MODE
The narrating agency or the narrator can mediate the story-world in two different modes suitable to the content or object of narration and the particular narrative situation in question. The two modes are usually categorised as 'telling' and 'showing'. The opening of *The Ginger Man*, uses both:

Today a rare sun of spring. And horse carts clanging to the quays down Tara Street and the shoeless white faced kids screaming.

O' Keefe comes in and climbs up on a stool. Wags his knapsack around on his back and looks at Sebastian Dangerfield.

"Those tubs are huge over there. First bath for two months, I'm getting more like the Irish every day. Like going on the subway in the States, you go through a turnstile".

"Did you go first or third class, Kenneth?"

"First I broke my ass washing my underwear and in those damn rooms in Trinity nothing will dry. In the end I sent
my towel to the laundry. Back at Harvard I could hip into a tiled shower and dive into nice clean underwear”.

*(The Ginger Man, 9)*

This is a dramatic opening, where the voice of the narrator is almost silent, except that it presents the setting. But the apparent impersonal narration is given an internal perspective. The deictic ‘Today’ as a time-marker reduces the gap between story-time and the narration-time. The illusion of immediacy is established further with the quoted speeches of the characters. As a result, along with its spatio-temporal orientation the entire situation is presented in the manner of showing, as if the reader is directly witnessing the events taking place in front of him. Here, a comparatively muted ‘telling’ mode co-exists a dominant ‘showing’ mode.

Not only the modes are different in their manner of conveying the story-world, the author's choice of one of these two modes implies an important decision with regard to his narrative strategy. An examination of the narrative openings of the novels of Donleavy shows his definite preference for a particular mode, the mode of ‘showing’.

Though the modes of ‘showing’ and ‘telling’ stand opposed to each other as regards mediation by a personalised narrator, the two
occur in Donleavy’s narrative text quite close to each other and sometimes it is difficult to locate the borderline separating those two. In fact, both these modes are present in different proportions rather than in virtual exclusion of one or the other. Such co-existence of the modes provides richness and variety to the text.

Donleavy’s novels are primarily first-person narratives, where the protagonist tells his own story. But unlike the conventional first-person narratives, the novels do not have fully personalised narrators but narrators with different degrees of personalisation depending upon the narrative situations. Unlike The Ginger Man, A Singular Man opens with:

My name is George Smith. I get up on the right side of the bed every morning because I pushed the left to the wall.

I’m in business. I sleep naked between the sheets. And these days always alone unless for accidental encounters.

(A Singular Man, 5)

which presents unambiguously the protagonist as the narrator of his own story.

The presence or absence of the narrator in the narrative situation gives rise to the two modes of narrative transmission. While in the ‘telling’ the reader encounters mediation by the narrator, in the
‘showing’ he encounters directly the events and speeches of the characters in the story-world.

Donleavy’s novels make judicious use of both these modes for various ends. Instead of getting the story completely mediated by a first-person narrator, he uses long stretches of dramatic presentation. The protagonist-narrator’s perspective being a limited one and located inside the story, the author makes allowance for the other perspective for dramatic rendering of certain situations. For example:

"Marion, I think I’ll go and study in the park this morning".

"Take the baby with you".

"The pram is broken".

"Carry her".

"She’ll piss on my shirt".

"Take the rubber sheet".

"How am I going to study, watching her? She’ll crawl into the pond".

"I say, can’t you see? I’ve got my hands full with all this, the mess. Look at the ceiling. And there you are, you’re wearing my sweater. I don’t want you wearing my sweater. What do I have".

"Jesus".

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“And why don’t you go to see Mr. Skully and have this loathsome toilet fixed? I know why. You are afraid of him, that’s why”.

“Not a bit of it”.

“You are. All I have to do is say Skully and you’re off up the stairs like a frightened rabbit, and don’t think I can’t hear you crawling under the bed either”.

(The Ginger Man, 59)

This dramatic rendering of the conversation of the two characters throws light on the nature of the protagonist Sebastian. What emerges from this stretch of conversation about Sebastian could not have been directly told by the protagonist narrator. The unmediated events counterbalance the information provided by the narrator in his own words.

It is not surprising that the novels being quasi-autobiographical narrations employ an internal perspective in relation to the story world. A personalised narrator, by its very nature of being embodied in a character of the story world, is subjected to several limitations. The narrator may not prefer consciously to tell about certain things. What remains hidden in the mediated account, may be expressed in the unmediated segments of the text.
An examination of Donleavy's novels reveal that there is a strong inclination for a particular method of narration. Method here means the systematic combination of narrative modes. The combination is methodical and not random as it may appear sometimes, and the method of narration becomes part of the meaning of the narrative under discussion.

There are four possibilities of transmission of a situation in narrative fiction. According to the degrees of mediacy of the narrative agent, the narrative situation may be transmitted either through 'showing' or 'telling' modes. Further, the same situation may be mediated through an 'internal' or an 'external' perspective, and these four possibilities may appear either separately or in combination in Donleavy's novels with the result that a long stretch of text can not be categorised easily under any one of these possibilities.

Donleavy cleverly utilises the first-person narration by providing long stretches of quoted speeches of characters. When the direct dialogues of characters are quoted in the manner of dramatic presentation, the internal perspective that emerges from such a procedure frees the narration from questions of reliability of the first-person narrator. Since what goes on in the character's mind is directly presented in the narrative text, the impact of the intervention of a personalised narrator gets obviated by the mode of narration.
Considerations of reliability apply only to those portions of the novels of Donleavy which present a personalised speaking voice. Here Donleavy is able to mute such considerations by turning the narrator into a reflector-character while maintaining the first-person narrative situation. The following is an instance, where the protagonist Sebastian Dangerfield’s perceptions are narrated in the manner which combines narration in the first-person as well as reflection of the character:

What a sorry sad day. I want company. A morass of black coats, coughing and spitting. Get out of here.

He went across the street. Had a nickelodeon there. He played ‘That Old Black Magic’ and ‘Jim Never Brings Me Any Pretty Flowers’. Like Chicago, A man in Chicago accused me of having a Harvard accent. What are you, from Evanston? Don’t talk to guys like me. The bruised and dumb, the snotty and sniffling. Her stinking hairy tits. I’m not blaming her for hair around her nipples. That’s all right. I just don’t like the British, a sterile genitalless race. Only their animals are interesting. Thank God they have dogs. She wants her life sitting on her fanny in India, whipping the natives. Wants Bond Street. Afternoon tea at Claridges. Lady Gawk tickling her twat
with a Chinese fan. I'll break something over that woman's face. The way I lose my dignity is dreadful. Worrying about silly misunderstandings. She can leave. I'll tell her to get out. Stay out.

