into the film-narrative. This would include any relevant or dramatic biographical material of Joyce's life. In place of a "narrator," I would like to see Stanzel's concept of "konzeptionsmonolog," or the incomplete individualisation of the work from the writer dramatised in film. This is supported by the work of Richard Ellmann, who elaborates on many scenes of Joyce's life that he has transformed into fiction ("Mother dying come home father"; *Proteus* 47). Also appropriate would be a thematic superimposition of characters in film, such as the figure of the "father" feeling the face of the son (*Lotos-Eaters* 77). In the passage we looked at there is a potential for superimposing all the "fathers" (Virag-Abraham-Simon) with all the "sons" (Bloom-Nathan-Stephen). Bloom and Stephen in this case function doubly as both father and son: Bloom as Virag's son and Stephen's caretaking father, Stephen as Bloom's lost son and his own hypothetical father.

If biographical, historical and textual allusions are combined in a thematic superimposition as suggested, we can open up a number of performance possibilities in Ulysses that may effectively substitute for certain passages which are dramatically impossible. For instance, a rough scheme of possible allusory superimposition for the main characters, including biographical material, could be as follows: John Joyce-Simon-Daedalus; James Joyce-Stephen-Telemachus-Icarus-Hamlet-Japhet-Siegfried; Mary Murray Joyce-May Goulding Dedalus; Bloom-Nathan-Massetto-Malbecco-Ulysses-Othello; Nora Barnacle Joyce-Molly Bloom-Nymph-Zerlina; Vincent Cosgrave-Buck Mulligan-Don Giovanni-Iago; Oliver St. Gogarty-Cranly-Buck Mulligan-Antinous.

As Joyce's narrative demonstrates, once these correspondences have been established, there is the potential for moving them into various dramatic configurations that will work to the best thematic advantage. Each element can associate freely in the performance, controlled by its previous history of associations. In this way, no meaning is lost by successive recompositions. Dramatising the way that Joyce creates an allusory

world within Ulysses would do much to improve the expression in film of its unity as a whole, and Circe as an integral intelligible passage.

With these ideas in mind, we can consider the fluidity with which the imaginative scenes of Stephen's mind are projected onto the fictive reality of Proteus--scenes that we would like to depict as "real" within the film. A potential scenerio for this episode may begin with Stephen's sight of the dog, which he imaginatively transforms into the fox of his riddle (Proteus 52). In Stephen's transformation of the dog into a dramatisation of the fox riddle ("Something he buried there, his grandmother ... vulturing the dead"), Stephen transforms the cocklepickers into the memory of his Haroun/harlot dream (digging becomes "scraping"--"vulturing", the cocklepickers become "red Egyptians").

Before we decide how we would like to film this, it may be of value to recall the recurrence of these elements in other episodes of Ulysses--Circe in particular--that may influence the "setting" of the intepretation for this passage. As Stephen perceives the dog digging for "Something he buried there, his grandmother," he repeats the answer to the riddle that he has previously transformed by substituting "grandmother" for "mother", and internalises Buck's suggestion that he killed his mother. At this point, Stephen equates himself with the fox-dog. The dog's description as "a pard, a panther, got in spousebreach, vulturing the dead" combines Stephen's recent image of himself as made, not begotten, by the man and ghostwoman who did the "coupler's will" (43), his fear of being woken up by Haines' night raving of a dream panther, and his accusation of being a murderer (the panther being an animal which mutilates its mother's womb--birth as death, and the superstition that murdered bodies were dug up by wolves; see references for these allusions in Thornton 60).

The memory of Haines' panther leads Stephen further into remembering what he was dreaming when he was woken up: "same dream or was it?" Stephen remembers that it was not the same dream, that is, assuming the "same dream" refers to the recurring dream of his mother, but another dream in which the caliph Haroun al Raschid holds a melon to his cheek and leads him down an open hallway. We can assume that this is an earlier dream than that of his mother, because Stephen is "almosting" it when it comes to remembering it, and it is cut short when Haroun tells him "You will see who"--a fragmentation for which either his memory is responsible, or his consciousness represses. This could well be the prelude to the dream that Stephen has of his mother, in which case the "who" would refer to the ghostwoman with ashes on her breath, momentarily superimposed with the harlot Florry when Stephen recomposes the riddle in Circe: "'Tis

time for her poor soul / To get out of heaven" (503). The wording of the riddle preoccupies Stephen in Circe as Bloom counts out Stephen's money, and says that he cannot "answer" for what Stephen has "lost":

STEPHEN: Why striking eleven? Proparoxyton. Moment before next
 Lessing says. Thirsty fox. (*He laughs loudly*) Burying his grandmother.
 Probably he killed her (504).

With this recomposition, a number of elements from Telemachus, Nestor and Proteus flood Circe: the riddle and laughter from Nestor, the fox-dog from Proteus and the accusation from Telemachus. (Other details that recur in Circe from this scene include Bloom incognito as Haroun al Raschid, the fox running from the buried grandmother on the wallpaper, and Stephen stating he dreamt of a watermelon and sharpening vulture talons; Circe 519, 511, 510). The significant difference in this recurrence, however, is that Stephen adds that the fox, a metaphor for himself as we have seen from the interpretive possibilities in Nestor, "probably killed her," a probability that Stephen has avoided stating throughout Ulysses--even to himself.

As we can see, the exchange and recurrence of this scene throughout the various episodes support the interpretation of (1) Stephen seeing himself as the "dead" dogsbody, the one to be pitied, and (2) as the live dog-fox-wolf whose guilt drives him to dig up memories and dreams of the dead: scenes that will not rest in his consciousness. While in the narrative text, all interpretative possibilities are realised; it is only when the novel is to be adapted to a physical or verbal performance that the decisions concerning performance will to some extent determine the actualisation of available possibilities. In a performance, there is no "neutral" or latent attribution--all voices must be sounded, and we seem to have mental images of sound. As Ann Banfield states, "...all speech has an accent ...It is only in writing that this transparency really exists" (Unspeakable Sentences 249).⁶ Decisions concerning a physical performance of this early piece of Ulysses should respect the disembodiment of third-person narration and interior monologue to the extent that they can dramatise interpretative neutrality, and therefore, integrity of Joyce's narrative.

If one interpretation is dramatised at the expense of another, segments such as the one we have considered from Circe will not make "sense," or will fall flat, rather than generate a series of meanings. It is important that even the early episodes of Ulysses be read in all directions in order to realise the work's unity. If the novel is dramatised as a whole and on the basis of the disembodiment of voices in the narrative, then the history of

association that Joyce builds into the text will influence the direction of performance and inform its final physical interpretation.

NOTES**Introduction: Ventriloquise**

1. James Joyce, "Circe" Ulysses: 518.
2. James Joyce, "Scylla & Charybdis" Ulysses: 198.
3. James Joyce, "Proteus" Ulysses: 44.
4. James Joyce, "Proteus" Ulysses: 56.
5. James Joyce, "Trieste Notebook" The Workshop of Daedalus: James Joyce and the Raw Materials for a Portrait of the Artist as a Young Man: 95.
6. James Joyce, "Scylla & Charybdis & Proteus" Ulysses: 200, 56.
7. James Joyce, "Sirens" Ulysses: 284.
8. James Joyce, "Circe" Ulysses: 508.
9. Gerard Genette, Narrative Discourse: 245.
10. James Joyce, "Ithaca" Ulysses: 657.
11. James Joyce, "Telemachus" Ulysses: 11.
12. David Hayman, The Mechanics of Meaning: 123.
13. James Joyce, "Circe" Ulysses: 473.
14. James Joyce, "Circe" Ulysses: 471.
15. Roland Barthes, "Introduction to the Structural Analysis of Narrative" Image-Music-Text: 111-12.
16. James Joyce, "Lestrygonians" Ulysses: 164.
17. John Paul Riquelme, Teller and Tale in Joyce's Fiction: Oscillating Perspectives: 132.
18. James Joyce, "Circe" Ulysses: 473.
19. James Joyce, A Portrait of the Artist as a Young Man: 215.
20. James Joyce, "Circe" Ulysses: 463.
21. David Zinder, Surrealist Connection: 27. Original source: Futurist Manifestoes, ed. Umbro Appollonio, New York: Viking 1973.
22. James Joyce, "Circe" Ulysses: 473.

