GOAL
The goal of narration, its audience or the narratee is just as important as the agency of narration or the narrator. Gerald Prince defines the narratee as “the one who is narrated to, as inscribed in the text”. Both the narrator and the narratee are located in the same diegetic plane. Unlike the narrator's, the narratee's presence may not be felt obviously in the text. But since narratives are forms of communication, the presence or role of its audience can not be underplayed.

The relationship of the narrating agency with its audience can be reconstructed from the text. The regulation of narrative information, change in the mode of narration and such other strategies adopted by the narrator are not arbitrary. What the narrator chooses to relate, when and how, are all determined by its relationship with the narratee. Hence, the nature of a narrative text, to a great extent, is influenced by this receiving partner of the narrative communication. But the narratee as audience should not be confused with the reader of the text, just as the narrator is not to be confused with the author of the work.
Just as the narrator chooses to make its presence covert or overt by changing the mode of narration, so also the narratee's degree of participation changes with different narrative situations. The popular distinction between 'telling' and 'showing' as the two dominant modes of narration specify the role of the narrator and the degree of its presence. Similarly, these two opposite modes of narration ask for two different types of participation from the narrative audience. In one case, the narratee has fairly little to do, and is mostly a passive recipient of the narrator's 'telling', whereas in the other a more active participation is sought from the narratee. But its degree of participation does not alter its importance in the narrative.

The narratee helps specify the context of narration, since it participates in the communication situation as the receiver of the message. In a first-person narrative, both the roles of the narrator and the narratee may be performed by the same identity. The narrator here is a character in the story-world. Sometimes he may address his narration to himself and perform the role of the narratee. The context of narration in Donleavy's novels shows such occasions abundantly. The protagonist is not only the narrator of his story, but also he is the narratee, talking to himself most of the times thereby revealing the inner workings of his mind.
In all his novels, Donleavy employs a kind of story-telling, where the protagonist is the narrator. In these first-person narratives, an internal perspective is maintained by the narration. The narrating self and the experiencing self of the protagonist are different from each other, though they are located in the same individual. At least, the two selves are removed from each other in space and time. In such a context, the role of the narratee is important in so far as he is able to distinguish properly the narrator from the character and their voices from each other.

The narratee does not participate in the story-world, rather it acts as a decoder of message conveyed to it by the narrator. Hence, the method of narration employed by the narrator in order to tell the story must be comprehended by the narratee. In other words, narrative conventions must not be so opaque as to escape the narratee’s understanding.

To understand the structure of narrative discourse in Donleavy’s novels, it is important to study both the narrator and the narratee. Both are textual devices rather than personalised individuals. Discussion of the narratee and its function inevitably entails attention to the narrator’s mode of framing a situation. Depending on the narratee’s function as the audience, and the role it is presumed to play in the narrative situations, four different
categories of narratee participation can be identified in Donleavy's novels. According to the difference in mode employed in a narrative situation, the narratee confronts the story-world either directly or indirectly. On the other hand, the degree of freedom enjoyed by the narratee also differs depending upon whether the situation allows a restricted or unrestricted mode of participation. The existence of the narratee may be far away or near to the fictional world and the participation may be open or apparently closed according to the options made available to it by the individual narrative situation. The nearness or distance of the narratee involved in all these activities may result either in empathy or irony as the situation demands.

The narrative situations offered in the novels of Donleavy have a wide variety. Each variety requires a different kind of narratee participation. The above four categories of narrative participation broadly relate to the distinctive nature of particular narrative situations, and the narratives in general. The narrative situations acquire their distinctive nature from the kinds of narrating agencies and the modes used in them. Consequently, the nature of the narrative audience is determined by these two aspects of the narrative discourse.