The end of the song. Outside, standing in front of the cinema waiting for the roaring tram. It's so noisy, coming down the hill out of the night, mad teetering vehicle. Seems to work like coffee grinder. But I love the colour and the seats, all green and warm, orange, pink and passionate. Like to run up to the spiral stairs to the top and see the school children sitting on the outside platform. I like it because I can see into all the gardens and some of the evening windows. I was impressed by trams when I first set foot in this country. From the top deck you can see into some personal windows. Women wearing slips only. I often saw a great deal of cromiumplate in the bedrooms and electric fires glaring from the walls. Also the beds were covered with satin eiderdowns, big, thick and puce.

He got off at the College Street. Swarms of people. A girl pipers' band was rounding the front of Trinity College, all green and tassels and drumming La, de, da, deda la de. Followed by gurriers. This English amusement park. Must get
into a public house. Where? I owe money in every one. That’s one thing about me anyway, I can run up credit in a public house and that’s saying a whole lot. Go up the Grafton Street, cheer me up with its wealth. But where are the rich. Just poor miserable bastards like me, have nowhere to go. Invited nowhere. Why does not someone invite me. Come on, invite me, You’re all afraid.

At Duke Street, Just about to cross. Foot half down from the curb. Hold on.

On the opposite side, looking at the shoe shop. I mustn’t panic. No bungle. Get to her before she starts walking again. She’s staying. Stay still. Rebuffed. I’ll not be rebuffed. Whoa. She sees me. She’s confused. Optimum moment. Show slight surprise. I am surprised. Don’t have to show it. Be natural. Brave and noble. And a gentleman, of course. quick greeting. *(The Ginger Man, 68-70)*

With the sole exception that the narrator refers to the protagonist as ‘he’, the above stretch of text provides a thoroughly internal perspective showing the protagonist both as a narrator of the events and as a reflector-character. There are a whole lot of other things that are reflected by the protagonist. It gives the impression of
simultaneous narration as if the events and the narration go hand in hand annihilating temporal and spatial distances between the story and its narration in a unique presentational mode. The distance separating the narrating 'I' and experiencing 'I' is nearly zero. Since narration here is not self-consciously done, the transition from one mode to the other is smoothly effected. What takes place in the mind of the protagonist, his thoughts, verbal or non-verbal, become the object of narration, something that can be shown along with the actions and events. The mode of narration here significantly differs from what is usually known as 'telling'.

In Donleavy's novel, the over-arching first-person narration may include different tactics: mediated narration, dramatic presentation and reflectorisation. But the possibilities of their combination differ in individual novels. Between proper narration mediated by a narrator and scenic presentation where the narrator is completely effaced there exist indeterminate areas of mixed modes. Especially those narrative portions containing speeches of characters demand close analysis. Although the most common occurrence of speech is through direct quotation but when speech is taken as an event, like other events, it may be narrated by the narrating agent as in the following:
The landladies called to tea. An elderly Protestant couple, sisters, of a class living on investments. They hoped that Sebastian and Marion would keep up the garden, because they had several rare Himalayan plants given by a cousin, a member of the Royal Horticultural Society. And they would leave their Wedgwood, finding them such a delightful couple, Mr. Dangerfield a student at Trinity, well, it really made them feel secure right from the start. And we were so upset about renting at first, the sort of people one might get these days, Dublin isn't as it used to be of course, people making money with shops and these people running the country.

(The Ginger Man, 141)

This significantly differs from the directly quoted dialogue in the manner of complete 'showing'. Here the narrating agency narrates the event while recounting the words uttered by the characters. Such instances focus on the process of narrative transmission rather than the content narrated in it. The fact that these sentences are not within quotation marks makes it indeterminate as to whether the characters concerned uttered these words, ascribed to them, or the narrator just simulates this conversation to make a point.

The modes of narration employed in The Ginger Man vary according to the distance and perspective maintained by the narrating
agent in relation to the story-world. Sometimes the events are related from the external perspective of mediated narration like:

Mr. and Mrs. Sebastian Dangerfield and their daughter, Felicity Wilton, late of Howth, are now residing at 1, Mohammed Road, The Rock, Co., Dublin.

(The Ginger Man, 47)

where no subjectivity of the narrating instance is expressed. But at other times the first-person narrator may take a purely subjective stance:

Christmas. Lying here on my back listening to carol singers in the street. Two weeks ago today I woke up in this room and Mary was gone. Left a note on the little table and said she loved me anyway and only hoped I didn't mean all the things I said to her. (The Ginger Man, 320)

This results in differences in the regulation of narrative information in either cases. One significant aspect of the narrative discourse in the novels of Donleavy is that the narrator often changes his strategies of narration. In no single novel, it can be said, there is only one single perspective and a single voice. Hence, the narrative
situations demand different types of narratee participation according to the distance postulated in them.

Narrative situations in the novels of Donleavy favour the 'showing' mode rather than the 'telling' and the internal perspective is more prominent than the external. The text quoted above shows that it consists of two major types of segments: one within quotation marks supposed to be uttered by the characters including the protagonist and the other without quotation marks ascribed to the narrator. While the quoted dialogue creates no difficulty for identification as to who utters those, the other segment does create certain difficulties.

The elements identified in the preceding discussion characterise single narrative situations but sometimes it is difficult to draw a clear boundary between two narrative situations appearing contiguously. The most convenient method to identify the boundary may be the chapter division in a novel. But even a single chapter may contain two or more such situations. In such cases the singleness of the object of narration may create the impression of a single situation if the narrative agency uses a single event or an existent for its narrative statement. The narrative situations may be transmitted through one or more modes of narration as identified earlier, but what connects these narrative situations is the consciousness of the
protagonist. His actions, movements in space, memories, interactions with other characters and his thoughts provide the links. In other words, the spatio-temporal positioning of the protagonist and his consciousness bind all the narrative situations in a novel.

To analyse the structure of narrative transmission in the novels of Donleavy, a convenient method may be adopted here. All the sentences that constitute the text may be divided into two categories. The sentences within quotation marks may be identified as discourse of the characters, including the narrator-protagonist who participates as a character in the story-world. The other sentences which are not marked within quotation marks are to be taken as the narrator’s discourse. While the character’s discourse is easy to identify, the narrator’s discourse presents difficulties in so far as he is also the protagonist of the novel. As a result, the origin of a particular statement by him may be difficult to identify as to whether it is by him as narrator or as character. The narrator’s discourse may be further divided into two types. Some of the statements can be ascribed to the narrating self of the protagonist serving to further narration while the others may be ascribed to his experiencing self engaged in reflection.

