Focalization in the works of James Joyce

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Annex 1
Introduction

James Joyce was one of the most influential writers in modernism. He was born James Augustine Aloysius Joyce in Dublin in 1882 and was the eldest son of John Stanislaus Joyce and Mary Jane Murray, who had fifteen children together. Both his parents would play a role in James’s novels. John was the model for the character of Simon Dedalus and *Ulysses* was the written version of this man, according to James himself. Stephen Dedalus experiences in *Ulysses* the same loss of his mother as Joyce did by the death of Mary Jane in 1903 due to cancer, while Stephen’s relationship with his mother in *A Portrait of the Artist as a Young Man* draws on James’s relationship with Mary Jane during her life. Joyce was educated at Clongowes Wood College in Kildare from 1888-1891, then he moved to Dublin with his family and attended Belvedere College from 1893-1898. He subsequently studied Modern Languages at University College Dublin (then called the Royal University) until he graduated in 1902. During his studies he started writing prose sketches, which he called ‘epiphanies’. ‘For Joyce, an epiphany was the “revelation of the whatness of the thing,” the point at which “the soul of the commonest object ... seems to us radiant.” He felt there was an obligation for the artist to discover a spiritual truth “in the vulgarity of speech or of gesture or in a memorable phase of the mind itself”’ (Poplawski, 94). Joyce left Ireland in 1904 with Nora Barnacle, whom he married in 1931 and with whom he had two children. He left Ireland as a self-exile, rejecting the ideologies of the Revival. He wrote several essays and critical pieces between 1896 and 1937, which were published in 1959. He also published two critical broadsides – ‘The Holy Office’ in 1904 and ‘Gas From a Burner’ in 1912 – in magazines. His first published work was *Chamber Music* in 1907, which contained thirty-six lyrical poems. In 1927 he published another work of verse, *Pomes Penyeach*, containing twelve poems. In 1914 his second work *Dubliners* was published. This work consists of fifteen short stories concentrating on the theme of paralysis of a physical, emotional, intellectual, or social kind in Catholic Ireland. Encouraged by the American poet Ezra Pound, Joyce remained a writer and published *A Portrait of the Artist as a
Young Man serially in The Egoist from 1914-1915 and in its entirety in 1916. In 1944, the first draft of A Portrait of the Artist as a Young Man was published under the title Stephen Hero. In 1918 he published his only work of drama, Exiles, which he had written in 1914. This work was influenced by Ibsen and Hauptmann, but was severely criticized for its lack of dynamism. In 1922 his first masterpiece Ulysses was published and in 1939 his oeuvre was crowned by his second masterpiece Finnegans Wake. James Joyce died in Zurich in 1941.

Modernism is said to have lasted from 1890 until 1930, which was most of Joyce’s life. Nowadays, many movements have been criticized and reconsidered; for modernism it has even been suggested to change its name into modernisms since it had many different sub movements, such as symbolism, imagism, naturalism, cubism, and realism. Apart from James Joyce, influential modernist authors were T.S. Eliot, Gertrude Stein, Virginia Woolf, Marcel Proust, John Steinbeck, Dylan Thomas, D.H. Lawrence, Ezra Pound, William Faulkner, Ernest Hemingway, E.M. Forster, Franz Kafka, Joseph Conrad, F. Scott Fitzgerald, Katherine Mansfield, and Robert Frost. W.B. Yeats was one of the inspirers of modernism and James Joyce and Samuel Beckett were followers of this movement and author. What these different writers had in common was the fact that they were ‘self-consciously writing at a moment of massive cultural and social change’ and that their self-consciousness extended ‘from their registering of the demands of the age upon them, to a re-examination of the literary techniques they might use to mediate their response to that pressure’ (Matthews, 2). Many authors had left rural areas, or sometimes colonial territories, to find an enhanced life in urban capitals such as London and Paris. The writers who had been born in these capitals experienced a rapid change in their vibrancy and in the extension of individualism. The approach to narrative changed alongside these worldly changes. ‘The last years of the nineteenth century were characterized in literature by the demise of realism, and a developing preoccupation with aesthetic form. The artist was increasingly envisaged as a manipulator of reality – a myth maker – rather than as someone concerned with faithfully representing the actual’ (Poplawski, 272). Conscious as the modern artists were of this fact, they
focused on aesthetic form and personal, individual fiction. ‘There was also a key trend towards a fictionalized autobiography preoccupied with the shift from early experience towards a more alienated and unsettled maturity within modernity’ (Matthews, 4). Artists were using modernism and modernist techniques such as improvisation and adaptation to bring the materials available to them from their background as individual writers together with their experience of modern life in cities and foreign life. ‘Into this melting-pot went, therefore, a vivid range of regional, colonial, and translingual experiences and familial memories, which cross with alien historical and modern matter’ (Matthews, 33).

James Joyce was almost a pure modernist. He had written a fictional autobiography with his *A Portrait of the Artist as a Young Man* and changed the narrative form comprehensively in *Ulysses*, but even *Dubliners* was already typically modern. ‘His works are typical modernist in their awareness of cultural relativism and of the workings of the unconscious mind, in their persistently experimental display of linguistic self-consciousness, and in their use of myth as a structural principle. Joyce is not typically modernist, however, in his obsession with the ordinary and the commonplace, nor was he a right-winger. His works are truly democratic yet ruthlessly avant-garde’ (Poplawski, 218). He was also very influential. ‘His trajectory from naturalism and symbolism in *Dubliners*, ironically-framed and incipiently modernist in *A Portrait of the Artist as a Young Man*, to the High Modernism of *Ulysses* (if not the proto-postmodernism of *Finnegans Wake*) made him a hero-figure for almost all subsequent Irish writers’ (Poplawski, 201). Due to him being a modernist he suffered extreme complications with publication. It was very difficult for him to find a publisher for *Dubliners*, and *Ulysses* was banned in the United States until 1933 and in the United Kingdom until 1936. ‘Sexual explicitness and political radicalism have often been integral to literary modernism. The Nazis burned modernist texts, artwork, and music, and displayed relics as “degenerate art”. [...] In England, Ireland, and America, attempts to suppress such texts were common, either before attempts at publication, through their being slighted or
ignored by media, or a writer’s colleagues, or officially, through the actions of the police, vigilant anti-vice societies, and the courts. [...] Those in whom experimental writing generated extreme moral indignation saw its practitioners not only as obscurantists and dilettants, but as foreigners, atheists, and pornographers’ (Poplawski, 44-45).

Modernism is primarily concerned with developing a new perspective on the world, which led to its experiments with narrative form and especially focalization. The latter will be the focus of my investigation of Joyce’s work. In modernism the reflector mode as a narrative technique was experimented with. The reflector mode is a type of narrative voice which consciously reflects on either visible objects, such as surroundings and other people, or invisible objects, such as thoughts and memories. This type of consciousness is also a major concern of narratology, exemplified by the presentation of thought in the novel, especially since the rise of the so-called novel of consciousness in modernism, such as *Ulysses* and *Finnegans Wake*. The novel of consciousness, aware of modernist anthropological and psychological insights, aims at tracing the flow of characters’ thoughts, through the technique of ‘stream of consciousness’. This ‘term describes a highly impressionistic sense that inflects certain narrative, in which the impression is given of the written equivalent of the character’s thought processes, often an erratic jumbled interior monologue responding to random impressions, an intense description of sensory reactions to the world of objects. [...] The sense is almost of being adjacent to the person, apprehending their thoughts and experiences with an intense immediacy, full of an almost overwhelming plethora of detail’ (Tew, 213). An external narrative perspective was not suitable for this and hence modernism shifts to internal focalization. The shift from surface description to internal exploration is what necessitated different narrative structures, especially in terms of focalization. Joyce first came to the idea to use interior monologue after reading *Les Lauriers sont Coupés* by Dujardin in 1888. In his epiphanies he tried to reveal the perspective of the thing, while in his later works he tried to reveal the thoughts of other people and his own to an audience for
recognition and insights, in which he succeeded. ‘Narratologically speaking, the novel of consciousness can be allocated to Stanzel’s category of figural narrative or the so-called reflector mode. Genette and other theorists see the novel of consciousness as the purest example of internal focalization’ (Fludernik, 79). Joyce had used the narrative technique of focalization long before this process received its name in narratology, because it gave him the opportunity to open up the Victorian narrative voice and show symbolism and mythology instead of pretending to be completely realist. ‘In realism, a work’s content reflects (however critically) the surface of the modern world or individuals’ responses to them; in its symbolism or mythologizing, that content is either subsumed by, or ordered within, some other, “higher”, patterning’ (Poplawski, 25). This ordering is done by Joyce on the level of narratology with the technique of focalization. According to Bal, ‘stream of consciousness’ as introduced by Joyce represents a mixture of all levels, so that the narrator, the focalizer, and the actor all coincide (Bal, 149). The use of a multiple point of view challenges the reader to re-establish a coherence of meaning from fragmentary forms. A study of these multiple points of view by using the theory of focalization helps to establish a meaning of the texts, since this theory first separates the different layers of the text, and then puts the meaning of these different layers together. Focalization literally shows the combination of realism with symbolism, which are the key terms in modernism.

This thesis investigates the use of focalization in the work of Joyce. First it aims to open up interpretations of Dubliners, A Portrait of the Artist as a Young Man, Ulysses and Finnegans Wake for discussion. Second, my narratological analyses of these narrative texts will, hopefully, be enhanced by an attempted narratological analysis of Joyce’s non-narrative texts, such as Exiles and Poems. These texts are added to this analysis on the basis of an observation by Bal: ‘They (theorists) fail to account for the subjectivity of their interpretations and to open these up for discussion. But the point I am making is that even if one assumes there have been enough narratological analyses of narrative texts, it is obvious that there have hardly been any
Third, the consideration of a large part of Joyce’s oeuvre will enable me to establish a developmental account of his use of focalization, with *A Portrait of the Artist as a Young Man* as a transitional text that is a truly modern novel with a beautifully shown line of focalization. The short stories of *Dubliners* will function as a starting point.