The Ginger Man is the most representative of Donleavy's novels, at least of the early ones. This novel is characterised by a
narrating agency, which mostly remains impersonal. Its identity is unclear, as its narrating act is self-effacing. The narrative situations are mostly dramatised. The narrative audience encounters one of the typical narrative situations of the novel at the beginning. It begins by dramatising the story-situation, but there is also a voice saying - "Today a rare sun of spring -------". It is difficult to visualise whose perception is this, as no other narrative preliminary is offered by the narration. It seems the perception of the character is voiced by the narrator. The first two small paragraphs not only introduce the setting of the story-world, but also introduce the first two characters of the novel. The first paragraph is only a short scenic description while the second paragraph presents an action performed by a character. What follows these two short paragraphs is a dialogue between the characters within quotation marks.

In terms of narrative convention, this can be called 'showing', where by the narrator merely presents the situation and allows the narratee to hear, what the characters talk to each other. The degree of mediation by the narrator is very much less here. Some information about the story-world, that are required to be conveyed to the narratee, are presented in the conversation of the two characters. Instead of narrating them in his own words, the narrator prefers to present them dramatically. The narrator's mediation is dispensed with. The dramatisation of the situation aims at marking a direct
impact on the narratee. The same effect would not have become possible, had these been presented as a summary narration. The use of the present tense and the cryptic presentation of a scene give the narratee a sense of 'here' and 'now'. It is further strengthened by the direct rendering of the characters' speech. Here the narratee's participation in the narrative situation is direct and there is a certain amount of freedom on its part to interpret the content, which is presented dramatically. The covert presence of the narrator, in the situation, is intended to unsettle the narratee's presuppositions about narrative conventions and prepare him to adjust to the surprising unconventionality of the novel's narrative discourse.

The narrative situation described above can be contrasted with the following:

.... There you are, Kenneth, sitting on the stool, all the way form Cambridge, Massachusetts, freckled and fed on spaghetti. And me from St. Lewis, 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....

(The Ginger Man, 19-20)

Here the situation is not a dramatised one; the protagonist-narrator’s memory of a past event is narrated in the present. In such situations, the narratee has very little to do but to accept what is being recounted to him. Though it is apparently an address to the other character present, the words convey what the protagonist thinks rather than what he says about the event to another person. The first person ‘I’ refers to the protagonist-narrator who is also a character. The contents of this passage could have been spoken by the character. But in actuality, the narrator is providing information about the story-world, to the narratee of that particular narrative situation. The narrator’s presence is strongly felt here with an obvious and expressed communication with the narrative audience.

Another variety of narrative situation found in The Ginger Man is termed ‘simultaneous narration’. Here the conventions of story-past and narration-now lose their distinction. Also the distinctive modes of ‘showing’ and ‘telling’ merge together. As a result, the narrative’
audience has to make the effort of figuring out the voices of the narrator and character. The simultaneity of events happening and the narration catching them up puts a challenge on the narratee’s ability for comprehending the communication.

Here is an example:

"...Little dark now. Just let me take your hands now. O a dangerous place, this Howth at night. Young women want protection. And I'll hold your hand Alma and it's a nice hand in spite of the work. Thelma walking ahead. Mind Alma? Thelma away in the dark. Stop here now, like this. It is better, a little arm around you. Keep you. You like that? Well you're a fast worker, and kissing a stranger, what will my girl friend think? Tell her I'm such a lonely gent and you couldn't resist a little innocent embrace. My house is here, come in? O no. A drink? I'm a member of the Pioneers.... (The Ginger Man, 25)

The narrator seems to provide here a running commentary. The dialogues are not within quotes, and this shows that the voice of the narrator reports those freely and directly. The event contains actions and spoken words. The protagonist-narrator also adds his unspoken thought to it. The narratee has to struggle to decode the event as it happens in the story-world, and at the same time it has to
rely on the report of the narrator's voice. A complex procedure of interpretation is involved here. Not only the narrator's discourse and the character's discourse merge, but also the modes merge. This sort of narration is grouped with dramatic presentation of 'showing' although it is one degree removed from the direct representation of speech within quotes. The narratee, here, has the same sense of immediacy, as in 'showing'. Notwithstanding the voice of the narrator, which reports these actions and words, albeit minimally mediating those, the narratee understands them to be happening simultaneously in front of him. The narrative situation here gives the narratee the impression that the story-time and the narration-time are the same.