Chapter One: Figuralised Speech

1. James Joyce, "Naussica" Ulysses: 349.
2. Henry James, Preface to The American, quoted in Dorrit Cohn's Transparent Minds: 115.
3. James Joyce, A Portrait of the Artist as a Young Man V: 215.
4. D.H. Lawrence, "James Joyce" Novelists on Novelists, ed. D. Dowling: 155.
5. Virginia Woolf, The Waves: 142.
6. Wyndham Lewis, "An Analysis of James Joyce" Time and Western Man: 103.
7. Virginia Woolf, The Waves: 32, 142 respectively.
8. *Ibid.*, 44.
9. Roland Barthes, "Structural Analysis of Narrative" Image-Music-Text: 120.
10. Robert Scholes, "Semiotic Approaches to Joyce's Eveline" Semiotics and Interpretation: 97.
11. Franz Stanzel, A Theory of Narrative: 127.
12. Gertrude Stein, Narration: Four Lectures: 14.
13. "The behaviour of the authorial medium becomes assimilated almost completely to that of the figural medium, and also assumes the figural perceptions, thoughts and feelings to a great extent. Then suddenly it exposes the discrepancy between the two perspectives through an unusual verbalization or an unexpected association" (Stanzel Theory 177).
 The narrative is thus given the freedom to manipulate the expression of the voice while we are representing it. This is what Bakhtin means by dramatising the "non-assimilation" of language. One uses a language to express the distance s/he feels from it. The effect created is doubly ironic because one's own style of language is being used to make a representation that constitutes its own parody.
14. Franz Stanzel detects the modern trend towards figuralised speech in the Victorian novel, in which the predominantly authorial style is "contaminated" by embedding or submerging a character's figure of speech in the narration as an indirect quotation. Through the colloquialization of authorial language, manner of perception in thought and feeling, "the internal narrative distance shrinks" (Theory 192). In the figuralised narrative situation, however, the character's speech is no longer embedded into that of the authorial narrator--the voice of the authorial-teller behaves as if it is a reflector-character, that is, the technique of emedding becomes a strategy of narration by which different forms of narrative speech interact.

15. Free indirect discourse is "free" because it is free of conjunctions, "indirect" because it is a form of indirect discourse and a "style" because it is not a normal grammatical form. It is defined by literary critics in a number of ways, for instance:

- * Discourse in an indirect style penetrated, in its syntactic and semantic structure, by enunciative properties thus by the discourse of the character (Todorov, Dictionary 303);
- * Indirect discourse by which novelists maintain a kind of choral vitality: "the very same words conveying two or more speaking voices" (Booth, "Introduction" xxii);
- * In free indirect speech, the narrator takes on the speech of the character, or if one prefers, the characters speak through the voice of the narrator and the two instances are then merged (Genette).

Free indirect discourse is also referred to as: "experienced speech" (narrators actually experience what the characters did and leave no trace of their own presence in the form - Pascal); "represented discourse" (Dolezel), "substitutionary narration" (Hernadi), "Narrated Monologue" (Wallace, Recent Theories 137-38). It is also defined by Stanzel as "figural speech" and Bakhtin as a shared "dual-voiced discourse", or "quasi-direct discourse," a mixture or merging of narrator and character (Dialogic Imagination). To Bakhtin, free indirect discourse is the invasion of the expressive indicators of a character's speech (ellipsis, questions, exclamations) into authorial speech.

16. This is discussed in detail in Ann Banfield's Unspeakable Sentences. In summary, the grammar of unspeakable sentences separates pronouns from their usual association with the speaker, therefore:

consciousness and self are thus cut loose from "I", and readers are allowed to experience something we cannot otherwise experience in this world: subjectivity freed from its connection with our own bodies and voices (Banfield, Unspeakable Sentences).

The SELF is a construct which is completely removed from the notion of an original speaker, and therefore the representation is, as Chamberlain points out, not an imitation but a "kind of enactment of script" ("Code of Signals" 282-86). The speech of thought of the SELF retains all expressivity without suggesting that the grammatical form was uttered, aloud or silently, by an original speaker. Banfield demonstrates that free indirect discourse always involves an interpretation or representation of a speaker's expression because one cannot directly quote a speaker's expression. In other words, the expressive elements and constructions in indirect speech cannot be embedded, and a representation (an imitation of expressivity) can never equal communication--that is, the expression itself.

17. Stephen uses the figure of Sargent and his projected mother as metaphorical embodiments of his previous self and mother. The history that Stephen composes about Sargent, "weak watery blood drained from her own" increasingly turns from an "objective" or third-person view of the boy to the subjective interpretation of his own situation (33). At this point, Sargent's mother is transformed into a verbal recurrence of Stephen's dream mother: "She was no more: the trembling skeleton of a twig burnt in the fire." This description, already having been used by third-person narration, incorporates phrases of the riddle just told to the class (fox, poor soul, gone to heaven). Here there are no less than an exchange of three kinds of narrative speech (third-person narration, interior monologue and dialogue), and a sharing of at least two primary images (the dream mother, and the fox riddle). It is the narrative

superimposition of these elements which function to unify the narrative, and give it a sense of time. For this reason, the composition of this passage soon begins to have at least two meanings: the pity Stephen has for the boy before him and his childhood self, and mixture of pity and contempt Stephen feels for the sacrificial mother.

18. Note that Joyce does not even use free indirect discourse in a traditional way in the following examples:

..when here nurse Quigley from the door angerly bid them hist ye should shame you nor was it not meet as she remembered them being her mind was to have all orderly against lord Andrew (Oxen of the Sun 389);

Mr. Bloom who at all events, was in complete possession of his faculties, never more so, in fact disgustingly sober, spoke a word of caution re the dangers of nighttown, women of ill fame and swell mobsmen, which, barely permissible once in a while, though not as a habitual practice, was of the nature of a regular deathtrap for young fellows... (Eumaeus 534-35).

In these examples, the entire sentence structure--and not merely expressions of the language--functions to imitate the character's expressivity. But in *Oxen of the Sun*, the indirect speech of nurse Quigley is rendered in a style reminiscent of Elizabethan prose chronicles--and her speech is thus given a fictional (or stylized) rather than a realistic expressivity (that is, the type of expressions that could be attributed to and characterise nurse Quigley). In the same way, the free indirect style Joyce uses to relate Bloom's speech in *Eumaeus* has a consistent sentence structure of chained clauses which gives the impression that Bloom, tiresome, lectures at great length. The expressivity of this sentence structure seems to belong to the narrative more than to Bloom, and functions as a means of characterization by exemplifying the effect Bloom is having on his listeners (if indeed, they are listening!). As Shari Benstock points out, it is the transcription of this passage which bothers us. It is not Bloom's language, and yet, does not seem to belong to a "neutralized disincarnated narrator" either. It is the stylized presentation of this passage which bestows upon Bloom a fictional, rather than realistic, expressivity.

Chapter Two: Compositional Monologue

1. James Joyce, A Portrait of the Artist as a Young Man V: 140.
2. e.e. cummings, "space being" The Norton Anthology of Modern Poetry: 535.
3. James Joyce, A Portrait of the Artist as a Young Man: 140.
4. Michel Foucault, "Preface to Transgression" Language, Counter-Memory, Practice: 41-42.
5. James Joyce, "Lestrygiens" Ulysses: 167.
6. Virginia Woolf, The Waves: 26.
7. Michel Foucault, "Preface to Transgression" Language, Counter-Memory, Practice: 41-42.

8. James Joyce, "Lestrygiens" Ulysses: 170.
9. James Joyce, "Circe" Ulysses: 433.
10. James Joyce, *Ibid.*
11. James Joyce, "Circe" Ulysses: 433.
12. James Joyce, "Calypso" Ulysses: 67.
13. James Joyce, "Nestor" Ulysses: 31.
14. Ann Banfield, Unspeakable Sentences: 199.
15. James Joyce, "Scylla & Charybdis" Ulysses: 196.
16. James Joyce, "Circe" Ulysses: 466.
17. What others think about Stephen often seems to be his conscious thought, especially in episodes such as Aeolus and Scylla & Charybdis when Stephen speaks in the company of other literary artists: "Speaking about me. What did he [A.E.] say? What did he say about me? Don't ask" (Aeolus 141).
This is what Bakhtin calls an "unfinalised dialogue" in the consciousness, thought which is not impelled towards a finalized monologic whole: "It lives a tense life on the borders of someone else's thought, someone else's consciousness. It is oriented toward an event in its own special way and is inseparable from a person (Problems of Dostoyevsky's Poetics 32).
18. That the source of Stephen's verbal imitation is his father is confirmed in the Hades episode where Stephen's speech is practically reproduced verbatim in Simon's answer that Stephen must be "Down with his aunt Sally, I suppose, the Goulding faction, the drunken little costdrawer and Crissie, papa's little lump of dung" (90). This reproduction ironically exemplifies Simon's next statement: "wise child that knows her own father" (90). Obviously Stephen knows his father well enough that he can reproduce his voice at will.
19. Trevor Williams, Graduate seminar on Aeolus, University of Victoria, 18 March 1987.