Despite the fact that his works precede the development of narratology, Joyce was a thoroughly narratologically conscious artist, as is indicated by the fact that his work is often cited in key narratological texts. In general, ‘narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that “tell a story.” Such a theory helps to understand, analyse, and evaluate narratives’ (Bal, 3). Narratology, as a theory, is a methodological instrument which aims at giving insight in the way a narrative text ‘tells’ its content. It can also be applied to texts other than narrative, especially to allocate an assumed difference between the forms, or genres, of texts. However, most narratological research is tied to narrative texts. There are many influential narratologists, but I want to concentrate on the work of three prominent figures: Gérard Genette, Mieke Bal, and Monika Fludernik.

Genette expanded the theory of narratology by dividing a text in layers and adding the concept of focalization, which I will address in this thesis. He is the published author of many works of literary criticism, in which he reintroduced a rhetorical vocabulary, which is now widespread in use amongst theorists. His main narratological works are *Nouveau discours du récit* (1983) and *Narrative Discourse: An Essay in Method* (1980), which was originally called *Figures III* (1970). Mieke Bal is a Dutch professor at the University of Amsterdam. She has revised the theory of Genette, particularly with respect to focalization, in *De theorie van vertellen en verhalen: inleiding in de narratologie* (1978), which is translated as *Narratology, Introduction to the Theory of Narrative* (1985). She explains the necessity of the theory of focalization as the answer to the
She has written and edited numerous books and articles, and she has made contributions to several visual works of art and videos. Other books on narratology by Bal are *Narratology. Essais sur la signification narrative dans quatre romans moderns* (1984) and *On Story-Telling: Essays in Narratology* (1991). Last, but not least, I have chosen Monika Fludernik since her *Einführung in die Erzähltheorie* (2006), translated as *An Introduction to Narratology* (2009), is a relatively contemporary work which notes all previous narratologists and is, therefore, a useful summary and explanation of narratology as a whole. Other works on narrative texts by Fludernik are *The Fictions of Language and the Languages of Fiction. The Linguistic Representation of Speech and Consciousness* (1993) and *Towards a ‘Natural’ Narratology* (1996). What is a narrative text and what is focalization according to these three theorists?

Genette argues that a narrative is construed out of three components: narrating, narrative, and story. ‘I propose, without insisting on the obvious reasons for my choice of terms, to use the word story for the signified or narrative content, to use the word narrative for the signifier, statement, discourse or narrative text itself, and to use the word narrating for the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place’ (Genette, 27). These components can each be analysed separately, but they are also intertwined. Genette refers to the relationship between narrative and story with the term ‘tense’, to the relationship between narrative and narrating with the term ‘mood’, and to that between story and narrating with the term ‘voice’. The study of these relationships is, according to him, the basis of the analysis of narrative discourse. The distinction between tense, mood and voice is quite obvious. Tense deals with order, duration, and frequency, while mood and voice do not. The distinction between mood and voice is less straightforward. ‘Voice is concerned with ‘Who

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1Genette notes, though, that ‘[s]tory and narrating thus exist for me only by means of the intermediary of the narrative’ (Genette, 29). So, while story and narrating are on the one hand equal components of a text, they would not be, theoretically, without narrative.

2 See Genette 29-31.
speaks?’ and mode with ‘Who sees?’ (Fludernik, 98). This can be the same body, since the narrator can be the speaker as well as the focalizer. To understand focalization, then, a proper knowledge of voice is necessary, especially the part of ‘person’ and of ‘narrative level’. Genette discards the problems of the terms ‘first-person narrative’ and ‘third-person narrative’ by introducing the terms homodiegetic for a narrative in which the narrator is part of the fictional world, and the term heterodiegetic for a narrative in which the narrator is not part of the fictional world. To address the different levels of a narrative, Genette terms them ‘extradiegetic’ (the level of the act of narration), ‘(intra)diegetic’ (the level of the story), and ‘metadiegetic’ (the embedded story-level). Genette also introduces the term ‘metalepsis’ for the crossing over between these levels.3

While voice is divided into these elements, mood is only divided into distance and focalization, according to its literal definition. ‘The grammatical meaning of mood: “name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express ... the different points of view from which the life or the action is looked at”’ (Genette, 161). The difference between these two modes of mood is that with distance Genette indicates how the narrative itself ‘furnish[es] the reader with more or fewer details, and in a more or less direct way, and can thus seem to keep at a greater or lesser distance from what it tells’, while with focalization he indicates how this narrative can also ‘take on, with regard to the story, one or another perspective’ ‘to regulate the information it delivers’ (Genette, 162). With regard to the levels of voice, these distinctions in mood result in three possible narrative situations:

1 where the narrator knows more than the character, or more exactly says more than any of the characters knows

2 the narrator says only what a given character knows

3 the narrator says less than the character knows’ (Genette, 181).

3 See Genette 212-62.
This first type of narrative situation Genette calls a narrative with zero focalization, which means that according to him the focalization is ‘restricted to any one point of view’ (Fludernik, 102). This type is commonly found in the authorial novel. In 2 and 3 focalization is restricted, and is respectively internal and external. Internal focalization is commonly found in the figural, actorial, or intradiegetic novel, where the perspective of one character, bound to the first-person narrator, dominates. External focalization is, then, commonly found in ‘the “neutral” narrative situation, in which characters are described from the outside only without any inner view’, such as in the extradiegetic novel (Fludernik, 102). In a given narrative text, however, it can happen that the focalizer changes from internal to external, or vice versa. Genette calls these switches ‘alterations’ and distinguishes two types. When the focalizer gives ‘less information than is necessary in principle’ it is called paralipsis, and when the focalizer gives ‘more [information] than is authorized in principle in the code of focalization governing the whole’ Genette calls it paralepsis (Genette, 195).

Mieke Bal renewed Genette’s theory by introducing some important modifications. She starts with the same three layers of a narrative text as Genette does: the text (narrative), the story (story), and the fabula (narrating). The term ‘fabula’ is a remainder of the distinction by Propp and Shklovsky between fabula and sujet, where sujet is the story and the fabula is the order of retelling events, the storyline that can be abstracted from the text. Out of these components Bal comes up with a definition of the narrative text. ‘A narrative text is a text in which an agent or subject conveys to an addressee (‘tells’ the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A story is the content of that text, and produces a particular manifestation, inflection, and ‘colouring’ of a fabula; the fabula is presented in a certain manner. A fabula is a series of logically and chronologically related events that are caused or experienced by actors’ (Bal, 5). Furthermore, she describes the characteristics of a narrative text. The distinction between text, story, and fabula is one characteristic. Another is

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4 See Genette 181-2.
the presence of two types of ‘speakers’, of which one is the narrator on the extradiegetic level and the other the narrator of the intradiegetic level. With this characteristic she also explains the alterations in focalization Genette mentioned. A third characteristic is the content of the text, which is a ‘series of connected events caused or experienced by actors presented in a specific manner’ (Bal, 9-10). She also distinguishes, within the narrative, between argumentative, descriptive, and narrative passages, which next to, or embedded in, direct speech constitute the narrative. Argumentative passages refer to something general, outside of the fabula. Descriptive passages attribute features to objects within the fabula. The remaining passages are narrative. In the case of direct speech it appears as though the narrating act shifts from narrator to character.5 ‘When describing the text layer, it is thus important to ascertain who is doing the narrating’ (Bal, 9).

After defining what a narrative text is, Bal continues by explaining what the narrator is. The narrator is ‘that agent which utters the (linguistic or other) signs which constitute the text’ (Bal, 18). The narrator thus functions on the level of the narrative. On the level of the story this agent will be the focalizer, while on the level of the fabula it will be the actor. The analysis of the relationship between these three agents lifts a tip of the veil in a narratological study of a text. Where Genette speaks of a homodiegetic or a heterodiegetic narrator, and an external or internal focalizer, Bal speaks of an external or character-bound narrator, and an external or character-bound focalizer.6 She does this because the term ‘internal’ is not sufficient; after all, ‘the perspective on other people is external, since their thoughts are not perceptible to the reflector figure’ (Fludernik, 103). She also defines focalization, in line with Genette. Focalization is, then, the relation between the vision and that which is “seen”, perceived’ (Bal, 145). According to Bal, however, it needs to be known what the focalized object is, with what attitude this object is

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5 See Bal 9, 32, and 36.
6 See Bal 21 and 152. Furthermore, on the embedded level she changes the term metadiegetic to hypodiegetic, since metadiegetic implies a separated text.
viewed, and whose focalized object it is. Genette’s term ‘zero focalization’ is not correct for Bal, because if there is anything described in a text, which is necessary for the very existence of the text, there is a focalized object and thus also a focalizer. In an authorial novel Bal calls for a narrator-bound focalizer, an instance that does focalize, but not necessarily external, or character-bound.

Monika Fludernik redefines, or terms anew, the concepts narrative, narrator, narratology, and focalization. Her definition of narratology as such is in line with the definition given by Bal, yet it is formulated slightly different. ‘Narrative theory – or to use the internationally accepted term narratology – is the study of narrative as a genre. Its objective is to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)’ (Fludernik, 8). The difference in defining narratology between Bal and Fludernik, then, is that Bal distinguishes theories of narratives, narrative texts, images, spectacles and events, of which theories narratology is the collective noun, while Fludernik sees narratology as the theory of narrative as a genre alone, which has its typologies. In the concept of narrative Fludernik’s focus lies explicitly on the actors. ‘A narrative is a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure). It is the experience of these protagonists that narratives focus on, allowing readers to immerse themselves in a different world and in the life of the protagonists’ (Fludernik, 6). In this definition she discards the division between narrative, story, and fabula. It can be disputed whether a narrative revolves mainly around the actors (Fludernik’s notion), or mainly around the events (notion shared by Genette and Bal). However, Fludernik is not consistent in this notion. Indeed, in her definition of the narrator, she does make the distinction in layers. The

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7 See Bal 153.
8 Compare to: ‘Narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that “tell a story.” Such a theory helps to understand, analyse, and evaluate narratives’ (Bal, 3).
narrator or narrative discourse shape the narrated world creatively and individualistically at the level of the text, and this happens particularly through the (re)arrangement of the temporal order in which events are presented and through the choice of perspective (point of view, focalization)” (Fludernik, 6).