In all these types of sentences in the text the protagonist is the common performer. In the character’s discourse, he functions like any
other character living in the story-world and sharing the same experience with others. So the criteria established to analyse these statements treat all the quoted speeches on the same parlance. In the narrator's discourse, however, he functions differently. Not only does he narrate events and describes settings but also represents other characters' speeches. The logic of the narrator's discourse differs significantly from the character's discourse. But there are still other segments of the text where the narrator may withdraw himself into the protagonist's character and reflect. This element of reflection is a significant part of the first-person narration in Donleavy's novels. Since the borderline between the character's narration and his reflection is thin, a close examination of the text is necessary in this area.

The narrative strategies of Donleavy can broadly be viewed as of two types according to the modes of 'telling' and 'showing'. The 'showing' mode includes not only the dramatised scenes with quoted dialogues, but also simultaneous narration and reflection of the narrator-protagonist as these occur almost unmediated. Just as Donleavy's narrator prefers to remain impersonal, although he may get personalised as and when necessary, similarly there is a preference for the 'showing' mode although resort to 'telling' may be made when required. Apart from The Ginger Man this mode of 'showing' is prominently found in A Singular Man, A Fairly Tale of...
New York, The Onion Eaters and the novella The Saddest Summer of Samuel S. One passage each from these novels shows the use of this mode.

Smith after a few quick sparring rounds with the instructor followed by a beginner's lesson in wrestling, retired to the smoke room where he quaffed a tall beer over looking the darkened park. Flagging a taxi back to Merry Mansions. The doorman with a brisk salute. Handing across an envelope.

"For you, Sir"

"Thank you, Hugo".

Safely inside Merry Mansions. Don't like the look of this envelope. Relax Miss Thomson will be here soon. Have another little rosner.

"Matilda".

"Good evening, Mr. Smith".

"Get me a whisky. And two omelettes. Miss Thomson will be here shortly to eat with me".

"Leave the garlic out, Mr. Smith".

"Leave it in".

"If that's the way your want it".

"Just get me the drink, please".

(A Singular Man, 15-16)
Sound of snow shovelling in the street. Ship's whistle from the river. Tingling and banging in the pipes along the wall. Outside the wind blows hard and shivers the window. Knocks on the door.

"Mr. Christian, there's a man for you down stairs:"

"Please tell him I'm coming right away"

Christian looking into the street bellow. A man in dark coat, green shirt, black tie. No hat over his half bald head and grey wisps of hair. A black long car. Come for me. Can't keep him waiting. Can't stop them putting you in the ground under the snow. (A Fairy Tale of New York, 17)

Up the stone steps of the station. Between two white globes on lamp-posts. Into this high grey granite edifice. Musty wide corridors under a roof held by girders. Clayton Clementine stops at a counter and open hatchway along the platform. A group of porters and attendants hovering over something huge and grey on a shelf.

"Excuse me".

"And what can I do for you Sir".

"I am looking for a dog".

"Are you now. Would you know it if you saw it".

"Not exactly, just a dog".

"Are you able to kill a calf a day".

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"I beg your pardon". *(The Onion Eaters, 8)*

Samuel S undoing the latches to the door, holding the sheet together around him with his teeth. His first visitor. Dressed in brown, a patterned silk shirt and leather skirt. A large saddle bag slung over her shoulder. And feet in deer skin ankle boots upon which she stopped half way into the musty dim sitting room and let out a high pitched whistle.

"Holy cow".

"You wanted to come in"

"I've read about poverty in Europe but this is really for the books. Your hallway is soaking. You look like a spook".

"If you don't like it there's the door".

"Don't be so touchy".

*(The Saddest Summer of Samuel S., 62-63)*

In all these representative segments the narrator's as well as the character's discourse favour a dramatic 'showing' of the content.

Novels like *The Beastly Beatitudes of Balthzar B* and *The Destines of Darcy Dancer, Gentleman* make use of a time span in the story that begins from the early child hood of the protagonist. Although the protagonists of these novels recollect events of the past,
they do not ‘tell’ but present those in the ‘showing’ mode making the character’s speeches part of the events in the past:

And this evening a fresh green darkness over Paris.
Nannie hurried through the figures collected in the doorway.
Tightly squeezing Balthazar’s hand as they stepped down the grey steps under the ivy entwined glass canopy. Her big eyes full of tears pushing him up the high black leather seat of Uncle Edouard’s car. She stood wiping her hands across her mended greeny tweed travelling skirt. Her eyes crinkling as she tried to smile.

"We’ll be going to Dover. You’ll see big white cliffs from the boat".

"Will there be a little boy I can play with in England".

"Yes" (The Beastly Beatitudes of Balthzar B., 17)

Not only the present event but the past history is narrated by the protagonist-narrator and the actual speech is integrated into it. The quoted dialogue is not confined only to narration of the story-now, but serves to show or dramatise the event framed inside the narration of a past event:

And as I sat one evening in the dinning room with the winds howling and shutters rattling and Miss Von B taking her
meals alone served by Norah in the small morning room just across and down the hall, I dropped a potato on the polished table. And as I reached to wipe away the steamy stain it made, Crooks gave a great sigh of his whisky perfumed breath.

"Ah Master Reginald now, no need for you to bother doing that. A wipe from me in a thrice will take care of it. It's that woman of course with her rules has us all extremely upset. She will soon be cleaning and polishing the pebbles on the drive. And I do think and fear that I will, should she continue to stay, give in my notice."

"Crooks please, you must not entertain such a thought."

"I shall. Believe me I shall. She is quite making my life miserable. I have run this household all these years, O but I cannot simply can't repeat what I have already said so often". (The Destinies of Darcy Dancer, Gentleman, 57-58)

With Schultz and its sequel Are you listening Rabbi Löw, the mode of 'telling' is more prominent, although occasional dramatisation may be secured by quoting dialogues:

Their strange compatibility seemed to proceed on these lines. First his Lordship's absolute refusal then a slight
weakening and finally after nonstop afternoon's harassment his Lordship's acquiescence. Except that his Lordship always firmly reneged in the matter of Schultz being allowed access to his Lordship's affluent influential friends.

'Come on for Christ's sake. How can that hurt you if I meet these other aristocrats you know. Well what about your sisters or their husbands then. I mean christ they're family. They'd understand'.

'Good god Schultz do you think I would for one second release you uncollared upon innocent people. To rip and tear at them the way you do me. Some times Schultz you are exactly like a stage show'.