Narration-time always follows story-time and, in that, sense there can not strictly be any 'simultaneous narration'. However, narrative practice exploits the dramatic possibilities of such situations. Donleavy quite often makes use of this technique in his novels. It suits to the first person narrative-situation, frequently used in his novels because the protagonist happens to be the narrator, and he can deal with the details of events, maintaining an effect of immediacy. The narratee here correspondingly becomes more active, in comparison to a purely mediated narrative situation, in making sense of what is communicated to it. The narrator lays bare the
fictional world directly and allows the narratee to encounter it with apparent freedom of interpretation.

There are narrative situations in which an internal perspective is maintained by the narrating agency. In such situations, empathy or a sense of identification with the protagonist from the narratee is ensured. These types of narrative situations make use of reflectorisation, a sub-mode of 'showing'. A direct view of the workings of the character's mind in the manner of thought-quotation provided by this technique, makes it possible that the narratee empathises with the character. Here is an example to illustrate the point:

Sebastian turned from the bar pushed out through the door and along the street. In dazed condition. Along the pavement by shop windows with pens and pencils and stone steps to Georgian doors and black spokes of fences and by a tea shop with gray women clustered at the tables. So I'm drunk. Strangled Christ. Drunk. Nothing to do but suffer this insult as I have suffered so many others. It will die away in a few years, no worry about that. I'm going on a tram ride. Dalkey. That nice little town out there on the rocks with pretty castles and everything. A place where I will move when the quids are upon me. I hate this country. I think I hate this
country more than anything else I know. Drunk. That son of a bitch, take him up by the ears from behind that bar and beat him against the ceiling. But must forget the whole thing. I'm at the bottom of the pile. Admit that I'm in such a state that I can barely think. But I won't be insulted. Incredible outrage.  
(The Ginger Man, 118-119)

The thoughts of the protagonist as narrated here show the working of his mind and wins sympathy for him from the audience. Passages like this occur repeatedly in the text. The thought contents may not hold out the protagonist always in good esteem, but highlights his sufferings.

Donleavy's novels are autobiographical in nature. The narrators in these novels are located in the protagonists, though these facts may not be expressly stated. In The Ginger Man, the narrator and the protagonist are not immediately identified to be the same person. Only when a single perspective is maintained, the reader can recognise the narrator as another self of the character. The dichotomy between the narrating self and the experiencing self is maintained throughout. This separation between the two selves of the same identity is found not only in The Ginger Man, but also in other novels of this group, consisting of A Singular Man, The Onion Eaters, The Saddest Summer of Samuel S, A Fairy Tale of New York and
Schultz. The narrating agencies of the novels remain almost impersonal. Though these self-effacing narrators use first-person narration at times, they prefer to show and dramatise events in the fictional world.

In the novels of the other group consisting of *The Beastly Beatitudes* of *Balthazar B, The Destinies of Darcy Dancer, Gentleman, Leila, That Darcy, That Dancer, That Gentleman* and *Are you listening Rabbi Löw*, the narrating agency consciously maintains a personalised stance. There is greater degree of mediation as opposed to the avoidance of mediation in the first group of novels. The narrating self of the protagonist is more prominent in the narrative situations of these novels. Hence, the narratee's participation in such situation is markedly different because of the expressed communication. The narrating self frames the tale almost as is the third-person narrating situations with, however, an occasional expression of his mental attitudes in the first-person. The various kinds of distance maintained between the narrating self and the experiencing self invite the narratee to view them with empathy or irony. The orientation of the narratee's perspective in such narrative situations, depends on the degree of personalisation the narrating agency assumes and the modes used to present the content of narration. The degree of freedom allowed to the narratee to receive the narrative content determines its response to the narration.
In the novels of the *The Ginger Man* group, the micro-narrative situations are similar in nature as regards their narrating agency and modes of narration. An impersonal narrative agency presents situations which are dramatic in nature. The narratee encounters the story-world directly and enjoys greater freedom to respond to them with empathy or irony as the individual narrative situation demands. The distance separating the story-time and narration-time is reduced so as to allow the narratee a direct view of the story-world. To add variety, the dramatised scenes are intermittently brought to a halt with narration proper either by a first-person or a third-person narrator. As a consequence the narratee is offered a variety of situations requiring different degrees of its participation.