In defining focalization, however, Fludernik has combined the theories of Genette and Bal. ‘We can identify four different possible perspectives in novels. In this model the terms “external” and “internal” are defined as positions from which a perspective is gained (external relating to the extradiegetic level and internal to the diegetic). “Embodied” means that the perspective comes from an anthropomorphic figure whose brain interprets what s/he sees and who is able to make statements about her/himself. “Impersonal” means the opposite: the focalizer gives away nothing about her/himself.’ (Fludernik, 36-7). The terms “external” and “internal”, then, refer to the narrator, while Genette and Bal used these for the focalizer. The terms “embodied” and “impersonal” refer to the focalizer. I think this inconsistent use of the terms “external” and “internal” is confusing, so I will use the terms “heterodiegetic” and “homodiegetic” when referred to the act of narration, and the terms “impersonal” and “embodied” for the focalizing act, especially since these are often combined. An additional note to the alternation from an impersonal to an embodied focalizer, or vice versa, is that frequently free indirect discourse is used to smoothen the alternation. Fludernik describes free indirect discourse as ‘a mode of speech and thought representation which relies on syntactic, lexical and pragmatic features. On the syntactical level, passages of free indirect discourse are constituted by non-subordination and (if applicable) temporal shifting in accordance with the basic tense of the report frame’ (Fludernik, 2001). This free indirect discourse, then, serves on a syntactic and lexical level to show the thoughts of a character in his or her own words and pragmatically this is used to embody a focalizer.
While Joyce has been used by all three narratologists to illustrate particular aspects of focalization, it is my aim to analyze his use of focalization in the light of his development as a modernist writer.

**Dubliners**

The fifteen short stories of *Dubliners* were written between 1904 and 1907. They were published in 1914, after serious difficulties and delays, as a thematically integrated and chronologically ordered series. The series depicts lower-middle-class characters in apparently undramatic stories which illustrate the disabling effects of family, religion, and nationality. Joyce himself said in a letter to the English publisher Grant Richards. ‘My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order. [...] I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass’ (Poplawski, 85). Joyce thus wanted to show the Irish people what they were like in a time that was increasingly nationalist. Significantly, the focalization in *Dubliners* changes over the course of the four aspects Joyce lists. ‘The protagonists’ moral limitations are subtly disclosed as their own phrases intersperse the third person narratives. The significant parts reveal the whole. The stories abstain from intrusive authorial judgment, though they are varyingly suffused by irony and sarcasm’ (Poplawski, 86). Thus, focalization not only operates by adding “their own phrases” to show the “moral limitations” of the characters clearly, but is also used to add a layer of irony or sarcasm through an absent authorial instance. Indeed, focalization is the tool Joyce uses to present his characters as he wishes them to be presented without having to say so, and the reflection upon these characters through environment and circumstance cannot be explained without noticing the shifts in focalization or pointing out when it is lacking.
The first three stories depict children as protagonists and thus represent the theme of childhood. These all have homodiegetic first-person narrators, which is convenient because a child’s naive point of view and uncomplicated, straightforward worldview easily exposes the flaws of adult perception. There is a slight deviation in ‘Araby’, since the first paragraph of this story, which is descriptive and out of the boy’s thinking range – it is a description of his school from the outside, referring to “the boys” instead of “us” –, is told by a heterodiegetic narrator who leaves the scene to the homodiegetic narrator from the second paragraph onwards.

‘North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers’ School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawing-room.’

(Joyce: 1991, 15)

Joyce shows in this passage that perspective is a priority for him. This first paragraph is all about seeing and not seeing, the street is “blind” and the houses “gaze” at each another. The second paragraph clearly shifts to the homodiegetic narrator who does not speak of a house seen by other houses, but of “our house”.

It has to be noted that in all three stories the narrator ‘I’ and the protagonist ‘I’ are two different persons. The homodiegetic narrator is also the protagonist and vice versa, yet the protagonist is ‘living’ the events, while the narrator is ‘telling’ them. They are thus situated on different levels of the fictional world, while still both being part of that fictional world. This difference is emphasised by Joyce’s constant use of the past tense. The narrator is telling the story at a later time than it was lived. As a consequence, the narrator-I possesses more information
than the actor-I. Genette might argue that these would be texts with one internal focalizer who uses paralepsis, but it would be more accurate to see them as homodiegetic texts that shift between embodied focalization by the protagonist and embodied focalization by the narrator. There is not one focalizer with paralepsis, but in fact there are two focalizers. In ‘The Sisters’ a good example of such an alteration can be seen:

‘The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire, nearly smothered in his great-coat. [...] It was always I who emptied the packet into his black snuff-box for his hands trembled too much to allow him to do this without spilling half the snuff about the floor. [...] It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look [...]’ (Joyce: 1991, 3)

This passage starts with focalization by the protagonist, who ‘was disturbed to find myself at check’. Then the perspective changes to that of the narrator in ‘It was always I who’. The last sentence, however, is a prominent case of Genette’s paralepsis, since it is a reflection of the adult narrator which the protagonist clearly has not yet thought of.

The following twelve stories all have heterodiegetic narrators. Each of these narrators ‘knows more than the character, or more exactly says more than any of the characters knows (Genette, 181). This would mean that each of these texts has zero focalization, or, according to Bal’s model, narrator-bound focalization. However, in every story the impersonal focalizer alternates with an embodied focalizer. An example is this passage from ‘Eveline’, in which everything, from the second sentence onwards, has Eveline as the embodied focalizer.

‘She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be
unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her’ (Joyce: 1991, 23).

In this story the impersonal and the embodied focalizer fluently flow into each other, through the use of free indirect discourse. The heterodiegetic narrator shifts smoothly back and forth between the perspective of Eveline and a perspective outside of Eveline.

In ‘The Boarding House’ these alternations involve the perspectives of multiple characters. This story is focalized by an impersonal focalizer, by the embodied focalizer Mrs. Mooney, the embodied focalizer Mr. Doran, and the embodied focalizer Polly. This is one of the tricks that give a text the appearance of being neutral, of, in Joyce’s words, holding up a “polished looking-glass”. The text pretends to innocently show the different characters’ perspectives, while it actually guides its reader to a judgmental point of view. None of the embodied focalizers are on the right track and this supposed “neutrality” shows this more clearly, as if to say that every character is simply human and, therefore, they all make mistakes. This is, of course, a judgment, and it is evidently not neutral at all, but rather sarcastic.

Dialogues can also be used as a trick to guide a reader to a certain (sarcastic) viewpoint. The focalization surrounding the dialogue can be impersonal or embodied, but the text of the dialogue itself always leaves the impression of a focalization by the speaker even when one focalizing agent recalls the conversation and so naturally colours it through his own perspective. A dialogue can also change the view of a character. In ‘A Little Cloud’ Little Chandler is first described through the perspective of an impersonal focalizer as a punctual, mediocre man; then through the perspective of the embodied focalizer Little Chandler as a melancholic, insecure romantic; and, finally; through Gallahar’s speech in dialogue. “‘Tommy,” he said, “I see you haven’t changed an atom. You’re the very same serious person that used to lecture me on Sunday mornings [...]”’ (Joyce: 1991, 48). A dialogue can not only provide this extra view on another character, it can also portray the character of the speaker. Gallahar is only spoken of through the
impersonal focalizer or through Little Chandler as focalizer, but because of his own direct speech the reader becomes acquainted with his perspective as well.

While most of the stories in *Dubliners* have a combination of an impersonal focalizer and one or more embodied focalizers, the distinction between the two is not always clear. In ‘A Painful Case’ the narrator says: ‘He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense’ (Joyce: 199, 71). This sentence could be part of the description of Mr. Duffy through impersonal focalization. But it could also be a reading instruction for the entire story; Mr. Duffy could be narrating about himself, attaching even the impersonal focalizer to his character and making this impersonal body embodied. Again, as in the opening paragraph of ‘Araby’, the story specifically emphasizes the importance of paying attention to whose eyes we are looking through and not taking this at face value.

In the three stories ‘Ivy Day in the Committee Room’, ‘A Mother’, and ‘Grace’ yet another trick is used to acquire a neutral appearance. These stories have public life as their theme and they most pointedly show human incapacities. These incapacities lead up to Joyce’s main interest in the paralysis of the Irish people in all shapes and forms. In these stories it seems as if the focalizer is character-bound without having a character attached to it. The focalizer seems to be present at the same level of fiction as the characters. In ‘Ivy Day in the Committee Room’ everyone entering and leaving and every sight and noise are described from the perspective of the impersonal focalizer, but these descriptions are also linked to the perspective of everyone present in the room; they seem to all be focalizing the described scenes at the same time as the impersonal focalizer. The impersonal focalizer then forms part of a group of people that, as it were, composes an embodied focalizer. In ‘A Mother’, for example, every scene is described from the perspective of a person who seems to be really present in the room on the same level as the characters, instead of rising above them.
'All this time the dressing-room was a hive of excitement. In one corner were Mr. Holohan, Mr. Fitzpatrick, Miss Beirne, two of the stewards, the baritone, the bass, and Mr. O’Madden Burke. Mr. O’Madden Burke said it was the most scandalous exhibition he had ever witnessed. Miss Kathleen Kearney’s musical career was ended in Dublin after that, he said. [...] In another corner of the room were Mrs. Kearney and her husband, Mr. Bell, Miss Healy and the young lady who had to recite the patriotic piece. Mrs. Kearney said that the committee had treated her scandalously. [...] Miss Healy wanted to join the other group but she did not like to do so because she was a great friend of Kathleen’s’ (Joyce: 1991, 98-9).