'What do you mean, stage show. What stage show'.

'One which ought to be closed'. (Schultz, 16)

This use of both the modes at the same time underscores Donleavy's characteristic strategy of integrating quoted dialogue with narration proper. He also makes free-use of the showing mode inside simultaneous narration and pure narration as well.

Apart from dialogue, the 'showing' or mimetic mode includes reflection of the protagonist or other characters and these and other
mental events may be verbalised either by the character himself or the narrator. When the character is conscious of his own thoughts he may be talking to himself in the form of monologue. But character’s reflection may be given words by the narrator, when there is no conscious effort on the part of the character to verbalise them. The narrator has then access to the consciousness of the experiencing self and expresses the later’s reflections in the ‘showing’ mode. This strategy of narration is termed here as reflectorisation.

This is an area where Donleavy’s narrative discourse stands to scrutiny in greater detail. Usually the reflector sub-mode is found as part of third-person narration, because access to consciousness is possible on the part of the omniscient narrator. In Donleavy’s novels, however, reflectorisation sub-mode is found inside first-person narrative situation. While the first-person narrator - a personalised one - is conscious of the presence of its audience, the reflector-character is not aware of it although the content of narration is the same in both the cases. When the protagonist himself is the narrator, whether he is conscious of an external audience or not is immaterial. He has the liberty to speak to himself his thoughts and perceptions. In The Ginger Man, for instance, the protagonist-narrator withdraws deep into his own self and focuses on his perceptions, which consciously he would not have thought of communicating to an audience. Here is an instance of reflectorisation, where Sebastian
Dangerfield, the protagonist of *The Ginger Man* has a vision of persecution which he does not intend to tell others but suffers on its account:

In the morning all silence between them. Sebastian heating soup jelly, dipping bread in it and drinking a cup of tea. How I hate the fear of it. Hate my own hatred. Get out of all this with escape and murder. Poor Marion. I have never felt so sad or pained. Because I feel it all seems so useless and impossible. I want to own something. I want to get us out of this. Get out of this goddamn country which I hate with all my blood and which has ruined me. Crush Skully's head with a pocker. A green Jesus around my neck and this dawn leaking ceiling and this foul linoleum and Marion and her wreched shoes and her stockings and her panties and her tits and goddamn skinny back and orange boxes. And the black smell of grease and germ and spermy towels. All the rot behind the walls. Two years in Ireland, shrunken teat on the chest of the cold Atlantic. Land of crut. And the drunk falling screaming into the ditches at night, blowing shrill whistles across the fields and brown buggered bogs. Out there they watch between the nettles, counting the blades of grass, waiting for each other to die, with the eyes of cows and the brains of snakes. Monsters growling from their chains and...
wailing in the dark pits at night. And me. I think I am their father. Roaming the laneways, giving comfort, telling them to lead better lives, and not to let the children see the bull serving the cow. I anoint their silver streams, sing laments from the round towers. I bring seed from Iowa and reblood their pastures. I am. I know I am Custodian of the Book of Kells. Ringer of the Great Bell, Lord King of Tara, "Prince of the West and Heir to the Arran Islands". I tell you, you silly bunch of bastards, that I'm the father who sweetens the hay and lays the moist earth and potash to the roots and story-teller of all the mouths. I'm out of the Viking ships. I am the fertilizer of the royalty everywhere. And Tinker King who dances the goat dance on the Sugar Loaf and fox-trots in the streets of Chirciveen. Sebastian, the eternal tourist, Dangerfield. (The Ginger Man, 80)

The first-person narrator here performs two functions. As a narrator he mediates not only events in the story-world but also other characters and settings. He also speaks about his own reactions to the things he confronts. At the same time he also functions as a reflector-character. A reflector character registers events of the outer world in his consciousness, perceives and feels, always silently, but he never 'narrates', - that is, he does not verbalise his perceptions, thoughts and feelings in an attempt to communicate them. Thus the
reader is given a direct insight into the events and the reactions of the reflector-character.

In Donleavy's novels, the narrator is also the protagonist and as a character, he reflects. The two functions originate from the same source. While in one case the narration is meant to be conscious representation of the story world, the other is an unconscious reflectorisation without any expressed communicative end to serve. In reflectorisation, the object of narration may be the reflection of the character as much as the events and existents reflected upon by him. The convention of scenic presentation or 'showing' includes this as a sub-mode. When the narrator happens to be on the impersonal scale, the process of transmission in the reflectorisation sub-mode becomes unobtrusively 'showing'. But where the narrator is strongly personalised, the voice of narration is perceptibly audible and the mediation is visible.

In the novels of Donleavy, there is a thin line separating the narrating self from the experiencing self of the protagonist. In fact, on many occasions, there is crossover from one to the other. The narrating self withdraws and allows the experiencing self to surface out. This transition is a hallmark of Donleavy's narrative discourse. The withdrawal of the narrating self is evident only in the dialogue portions of the text where the self participates as a character. Similar
is the case with reflectorisation. The same experiencing self continues to be a part of the story-world, actively registering the world around him, not only events and existents but also memories of past experiences. This presentational mode of 'showing' with reflectorisation is, therefore, natural for narration of the world of Donleavy's protagonists.

When the event is a process and is reflected by the protagonist, it takes the shape of 'simultaneous narration'. In Donleavy's novels the protagonist-narrator is sometimes found as living through the events and narrating them simultaneously. Being a first-person narrator who is actualised as an experiencing self, he restricts himself in such situations to reflection on his experiences rather than communication of the same. But an interesting situation is found in *Are You Listening Rabbi Löw*, where the protagonist in his loneliness withdraws into his own self and starts conversation with the imaginary Rabbi Löw.

