CONCLUSION
Donleavy's novels show a marked tendency in the speaking voice to put itself in third person while narrating its own story. There is a fairly constant movement in and out of first-and third-person narration, as the protagonist narrates his history to an audience. But it is to be observed that he is also telling it to himself. He is narrating his own history and, therefore, takes a more detached point-of-view or position. Donleavy's protagonist lives for the most part in the persona of a third person, as a character in his own fictionalised autobiography.

As a story-teller, Donleavy exploits this unusual situation with different degrees of the protagonist's presence and his voice to frame the tales. As a result the authority controlling the meaning of the narrative does not remain exclusively in the hands of a narrating agency external to the story, but is shared between the narrator and the narratee. Donleavy, thus, favours no authoritative discourse in his novels.

The voices that are heard in the novels are either of the protagonist-narrator or those of the characters including the protagonist who exist inside the fictional world. The narratives present
the internal perspective of a first-person narrator as well as an external one, which is focalised on the unmediated dramatised scenes. The absence of a pronounced authorial perspective in the novels, favours a free-play to the voices of narration. As a result, both in the micro-narrative and in the macro-narrative, no voice other than what emerges from inside the narrative is heard.

Since there is no attempt to privilege any authoritative voice in the novels of Donleavy, the responsibilities of the reader is immense for the interpretation of the works. Both the narrative portion of the text, mediated by either a first-person narrator or an impersonal one, and the non-narrative portion consisting of direct dialogue scenes and representation of character’s consciousness, allow the reader a kind of freedom which could not have been possible with an intrusive authoritarian voice. Donleavy’s novels, thus, favour the readers’ participation to a great extent, which may be considered a major feature of Donleavy’s narrative discourse.

For enlisting empathy or an ironic response from the reader in relation to the characters and the fictional world, the author takes great care to present various points-of-view in the novels. The ‘showing’ mode or the discourse of presentation is predominantly used in some of the novels of Donleavy, especially the early ones, where the narrative situations are dynamic and dramatic in nature.
This requires a different kind of reader’s participation from what he is supposed to do in a thoroughly narrated situation.

The lack of an elaborate introductory narrative by a personalised narrator does not cause the reader any difficulty to comprehend the fictional reality. The reader forgoes all narrative preliminaries and places himself close to the fictional event. The absence of narrative preliminary provides a condition where-by the reader’s attention gets transferred to the narrated event quickly and completely. The reader does not share the experience of an individual fictional character only, he is also transported to the scene of the fictional events as if he were a witness or an observer. It seems that the author fashions the discourse of direct presentation with the kind of meaning he wants to convey to the reader. This discourse situation between the author and reader brings out an implicit contract between them, which can be inferred from the text.

Along with direct presentation ensuring empathy of the reader, the author employs other situations where a narrator’s mediation introduces certain distance between the reader and the fictional world. The protagonist presented in them invites an ambivalent attitude towards him from the reader.
The discourse of presentation, as it is used by the author, places the reader in close contact with the character. His consciousness, thoughts and feelings are presented to the reader to evoke empathy. But, at the same time, the author also exploits certain distance in the narration inviting the reader to view the action of the protagonist ironically. The author's choice of varying narrative points-of-view creates the distance between the character of the story and the reader of the narrative.

In Donleavy's novels, the reader often comes across narrative situations where an implicit irony is built into those. Since the protagonists are narrators themselves, their function as narrators distances them from their experiencing selves both in terms of time and space. The narrators are also characters in their fictional world. As characters, they share the same speech-act with any other character in the fictional world. The opinion and assessment of other characters, as expressed in the direct dialogue scenes, convey the points-of-view of those characters. At this level, there is also scope for irony, against the protagonist. The protagonists function as reflectors in the direct rendering of their thoughts and perceptions, which again provides occasions for point-of-view different from those of the protagonist narrator. When these several points-of-view are at odds against each other, the reader encounters occasions for irony in the narrative.
The reader's expectations are reversed many times along the narrative text by juxtaposition of different points-of-view even in the same narrative situation in a novel. Such reversals are frequent, especially, in the early novels where the author employs a more dynamised narrative situation. But in the novels, where the author employs a schematised narrative situation, the reversals are reduced. The sustained development of a single point-of-view, most often that of the protagonist, reduces the occasion for irony. Rather, the protagonist emerges as sentimental and less capable of inciting empathy for him in the reader. Balthazar and Darcy Dancer are such protagonists who are typical of such sentimental victim whose vulnerability repels rather than attracts the sympathies of the reader.