This ‘impersonal’ focalizer sees everyone in the room and hears their conversations as if he or she were one of them. Again, there is an alternation from the impersonal focalizer to an embodied focalizer with the use of free indirect discourse when Miss Healy thinks herself ‘a great friend of Kathleen’s’. In ‘Grace’ this present impersonal focalizer sees the scene as a camera would see it. Joyce clearly chose a present impersonal focalizer to affect the theme of public life, since in public life the protagonists are always being “watched”, without ever exactly knowing what is being thought about them, nor by whom it is thought. Likewise, the impersonal focalizer cannot see the thoughts of the characters that are present, as an omniscient narrator would, but alternates to embodied focalizers and back.

All these kinds of focalization: a fluent interchange between an impersonal and an embodied focalizer; more than one embodied focalizer; the use of dialogues; fading between protagonist and focalizer on the verge of an impersonal (narrator-bound) focalizer; and fading between narrator and focalizer on the verge of an embodied focalizer are used in the last story, ‘The Dead’. ‘The Dead’ focuses on loss. The protagonist, Gabriel, has lost his mother. His aunt Julia has lost her sister, brother, and father. His wife, Gretta, has lost her childhood boyfriend and Gabriel experiences on the one hand a feeling of future loss, since Aunt Julia is aging, and on
the other hand a feeling of the loss of his wife to another, previous, lover. The differences in focalization between the characters show their differing ways of dealing with the feeling of loss; everyone experiences loss differently. This theme of loss evokes and expands the aspects of paralysis as Joyce wanted to put them in the stories of *Dubliners*. The paralysis is physical when Gretta is caught by the song that reminds her of her loss. ‘Gabriel was surprised at her stillness and strained his ear to listen also. […] He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were the symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude’ (Joyce, 143). It is also physical when Gabriel is sexually aroused after seeing her like that, standing still at the top of the stairs: ‘She had no longer any grace of attitude, but Gabriel’s eyes were still bright with happiness. The blood went bounding along his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous. She was walking before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate in her ear. She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life together burst like stars upon his memory’ (Joyce, 145). The physical is combined with the intellectual within Gabriel, since he considers his sight compared to High Art and his thoughts riot through his brain. The intellectual is also combined with the emotional. Gabriel has a definite emotion attached to his thoughts, while Gretta is also alternatingly rational – “‘He is dead,” she said at length. “He died when he was only seventeen. Is not it a terrible thing to die so young as that?”’ (Joyce, 149) – and emotional “‘[…] O, the day I heard that, that he was dead!” She stopped, choking with sobs, and, overcome by emotion, flung herself face downward on the bed, sobbing in the quilt’ (Joyce, 151). Most of the story takes place at a party, which emphasizes the social paralysis by showing the pointlessness and emptiness of Aunt Julia’s and Kate’s busy bodying, and Gabriel’s speech preparations.
The disabling effects of family, religion, and nationality which Joyce wanted to display by showing these kinds of paralysis are highly present in all these parts and yet they are even strengthened by the discussion of Gabriel with Miss Ivors on the National matter. So, not only are several kinds of focalization used in ‘The Dead’, but there is also a distinct link between these types of focalization and the types of paralysis or themes Joyce wanted to address. For example, the childhood remembrance of Gretta, combined with her physical paralysis is focalized in a fading matter between the protagonist, Gabriel, and the focalizer on the verge of an impersonal focalizer. The use of dialogue in the discussion between Gabriel and Miss Ivors shows the combination of nationality, public life and intellectual, social and physical paralysis: Gabriel does not want to visit the countryside of his own country and should not write for a specific magazine. The use of more than one embodied focalizer such as Aunt Julia, Aunt Kate, Mary Jane, or Lily shows the themes of family, emotional paralysis and maturity versus adolescence. For each theme of childhood, adolescence, maturity, or public life, combined with a theme of physical, emotional, intellectual or social paralysis, and effected by an underlying theme of family, religion, or nationality, Joyce uses a different type of focalization. These different types of embodied focalizers all give the same message as the authorial perspective that paralysis pervades everything and that Dublin is dead or on the verge of death. ‘His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling’ (Joyce: 1991, 152).

**A Portrait of the Artist as a Young Man**

In Joyce’s first published novel the themes of family, religion, and nationality are, again, widely explored, as the protagonist Stephen Dedalus traces his physical and spiritual liberation from their ties. *A Portrait of the Artist as a Young Man* is partly autobiographical and ‘describes Stephen Dedalus’s growing disillusionment with the constraints of Irish society and his gradual sense of
his own destiny as a poet’ (Poplawski, 301). It appeared in serial form in *The Egoist* during 1914-15, and was first published in 1916. Joyce had first written it titled “Stephen Hero”, of which the manuscript was published in 1944. ‘Setting out from a radically altered conception in 1907 Joyce reworked *Stephen Hero* into *A Portrait of the Artist as a Young Man* retaining many of the characters and incidents, but abandoning the realistic form in favour of a much more flexible style. He greatly condensed the material, removed all authorial discourse, and boldly juxtaposed a variety of styles including the elaborate prose of the 1890s and naturalistic description. The narrative, rather than being strictly linear, was made to consist of a series of episodes, with thematically related vignettes. The episodes and vignettes are then linked by motif-like phrases which alter even so subtly to indicate Stephen’s growing emotional and mental vocabulary. Such internal echoes and correspondences make *A Portrait of the Artist as a Young Man* extraordinarily dense and allusive. The absence of narrative comment forces the reader to engage actively with the text’ (Poplawski, 302). Though Poplawski, here, argues that there is no authorial comment at all and Joyce specifically tried to refrain from such an instance, he did slip occasionally as I will point out later on. This passage does show agreements with *Dubliners*, since Joyce still addresses the same themes. He also ended each episode, or chapter, with an epiphany, the prose style he tried while he was at university.

*A Portrait of the Artist as a Young Man* gives a pure example of an embodied focalizer; almost the entire narrative text is focalized by Stephen Dedalus, with alternations between visible and invisible focalized objects. ‘In a figural narrative such as James Joyce’s *A Portrait of the Artist as a Young Man*, Stephen Dedalus, the reflector figure, is the focalizer, or the focalizing instance. For him, his own self is an invisible focalized object (he can see and discuss his own thoughts and feelings). By contrast, in the world, such as the people around him, Stephen can only contemplate visible focalized objects. (Invisible objects, other people’s minds, cannot be focalized.)’ (Fludernik, 38).
He read the verses backwards but then they were not poetry. Then he read the flyleaf from the bottom to the top till he came to his own name. That was he: and he read down the page again. What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began?

(Joyce: 1996, 17)

This citation shows that the focalizing act shifts from visible focalized objects, i.e. the verses, the flyleaf, the page, to invisible focalized objects, i.e. the universe etc. The visible focalized objects are present in descriptions of his surroundings and in dialogues. The invisible focalized objects are sometimes related to those that are visible, through reflection on what he sees, such as in the previous citation, yet Dedalus also reflects on his own internal invisible objects. These objects consist of his imagination, his dreams, his thoughts and reflections, his memories, and the wanderings of his soul, each with their own distinctions.

These distinctions are based on the fact that there is not one focalizing Dedalus throughout the narrative. In chapter one the narrator is a young boy, in chapter two a somewhat older boy, in chapter three he is an adolescent sinner, in chapter four he is reformed, and in chapter five the focalizing Dedalus is a student, a man. These distinctions also prove the handiness of the separation in layers of a text, and the difference between the narrating instance and the focalizer. The narrator knows every detail of the focalizer's youth, since it is related in the first chapter, but the focalizer himself does not remember it as such, as we can see in the following passage.

The memory of his childhood suddenly grew dim. He tried to call forth some of its vivid moments but could not. He recalled only names. Dante, Parnell, Clane, Clongowes. A little boy had been taught geography by an old woman who kept two brushes in her wardrobe.
Almost the entire first chapter is summarized after this beginning, yet it is clearly focalized differently. Furthermore, during the maturing of the focalizing agent there is also a shift in occurrences. The younger Dedalus is more fixated on the world outside of himself, his visible focalized objects, and with growing up he shifts to obtaining more insights from his own thoughts, his invisible focalized objects. In the end, when he is grown up, he shifts back to the visible objects. ‘In chapter five Stephen refuses to become involved in the Irish nationalist movement, and he rejects Irish Catholicism as well as his family. He outlines to a friend his aesthetic theory which, for him, has come to replace catholic dogma. The novel closes with Stephen Dedalus, who is set to leave claustrophobic Ireland behind, famously declaring: “I go to encounter for the millionth time the reality of experience and to forge in the smity of my soul the uncreated conscience of my race”’ (Poplawski, 302). He connects his attained invisible focalized objects to the visible objects such as his nation, his religion, and his family.

While the largest part of the narrative is focalized by one or another Dedalus, there are a few passages in which the focalizing agent is not necessarily attached to this main character. It seems as though Joyce has slipped in these passages, where another focalizing agent steps in, who refers to Dedalus as ‘Stephen’, where the Dedalus focalizer refers to himself as ‘he’. The first passage starts in the third part of Chapter one, the family is sitting by the hearth, and this picture is described by an impersonal focalizer. However, there are alternations between focalizers as my highlights will show. The alternating sentences are in italics.