Jesus every lousy thing I ever experienced is crowding back into my life tonight. It's the sound of these wheels in the track. And the whole black night flashing by outside. God I'm going to have another big coffee and Armagnac. A big fucking Armagnac. Wake up, Schultz. Wake up Rabbi Löw if I did wrong. From now on I swear I'm going to do right. Sigmund
don't be too hasty. The other thing in life I did not tell you about, is to avoid regret. With all the disease and sorrow out in the world already. All it does is blind you so that you go stumbling into a new disaster. Got it, Rabbi. I'm glad you said that. And that I'm getting drunk enough to listen. Imagine. What could be now so ironic. That after weeks and weeks and thousands of besieging words, I got Louella. Right inside my house. Even to lying on a bed. And out we all go in purdah and in continued celibacy and I'm by now a hundred and fifty miles away. Lonely as hell and getting drunk as a skunk as no Jew should. Rabbi if I didn't have you who else would I have to turn to in this world. And I got a question. Answer me Rabbi Löw. Why did my parents have to fuck and make me a Jew in the first place with standard of morality to keep up. I suppose it's no worse than being an Eskimo having to live on the Equator, Jesus all hell is breaking loose in my brain. *(Are You Listening Rabbi Löw, 177)*

This shows how the experiencing-self of the protagonist dramatises his narration by splitting himself into two different selves in conversation with each other. But this may also be taken as an instance of reflectorisation where verbalisation of the protagonist's own thoughts is made not for communication.
The coexistence of the narrator and the reflector in the protagonist entails the blending of the modes of 'telling' and 'showing'. Neither of the modes exists independently and there may be many transitional zones in the text which become ambiguous for such blending. Scenic presentation consisting of passages of dialogue with brief impersonal third-person report similar to stage direction as in the following passage is an example of such indefiniteness of mode:

Dangerfield stepped out into a deserted Balscaddoon Road.

The counter was covered with rich sides of bacon and wicker baskets of bright eggs. Assistants, white aproned, behind the long counter. Bananas, green from the Canary Isles, blooming from the ceiling. Dangerfield stopping in front of a gray haired assistant who leans forward eagerly.

'Good day, Sir. Can I be of any help'?

Dangerfield hesitating with pursed lips.

'Good day, Yes, I would like to open up an account with you'.

'Very good, sir, Will you please come this way'.

The assistant opening a large ledger, across the counter. Asking Dangerfield's name and address.

'Shall I bill you monthly or quarterly, Sir?'

'I think quarterly'.

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'Would you like to take any thing with you today, Sir?'.

Dangerfield caressing his teeth together, his dyes darting among the shelves.

'Do you have any Cork Gin?'

'Certainly, Sir, Large or small size?'

'I think the large'.

'And any thing else, Sir?'.

'Do you have any Haig and Haig?'.

Assistant calling to the end of the shop. A small boy goes behind the scenes and comes out with a bottle. Dangerfield points to a ham.

'And how many pounds, Sir?'.

'I'll take it all. And two pounds of cheese and chicken'.

Assistant all smiles and remarks. O it's the weather. Shocking fog. No day for them ones at sea or the others either. And clapping his hands to the little boy.

'Come here and carry the parcels for the gentleman. And a very good day for you, sir'. (The Ginger Man, 12-13)

Even in the case of 'simultaneous narration', an oscillation between the two poles of 'telling' and 'showing' may take place. An event occurs in the story-world and the protagonist as the experiencing self participates in it along with others. But the presentation of the event originates exclusively in the narrating-self of
the protagonist. Hence, it is possible that the narration of the event may occur simultaneously with experience of the same on the part of the protagonist-narrator. While registering the progression of the event in his discourse, the narrating self may withdraw and leave the character or the experiencing self to take over the responsibility of narration. For instance, in *A Fairy Tale of New York*, the protagonist Cornelius Christian's journey to meet the mortician Vine is communicated in the following manner:

Catching a bus by a white stone building. Tell you all this history of New York inside. The faded pages of little green books with the names of people. Blacksmiths, bakers and candlestick makers of a hundred years ago. When the park out there was heaps of boulders of mud. Now mommies wheel their little children to push them on the swings. All carefully cuddled up against the cold. Vine said on the phone he'd be glad to see me.

The bus stops at the corners. Across the street a low roof nestled in the trees, a place called Tavern on the Green. People climb on. The click click of the turnstile. Money drops down. Then spouts out like a milk churn. Eyes look once then fade away. Button has just popped off my coat. Never find it between all these legs. I swear to Christ I'm coming apart.
Have to hold my elbow over the straggly thread. Vine will say good to see you. And o' boy it's really going to be swell to be seen. Gather spiritual assets together. Clutch tight as they drip away through the fingers. Run from the fears. First thing I did when I walked out again in the world after the funeral. Was get my shoes shined. (A Fairy Tale of New York, 25-26)

Communication here proceeds without specific discourse features of narration. The reader has a feeling of directly witnessing the action. Moreover, he feels that he is perceiving the story-world as reflected in the mind of the character. But then, the action that takes place is also inferred as being indirectly narrated by the presentation.

Similar indeterminate areas may be found in the speech representation of the characters, apart from the direct dialogue scenes. Narration not only represents actions and existents as such, it also represents speech as action. And the degree, to which the original speech of the character concerned undergoes change, reveals the intensity of the narrative voice. A feeble voice of narration is as follows:

Three of them walking along. Some trivia. Names, Alma and Thelma. And telling of the steam-ship Queen Victoria, wrecked off here at 3 O'clock on the morning of
February, 15th 1853. Tragic disaster. And there is the quarry. See the stones. Built the harbour with this rock. Oh I tell you Alma and Thelma, Howth's the great place for the history. And I might say I'm adding to it meself. In my own little way. And they thought he was having them on and they were Catholics and giggled at this Protestant face.

(The Ginger Man, 24)

Apart from the first and last sentences, which belong to the narrator and frame the event, the rest are the spoken words of the characters. The protagonist is also a participant in the speech event. But the representation of the speech event is very near to a dialogue situation with quotation marks. Whereas in a direct dialogue situation the narrating-self is almost withdrawn, here the presence of the narrator can be felt to a certain degree. The narrating agency narrates not only speech events but also the thoughts and perceptions of characters in the story world. The area of indeterminacy here relates to the representation of unuttered thoughts and perceptions. In a first-person narrative situation, as the source of the uttered speech and unuttered thought of the character is the same, the transition from narration to reflection becomes unmarked as in the following:
The first morning tram almost shakes one to the floor and Felicity gives the twisted cry from the conservatory. Growl back to sleep. Pull the legs up in the foetal crouch. Marion wearing my underwear. Sometimes the sun would sneak in. Then Marion beating barefoot on the linoleum. Entreaties. O do get up. Don't leave me to do every thing every morning. In my heart where no one else can hear me, I was saying, now for God's sake, Marion, be a good Britisher and get down there in that little nest of a kitchen and buzz on the coffee like a good girl and would you, while you're at it, kind of brown up a few pieces of bread and I wouldn't mind it maybe there was just the suggestion of bacon on it, only a suggestion, and have it all ready on the table and then I'll come down and act the good husband with, ah darling good morning, how are you, you're looking lovely this morning darling and younger every morning. A great one that last. But I come down martyred and mussed, feeble and fussed, heart and soul covered in cement. (The Ginger Man, 49)

To sum up, the non-dialogue parts of the text of a Donleavy novel which are ascribed to the narrator may include the reflections of the protagonist. Since his reflections constitute silent registering of events and other spatio-temporal details, those may get embedded in
the narrator's discourse, and serve the purpose of transmitting the story-world to the reader.