Chapter Three: Embodiment in Circe

1. James Joyce, A Portrait of the Artist as a Young Man V: 215; italicized passages *Ibid.* 249-50.
2. Wallace Stevens, "The Auroras of Autumn, V& VI" The Collected Poems of Wallace Stevens: 416.
3. John Francis Byrne, "Sketches of Joyce as a Young Man" The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 191.

4. James Joyce, Stephen Hero: 82.
5. James Joyce, A Portrait of the Artist as a Young Man V: 226.
6. James Joyce, "Drama and Life" Critical Writings, ed. Mason & Ellmann: 45. Quoted in Jill Perkin's "Joyce and European Drama: 1900-1906" Joyce and Hauptmann: Before Sunrise: 17.
7. John Searle quoted by Keir Elam in the Semiotics of Theatre and Drama: 111.
8. James Joyce, "Scylla & Charybdis" Ulysses: 189.
9. Plato, "The Sophist" quoted in Frederic Jameson's Prison-House of Language: 101.
10. Claude-Levi Strauss, "The Structural Study of Myth" The Structuralists: From Marx to Levi-Strauss, ed. Richard & F.M. DeGeorge (Garden City, NY: Doubleday, 1972): 171. Quoted in John Paul Riquelme's Teller and Tale: 235.
11. James Joyce, "Oxen of the Sun" Ulysses: 387.
12. James Joyce, "Aeolus" Ulysses: 138.
13. James Joyce, "Scylla & Charybdis" Ulysses: 213.
14. Paul Klee, "Figure 1.5" Pedagogical Sketchbook: 17.
15. Stephen Spender, The Destructive Element: 80.
16. David Zinder, The Surrealist Connection: 15.
17. Stephen Spender, The Destructive Element: 80.
18. Brook Thomas, A Book of Many Happy Returns: 52.
19. Umberto Eco, Aesthetics of Chaosmos: 41.
20. Daniel Ferrar, "Circe, regret and regression" Post-Structuralist Joyce: 132.
21. J. Hillis-Miller, Fiction and Repetition: Seven English Novels: 26.
22. Virginia Woolf, The Waves: 154.
23. James Joyce, "Drama and Life" The Critical Writings of James Joyce, ed. Mason & Ellmann: 42-3.
24. In My Brother's Keeper, Stanislaus Joyce offers one reason for Joyce's use of butter as a symbol for richness with the following account: "The characters whom these [English] writers [Wells, Galsworthy, Huxley, Aldington] create to voice conflicts of opinions are people of ease and culture. They discuss problems instead of playing golf. It does them great honour that they prefer dialectic to golf, but whose pastimes

are both on the same level of importance. Their brilliant chatter gives the impression of purely academic after-dinner discussions. In Ireland, on the other hand, the dinner itself is often lacking, and in consequence the discussions assume a different tone. The bread and butter test is not irrelevant" (188).

25. This overlap of the fictive and fantastic reality in Circe could be compared to the "non-location" of the edge or fringe dramatized in the theatre of the absurd, in which the real world is violated or operating by the rules of the drama, or to a lesser extent, the waking state of surrealist dream theatre, in which the two different logics of sleeping and waking clash. In Circe, however, Joyce works the strategy of the writing in such a way that these realities will merge seamlessly, rather than have them struggle.
26. Oliver St. John Gogarty, "Sketches of Joyce as a Young Man: The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 214.
27. James Joyce, "Scylla & Charybdis" Ulysses: 201.
28. James Joyce, "Circe" Ulysses: 480.
29. Oliver St. John Gogarty, "Sketches of Joyce as a Young Man" The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 213.
30. James Joyce, "Scylla & Charybdis" Ulysses: 207.
31. Oliver St. John Gogarty, "Sketches of Joyce as a Young Man," The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 213.
32. James Joyce, "Nestor" Ulysses: 32; Gifford, Notes for Joyce: 22.
33. James Joyce, "Proteus" Ulysses: 48.
34. Oliver St. John Gogarty, "Sketches of Joyce as a Young Man" The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 215.
35. James Joyce, Stephen Hero: 190.
36. Carl Jung quoted by Richard Ellmann in James Joyce: 679.
37. James Joyce, "Scylla & Charybdis" Ulysses: 217.
38. James Joyce, "Circe" Ulysses: 480.
39. James Joyce, "Pola Notebook" The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man: 215.
40. James Joyce, "Circe" Ulysses: 480.

41. Ibid.
42. Brook Thomas, A Book of Many Happy Returns: 152.
43. James Joyce, "Scylla & Charybdis" Ulysses: 211.
44. Although it is outside the range of this paper, the process by which the voice of the critic becomes "figuralised," and reflects the voice of criticism is exemplified by the critical writing's: (1) repetitious use of the same passages when analysing a text, (2) an interpretative "performance" of ambiguities in the text, as demonstrated by Shoshana Felman in Writing and Madness, and (3) the necessity to "adopt" or acquire a critical language to take part in the discourse. Although this phenomenon cannot rightfully be called plagiarism or even paraphrasing, it may be seen, as Felman suggests, an explanation of the text by an imitation of the text. Because we have seen that an imitation of a voice, be it of a person or piece of writing, necessarily involves a position of interpretation--an assimilation which can be dramatised in language-- this is a proposition to consider.

Appendix: Circe on Stage / Screen

1. See R.B. Palmer's article "Eisensteinian Montage and Joyce's Ulysses" for more information on their meeting and talk. Various attempts to stage scenerios of Joyce's fiction known of in this paper include Stuart Gilbert's scenarios for Ulysses and "Anna Livia Plurabelle," Louis Zukofsky's scenerio of Ulysses , Majorie Barkentin & Oliver Saylor's "Ulysses in Nighttown" (script, The Off-Broadway Theatre 1959), "Ulysses" (movie, 1966), and John Houston's "The Dead" (movie, 1987). Also Bloomsday, another dramatization of Ulysses by Alan MacClelland. No doubt there have been other productions of which I am unaware.
2. A film performance of Joyce's text that I have had the chance to see is John Houston's film of "The Dead." Although this topic is outside the range of this paper, I find his approach literal, linear and illustrative, although the story offers many technical opportunities to layer, superimpose and expand scenes--especially the last one, scenically and verbally. Houston makes no attempt to dramtise the "interior" worlds or images of Gretta, or Gabriel, seeing himself as a ludicrous pennyboy. The narrative, often through the mirror or window, is dramatised by a single shift to the outside snowing world which goes outside--which goes nowhere for us. It goes nowhere because it has not been "established" as the landscape of Gretta's country, although I would imagine this would be a poignant connotation, and we have been given plenty of verbal references to Galaway perviously. My disappointment in this fiits lack of using musical and visual imagery to perform the word thematically, and its often monotonous reliance on the word alone.
3. Christopher Durang, The Marriage of Bette and Boo (New York: Grove Press 1987); Dennis Potter, The Singing Detective (New York: Random, 1988).
4. Animation may succeed in relating some of the "comical" effects in Circe, but I personally remain opposed to the use of animation in the Circe section of Ulysses because it would not be true to its fictive reality. In Circe, the imaginative projections do not lose or replace the fictive reality--they become the realti. Dividing the

fantastical from the fictional reality would be unsatisfactory because the use of a different meaning would endanger the sense of Circe as a "continuation" of the narrative, and lose its hallucinatory quality. That there should be a difficulty or ambiguity in distinguishing one from the other is desirable, but to separate them into separate realities is not.

5. Jean Gruault, Mon Oncle d' Amerique, screenplay; directed by Alain Resnais (New World Pictures: Les Films Phillippe Dussart, 1980).
6. This difference between written and oral speech is also remarked upon by Andre Topia, in the following observations of written and oral intertextuality: "The [spoken] voice, even when content to re-deliver words already delivered by others, cannot prevent itself from taking them over. Contrary to the written text, the voice is more than a simple mediation. Even if it repeats, this repetition is not performed with impunity. The written, printed, typographic text possesses a neutrality and an inertia which are afar removed from the spoken word, which is always identified, to a greater or lesser extent, with the voice that utters it ("Intertextuality" 121).

GLOSSARY

Attribution involves assigning a name to a voice in order to interpret a narrative passage by understanding who is speaking. By not knowing who is speaking, the interpretation of certain passages in a text remains various, and any meaning is therefore only a potential meaning. Because Joyce disembodies the speaker to the extent that its identity is questionable, he enlarges the potential for thematic meaning to enter his text. Joyce's continual reuse of previous material is a demonstration of the novel as a form of composition, an articulation which is as much layered as linear. Because the narrative is in a continuous state of recomposition, it may be read in a number of directions, which works against finalizing its meaning or locating the narratorial ownership of voice.