A great fire, banked high and red, flamed in the grate and under the ivytwined branches of the chandelier the Christmas table was spread. They had come home a little late and still dinner was not ready; but it would be ready in a jiffy his mother had said. They were waiting for the door to open and for the servants to come in, holding the big dishes covered with their heavy metal covers. All were waiting: uncle Charles, who sat far away in the shadow of the window, Dante and Mr
Casey, who sat in the easychairs at either side of the hearth, Stephen, seated on a chair between them, his feet resting on the toasted boss. [...] Mr Casey leaned his head to one side and, smiling, tapped the gland of his neck with his fingers. And Stephen smiled too for he knew now that it was not true that Mr Casey had a purse of silver in his throat. He smiled to think how the silvery noise which Mr Casey used to make had deceived him.

(Joyce: 1996, 30-1)

The reason why I found there is the use of an impersonal focalizer here is the fact that the sentences not in italics are spoken too maturely and too poetically for the young boy’s focalizing. The passages ‘a fire flamed in the grate’ and ‘the ivytwined branches of the chandelier’ do not compare to ‘big dishes covered with their heavy metal covers’ and ‘the silvery noise’. There is a difference in style of narration, which can be seen in the difference between the first sentence of this passage and the last.

The second passage with an impersonal focalizer is the beginning of Chapter two. This passage covers nearly three pages, so I’ll only cite here the first sentence of the impersonal focalizer and the first of the embodied focalizer.

1. Uncle Charles smoked such black twist that at last his nephew suggested to him to enjoy his morning smoke in a little outhouse at the end of the garden.

   (Joyce: 1996, 67)

2. Words which he did not understand he said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about them.

   (Joyce: 1996, 70)

Between these sentences Uncle Charles and his nephew Simon (Stephen’s father) have a conversation about the smoking in the outhouse affaire and the companionship of Stephen with Uncle Charles during the summer is elaborated upon. Who is this impersonal focalizer? Is he
completely impersonal, or could he be one of the older embodied focalizers trespassing on an earlier stage of his own narrative? Why does he refer to Dedalus as ‘Stephen’? The fifth chapter contains many dialogues and has its fixation, therefore, on visible focalized objects. The last part, however, shows an entry from a journal kept by Dedalus. This suggests that the previous narrative comes from this journal, in which it would be focalized by Dedalus at different stages of his life. However, in the fictional world of the narrative, it is not focalized by these several stages of Dedalus, but revised by the older Dedalus focalizer, who transformed it into a narrative.

The other passages have different kinds of impersonal focalizers. ‘The lore which he was believed to pass his days brooding upon’ (Joyce: 1996, 200), for example; believed by whom? Also, Stephen’s friend Davin becomes an embodied focalizer when he relates his experience to Dedalus; of course Dedalus focalizes the narrating act, but in this short narrative itself the focalizing agent changes. A sentence like ‘My first cousin, Fonsy Davin, was stripped to his buff that day minding cool for the Limericks but he was up with the forwards half the time and shouting like mad’ (Joyce: 1996, 206) clearly shows this. Directly afterwards, but also later on, when Dedalus reflects on this story, the same story is focalized by Dedalus. ‘The last words of Davin’s story sang in his memory and the figure of the woman in the story stood forth reflected in other figures [...]’ (Joyce: 1996, 208). ‘A woman had waited in the doorway as Davin had passed by at night and, offering him a cup of milk, had all but wooed him to her bed’ (Joyce: 1996, 271).

Finally, the embodied focalizing agent Dedalus can sometimes be grouped with others, or it is unsure whether he is the focalizer or not. The internal questions ‘Why did you sin? Why did you lend an ear to the temptings of friends?’ (Joyce: 1996, 140) et cetera are said to be focalized by sinners in hell. Also, the sermon is preached to and focalized by all the boys present in the public, not necessarily only by Dedalus. When he reflects on these speeches, then he is the embodied focalizer.
As I have set out, Joyce wanted to eliminate every aspect of an authorial narrator and he tried to write a novel with one focalizer throughout the whole. Unfortunately, he slipped in a few passages. Perhaps, it is impossible to have purely personal focalization when your experiences are shared (i.e. with regard to the sermon), or when you are retelling your own experiences (diary) or other people’s experiences (Davin’s story). Still, *A Portrait of the Artist as a Young Man* is a highly modernist work due to the facts that it is a fictional autobiography, that it has the themes of religion versus thought, nationality versus freedom, and family versus individuality, and that it is an almost perfect experimentation with narrative style. Though paralysis does not seem to be the key feature that describes this novel, as it was with the short stories in *Dubliners*, Joyce does give his answers to improving life: Dedalus deliberately chooses thought over religion, freedom of a nation state over nationality, and individuality over family, which are modern decisions and values, that are not completely his own or consistently present with him, but they are the message Joyce tried to convey in this novel. While in *Dubliners* Joyce chooses particular styles of narrative and focalization to express his sarcasm about the social paralysis that reigns Dublin, in *A Portrait of the Artist as a Young Man* he leads the reader to his answers with only one type of focalization and one narrative technique. The degree of straightforwardness in his narrative style and his choice of focalization, then, gives meaning to the text, since he uses different styles for different purposes.

*Ulysses*

Modernism was especially avant-gardist and there were tensions between the present and the past. ‘Exemplary of such tensions between (problematic) present and (“repudiated”) past, and similar trends in contemporary thinking, is James Joyce’s *Ulysses* (1922). Joyce’s encapsulation of one day in the life of Dublin is, on the one hand, ultra-realist, going far beyond nineteenth-century attempts to render the everyday in literary form. [...] a supreme rendition of the everyday which constantly falls away to remind us of its literary and mythological origin, its relation to
ancient human urges and understanding’ (Matthews, 26). In his first masterpiece, *Ulysses*, Joyce tried to display the human mind with all its detours, associations, and details. It has been remarked that ‘*Ulysses* is among the foremost works of twentieth-century literature and represents a watershed in the history of the novel’ (Poplawski, 434). To write this work he had worked out a table of contents, attributing to every chapter – which each corresponds to a chapter in the *Odyssey* – a different scene, hour, organ, art, symbol and technique. The result is a novel with chapters that are on the one hand all separate pieces of art, and on the other hand intertwined with one main storyline and idea. ‘*Ulysses* combines intense psychological realism with an encyclopaedic view of Dublin and its inhabitants’ (Poplawski, 435). Though the table of contents is sometimes discarded and though the text sometimes diverges from its original skeleton, *Ulysses* clearly shows that its narrative structure is well thought through, since the depth of the internal focalization walks a line from superficial in the first few chapters to complete absorption in the last. ‘In Joyce’s *Ulysses*, the psychological journey experienced by Leopold Bloom is grafted onto a specific myth, through the appropriation of a precursive literary text: namely Homer’s *Odyssey*. Literary artifice is emphasized by the correlation between Joyce’s chapters and each episode of the Homeric tale: Joyce adopts the intertext as a structural framework for his novel. The mythological location, Hades, reflects the psychological hell that Joyce creates for Bloom (for example in the Circe chapter) – revealing one way in which an underlying myth can inform aspects of characterization as well as style’ (Poplawski, 272-73). It should be noted that the focalization in Homer’s *Odyssey* is radically different than that in *Ulysses* since the *Odyssey* is completely externally focalized. *Ulysses* was published in 1922 and T.S. Eliot, Ernest Hemingway and others thought it a “work of genius”. It revolutionized the novel formally and structurally, and decisively influenced the development of the stream of consciousness technique.

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9 See annex 1
The first six chapters show clear focalization shifts between the heterodiegetic narrator and Stephen Dedalus (chapter 1 – 3) or Mr Leopold Bloom (chapter 4 – 6). The following passage shows such a shift.

Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. 

\textit{Liliata rutilantium te confessorum turma circumdet: inabilantium te virginiunum subvers excipiât.}

Ghoul! Chewer of corpses!

No mother. Let me be and let me live.

– Kinch ahoy!

Buck Mulligan’s voice sang from the tower. It came nearer up the staircase, calling again. Stephen, still trembling at his soul’s cry, heard warm running sunlight and in the air behind him friendly words.

\textit{Ulysses, p. 10-11}

The first part is Stephen’s internal focalization. His mother’s ghost is whirling in his mind. It is clear that it is his focalization, since every time the focalizer is someone else than the narrator in these six chapters, the narrative mode changes to personal. Stephen here is ‘me’, in other passages also ‘I’, while in the narrator’s text, starting in this passage with the dialogue sentence ‘Kinch ahoy!’ and followed by a descriptive part, Stephen is referred to by an instance from another textual level as ‘Stephen’, ‘he’, and ‘him’. This is the same for Mr Bloom in chapters 4 to 6.

In chapter seven, then, there is a change in focalization. This chapter is divided into newspaper clippings, so it seems. However, the storyline proceeds through these clippings. At first, all focalization is Bloom’s. Everything he sees, experiences or thinks is told. Sometimes the narrator focalizer intrudes, but Bloom always returns, as in the following passage.
Mr Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered between the newsboards of the Weekly Freeman and National Press and the Freeman’s Journal and National Press. Dullthudding Guinness’s barrels. It passed stately up the staircase steered by an umbrella, a solemn beardframed face. The broadcloth back ascended each step: back. All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck.