The modes of narrative transmission, thus, depend on the complex network of relations between the narrating agency and the story world with all its events and existents. In terms of their constitutive features and inter-relationships, the novels of Donleavy exhibit certain regularities in the use of the modes. The structuration may differ from one individual work to another, but the basic elements of the narrative discourse are found to be constant in all his novels.

The absence of an obvious or definite personalised narrative stance in these novels facilitates the direct presentational mode. The distribution of non-narrative parts along the text continuum clearly shows that Donleavy tilts the balance in favour of the non-narrative mode of 'showing' rather than the narrative one of 'telling'. Hence there is a profusion of direct dialogue scenes and reflectorisation in his works.

The success of *The Ginger Man*, which established its author as a unique prose voice in the contemporary literary scene, depends, to a large extent, on its unconventional narrative technique: the unconventionality of its protagonist-narrator and an equally unconventional mode of narration. Sebastian Dangerfield, the
protagonist, is created by the author through a carefully crafted narrative text. His life is presented within a definite time span, beginning with Spring and ending with Christmas in Winter. The space of the story-world is also definite: It is mostly the city of Dublin but shifting near the end to London.

The mode of 'telling' tends towards summarising of narrative situation in the form of compressed report supplemented by commentary which explains or evaluates it. This mode would not have been suitable to the story that *The Ginger Man* was going to be. On the other hand, the presentational mode of 'showing' which depends upon scenic presentation of the event, concretisation of the idea and immediacy of impression, better suits the content of the novel.

This mode of transmission of the story is manifest most distinctly at the beginning of *The Ginger Man* which has no use of an authentic teller-character who would announce his presence and give all the detailed information necessary for the beginning of the story. The uncertainty regarding the identity of the narrator puts the reader in a state of suspense as to whose story it is going to be and who is telling him the story. After a brief scenic presentation of the setting and mention of the two characters, the story unfolds in dialogue between them.
Lack of an authentic reference to the locus of the story and direct presentation of the story world in the dramatic manner goes on to establish an internal perspective. As the story opens with the 'here' and 'now' of the fictional world, the reader looks for other additional information in the dramatised scenes. The subsequent chapters concretise the central character of the novel, as he becomes the subject of the events narrated. The presentational mode dishes out other events and character traits of the protagonist till he is established as the focus through whom the fictional world is seen. The alternation of speech between the two characters continue. The non-dialogue sentences in the text provide only short impersonal scenic reports. Later when the same non-dialogue sentences appear to originate from Sebastian Dangerfield, it becomes clear as to whose consciousness is the source of the story. While all the characters are represented through their own uttered speeches within quotation marks, it is only the unuttered thoughts and perception of Sebastian that are expressed in the non-dialogue sentences.

Sebastian's unuttered thoughts are also verbalised with the same force as his uttered speech. The fact that the unuttered thoughts of the protagonist serve the purpose of narration by way of providing further additional information, establishes him as the
narrator of his own story. His memory recreates the scene of a past event concerning his life in the following passage:

The toasted bird was put on the green table. O'Keefe driving a fork into the dripping breast and ripping off the legs. Pot gives a tremble on the shelf. Little curtains with the red spots flutter. A gale outside. When you think of it, O'Keefe can cook. And this is my first chicken since the night I left New York and the waiter asked me if I wanted to keep the menu as a memory and I sat there in the blue carpeted room and said yes. And around the corner in a bar a man in a brown suit offers to buy a drink. Comes and feels my leg. Says he loves New York and could we go somewhere away from the crowd and talk, be together, nice boy, high class boy. I left him hanging from his seat, a splash of red, white and blue tie coming out of his coat and I went up to Yorktown and danced with a girl in a flower print dress who said there was no fun and nobody around. Named Jean with remarkable breasts and I was dreaming of Marion's, my own tall thin blond with teeth fashionably bucked. On my way after the war to marry her. Ready to take the big plane across the sea. I first met her wearing a sky blue sweater and I knew they were pears. What better than ripe pears. In London in the Antelope, sitting in the back with a fine pot of gin enjoying
there indubitable people. She sat only inches away, a long cigarette in her white fingers. While the bombs were landing in London. I heard her ask for cigarettes and they had none. And leaning forward in my naval uniform, handsome and strong, please, do have some of mine. O, I couldn't really, thank you, no. But please do, I insist. It's very good of you. Not at all. And she dropped one and I reached down and touched her ankle with my finger. My what rich, lovely big feet.

(The Ginger Man, 17-18)

This passage not only establishes Sebastian to be the narrating self but also gives evidence of his method of reflection. From the story-now, his consciousness moves backward in time by association. The mention of 'chicken' reminds him of the incident at a New York bar. From there, he moves to York-town where he danced with a girl with 'remarkable breast' which reminds him of his wife Marion, 'my own tall thin blonde with teeth, fashionably bucked'. All these not only fill in the gaps in the story by remembrance of past things but also provide vital clues to the protagonist's mind and the strategy of narration employed in the novel.

The conventions of dramatic presentation make the story-now and the narration-now happen simultaneously. The narrator can take a pause and go back to the story-past and narrate now. Donleavy
conveniently makes the narrator the vehicle of this narration movement. The passage quoted above again gets connected later to others when the protagonist remembers those past events of his life which brought him to the story-now:

.... There you are, Kenneth sitting on that stool, all the way from Cambridge, Massachusetts, freckled and fed on spaghetti. And me, from St. Louis, Missouri, because that night in the Antelope I took Marion to dinner and she paid. And a weekend after to a hotel. And I pulled down her green pajamas and she said she couldn't and I said you can. And other weekends till the war was over. Bye bye bombs and back to America where I can only say I was tragic and lonely, feeling Britain was made for me. All I got out of old man Wilton was a free taxi to our honeymoon. We arrived and I bought a cane to walk the dales of Yorkshire. Our room was over a stream at this late summertime. And the maid was mad and put flowers in the bed and that night Marion put them in her hair. Which she let down over her blue night gown. O the pears. Cigarettes and gin. Abandoned bodies until Marion lost her false front teeth behind the dresser and then she wept, wrapped in a sheet slumped in a chair. I told her not to worry for things like that happened on honeymoons and soon we would be off for Ireland where there was bacon and butter and
long evenings by the fire while I studied law and may be even
a quick love make on a woolly rug on the floor.