* * *

Literary critics who testify to the **dual-narrator theory** as an explanation of the ambiguity of Joyce's Ulysses resolve this narrative dilemma by making all reading and interpretative difficulties accountable to a "second narrator" who is characterised as a mischievous, poetic, insolent, schizophrenic and invisible narrator. In effect, dual-narrator theories personify the effect that Joyce creates with his unusual use of traditional narrative techniques. By attributing all narrative chaos to a phantom narrator who manipulates the text for purposes of irony and parody, the ambiguity that structures and informs Joyce's narrative is effaced. Dual narrator theories flesh out a narrative scapegoat in order to account for the voices in Joyce's text which escape naming. The danger of this theory is that it is metaphorically correct, but technically misleading.

A dual-narrator theory is particularly damaging for narratives, such as Ulysses, that are not meant to be determined exclusively at a referential level. This approach forces language into representing experience at the expense of foregrounding the materiality of language. It bestows narrative with its own "consciousness" or memory and obscures the concept of narrative language in itself as a source for voice. Some examples include John Riquelme's explanation of Circe's "self-gendering proliferations" which

contribute to the book's appearing to achieve a status like consciousness itself, as if it had a memory and a transforming imagination whose gyrating play defies simple explanation (Teller 149);

Jameson's description of Circe's associative structure:

In such cross-referencing, indeed, one can say that the referent itself is produced, as something which transcends every conceivable textualisation of it... ("Ulysses in History" 132-133);

and Karen Lawrence's explanation of the composite nature and transgression of the boundaries of character's psyches:

...the narrative memory of the book provides the resources for this extraordinary drama (Odyssey 391).

These theories naturalize or humanize the narrative, and assume that an attribution of these words to a speaker is essential for an understanding of its meaning. In this way, dual-narrator theories cannot account for passages which are spoken by a combination or variety of speaking sources because it relies on a traditional concept of a narrator whose voice "subverts" the meaning of the narrative through stylized language. This stylistic contamination presumes that the language of narration can actually be "clean" and objective—an ideal of neutrality that even post-modern writers have failed to realize due to the inherent subjectivity of language. Although this theory propagates the second narrator as "invisible" and therefore, somehow, "non-existent", it is misleading in its implications of how "he" is not in the narrative. It grants the absence a "presence", implying that this anonymous "he" may be recuperated from the text and expressed in a definite, identifiable form and gender.

Challenging the dual-narrator theory is Franz Stanzel's Theory of Narrative which locates the voices transcribed in the narrative in Joyce's consciousness, which is conceptually true, but not in his voice, which would be technically false. Stanzel's concept of a "konzeptionsmonolog" (conceptional monologue or authorial interior monologue) was first presented in Narrative Situations (141-42), and is based on Carl Jung's reading of Ulysses which highlights Joyce's "detachment of consciousness" and "depersonalisation". In a study of the nature of recurrence in Circe, it is helpful to start with Franz Stanzel's theory of narrative because Joyce's fiction is often without a narrator, and works by the association, mergence and superimposition of narrative events:

Even during the course of individual scenes, phrases of the action appear which are not refracted through the consciousness of any of the figures

present, although these phrases resemble the contents of a consciousness--above all the characteristic associative connection of the parts (Stanzel Narrative Situations 142).

Stanzel's term "conceptional monologue" is useful as a metaphor for explaining the nature of Circe's recurrences and thematic overflow. The theory that the prelude of Sirens--and Stanzel hints at Circe--is the "reflectorized phantasy" of the writing consciousness considers the narrative in a different time-frame, or state than most theories of narrative. Stanzel considers the "genesis" of the narrative, or its conception, as a viable state in which to perceive narrative--especially when, as in passages of Ulysses, we experience what may be called "writing aloud," narrative fragments, verbal improvisation or the free association comprising the interior monologue of the writer written down.

The transcription of the writer's mind in the "play" of composition is analogous to what Stanzel would see as the conception of Circe. Circe is the "interior monologue" of the writer's consciousness which ranges freely over the "imaginative storehouse" of Ulysses, juxtaposing, merging, associating and rewriting material present in the consciousness for new meanings. This narrative is not entirely "individualised" or independent of the writer--that is, the writer's consciousness is still involved with and part of the creation of the fictional figure, voice, or scene. According to Stanzel, the interior monologue of a writer's consciousness in this stage, if written, would resemble a figuralised narrative situation. This is because the writer's voice is in the process of "merging" with or adopting the voices of the story's fictional elements.

* * *

The creative consciousness of the writer is what Franz Stanzel sees as the unifying consciousness which organizes Circe into its narrative coherence and accounts for its recurrences. This term is useful in identifying "Joyce's voices" which cannot be said to belong to the person Joyce, or to any narrator or character in to the story. The source of these voices may be said to belong to the fictional consciousness which is temporarily assumed when writing the story. In its entirety, Ulysses can be said to comprise one "literary monologue" in Joyce's canon, or as Stanzel puts it: "the interior monologue of the author or authorial medium while his imagination is occupied with the composition of the story of 16 June 1904 in Dublin," or what may be called the associative flow of the novelist (Theory 178).

The associational design achieved through recurrence, impersonation and non-narrated materials represents a creative consciousness which can neither be attributed to narrator, character, or Joyce as author. This seems to be what is suggested by the metaphors used by the dual-narrator theorists, such as Joyce's "Arranger" or the invisible narrator's "felt absence," and accounts for many of the passages we cannot definitely answer when we ask "who" is speaking (i.e., internal and external allusory depth in *Wandering Rocks*, parenthetical statements in *Sirens*, mixture, realignment and crossing of voices in *Circe*).

Although Stanzel's theory may be confused with the idea of authorial intention, this is far from what it implies. With Stanzel's theory, we are not looking at the author as a separate, complete, body; we are looking at the writer in the activity of writing, or if one would like, an artist. It is not the personal self of the monologizing author,

but a dramatized self, the creative consciousness of the artist (Stanzel *Narrative Situations* 142),

that we find the "source" of many unattributable passages, including *Circe*, in *Ulysses*. The dramatized self of the writer is of course separate from the "personal" interior monologue of the person who writes, because experience has been transformed into a text separable from author as "speaker": "The one who speaks (in the narrative) is not the one who writes (in real life); and the one who writes is not the one who is"--(Roland Barthes, *Image-Music-Text*: 111-12). Each fictional voice is made separate from the author's voice through the process of transcribing it, that is, creating the voice in language.

Stanzel's theory allows an important revision in the case of applying Stephen's theory to Joyce's text: we are no longer applying "invisibility" to the narrator, as speaker, but to the writer, whose "authority" disappears into the text. As Shari Benstock states:

...we indeed hear many "voices" in the novel, ones that unquestionably were first heard in the consciousness of James Joyce, but it is not to his authority (in any traditional) sense that these voices are responsible ("Who Killed?" 261).

This is a distinction reiterated by Wayne Booth in his introduction to Bakhtin's work on Dostoevsky's poetics. The author "disappears" far differently from what was meant by James Joyce, Booth states, "when he described that poseur backstage," silently paring his fingernails. This disappearance is a kind of "disinterestedness" in allowing characters their

own freedom--a freedom that we might see in Joyce as a reproduction, rather than representation, of their speech: "characters as objects of authorial discourse but also subjects of their own direct signifying discourse" (Dostoevsky's Poetics 7). Bakhtin goes on to say that this does not mean an absence of the author, but a change in the author's position as one whose consciousness does not transform others' consciousnesses into objects, and who does not give them "secondhand and finalizing definitions" (Booth "Introduction" xxiii-iv). According to Bakhtin, this effacement of the authorial (verbal) self is more difficult than the traditional authorial position, and presupposes "an enormous power of poetic creativity." This is because it is the power of bringing other voices to life, into your own voice--and consciousness.

* * *

Foregrounding, a term originally used by the Structuralists, is synonymous with "defamiliarization," that is, making "unfamiliar" traditional or accepted uses of language. By foregrounding language, a writer calls highlights its characteristics as the medium of language, rather than to its communicative function as a means of representation. Structuralists use Laurence Sterne, one of Joyce's favorite authors, as an example of a writer who defamiliarises the structure of narrative. Joyce defamiliarizes the narrative proper by transforming the traditional "communicative" function of the narrative to reflect the subjectivity of a character: "A coughball of laughter leaped from his throat dragging after it a rattling chain of phlegm" (Nestor 42). This narrative statement represents Stephen's subjectivity--his contempt for Deasy's prejudiced imprisoned mind--in its communication. Here Joyce exploits the ability of language in third-person narration to represent the consciousness as one way of foregrounding language.

* * *

A **disembodied voice** is a representation of speech in narrative which is made separate from its speaking source either through stylistic independence or impersonation. A disembodied voice does not share a speaking source, but the expressivity of the language used by a speaker. By "voice", I am referring to a speaking source that can be identified by its own vocabulary, purpose, pattern of association, syntactical idiosyncrasies, or

expressivity (defined by Bakhtin as the "speaking personality" which always has a will or desire behind it, its own timbre and overtones) ("Glossary," Dialogic Imagination 434). A "disembodied voice" refers to the loosening or removal of the personality from the stylistic techniques which identify it. This is how one achieves, in narrative, a voice without an identity, or a voice with a shared speaking source. Disembodied voices simultaneously disperse what has traditionally been a unifying consciousness, and create a different type of unity that centers the text in language.