Ulysses, p. 149

The narrator focalizer sees Mr Bloom turning, but then the focalization changes to Bloom as is shown in the text by the fragmentary text ‘Dullthudding Guinness’s barrels’ which goes through Bloom’s mind on seeing the ads, after which he recalls the sentence Dedalus had said, and his attention is drawn to the fat neck. But, on page 164 the heading of a clipping reads ‘EXIT BLOOM’ and Mr Bloom leaves the scene, while the narrating style does not alter. Who is focalizing now? At first there are descriptive parts and dialogues, but then there is a focalization shift on page 168 where it is remarked that ‘A woman brought sin into the world. For Helen, the runaway wife of Menelaus, ten years the Greeks. O’Rourke, prince of Breffni’ (Ulysses, p. 168). This is focalized yet again by Stephen Dedalus. According to Joyce’s table of contents the technique used in this chapter aimed at being ‘Enthymemic’. An enthymeme is a syllogism in which one of the premises or the conclusion is not stated explicitly. It seems as if the part missing in the syllogism is Bloom himself as focalizer. What would then, be the enthymeme? Bloom is the main focalizer, Dedalus is also a focalizer, and therefore Bloom is Dedalus. This is not right, so it would be a good example of an enthymeme. Or, the more logical answer; the main focalizer is always present, Bloom is missing in this part, therefore, Bloom is not the main focalizer. It is indeed a technique to confuse the reader.

From chapter eight onwards the focalization becomes less clear-cut. There are fewer dialogues and more interior monologues. The shifts between the narrator's focalizing and
Bloom’s focalizing follow more quickly upon one another. Consider for example the following passage.

Ah.

*His hand fell again to his side.*

Never know anything about it. Waste of time. Gasballs spinning about, crossing each other, passing. Same old dingdong always. Gas, then solid, then world, then cold, then dead shell drifting around, frozen rock like that pineapple rock. The moon. Must be a new moon, she said. I believe there is.

*He went on by la Maison Claire.*

Wait.

Ulysses, p. 212 (italics added)

The sentences in italics are focalized by the narrator focalizer who observes Bloom. Then the story is told from inside Bloom’s mind, who is thinking in short associative strings of words, before returning to the outside narrator and then back in again. Sometimes this goes even faster. ‘Mild fire of wine kindles his veins. I wanted that badly. Felt so off colour. His eyes unhunggrily saw shelves of tins, sardines, gaudy lobsters’ claws’ (Ulysses, p. 222). ‘His eyes’ are viewed from the outside, someone is looking over his shoulder at the shelves et cetera, but Bloom also sees them. The narrator focalizes ‘his eyes’ and Bloom focalizes the rest of the sentence. This is an example of the main realist event: while Bloom is thinking, the world outside goes on seeing him sometimes, or parts of him, but his thoughts are unseen and he keeps on thinking. Bloom is, of course, Joyce’s example to show this event. However, it is true for all human beings. As your own subject you think associatively, and sometimes you become someone’s object for an instant. For Joyce that someone is the narrator, who is definitely not all-knowing but human also.

Joyce plays with the differing perspectives of narrator-bound focalization, character-bound focalization and characters without focalization in dialogues. Dedalus is the focalizer in
the first three chapters and the second half of chapter seven, Mr. Bloom is the main focalizer in nearly all the other chapters, while the narrator always keep intruding and focalizing as well, and in chapter seventeen the narrator is the main focalizer who focalizes Bloom and Dedalus together. The final chapter is yet again focalized by someone else, being Molly Bloom. This is only the first level of focalization Joyce plays with. Within the focalization of each of the focalizers he also states differences. There is outward focalization when, for instance, Bloom sees other people, streets, ads et cetera, or when the narrator relates a dialogue. And there is also inward focalization in the stream of consciousness of all the character-bound focalizers, or the interior monologues in thought and reminiscence. Even the narrator-bound focalizer has inward focalization in chapter seventeen, when he or she continually asks questions which he or she then answers in the line of the story, such as the following passage.

What prospect of what phenomena inclined him to remain?

The disparition of three final stars, the diffusion of daybreak, the apparition of a new solar disk.

Ulysses, p. 828

Here, Joyce shows the narrating act. The narrator ought to ask himself questions about the storyline which is narrated, these are then answered and related in the narrative itself. Through this playing with perspectives and focalization Joyce shows the skill of any author or narrator in telling or showing a story. However, he does this so confusingly, since he constantly changes the focalizer, that the result itself is a novel as a theoretical text – a critical review theorizing about what constitutes a text and what a text constitutes.

The most disputed and exemplified chapter of *Ulysses*, which is the final chapter called “Penelope”, consists only of one stream of consciousness, of which the consciousness is that of a woman, Molly, or Mrs Marion, Bloom. This chapter offers a remarkable insight into a woman’s mind. Up until this chapter ‘women – particularly the three women closest to Stephen and Bloom – are excluded from active participation in urban life. Mrs. Dedalus (though she haunts Stephen)
is dead and buried, Milly missed but absent, and Molly housebound and recumbent (almost incarcerated) throughout the day. Other female characters serve as objects of the male gaze, as reflections of male desire, as means for male begetting of male heirs’ (Garvey, 108). The greatest part of *Ulysses* is completely masculine and even in “Penelope” Molly Bloom issues patriarchal lamentations, such as ‘not that I care two straws who he does it with or knew before that way though I’d like to find out so long as I don’t have the two of them under my nose all the time like that slut that Mary we had in Ontario terrace padding out her false bottom to excite him bad enough to get the smell of those painted women off him once or twice I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen pretending he was drinking water I woman is not enough for them’, where she clearly states that it is normal that men have affairs and women are supposed to put up with it, so she “does not care” (*Ulysses*, 873). However, ‘Long before “Penelope,”’ Joyce introduces “Molly Bloom” as a character whose identity escapes the reader’s grasp’ (O’Brien, 10). But, ‘Rather than provide the form of a female character, Joyce introduces a series of sounds [...]’. Readers may take these sounds to signify a woman in her bed. Yet Molly is never presented as “Mrs. Marion Bloom” who eats with relish any series of foods. Nor is she fixed through a characterizing phrase as are “stately, plump” Buck Mulligan or “displeased and sleepy” Stephen Dedalus in the opening pages of “Telemachus.” Because Joyce describes only sounds emanating from a bedroom in “Calypso” and the glimpse of a “plump bare generous arm” in “Wandering Rocks,” the reader is forced to construct a personality for this character. Told stories about the enigmatic “Molly Bloom” by the men in the book, the reader begins to fashion an opinion of her long before the commencement of the final episode which might offer, at last, evidence for readerly imaginings’ (O’Brien, 11). Molly Bloom, then, is, according to O’Brien, a male-focalized construct in the chapters leading up to “Penelope”. O’Brien argues that in “Penelope” there is not one single Molly, but several Mollies. Her argumentation is founded on the different fantasies Molly describes, and the different uses of the focalizer’s “I” in these descriptions. One fantasy is
The romanticized Gibraltan landmarks, the guitar player, and the desire for a poet work together to create a character who differs radically from the one craving gothic sensations’ (O’Brien, 13). O’Brien actively tries to show that Molly is a construct by Joyce, who would have wanted to use this construct for linguistic purposes: ‘the words do not describe Molly as some absolute individual actively performing a part in the fantasy at all. [...] Joyce uses language here to alter reality; words cause a transformation of place and character through fantastical images’ (O’Brien, 12). I strongly disagree with this part of her argumentation. The different fantasies can be part of one woman’s mind, due to the Holy Mary versus Mary Magdalena principle that every woman is a virgin and a whore at one and the same time. The focalization alternations O’Brien describes to argue that there is more than one focalizing Molly, I attribute to the act of fantasizing within the interior monologue of one focalizing instance. Whether or not there is one focalizer, the chapter itself is either written patriarchally, which makes it clearly sexist, or shows a woman trapped in a patriarchal system, which makes it a potential critique of that system. Since Joyce was fully aware of female emancipation – he did not marry Nora for the first thirty years of their relationship – I would argue that he shows his own critique of the patriarchal system by using female focalization.

Does this discussion of the attitude towards women in “Penelope”, or Ulysses as a whole, contribute to the discussion of focalization? I think it does, therefore I pointed it out briefly, because it gives more insight to the way in which focalization contributes to the establishment of meaning in a text and the different interpretations it enhances. ‘The narratologist pays little or no attention to the story as such, the narrated, the what that is represented, and concentrates instead on the discourse, the narrating, the way in which the “what” is represented. [...] Narratologists pay (infinitely) more attention to a narrator’s diegetic situation or degree of covertness than, for instance, to a narrator’s sex or gender presumably because every narrator can be described as extra- or intra-, homo- or heterodiegetic and every narrator can be described as more or less overt or covert but not every narrator can be characterized in sexual or gender terms’ (Prince, 75-
76) Due to the use of male and female focalization, however, in *Ulysses*, one can discuss gender issues in this novel. In *Dubliners* there are also both male and female focalizers, which would make a comparative gender study of both these works by Joyce interesting.

While in *Dubliners* and in *A Portrait of the Artist as a Young Man* focalization was used as an instrument to convey the underlying meaning of the text, and a specific type of focalization was attached to each theme, in *Ulysses* focalization is used to complicate the meaning. ‘Throughout the rest of the book the narrative focus shifts frequently among various characters whose consciousnesses are foregrounded, with resulting contradictions. *Ulysses* is polyphonic in its plurality of idiolectal and sociolectal voices and consciousnesses; it is also thoroughly dialogical as no authoritarian authorial voice prevails over the diverse languages and ideologies of its protagonists’ (Poplawski, 435). Although Poplawski, here, focuses on each protagonist separately, the authorial voice is implicitly present in the deliberate structuring of the story according to the equivalence with the *Odyssey*. Furthermore, not every character is equally presented in the story. Stephen Dedalus is less presented than Mr. Bloom, and Molly is, as I pointed out, only “allowed” by this authorial, structuring voice to speak for herself in the final chapter, and when Molly speaks it is in a stream of consciousness. The relation between stream of consciousness and focalization is that in stream of consciousness the focalizing instances of different layers coincide. In the case of Molly this is an actorial instance, Molly, but also an authorial instance who distinctively puts Molly in a patriarchal system.