(The Ginger Man, 19-20)

This is in the first-person mode with a proper narrative tense
applied in relation to the event related. The reader can go back to the
first chapter of the novel and restructure the entire narrative
information to fill the gaps left in the narration-now. As the two time
sequences of the story and narration are not parallel, the passage
quoted above is an example of 'analepsis' as Genette calls it. And
such analeptic movement of the narration is found on many
occasions in the novel.

In the novels subsequent to the, The Ginger Man, Donleavy
reworks the same strategies of narration although the narrative
situations may vary because of the nature of the content. The
uncertainty of the narrating agency in the beginning of the novel as
found in The Ginger Man is absent in A Singular Man. But once the
protagonist-narrator introduces himself and the spatio-temporal
orientation of the story world is established the narrative unfolds much
in the same manner as The Ginger Man. The protagonist-narrator
provides all those primary information about other characters as well
as about himself in a manner of recounting events of the past. And
the narration of those events is either in first-person or integrated into
the narration of the present by way of simultaneous narration. The mode of narration is, however, mostly presentational. The dialogue situations provide insights into the nature of the protagonist. Unlike Sebastian, George Smith develops as a passive participant of the events. Hence the scale tilts more toward reflectorisation and proper first-person narration.

Use of proper name and third-person pronominal reference to the protagonist may sometimes mislead the reader. But all the non-dialogue portions of the text either serving the purpose of narration or reflectorisation, originate from the same source i.e. the protagonist, George Smith. Most of the events of the story actually happen inside the mind of the protagonist and there are long stretches of reverie into which the protagonist lapses frequently. The external events happening in the story are related in a telegraphic manner without elaboration. Thus the dominant mode of narration in *A Singular Man* is presentational 'showing'.

The same method is also used to explore another consciousness in the novella, *The Saddest Summer of Samuel S.* The narrative opens with apparently a referntless pronominal 'he' which proves the situation to be figural. But behind the pronoun stands a reflector-character from whose point-of-view and through whose consciousness the story is transmitted to the reader. The story
unfolds through dialogue situations and reflections keeping the narrative portions to the minimum. The following passage is typical of the mode employed in the novel:

A scream from the landing. Samuel S. went rigid on his wrack, a pounding on his door. The desperate voice of Agnes Anxiety.

"Herr S, Herr S What are you doing. You flood out the building, the water is running down the stairs".

'I'm dying. I'm dying.'

'Shut the water off first.'

Water flowed in a smooth cascade over the side of the tub. Samuel S standing bemused watching it make its way, a little river with a substantial current along the hall and out under his door. His personal little Danube. Soaking down the stairs, coursing out the front archway of the building. And as it crossed the pavement, it collected a little group of people who indulged themselves in this free schadenfreude, smiling and nearly patting each other on the back. Just as Samuel S. came nipping out wielding a mop, followed by a shouting Agnes Anxiety wielding another, at the back of his head. The crowd laughed. He was cured. This moment, this day.

(The Saddest Summer of Samuel S., 41-42)
In terms of the mode of narration, *The Beastly Beatitudes of Balthzar B* is significantly different from the earlier novels of Donleavy. Here the story of the protagonist begins from his birth. Hence the mode of 'telling' is suitable to this quasi-autobiographical narrative of the adult self of the protagonist. Reflectorisation used profusely in other novels of Donleavy is minimised in this novel. But the introduction of a double of the protagonist, named Beefy, significantly occupies the story-space of the novel. And the protagonist's withdrawal to the background in favour of the double sometimes gives the impression as if the narrative goes out of the grips of the protagonist-narrator. To accommodate such a character in the story-space beside the central consciousness, the author has to realign some of his strategies of narration with the result that the passivity of the protagonist-narrator seems to do injustice to his own experiencing-self.

The method of combining the advantages of third-person narration with the authenticity of first-person narration continues to shape the mode of narrative transmission in *The Onion Eaters*. While direct dialogue scenes constitute large segments of the text, they are intermittently interrupted by thought quotations. The narration proper by a first-person merges into the reflections of the character. This
combination presents the narrative situation in most of the novel, like the following:

With terrifying swiftness the afternoon turned into night. Fred the pig seemed to know his way round the castle. And I followed him. Honking up the stairs, peering into battlements, bedrooms and water closets. Until somewhere out on the second floor he rushed off down the hall and out of sight.

I stood in some alarm listening as Tim's great black boots went down the granite steps and away over the stony road. A trembling took me. Standing in a darkened library. Trying to light that candle. So hopeful on the mantle. Each match's flame strangely dimming and going out. A nervous sob floating ceiling-wards from between my lips. I was not, I am certain, the only soul in this house.

(The Onion Eaters, 16)

The narrative transmission, here, originates from the protagonist-narrator but the events are shown unfolding before the reader by dramatising the situation. The access to the narrator's consciousness through a variety of ways continues to interest the reader. The moments of reflectorisation and simultaneous narration show the predominance of the presentational mode in the novel.
A Fairy Tale of New York uses all the usual narrative strategies of Donleavy. A typical chapter-beginning is like this:

Up three brick steps. A summer screen door. Warped through the winter. Darkness in there behind the venetian blinds. Ring the bells on the house of Charlotte Graves. Lean to look in the window. See a memory of red walls and a black coffin. Screen door opens out and the glass and curtained mahogany door opens in. To her large smile.

'Gee come in. You're early. I'm just half ready should I take your gloves.'

'Sure'.

'Gee. They 're nice.'

'French rat skin, the leather is exceedingly smooth and soft.' (A Fairy Tale Of New York,152)

Communication proceeds differently with such a reflector-character. Since he does not narrate here, there is absence of discourse of narration or mediation. The reader has the illusion that he is witnessing the action directly. Even he may feel that he is perceiving it through the eyes of the reflector-character. The protagonist-narrator suspends his 'telling' and furthers the narration.
through reflectorisation and direct presentation in the manner of 'showing'.

The subject of narration in the novel is the consciousness of the protagonist as it gradually presents the locale. The effort at dramatising the overwhelming presence of the city, its people and institutions like the morgue, affect the protagonist's experiencing self. Significantly, the narration proper of 'telling' is used very rarely and that only, in those situations of simultaneous narration. It appears as if the function of narration is limited to the character's ability to register silently all the detail. His thoughts, feelings and perceptions are mirrored in greater details. The transparency of narration is achieved by maximising the effect of showing the fictional world through the protagonist's eyes.