* * *

Passages in Ulysses which are **non-narrated** present a fictive experience without relying on mediation. They cannot be said to belong to a single voice because a number or combination of voices can be used to perform them. They foreground language, and usually contain figurative language, which is equally attributable to both third-person narration and character. Non-narrated passages potentially have more than one interpretation, or meaning, as do dramatic scripts before they are directed. By including passages of non-narration in Ulysses, Joyce succeeds in making his narrative more dramatic.

SELECTED BIBLIOGRAPHY

Primary Texts - Joyce

- JOYCE, James. "Circe." Ulysses. Facsimile arr. Michael Groden. New York: Garland, 1978.
- The Critical Writings of James Joyce. Ed. Ellsworth Mason & Richard Ellmann. London: Faber, 1959.
- Epiphanies. Intro. O.A. Silverman. Buffalo: U of Buffalo, 1956.
- Giacomo Joyce. Ed. R. Ellmann. New York: Viking, 1968.
- James Joyce's Dubliners: Text, Criticism, and Notes. Ed. Robert Scholes & Walton Litz. New York: Viking, 1969.
- James Joyce: Letters, Vols. I-III. Ed. Richard Ellmann & Stuart Gilbert. New York: Viking, 1966.
- A Portrait of the Artist as a Young Man. Ed. Chester G. Anderson. Harmondsworth: Penguin, 1981.
- Scribbledehobble. Ed. Thomas E. Connolly. Evanston: Northwestern UP, 1961.
- Selected Letters of James Joyce. Ed. Richard Ellmann. New York: Viking, 1957.
- Stephen Hero. Ed. J.J. Slocum & Herbert Cahoon. London: Jonathan Cape, 1956.
- Ulysses. Harmondsworth: Penguin, 1983.
- Ulysses: A Critical and Synoptic Edition. Ed. Hans Walter Gabler, Wolfhard Steppe & Claus Mechior (3 vols). New York: Garland, 1984.
- Ulysses: The Corrected Text. Ed. Hans Walter Gabler, Wolfhard Steppe & Claus Melchion. New York: Random, 1986.
- Work in Progress: Joyce's Centenary Essays. Ed. Richard Peterson, Alan Cohn & Edmund Epstein. Carbondale: Southern Illinois UP, 1983.
- The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man. Ed. Robert Scholes & Richard Kain. Evanston: Northwestern UP, 1965.

Critical Theory - Narrative/ Novel

BAKHTIN, Mikhail. The Dialogic Imagination. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1981.

--- Dostoevsky's Poetics. Ed. and trans. Caryl Emerson. Intro. Wayne Booth. Minneapolis: U of Minnesota P, 1984.

BAL, Mieke. Narratology: An Introduction to the Theory of Narrative. Trans. Christine van Bohemen. Toronto: U of Toronto P, 1985.

--- "On Meanings and Descriptions." Studies in Twentieth Century Literature 6 (1981-82). 100-48.

BANFIELD, Ann. "Narrative Style and the Grammar of Direct and Indirect Speech." Foundations of Language 10 (1973): 1-39.

--- Unspeakable Sentences: Narration and the Representation in the Language of Fiction. Boston: Routledge Kegan Paul, 1982.

BARTHES, Roland. "Authors and Writers." Critical Essays. Evanston: Northwestern UP, 1972. 143-50.

--- "The Death of the Author." Image-Music-Text. Trans. Stephen Heath. New York: Hill and Wang, 1977. 142-148.

--- "Introduction to the Structural Analysis of Narratives." Image-Music-Text. Trans. Stephen Heath. New York: Hill and Wang, 1977. 79-124.

--- S/Z. Trans. Richard Miller. London: Johnathon Cape. 1974.

BENSTOCK, Shari. "Who Killed Cock-Robin? The Sources of Free Indirect Style in Ulysses." Style 14.3 (1980): 259-73.

CHAMBERLAIN, Lori. "'A Sentence in Inquiry': Banfield's Unspeakable Sentences." Code of Signals: Recent Writings in Poetics. Ed. Michael Palmer. Berkeley: North Atlantic, 1983. 281-88.

CHATMAN, Seymour. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca: Cornell UP, 1978.

COHN, Dorrit. "The Encirclement of Narrative: On Franz Stanzel's *Theorie des Erzählens*." Poetics Today 2.2 (1981): 157-82.

--- Transparent Minds. Princeton: Princeton UP, 1978.

CULLER, Jonathan. Flaubert: The Uses of Uncertainty. London: Elek, 1974.

--- "Problems in the Theory of Fiction." Diacritics 14.1 (1984): 2-11.

- DAVIS, Robert Con. "Lacan and Narration: The Psychoanalytic Difference in Narrative Theory." MLN 98.5 (1983). 848-1063.
- DUJARDIN, Edouard. Le Monologue Interieur. Paris: Albert Messein, 1931.
- FELMAN, Shoshana. Writing and Madness. Ithaca: Cornell UP, 1978.
- FERRAR, Daniel. "Circe, regret and regression." Post-structuralist Joyce: Essays from the French. Ed. Derek Attridge and Daniel Ferrar. Cambridge: Cambridge UP, 1984. 127-144.
- FERGUSON, Suzanne. "The Face in the Mirror: Authorial Presence in the Multiple Vision of Third-Person Impressionist Narrative." Criticism 21.3 (1979): 230-50.
- FOUCAULT, Michel. "The Order of Discourse." Untying the Text: A Post-Structuralist Reader. Boston: Routledge & Kegan Paul, 1981. 189-206.
- FRIEDMAN, Norman. "Point of View in Fiction." The Theory of the Novel. Ed. Philip Stevick. New York: Free Press, 1967. 108-38.
- FRIEDMAN, Melvin. Stream of Consciousness : A Study in Literary Method. New Haven: Yale UP, 1955.
- GENETTE, Gerard. Figures of Literary Discourse. Trans. Alan Sheridan. Intro. Marie-Rose Logan. New York: Columbia UP, 1982.
- Narrative Discourse: An Essay in Method. Trans. Jane E. Lewin. Fore. Jonathan Culler. Ithaca: Cornell UP, 1980.
- GLOVERSMITH, Frank. "The Autonomy Theory: Ortega, Roger Fry, Virginia Woolf." The Theory of Reading. Ed. F. Groversmith. New Jersey: Barnes & Noble, 1984. 147-98.
- HAMBURGER, Kate. The Logic of Literature. Bloomington: Indiana UP, 1973.
- HARDY, Barbara. Tellers and Listeners: The Narrative Imagination. London: Athlone, 1975.
- HART, Clive and David Hayman, eds. Jame Joyce's Ulysses: Critical Essays. Berkeley: U of California P, 1974.
- HAWKES, Terence. Structuralism and Semiotics. Los Angeles: U of California P, 1977.
- HAYMAN, David. Ulysses: The Mechanics of Meaning. Madison: U of Wisconsin P, 1982.
- Writing and the Experience of Limits. Ed. David Hayman and Philip Sollers. Trans. Philip Barnard. New York: Columbia UP, 1983.

- HEATH, Stephen. "Ambiviolences: Notes for Reading Joyce." Post-Structuralist Joyce: Essays from the French. Ed. Derek Attridge and Daniel Ferrer. Cambridge: Cambridge UP, 1984, 31-68.
- "Joyce in Language." James Joyce: New Perspectives. Ed. Colin MacCabe. Bloomington: Indiana UP, 1982. 129-50.
- "Language, Sight and Sound." Cinema and Language. Eds. Stephen Heath and Patricia Mellencamp. Los Angeles: American Film Institute, 1983.
- HEUSEL, Barbara. "Parallax as a Metaphor for the Structure of *Ulysses*" Studies in the Novel XV:2 (1983): 135-46.
- "The Problem of Figure and Ground in *Proteus*." Centennial Review 26 (1982): 180-98.
- HUTCHEON, Linda. A Theory of Parody: The Teachings of Twentieth Century Art Forms. New York: Methuen, 1985.
- ISER, Wolfgang. The Implied Reader: Patterns of Communication for Prose Fiction from Bunyan to Beckett. Baltimore: John Hopkins UP, 1974.
- "Indeterminacy and the Reader's Response in Prose." Aspects of Narrative: English Institute Essays, 1970. Ed. J. Hillis Miller. New York: Columbia UP, 1971. 1-45.
- JAMESON, Frederic. "Romance and Reification: Plot Construction and Ideological Closure in Joseph Conrad." The Political Unconscious: Narrative as a Socially Symbolic Act. Ithaca: Cornell UP, 1981.
- Prison House of Language. Princeton: Princeton UP, 1972.
- "Seriality in Modern Literature." Bucknell Review 18 (1970): 63-80.
- "Ulysses in History." Modern Critical Views: James Joyce. Ed. Harold Bloom. New York: Chelsea House, 1986. 173-88.
- KENNER, Hugh. "Circe." James Joyce's Ulysses. Ed. Clive Hart & David Hayman. Berkeley: U of California P, 1974.
- "Joyce's Voices." Modern Critical Views: James Joyce. Ed. Harold Bloom. New York: Chelsea House, 1986. 79-90.
- KERN, Stephen. The Culture of Time and Space, 1880-1918. Cambridge: Harvard UP, 1983.
- LACAN, Jacques. The Four Fundamental Concepts of Psychoanalysis. Ed. Jacques-Alain Miller. Trans. Alan Sheridan. New York: Norton, 1978.
- LANSER, Susan Snaider. The Narrative Act: Point of View in Prose Fiction. Princeton: Princeton UP, 1981.