While I disagree with Poplawski in this particular instance, his *Encyclopedia of Literary Modernism* is an important source for this study. Many articles have been published about one or another work by Joyce, but Poplawski explores the entire oeuvre. In addition, it should be noted that with respect to my research on focalization in Joyce’s works not one article looked into focalization in Joyce’s entire oeuvre. Analysts have only used Joyce as an example to illustrate a particular point about focalization they were already making, or have analyzed a text by Joyce.
thoroughly without considering focalization, or without comparing one text to another. Yet, with the confusing shifts between various characters’ consciousnesses and the narrator as a conscious focalizer, Joyce went to the height of his experimentation. He shows himself a master of focalization, by using it for different purposes in his different works.

**Finnegans Wake**

After the publication of *Ulysses* Joyce started writing his *Work in Progress*, published in 1939 as *Finnegans Wake*, which would be his last work of prose. In *Finnegans Wake* Joyce ‘intended to suggest the nocturnal dream world’ in ‘an all-inclusive ever-elusive non-linear narrative with cyclical patterns’ which was ‘written in an uncompromisingly innovative narrative style’ (Poplawski, 120). While written in the Modernist period, it is now often argued that *Finnegans Wake* is a proto-postmodernist work. In modernist novels like *A Portrait of the Artist as a Young Man* and *Ulysses* Joyce experimented with complex internal forms of focalization, in which the world is viewed from either one perspective, as in *A Portrait of the Artist as a Young Man*, or multiple, as in *Ulysses*. With these complicated, internal perspectives Joyce tried to penetrate the human consciousness, which was a contemporary preoccupation inspired by the works of Sigmund Freud. Joyce showed his findings to the reading audience by not just holding up a looking-glass to show an external reflection (as in *Dubliners*), but also penetrating into the depths of human thought and experience. Still, in these texts it was mostly evident who the focalizer was and what the focalized object was – which is what Bal saw as the premise and the result of narratological research on focalization. In *Finnegans Wake*, however, ‘it is often difficult to attribute the narrating voice to any one figure, particularly since Joyce’s stylistic parodies encompass the Bible and *The Egyptian Book of the Dead* as well as nursery rhymes and the banter of comic-strip characters such as Mutt and Jeff’ (Poplawski, 122). Also, ‘the identity of the dreamer remains a mystery; plausible guesses include Humphrey Chimpden Earwicker [protagonist], Fionn mac Cumbaill [a legend inspiring the title], Joyce himself, and the reader, or any
combination of them’ (Poplawski, 121). The focalizer is the dreamer, who is unknown, potentially multiple, and simultaneously an external and an internal focalizer. Thus, the different, separate voices found in *Ulysses* have melted together into one unidentifiable voice that can no longer be pinned down to any specific consciousness. An example of this dreamer figure, who is the focalizer throughout the text, is the following passage:

‘He finges to be cutting up with a pair of sissers and to be buytings of their maidens and spitting their heads into their facepails.

Spickspuk! Spoken.

So now be hushy, little pukers! Side here roohish, cleany flugers! Grandicellies, all stay zitty! Adultereux, rest as befour! For you’ve jollywelly dawdled all the day. When ye coif tantoncle’s hat then’ll be largely temts for that. Yet’s the time for being now, now, now.

For a burning would is come to dance inane. Glamours hath moidered’s lieb and herefore Coldours must leap no more. Lack breath must leap no more.

Lel lols for libelman libeling his lore. Lolo Lolo Liebermann you loved to be leaving Libnius. Lift your right to your Liber Lord. Link your left to your ass of liberty. Lala Lala, Leapermann, your lep’s but a loop to lee.’ (Joyce, 1975: 250).

The “he” is the focalizer named by the narrator, while the narrator is at the same time the focalizer who is cutting and biting and spitting. This focalizer then addresses an audience, first by calling them “little pukers” and then by addressing them as “you”, while dreamtalk is continuously integrated at the level of the utterances, which is the level of the action. The layers of narrator, focalizer, and actor are thus folded into one.

When *Finnegans Wake* is labeled as a proto-postmodernist work this lack of identity of the narrator can be attributed to the fact that in postmodernism the modernist belief that an artist
can – through specific narrative operations – reach the true nature of objects or humans is discarded. Postmodernism focuses on language as a system that no longer fixes meaning, but plays with it: signifiers refer to other signifiers and meaning is constantly postponed and displaced. In a constructed world of signs, there are no longer clear boundaries between the self and the rest of the world, and the idea that each individual has a unique, purely individual perspective is left behind (since all experience is seen as discursively mediated). The postmodern inclination of Finnegans Wake is most evidence in Joyce’s play with language: he uses puns from at least six different languages to construe his aimed nocturnal dream world, so that there never is a single meaning or identifiable source for the words or visions presented. Meaning is no longer linear (as it still was in Ulysses, which follows the progressive narrative of the Odyssey), but becomes cyclical. This is supported by the first and last fragments, which together make up the sentence ‘A way a lone a last a loved a long the riverrun, past Eve and Adam’s, from swerve to shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environ’ (Joyce, 1975: 628 and 3). Where the book ends, the novel begins again through recirculation. ‘Ulysses and Finnegans Wake gave new dimensions to the idea of polyphonic and dialogical texts, and Finnegans Wake in particular pushes language and linguistic experiment to their extremes’ (Poplawski, 218). Both polyphony and dialogism are concepts thought of by Michael Bakhtin. ‘In the polyphonic work there is no overall structure or pregiven outcome. The author surrenders the “essential surplus” of meaning over to the characters and lets the work develop as it may. As in life, each moment has radical presentness, and no future towards which events are tending limits present options. Authors, readers, and characters therefore experience genuine “surprisingness”. The risk in creating such a work is that it will be too chaotic to be readable at all; the advantage is that it will allow the palpableness of free choice to be experienced. We sense that the work as we have it could have been other, just as each of our lives could have been other’ (Groden, 93-4). In the model of dialogism Bakhtin gives three definitions of “dialogue” of which the third is here significant. ‘Consciousness is the inner conversations we
hold in our heads when with the significant voices that figure for us; in a sense, we are the voices
that inhabit us. As in life, each voice is capable of making a new and surprising response, so
selves develop by an internal as well as an external dynamic’ (Groden, 92). While Poplawski
seems to argue that both Ulysses and Finnegans Wake use a similar mechanism, I state a clear
difference. Ulysses is written after a preconceptual strategy, namely after the mapping of the
Odyssey combined with an organic, a symbolic, and a technical plan. The author is, then, present
throughout the text, so this is not an exemplary polyphonic text. Finnegans Wake, however, is
completely polyphonic, since even Joyce himself kept working on it, without knowing where it
would end – it finally ended when Joyce was no longer capable of writing at all, right before he
died. Both novels are equally dialogic, since the internal voices of the characters are ventilated,
which was part of Joyce’s modernism. The dialogism gets even further meaning through his use
of focalization in Ulysses when Mr. Bloom speaks about himself, while others also comment on
him, therefore creating an internally and externally knowable character for the reader. As I argue
Finnegans Wake addresses the issue of focalization differently from Ulysses, as if it were
postmodern. This is a fact Poplawski seems to ignore.

As I outlined in the introduction, for narratological research we divide a text into the
layers of text, story and fabula. In Finnegans Wake Joyce puts the narrator, the internal focalizer
and the character of the dreamer on the same level, thus making the character-bound focalizer
equal to the narrator-bound focalizer. In so doing he refuses the narratological division in his
text: the layers are intrinsically connected to each other through one instance that acts on the one
hand in all three layers, but is on the other hand so thoroughly attached to each layer that the two
cannot be severed. This complicates a narrotological study of Finnegans Wake, which is interesting
for the theory of narratology. If Finnegans Wake is not amenable to a traditional narratological
study, is it, then, perhaps not a narrative text? And if it is a narrative text, should narratology,
then, amend itself when it confronts postmodernist texts which require different premises and
categories? Finnegans Wake clearly challenges the narratological models presented by Genette and
Bal because Joyce disturbs the layer structure in this novel. The layers still play a role, only they can no longer be absolutely distinguished from each other. This indicates that the established narratological models need to be more flexible to be useful for the analysis of postmodern texts.

**Poems and Exiles**

As postmodern texts such as *Finnegans Wake* challenge the theory of narratology, non-narrative texts can be used to either challenge this theory or to confirm it. Joyce wrote one hundred and eight poems and one drama text, which have been collectively published as *Poems and Exiles*, of which *Exiles* is the title of the drama. Poetry and drama are both not included in narrative theory as such, although certain poetic narratives – the Homeric poems, Chaucer’s *Canterbury Tales*, or Milton’s *Paradise Lost*, for instance – have been used as examples in narrative theory. The narrative tradition started with narrative poems, but now there is no poetic narrative theory.

Brian McHale examines the relation between narrative and poetry in “Beginning to Think about Narrative in Poetry”. He first sets out a difference between lyric and poetry. ‘Lyric can be cast in prose form, as Phelan posits and as writers in the modernist tradition have richly demonstrated; conversely, not all poetry is *lyric* poetry. Indeed, before the nineteenth century, the majority of poetry was arguably not lyric, but narrative or discursive’ (McHale, 13). Then he goes on to specify what poetry is, in accordance with Rachel Blau DuPlessis. ‘Poetry is that form of discourse that depends crucially on segmentation, on *spacing*, in its production of meaning’ (McHale, 14). To link, then, narrative theory and poetics he closes in on this segmentivity in narrative in the line of narratologists. ‘On the level of story, the “flow” of events is segmented into sequences of various scales – “moves,” sub-plots, episodes – and ultimately into discrete events. On the level of discourse, narration is segmented by constant micro-shifts of focalization. Time in narrative is segmented; so is space; so is consciousness. In poetic narratives, narrative’s own segmentation interacts with the segmentation “indigenous” to poetry to produce complex
interplays among segments of different scales and kinds’ (McHale, 17). To illustrate his theory of narrativity in poetry he uses a part of the *Iliad* as example.