The three novels, *The Destinies of Darcy Dancer, Gentleman, Leila* and *That Darcy, That Dancer, That Gentleman* are about a single protagonist Darcy Dancer. But the strategies of narration adopted in them are not the same. The first novel, *The Destinies of Darcy Dancer, Gentleman*, records the protagonist's growth from childhood to youth and maturity. Hence, the narration is done by the adult-self of the protagonist who looks back on his own life and recounts those events, which are thought significant in the 'narration now'. It would, therefore, be inappropriate to say that the narration
presents the events from the protagonist's memory directly, rather it can be considered as a reconstruction of the events form his present perspective.

The narration unfolds the story-world and provides the preliminary information necessary for the quasi-autobiographical narrative. The birth, christening and the growing up of the child are compressed in the report presented in the mode of 'telling'. For instance:

And it was one year later on the third day of spring in the late sunny afternoon, his mother, carried in strange foot shuffling silence by the linked arms of farm-hands, was lifted up the steps and through the front door. Her long dark brown riding habit bloodied and tresses of her hair hanging while she was laid upon the horsehair chaise longue, her one green and one blue eye staring at the ceiling of the north east parlour, dead....

(The Destinies of Darcy Dancer, Gentleman, 9)

The strategy of narration employed in the novel is a combination of dramatic scene and mediated narration. The mediation of events by a voice of narration gradually settles down into
the mode of 'telling'. The narration of events and character traits reveals no change in the narration strategy adopted in the novel.

_Leila, Further in the Life and Destinies of Darcy Dancer Gentleman_, as the full title of the book suggests, is a sequel to the earlier novel. Darcy Dancer, the protagonist is again the focus of both the narrative voices of the novel, first and third-persons:

Standing confronting Leila in the fading light of the guttering wall sconces, neither one of us moving or speaking as we stared at each other. The tears drying on my eyes. I silently said words that I had not the nerve to even whisper. Crush my heart against yours. Kiss your soul with mine. Die with me. Paltry trivial sentiments of course. But the sort of thing one is apt to proffer when pissed out of one's proprieties. (_Leila, 63_)

The voice of the protagonist is heard in such monologues as these, while indirectly serving the purpose of narration. At places, the first-person narrator characteristically referring to the protagonist by name, is able to employ direct method of presenting past consciousness by verbatim quotation of his thoughts:
And will I ever hold her. Touch my finger tip across her pale soft cheek. Kiss her brow. Will I ever put my hand deep clutching in her black hair.

Before I
Shut away
This brain
The last thing
That dies
In this body
The last thing
That lives (Leila, 137)

Donleavy brings back Darcy Dancer again in *That Darcy, That Dancer, That Gentleman*, his most recent work. The purposeful uncertainty of the endings in the two previous novels justify the continuation of Darcy into this novel, which completes his story. Because of this, the narration in this novel follows a pattern suitable for such an undertaking:

O’ dear, in sometimes trying to avoid the present and take the broad outlook into the far distant future, one has suddenly to face up to the facts of life. Among them being caught in marriage.

(That Darcy, That Dancer, That Gentleman, 3)
The narration here favours a narrator more fully personalised which gives transparency to the person of the protagonist-narrator as well as the story-world. The presentational mode serves to actualise the consciousness of the protagonist as well as the scenes. A balanced method of narration evenly combines both 'telling' and 'showing'.

The tension that characterised the narrative transmission in other novels due to two different realisations of the protagonist as his own self and a double, is absent in these novels. There appears to be an agreement between the story-world and the central consciousness, the protagonist-narrator. This transparency of the first-person narration is visible in sentences like 'I had just this morning in the mirror noticed two highly conspicuous grey hairs growing out of the side of my head' (p.76). And after a long reverie, when disturbed by 'A creak of floor boards out in the hall. A rattling and click of the library door-knob. So much for reverie in this room sacred to the memory of Leila' (p.78) the protagonist-narrator completely identifies himself with his experiencing self. And his awareness of his own narrating act, significantly missing in other Donleavy protagonists, makes the novel a departure in Donleavy's art of story-telling.
Schultz and its sequel Are You Listening Rabbi Löw are in certain ways different from other novels of Donleavy in mode of narration. Although the voice of narration seems to originate in an external agency because the protagonist is almost always referred to by name, it can be identified with that of the protagonist himself. It will be absurd to ascribe this voice completely to an external agency. In terms of narrative style, Schultz is Donleavy's most conventional work. It minimises the use of all those stylistic devices used in earlier novels. This novel is too episodic and there is hardly any change in the protagonist. The non-dialogue portions of the text, either in the form of narrator's discourse or as reflection of the protagonist, are evenly balanced with the direct dialogue segments. But the most important aspect of the narration of this novel is the rapidity with which one event leads to the other. The narrative situations are transmitted through statements and sentences which are short and brief, unlike in other novels, where a monologue of the protagonist may run through several pages.

Donleavy returns to his usual method of narration with Are you Listening Rabbi Löw, the sequel to Schultz. There is a slowing down of the narrative pace and frequent alternation of modes usual in his other novels. The dialogue scenes in the presentational mode are extended enough to slow the pace of narration. There are also unusually long scenes of reverie in which the protagonist engages
himself in conversation with the imagined figure of Rabbi Löw. Further, the journey of the protagonist to his childhood in his reminiscences, helps the narrative turn inward. The dramatisation of his own self prompts the protagonist to look for an answer to all his questions in the voice of his conscience.

To sum up, Donleavy makes use of both 'showing' and 'telling' as the two modes of narration in his novels. Since the protagonists are the centres of consciousness in his works, there is a predominance of the 'showing' mode. Narration proper or 'telling' is sparingly used to introduce variety in the novels. However, such sparing use of the 'telling' mode helps enhance the dramatisation of the content. Significantly, the use of figural narration in the 'showing' mode both in first-and third-person forms work for the complexities of his narrative discourse.

The modes are orchestrated methodically in varying ways in the novels depending upon the subject of narration and other relevant factors. As regards the method of narrative transmission, there can be traced a continuity as well as a change even in the course of a single work. The author makes different combinations of the 'telling' and 'showing' modes for exploring the consciousness of the protagonists. The juxtaposition of modes is consistent with the mixing of impersonal and personalised agencies in the novels and both serve
to characterises Donleavy's unique narrative discourse for structuring
the experience of his protagonists and making sense of their chaotic
and irrational worlds.

NOTES

1 F.K. Stanzel includes figural narrative situation in the domain
of the third-person form. See A Theory of Narrative (Cambridge:
Cambridge Univ. Press, 1984) 145.

2 Genette, Narrative Discourse, 48.