- LAWRENCE, Karen. The Odyssey of Style in James Joyce's *Ulysses*. Princeton: Princeton UP, 1981.
- LEVINE, Jennifer Schiffer. "Originality and Repetition." Modern Critical Views: James Joyce. Ed. Harold Bloom. New York: Chelsea House, 1986. 91-112.
- LODGE, David. Language of Fiction: Essays in Critical and Verbal Analysis of the English Novel. London: Routledge Kegan Paul, 1984.
- "Mimesis and Digesis in Modern Fiction." Contemporary Approaches to Narrative. Ed. Anthony Mortimer. Zurich: SPELL, 1984. 89-108.
- The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature. Ithaca: Cornell Up, 1977.
- MacCABE, Colin. James Joyce and the Revolution of the Word. London: MacMillan, 1978.
- "Joyce In Language." James Joyce: New Perspectives. Ed. Colin MacCabe & Stephen Heath. Sussex: Harvester, 1982. 73-104, 129-48.
- "The Voice of Esau." James Joyce: New Perspectives. Ed. Colin MacCabe & Stephen Heath. Sussex: Harvester, 1982. 111-128.
- MALCUZYNSKI, M. Pierrette. "Mikhail Bakhtin and Contemporary Narrative Theory." University of Ottawa Quarterly 53.1 (1983): 51-65.
- MARTIN, Wallace. Recent Theories of Narrative. Ithaca: Cornell UP, 1986.
- McHALE, Brian. "Islands in the Stream of Consciousness: Dorrit Cohn's Transparent Minds." Poetics Today 2.2 (1981): 193-91.
- MELNICK, David. "Dissonant Ulysses: A Study of How to Read Joyce." Twentieth Century Literature 26 (1980): 49-55.
- MILLER, J. Hillis. Fiction and Repetition: Seven English Novels. Cambridge: Harvard UP, 1982.
- "Three Problems in Fictional Form." Experience in the Novel: Selected Papers of the English Institute. Ed. Roy Harvey Pearce. New York: Columbia UP, 1968. 21-48.
- ORTEGA, J.G. "The Dehumanization of Art." The Idea of the Modern in Literature and the Arts. Ed. Irving Howe. New York: Horizon, 1967. 83-96.
- PEARCE, Richard. The Novel in Motion: An Approach to Modern Fiction. Columbus: Ohion State UP, 1983.
- PLATO. "Imitation." Philosophical Issues in Art. Ed. Patricia Werhane. Englewood: Prentic-Hall, 1984. 13-21.

- PRINCE, Gerald. Narratology: The Form and Functioning of Narrative. Berlin: Walter de Gruyter, 1982.
- "Notes on the Text as Reader." The Reader in the Text. Ed. Susan Suleiman & Inge Crosman. Princeton: Princeton UP, 1980. 225-40.
- REISS, Timothy. The Discourse of Modernism. Ithaca: Cornell UP, 1982.
- RICOEUR, Paul. Time and Narrative, Vols. I & II. Trans. Kathleen McLaughlin & David Pellauer. Chicago: Chicago UP, 1984.
- RIMMON-KENAN, Shlomith. Narrative Fiction: Contemporary Poetics. New York: Methuen, 1983.
- RIQUELME, John Paul. Teller and Tale in Joyce's Fiction: Oscillating Perspectives. Baltimore: John Hopkins UP, 1983.
- SAUSSURE, Ferdinand. Course in General Linguistics. Ed. Charles Bally & Albert Sechehaye. Trans. Roy Harris. London: Duckworth, 1983.
- SCHOLES, Robert. "Narration and Narrativity in Film." Film Theory and Criticism: Introductory Readings. Ed. Gerald Mast & Marshall Cohen. New York: Oxford UP, 1979. 390-403.
- and Robert Kellogg. The Nature of Narrative. New York: Oxford UP, 1966.
- "Semiotic Approaches to Joyce's *Eveline*." Semiotics and Interpretation. New Haven: Yale UP, 1982. 87-104.
- "Ulysses: A Structuralist Perspective." Structuralism in Literature. New Haven: Yale UP, 1974. 180-90.
- SCOBIE, Stephen. "Report, Impressions, Notes: The Linguistics of Writing." Handout on the Conference Organized by The Programme in Literary Linguistics, U of Strathclyde, 1986 (U of Victoria).
- SENN, Fritz. Joyce's Dislocations: Essays on Reading as Translation. Ed. John Paul Riquelme. Baltimore: John Hopkins UP, 1984.
- "Righting *Ulysses*." James Joyce: New Perspectives. Ed. Colin MacCabe. Sussex: Harvester P, 1982. 3-28.
- SHATTUCK, Roger. The Innocent Eye: On Modern Literature and the Arts. 1984.
- SHKLOVSKY, Victor. "Art as Technique." Russian Formalist Criticism: Four Essays. Trans. Lee Lemon & Marion Reiss. Nebraska: U of Nebraska, 1965.
- SMITTEN, Jeffrey, ed. Spatial Form in Narrative. Ithaca: Cornell UP, 1981.

- SOLLERS, Philip. Writing and the Experience of Limits. Trans. Philip Barnard. New York: Columbia UP, 1983.
- SOSKNOSKI, James. "Story and Discourse and the Practice of Literary Criticism: *Araby*, a Test Case." James Joyce Quarterly 18.3 (1981): 255-76.
- SPENDER, Dale. Man Made Language. London: Routledge Kegan Paul, 1980.
- SPENDER, Stephen. The Creative Element: A Study of Vision, Despair and Orthodoxy among Modern Writers. New York: Hamilton, 1953.
- The Destructive Element: A Study of Modern Writers and Beliefs. Philadelphia: Albert Saifer, 1953.
- STANZEL, Franz. A Theory of Narrative. Trans. Charlotte Goedsche. Cambridge: Cambridge UP, 1984.
- "*Ulysses*." Narrative Situations in the Novel: Tom Jones, Moby Dick, The Ambassadors, Ulysses. Bloomington: Indiana UP, 1971. 121-144.
- STEIN, Gertrude. Narration: Four Lectures. New York: Greenwood, 1969.
- STEINBERG, Erwin. The Stream of Consciousness and Beyond in Ulysses. Pittsburgh: U of Pittsburgh P, 1972.
- STEWART, Susan. Nonsense: Aspects of Intertextuality in Folklore and Literature. Baltimore: John Hopkins UP, 1979.
- THOMAS, Brook. James Joyce's Ulysses: A Book of Many Happy Returns. Baton Rouge: Louisiana State UP, 1982.
- "Reading, Writing and Joyce's Dublin." James Joyce: New Glances. Ed. Edward Kopper. Butler: Modern British Literature Monograph Series, 1980. 73-79.
- TODOROV, T. The Poetics of Prose. Trans. Richard Howard. Ithaca: Cornell UP, 1977.
- TOPIA, Andre. "The Maxtrix and the Echo: Inter-textuality in *Ulysses*." Post-Structuralist Joyce: Essays from the French. Ed. Derek Attridge & Daniel Ferrar. Cambridge: Cambridge UP, 1984. 103-126.
- USPENSKY, Boris. A Poetics of Composition. Berkeley: U of California P, 1973.
- VYGOTSKII, Lev Semenovich. Thought and Language. Ed. and trans. Eugenia Hanfmann & Gertrude Vakar. Cambridge: MIT Press, 1962.
- WHITE, David. The Grand Continuum: Reflections on Joyce and Metaphysics. Pittsburgh: U of Pittsburgh P, 1983.
- WILDE, Alan. Horizons of Assent: Modernism, Postmodernism and the Ironic Imagination. Baltimore: John Hopkins UP, 1981.