I will look into some representative lyrical poems by Joyce to see if it is possible to locate narrative focalization in these poems as well. These poems are representative of Joyce because his poetry is short and lyrical throughout.

‘The Right Man in the Wrong Place’

The pig’s in the barley,
The fat’s in the fire:
Old Europe can hardly
Find twopence to buy her.
Jack Spratt’s in his office,
Puffed, powdered and curled:
Rumbold’s in Warsaw –
All’s right with the world. (*Poems and Exiles*, 85)

‘The Right Heart in the Wrong Place’

Of spinach and gammon
Bull’s full to his crupper
White lice and black famine
Are the mayor of Cork’s supper.
But the pride of old Ireland
Must be damnable humbled
If a Joyce is found cleaning
The boots of a Rumbold. (*Poems and Exiles*, 85)
‘The Right Man in the Wrong Place’ has a heterodiegetic narrator in terms of narration, since the lyrical “I” can be considered the narrator and this narrator sees the pig in the barley and Jack Spratt in his office. This narrator is, in this instance, also the impersonal focalizer, which shifts to an internal focalizer in the last line ‘All’s right with the world’, which is an utterance of the focalizer’s thought. This shift is also indicated by the segmentation of the poem. The hyphen marks a break between the first part of the poem and the final line. ‘The Right Heart in the Wrong Place’ is impersonally focalized, and this impersonal focalizer, bound to the lyricist, or author even, perceives Ireland’s pride as humbled. In this second poem there is no change in focalizer and therefore also no segmentation. In another poem, originally published in *Pomes Penyeach*, a focalizer can also be discovered.

‘On the Beach at Fontana’

Wind whines and whines the shingle,
The crazy pierstakes groan;
A senile sea numbers each single
Sli mesilvered stone.

From whining wind and colder
Grey sea I wrap him warm
And touch his trembling fineboned shoulder
And boyish arm.

Around us fear, descending
Darkness of fear above
And in my heart how deep unending
Ache of love! (*Poems and Exiles*, 47)
The “person” that hears the wind whining and the pierstakes groaning, and sees the sea washing over the stones, and wraps a boy to warm him, and feels fear and love, is the focalizer. This focalizer is connected, again, to the poet, who is in this case an embodied homodiegetic narrator. Focalization, then, exists in poetry, both the impersonal and the embodied kind. It needs to be noted, however, that poetry could also be looked at as a pure example of internal focalization, where the poet, besides being the narrator, is also the character whose perspective is focused on his own thoughts. A poem could be considered as an interior monologue with an aesthetic form. Joyce, unfortunately, does not have examples of poems in which an inevitable internal focalizer is present, or which clearly shows that it specifically aims at being an interior monologue. While Joyce specifically experimented in his prose, his poetry is rather traditional. Other poetry should be considered to come to a more elaborate theory about focalization in poetry. McHale specifically mentions modernist prose lyrics but does not reflect on these. It would be interesting to look at modernist poets such as Joyce’s contemporaries, Ezra Pound or T.S. Eliot, who have experimented with focalization in poetry in a more modernist sense. These modernist lyrics would provide a completely different example than the *Iliad*, which is an explicitly narrative poem.

Drama is considered a separate genre of text altogether. However, some narratologists argue that it should not be considered so. Manfred Jahn, for example, critiques Genette and Fludernik for their positions on drama. ‘In general, Genette’s exposition proceeds from a categorical distinction between “dramatic fiction” and “narrative fiction”, [...]. Two drastic consequences follow: (1) that drama is a nonnarrative medium lacking a narrator’s discourse and voice, and (2) that it is the story dimension of drama, at best, that admits of narratological analysis’ (Jahn, 667). Jahn argues that Genette is wrong to distinguish drama from narrative as nonnarrative and to flatten ‘the communicative structure of fictional texts to a single-level contact between author and reader, creating the direct relationship between textual elements and real-life illocutions that can then (and only then) be “explained” in speech-act theoretical terms’ (Jahn, 668). Jahn follows Chapman in putting drama under the heading of narrative texts, where he
distinguishes “diegetic narratives” comprising novel, epic, and short story, and “mimetic narratives” comprising movies, cartoons, and plays’ (Jahn, 669). Chapman focuses on the sameness of drama and narrative due to the temporality of both. Every play, then, has a narrator, just like all prose texts. However, ‘In this conceptual framework a narrator can be said to have a voice only when s/he has speeches of his or her own, that is when s/he is the manifest enunciator of diegetic and descriptive statements or of commentatorial discourse’ (Jahn, 671-2). This can occur either through the voice of a teller-character, or through the secondary text constituting stage instructions. Due to restrictions in narrative information presented by plays, Jahn argues that ‘what a play lets the audience see and hear can be treated under the heading of focalization’ (Jahn, 674). So, according to Jahn, drama can be seen as narrative presented by a heterodiegetic or even a homodiegetic narrator, but the focalizer is always the audience. Furthermore, only when there is a teller-character is the primary text of a drama considered as narrative. The other characters, then, are part of that narrative, but not of the act of narration, since that role would lie with the actor. Joyce’s Exiles does not have a teller-figure. The play revolves around the relationship between exiled author Richard Rowan and his non-literary wife Bertha after his return to Dublin. They have quite modern ideas about marriage. Bertha is allowed to flirt with an old friend Robert Hand, while Richard flirts with their son’s music-teacher Beatrice Justice. Finally, they still choose one another. Its themes are exile, love, doubt, seduction, and betrayal, each of which is also used in Joyce’s other works. Exiles was only staged once and did not receive any reviews. The narrator can only be looked for in the secondary text. This text is, however, very brief. The secondary text gives comments such as ‘bitterly’, ‘proudly’, ‘shrugs his shoulders’, and ‘points to the study’, and does not show any sign of the confident and experimental narration Joyce showed in his prose (Poems and Exiles, 252-53). If I would, in line with Jahn, argue that the narrator is narrating the secondary text, I would say that Exiles has a heterodiegetic narrator, and when the audience functions as focalizer, they would be impersonal.
Conclusion

In Joyce’s work we have witnessed a development of focalization techniques to convey different types of meanings to an audience.

In *Dubliners* the experimentation with external and internal focalization and alternations between these types was used to emphasize a specific theme, or cluster of themes in relation to the social paralysis of the environmental setting and the desire to hold a mirror up to the people of Ireland (and particularly Dublin).

In *A Portrait of the Artist as a Young Man* internal focalization was profusely extended to show the development of the protagonist and focalizer, while in search for answers to Joyce’s recurring themes of the individual’s relationship to the church, nationalism and family.

In *Ulysses* Joyce does not use focalization to emphasize his themes, but he complicates both internal and external focalization to achieve a particular artistic goal, namely to give the reader complete insight into the inner thoughts of his fellow humans. In addition, he shows that there are always multiple perspectives on the same thing by using multiple focalizers interchangeably. The theme of this novel is not, as in *Dubliners* or *A Portrait of the Artist as a Young Man*, paralysis, coming-of-age, or religion, nationality, family and public life. The main theme in *Ulysses* is the writing of a text that envisages the working of a human mind and to do so the technique used by Joyce is, indeed, focalization. So, in these three works Joyce does use focalization to achieve particular goals and to bring forward specific meanings. Focalization is, furthermore, used to convey modernist goals, such as erasing an authorial voice in *A Portrait of the Artist as a Young Man*, and complicating a text to show the inner perspective of the human mind in *Ulysses*.

In *Finnegans Wake*, there is a rupture with his previous writings. While there seems to be an ever-present internal focalizer as in *A Portrait of the Artist as a Young Man*, this focalizer is the
dreamer, who can be compared to Stephen Dedalus but who is ultimately not reducible to one singular person or perspective. Moreover, while in *A Portrait of the Artist as a Young Man* Joyce deliberately tried to remove authorial presence altogether, in *Finnegans Wake*, the authorial narrator could be the internal focalizer, or is at least interwoven with this focalizer. The indeterminacy of the focalization in *Finnegans Wake* is in accordance with its status as a proto-postmodernist novel.

While modernist poetry and perhaps even drama sometimes experiment with narrativity and focalization, Joyce’s *Poems and Exiles* does not. These are not revolutionary, but rather traditional works, which could be the reason why most critics have chosen to ignore them, in order to preserve Joyce’s reputation as an experimentalist.

**Works cited**


### Annex 1 (Ulysses, p. xxiii)

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<td>Wandering</td>
<td>The Streets</td>
<td>3 p.m.</td>
<td>Blood</td>
<td>Mechanics</td>
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<td></td>
<td>Citizens</td>
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<td></td>
<td>Labyrinth</td>
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<td>Rocks</td>
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<tr>
<td>Sirens</td>
<td>The Concert</td>
<td>4 p.m.</td>
<td>Ear</td>
<td>Music</td>
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<td>Barmaids</td>
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<td>Fuga per canonem</td>
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<td>Room</td>
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<tr>
<td>Cyclops</td>
<td>The Tavern</td>
<td>5 p.m.</td>
<td>Muscle</td>
<td>Politics</td>
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<td>Fenian</td>
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<td>Gigantism</td>
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<tr>
<td>Nausicaa</td>
<td>The Rocks</td>
<td>8 p.m.</td>
<td>Eye, Nose</td>
<td>Painting</td>
<td>Grey, Blue</td>
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<td>Virgin</td>
<td>Tumescence,</td>
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Detumescence
Oxen of the The Hospital 10 p.m. Womb Medicine White
Mothers Embryonic

Sun
development

Circe The Brothel 12 midnight Locomotor Magic
Whore Hallucination

Apparatus

Eumaeus The Shelter 1 a.m. Nerves Navigation
Sailors Narrative (old)

Ithaca The House 2 a.m. Skeleton Science
Comets Catechism (impersonal)

Penelope The Bed Flesh Earth
Monologue (female)