Donleavy’s narrative discourse in the novels is conditioned by the stories they present. All the novels are character-based and each revolves round a single character. The protagonists tell their own stories often in a double-voiced narration. Almost all protagonists present themselves both as observer and as observed. The authenticity of experience is established by the first-person voice, and direct rendering of the protagonist’s thoughts, feelings and perceptions. A liberal amount of direct dialogue scenes in the novels tilt the balance of narration toward the dramatic presentation of the
narrative situation. But there is a gradual change that can be observed between the early and later novels of Donleavy.

In the novels, represented by Donleavy's first and most famous novel, *The Ginger Man*, the presented world emphasises the primacy of experience of the protagonist at the moment of time. A largely impersonal narrative voice creates a sense of indeterminacy. As the novels begin dramatically, so also they end arbitrarily. Events in the story reveal the character-traits of the protagonist, who remains the same throughout the narrative. But by dynamising the narrative situation, variety is introduced into the text. The person shifts are rapid in the novels. The rapidity of actions and speeches coupled with 'simultaneous narration' create a sense of urgency in the narration that grips the attention of the reader. Moreover, the representation of consciousness in these novels, the consciousness that is pure, almost pre-verbal, and expressed in sentence fragments, give a sense of immediacy to the free flow of thoughts and perceptions of the protagonists.

The reader is drawn to active participation in the narrative situations of these novels. There are also occasions for irony, which prevent the reader from sympathising completely with the protagonist. Other points-of-view, different from that of the protagonist, are expressed in the direct dialogue scenes, to shed an ironic light on his actions and thoughts. The scope of irony extends not only to the
protagonist, but also to all those people, institutions, professions and society which constitute the fictional world. Though the novels revolve round a single character, the plurality of the voices and points-of-view dynamise the structure of the narrative.

In the other group of novels, the voice of narration gets prominence, as the development of the self of the protagonist becomes the object of narration. This trend is visible in the novels where Schultz, Balthazar and Darcy Dancer are the protagonists. Though all the novels of Donleavy make use of almost one type of micro-narrative situations with the same basic modes, the difference is visible at the macro-narratives of the novels. There is a tendency towards schematisation of the narrative situation in the novels of this group along with changes in the themes and motifs.

The interplay of different modes of narration, the shifting point-of-view, the access to the consciousness of the protagonist, the manipulation of the narrative distance in relation to the fictional world—all these contribute to the peculiar complexity of narrative of discourse in the novels of Donleavy.

Donleavy's narrative discourse is not only idiosyncratic but also marvellously flexible. Because of this, the reader's engagement with such narrative texts becomes a productive play. Narrative
techniques are not, after all, ends in themselves but means to achieve certain effects in the reader. Donleavy's narrative discourse anticipates an ambivalence in the readers response to the protagonists and their world. It is part of the author's plan to effect a sharing of the values and attitudes between himself and reader at the beginning. But when the authorial voice falls silent, the reader becomes less and less certain about the purpose and the meaning of the story as message. This opens the space for the reader's personal involvement in the story. The destabilisation of a single voice of authority and the uncertainty of a fixed point of reference results in an open-ended narrative situations favouring a freeplay of interpretation.

There are ample opportunities for irony as these result from a disparity of understanding among the author, the narrator, the characters, the narratee and the reader. Since Donleavy abandons the old device of authoritative narration, he discovers new possibilities in narrative art.

Absence of an authoritative voice results in the emergence of a multiplicity of perspectives. Most prominent among the devices of Donleavy is the use of a double-voiced narration which emphasises the fictionality of the story-world, and provides access to the
consciousness of the protagonist authenticating the latter’s experience and winning sympathy of the readers for him.

The interplay of voices, the shifting of modes of discourses of the narrators and the characters, the irreverence for any kind of authoritative narration and the possible pluralism of interpretation resulting from the open-endedness of the texts, are the hallmarks of Donleavy’s narrative discourse. There is rich complexity in Donleavy’s uncommon way of telling stories.

Donleavy’s art of story-telling puts him securely among those novelists, who may not have made it big, but have made their voice heard as unique. The fact that Donleavy’s novels do not strictly fit into any of the known categories speaks for his uniqueness as a storyteller.