YOUNG, Robert, ed. Untying the Text: A Post-Structuralist Reader. Boston: Routledge Kegan Paul, 1981. 189-206.

Critical Theory - Film / Drama / Circe

BARKEANTIN, Marjorie. "Ulysses in Nighttown: A City and a Search." The Off-Broadway Theatre. Ed. R.A. Cordell & L. Matson. New York: Random, 1959. 335-405.

BLUESTONE, George. "Limits of the Novel and of the Film." Film Theory and Criticism: Introductory Readings. Ed. Gerald Mast & Marshall Cohen. New York: Oxford UP, 1979. 381-89.

BOONE, Joseph. "A New Approach to Bloom as 'Womanly Man': The Mixed Middling's Progress in *Ulysses*." JQ 20.1 (1982): 67-85.

BOWEN, Zack & James F. Carens. "Circe." A Companion to Joyce Studies. Connecticut: Greenwood P, 1984: 516-532.

CIXOUS, Helene. "At Circe's, or the Self-Opener." Trans. Carole Bove. Boundary 2 III.2 (1975): 387-97.

COHN, Ruby. "Absurdity in English: Joyce and O'Neill." Comparative Drama, 3 (1969): 56-61.

COOK, David, ed. History of Narrative Film. New York: Norton, 1981.

COSTANZO, William. "Joyce and Eisenstein: Literary Reflections of the Reel World." JML 11.1 (1984): 175-80.

CRAIG, Sandy, ed. Dreams and Deconstructions: Alternative Theatre in Britain. Ambergate: Amber Lane, 1981.

EBERWEIN, Robert. Film and the Dream Screen: A Sleep and a Forgetting. Princeton: Princeton UP, 1984.

EISENSTEIN, Sergei. "Cinematographic Principle and the Ideogram." Film Theory and Criticism: Introductory Readings. Ed. Gerald Mast & Marshall Cohen. New York: Oxford UP, 1979. 97-117.

--- Film Form: Essays in Film Theories. Ed. and trans. Jay Leyda. New York: Harcourt, 1949.

--- The Film Sense. Ed. & trans. Jay Leyda. New York: Harcourt, 1947.

ELAM, Keir. The Semiotics of Theatre and Drama. London: Methuen, 1980.

ESSLIN, Martin. "Modernity and Drama." Modernism: Challenges and Perspectives. Ed. Monique Chefdon & Ricardo Quinones. Urbana: U of Illinois P, 1980.

- The Theatre of the Absurd. Middlesex: Penguin, 1968.
- GOSE, Elliot B., Jr. "Comedy in Circe." The Transformation Process in Joyce's Ulysses. Toronto: U of Toronto P, 1980. 148-65.
- GUZZETTI, Alfred. "Christian Metz and the Semiology of the Cinema." Film Theory and Criticism: Introductory Readings. Ed. Gerald Mast and Marshall Cohen. New York: Oxford UP, 1979. 180-93.
- HERR, Cheryl. "'One Good Turn Deserves Another': Theatrical Crossing-Dressing in Joyce's *Circe* Episode." Journal of Modern Literature 11.2 (1984): 263-76.
- KORG, Jacob. "Acts of Mind." Language in Modern Literature: Innovation & Experiment. Sussex: Harvester, 1979. 98-109.
- MacCABE, Colin. "Realism and the Cinema." Theoretical Essays: Film, Linguistics, Literature. Manchester: Manchester UP, 1985.
- METZ, Christian. The Imaginary Signifier: Psychoanalysis and the Cinema. Trans. Celia Britton and Annwyl Williams. Bloomington: Indiana UP, 1982.
- MORRISSETTE, Bruce. Novel and Film: Essays in Two Genres. Chicago: U of Chicago P, 1985.
- PALMER, R. B. "Eisensteinian Montage and Joyce's *Ulysses*: The Analogy Reconsidered." Mosaic XVIII,3 (1985): 73-86.
- PALUMBO, Daniel. "A Comparison of the Absurdist Viewpoints of Joyce and Kafka." Cahiers du Centre d' Etudes Irlandaises .9 (1984): 45-59.
- PERKINS, Jill. "Joyce and European Drama: 1900-1906." Joyce and Hauptmann: Before Sunrise. New York: Huntington Library/Art Gallery, 1978.
- PRICE, Rosemary. "Nighttown: Lethartic Cathargy." The Celtic Bull. 77-82.
- ROCCO-BERGERA, Niny. "*Ulysses* by Joyce in a Modern Performance at Palazzo Grassi in Venice." James Joyce Quarterly 9 (1976): 397-99.
- SANTOS, Antonio Lopez. "The Function of the Stage Directions in *Exiles* and *Circe*." Trans. M. Moynagh. James Joyce: A New Language Actas/ Proceedings del Simposio Internacional. Ed. Francisco Garcia Tortosa and M.A. Jimenez. Sevilla: U of Sevilla P, 1982. 95-102.
- SAVONA, J. L. "*Didascalies* as Speech Act." Modern Drama 25.1 (1982): 25-35.
- SHECHNER, Mark. Joyce in Nighttown. Berkeley: U of California P, 1974.
- SILVERSTEIN, Norman. "Magic on the Notesheets of the *Circe* Episode." James Joyce Quarterly 1 (1964): 19-26.

SPIEGEL, Alan. Fiction and the Camera Eye: Visual Consciousness in Film and the Modern Novel. UP of Virginia, 1976.

STOCKHOLDER, Kay. "Worlds in Dream and Drama: A Psychoanalytic Theory of Literary Representation." Dalhousie Review 62.3 (1982): 374-96.

STYAN, John Louis. Modern Drama in Theory and Practice. Vols. II & III. Cambridge: Cambridge UP, 1981.

WILLEMEN, Paul. "Cinematic Discourse: The Problem of Inner Speech." Cinema and Language. Ed. Stephen Heath & Patricia Mellencamp. Los Angeles: American Film Publications, 1983.

ZINDER, David. The Surrealist Connection: An Approach to a Surrealist Aesthetic of Theatre. Ann Arbor: UMI Research, 1976. (1980)

Critical Theory - Joyce

ATTRIDGE, Derek. "Language as Imitation: Jakobson, Joyce and the Art of Onomatopoeia." MLN 99B.5 (1984): 1116-40.

BARNES, Djuna. "James Joyce." Interviews. Ed. Alyce Barry. Washington: Sun & Moon, 1985. 228-96.

BECKETT, Samuel. "Dante. . .Bruno. Vico. . .Joyce." Modern Critical Views: James Joyce. Ed. Harold Bloom. New Haven: Chelsea House, 1986.

BENSTOCK, Bernard. "Dateline *Ithaca*: The News from Eccles Street." James Joyce: New Glances. Ed. Edward A. Kopper, Jr. Butler: Kopper, 1980.

--- James Joyce. New York: F. Ungar, 1985.

BRIVIC, Sheldon. Joyce the Creator. Madison: U of Wisconsin P, 1985.

BROWN, Richard. James Joyce and Sexuality. Cambridge: Cambridge UP, 1985.

BUDGEN, Frank. James Joyce and the Making of Ulysses. London: Oxford UP, 1972.

BUTTIGIEG, Joseph. "Joyce *Redivivus*: An Interested Meditation." Destructing the Novel: Essays in Applied Postmodern Hermeneutics. Ed. Leonard Orr. Troy: Whitson, 1982. 113-54.

CROSS, Richard. Flaubert and Joyce: The Rite of Fiction. Princeton: Princeton UP, 1971.

DEANE, Samuel. "Joyce and Beckett." Irish University Review 14.1 (1984): 57-68.

DOWLING, David. "James Joyce, 1882-1941." Novelists on Novelists. London: Macmillan, 1982.

- ECO, Umberto. The Aesthetics of Chaosmos: The Middle Ages of James Joyce. Trans. Ellen Esrock. Tulsa: U of Tulsa P, 1982.
- EHRLICH, Heyward, ed. Light Rays: James Joyce and Modernism. New York: New Horizon P, 1984.
- EDEL, Leon. "James Joyce." Stuff of Sleep and Dreams: Experiments in Literary Psychology. New York: Harper, 1982. 66-115.
- ELLMANN, Maude. "Disremembering Dedalus: A Portrait of the Arist as a Young Man." Untying the Text: A Post-Structuralist Reader. Ed. Robert Young. Boston: Routledge Kegan Paul, 1981. 189-205.
- "Polytropic Man: Paternity, Identity, and Naming in The Odyssey and A Portrait of the Artist as a Young Man." James Joyce: New Perspectives. Ed. Colin MacCabe. Bloomington: Indiana UP, 1982. 73-104.
- ELLMANN, Richard. "The Consciousness of Joyce." Modern Critical Views: James Joyce. Ed. Harold Bloom. New York: Chelsea House, 1986. 65-78.
- Ulysses on the Liffey. New York: Oxford, 1972.
- FOSHAY, Toby. "The Desire of Writing and the Writing of Desire in Ulysses." Dalhousie Review 62.1 (1982): 87-106.
- FRENCH, Marilyn. "Joyce and Language." James Joyce Quarterly 19 (1982): 239-55.
- GIFFORD, Don Creighton & J. Seidman. "Introduction." Notes for Joyce. New York: Dutton, 1974.
- GILBERT, Stuart. James Joyce's Ulysses: A Study. London: Faber, 1930.
- GLECKNER, Robert. "Joyce's Blake: Paths of Influence." William Blake and the Moderns. Ed. Robert J. Berthoff and Annette S. Levitt. Albany: State NY UP, 1982. 135-63.
- GOLDMAN, Arnold. The Joyce Paradox: Form and Freedom in his Fiction. London: Routledge Kegan Paul, 1966.
- GOTTFRIED, Roy K. The Art of Joyce's Syntax in Ulysses. Athens: U of Georgia P, 1980.
- JUNG, Carl. Ulysses: A Monologue. trans. W. Stanley Dell. Folcroft, PA: Folcroft Library Edition, 1972 (rpt. from 1934 edition).
- KUMAR, Shiv K. "James Joyce." Bergson and the Stream of Consciousness Novel. New York: New York UP, 1963. 103-138.
- LEWIS, Wyndham. "An Analysis of James Joyce." Time and Western Man. Boston: Beacon, 1957.

- "The Period of Ulysses, Blast, The Wasteland, "First Meeting with James Joyce." Blasting and Bombardiering. Berkeley: U of California P, 1967. 252-56, 265-70.
- LOBNER, Corinna del Greco. "James Joyce and Italian Futurism." Irish University Review 15 (1985): 73-92.
- McBRIDE, Margaret. "Watchwords in Ulysses: The Stylistics of Suppression." Journal of English and Germanic Philology 77 (1978): 356-66.
- McCORMACK, W.J. & Alistair Stead., eds. James Joyce and Modern Literature. Boston: Routledge Kegan Paul, 1982.
- MULTHAUP, Uwe. "James Joyce and Language as Heuristic Process." Poetic Knowledge: Circumference and Centre. Ed. Roland Hagenbuchle and Joseph Swann. Bonn: Bouvier, 1980. 65-74.
- NABOKOV, Vladimir. "Ulysses (1922)." Lectures on Literature. Ed. Fred Bowers. New York: Harcourt, 1980. 284-370.
- PIMENTEL, Luz Aurora. "The Perception of Reality as an Act of Reading: An Examination of One Aspect of Proust and Joyce." Comparative Literature Studies 17 (1980): 294-337.
- SHURGOT, Michael. "Windows of Escape and the Death Wish in Man: Joyce's *The Dead*." Eire 17.4 (1982): 58-71.
- SICKER, Philip. "Shades of Descartes: An Approach to Stephen's Dream in Ulysses." James Joyce Quarterly 22.1 (1984): 7-24.
- STALEY, Thomas F. "Composition of Place; Joyce and Trieste." James Joyce: New Glances. Ed. Edward A. Kopper, Jr. Butler: Modern British Literature Monograph Series, 1980. 3-9.
- VOELKER, Joseph. "Chronicles of Disorder": Reading the Margins of Joyce's Dubliners." Colby Library Quarterly 18.2 (1982): 126-44.
- WEATHERS, Winston. "James Joyce and the Word That Failed." The Broken Word: The Communication Pathos in Modern Literature. New York: Gordon and Breach, 1981: 109-46.

Primary Texts - Other

- BLAKE, William. Complete Writings. Ed. Geoffrey Keynes. Oxford: Oxford UP, 1984.

- CUMMINGS, E.E. "[Space being(don't forget to remember)curved]." The Norton Anthology of Modern Poetry. Ed. R. Ellmann & R. O'Clair. New York: W.W. Norton, 1973. 535.
- DICKENS, Charles. Bleak House. Ed. Duane Devries. New York: Thomas Crowell, 1971.
- DUJARDIN, Edouard. We'll to the Woods No More. Trans. Stuart Gilbert. Norfolk: New Directions, 1938.
- FLAUBERT, Gustave. The Temptation of Saint Antony. Trans. Kitty Mrosovsky. London: Secket & Warburg, 1980.
- IBSEN, Henrik. "Ghosts." Eight Plays. Trans. Eva LeGallienne. New York: Modern Library, 1982. 81-148.
- JAMES, Henry. The Notebooks of Henry James. Ed. F.O. Matthiessen & Kenneth B. Murdock. New York: George Braziller, 1955.
- KLEE, Paul. Pedagogical Sketchbook. Trans. Sibyl Moholy-Nagy. Whitstable: Whitstable Litho, 1984 (first pub. 1953).
- STEVENS, Wallace. The Collected Poems of Wallace Stevens. New York: Alfred A. Knopf, 1982.
- STRINDBERG, August. "A Dream Play." Plays: Two. Trans. Michael Meyer. London: Methuen, 1982.
- WOOLF, Virginia. Collected Essays. London: Hogarth, 1966.
- Moments of Being. London: Triad/Granada, 1978.
- The Waves. London: Triad/Granada, 1977. rpt. 1985 (Hogarth, 1931).
- YEATS, W.B. The Letters of W.B. Yeats. Ed. Allan Wade. New York: MacMillan, 1955. 597-99, 679.

Reference Materials

- BOWEN, Zack. Musical Allusions in the Works of James Joyce. Albany: State NY UP, 1974.
- CIXOUS, Helene. The Exile of James Joyce. Trans. Sally A. Purcell. New York: D. Lewis, 1972.
- COHN, Alan. "Current James Joyce Checklist." James Joyce Quarterly 18-21 (1981-83): check indexes for page references.

- DEMING, Robert. A Bibliography of James Joyce Studies. 2nd. Edition. Boston: G. K. Hall, 1977.
- ELLMANN, Richard. James Joyce. New York: Oxford UP, 1982.
- FINNERAN, Richard, ed. Recent Research on Anglo-Irish Writers: A Supplement to Anglo-Irish Literature: A Review of Research. Modern Language Association, 1982.
- GIFFORD, Don Creighton. Joyce Annotated: Notes for *Dubliners* and *A Portrait of the Artist as a Young Man*. Berkely: U of California P, 1982.
- Notes for Joyce: An Annotation of James Joyce's *Ulysses*. New York: Dutton, 1974.
- GRODEN, Michael. James Joyce's Manuscripts: An Index. New York: Garland, 1980.
- *Ulysses* in Progress. Princeton: Princeton P, 1974.
- HERRING, Philip, Joyce's *Ulysses* Notesheets in the British Museum. Charlottesville: UP of Virginia, 1972.
- ed. "Materials for 'Circe'." Joyce's Notes and Early Drafts for *Ulysses*: Selections from the Buffalo Collection. Charlottesville: UP of Virginia, 1977. 191-262.
- HOMER. The Odyssey. Trans. E.V. Rieu. Harmondsworth: Penguin, 1981.
- JOYCE, Stanislaus. My Brother's Keeper. Ed. Richard Ellmann. New York: Viking, 1958.
- READ, Forrest, ed. Pound/Joyce: The Letter of Ezra Pound to James Joyce. New York: New Directions, 1967.
- RICE, Thomas Jackson. James Joyce: A Guide to Research. New York: Garland, 1982.
- SCHOLLES, Robert. The Cornell Joyce Collection: A Catalogue. Ithaca: Cornell UP, 1961.
- STALEY, Thomas. "James Joyce Quarterly: Five Year Cumulative Bibliography (1963-68)." Tulsa: U of Tulsa P.
- SPIELBERG, Peter. James Joyce's Manuscripts and Letters and the University of Buffalo: A Catalogue. New York: U of Buffalo, 1982.
- SVEVO, Italo. James Joyce. Trans. Stanislaus Joyce. San Francisco: City Lights, 1969. (Original lecture delivered in Milan, 1927).

VITA

Surname: Niwa

Given Names: Maureen Anne Sadie

Place of Birth: Lethbridge Date of Birth: May 16, 1962

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF LETHBRIDGE, ALBERTA 1980 TO 1985

UNIVERSITY OF VICTORIA, B.C. 1985 TO 1989

Degrees Awarded, with Dates and Names of Institutions:

B.A. 1985 University of Lethbridge, Alberta

Honors and Awards:

University of Lethbridge Entrance Scholarship, 1980

University of Victoria Teaching Assistantship, 1985/86

University of Victoria Fellowship, 1987/88

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis: Disembodied Voices: Non-narration in James Joyce's Ulysses.

Author: _____

MAUREEN A. NIWA

2 February 1990