Apart from individual narrative situations demanding a certain type of narratee response, there are many transitions and shifts between such narrative situations when the narratee has to show greater flexibility in its response. Each change in narrative situation requires a corresponding change in narratee response. The response becomes critical when divergent points of view emerge from two situations, and one is contrasted against the other. Sometimes the narrator's discourse and the character's discourse become identical, and consequently the story-time and narration-time merge. The
narratee here has to forgo what ever is dished out to it in the narrative situation. The constant undulations of the narratee's response making adjustments with different degrees of freedom available to it, keep the narratee active in dealing with a wide variety of narrative situations found in the novels of the first group.

Apart form the of individual narrative situations, when the novel is taken as a whole and the sequence and distribution of such situations in it are studied, a certain type of regularity is found in the novels of Don'tarry. Each novel has a macro-narrative situation that spans from the beginning to the end of the novel, and is constituted of several micro-narrative situations. All the micro-narrative situations taken together give a distinctive quality to the macro-narrative. The narratee's response to an individual micro-narrative situation, especially at the beginning of a narrative text, is important so far as its responses to the subsequent micro-narrative situations are concerned. When the narrative further rolls on, the narratee's encounter with other situations either re-inforces its initial expectations or reverses those. This encounter of the narratee with the sequence of micro-narrative situations produces different types of results in different novels.

The types of micro-narrative situations are finite ranging from pure 'showing' to pure 'telling' with an intermediary from in which
both the modes are mixed. In pure 'showing' the narrating agency is completely effaced. The narratee encounters direct dialogue or thought quotation of the characters. Pure 'telling' situations consist of a personalised narrating agency's expressed communication. The narrator here interposes between the story-world and the narratee encounters a clear, mediated account of events. But, as the intermediary form mixes both the modes in different degrees, the presence of the narrating agency varies. While it is not difficult to figure out the presence or absence of the narrating agency in purely 'telling' and 'showing' modes, the intermediary modes throw up difficulties for the narratee for identifying the narrator. Hence, the point of view that emerges in such situations is not determinate and the narratee enjoys a degree of freedom in rejecting or reinforcing its responses formed in earlier situations.

As it has been made clear earlier Donleavy's novels can be grouped into two sets in terms of the narrative situations in them. Accordingly, the narratee's engagement with those narratives produces two different kinds of results. In the first group, the narratee encounters the story-world mostly directly in the 'showing' mode. The narrating agent is found impersonal and self-effacing. The micror-narrative situations are short and rapidly changing. The narratee participation changes form moment to moment in the course of the development of the narratives. The narratee remains actively
involved, constantly figuring out and evaluating the impact of the story-world on it.

The different varieties of narrative situations ranging from pure ‘showing’ to pure ‘telling’ and the different degrees of presence of the narrating agency in them, provide varied opportunities to the narratee to respond to the contents of each of the individual narrative situations. This variety of responses is most clearly suggested in the novels of *The Ginger Man* group. Though differences are found in the forms of the micro-narrative situations in the novels, but as regards their arrangement and sequencing, the novels are alike. Hence the narratee participation does not very much differ from one novel to another. The narrative units are small, the changes are swift, and the manipulation of distances is quite obvious. *A Singular man* opens with ‘My name is Gorge Smith’ which requires the narratee to identify the protagonist with the narrator as in a first-person autobiographical novel. Suddenly, the narration moves on to ‘Geroge Smith’s slouched figure appeared out from under the orange canopy of number Two Eagle Street’, in the second chapter. Thereafter the narrating agency follows a different method:

But as well in those initial weeks of Miss Thompson’s employ she was reassuring over some of the letters which shook Gorge Smith’s timbers with intimidation. Miss
Thompson would take one look out of them and say they're kidding. (*A Singular Man*, 13)

Here the narrator's discourse includes the character's discourse. Many times, the narrative situation frames large blocks of quoted dialogue to dramatise the events, embedding 'showing' in 'telling'. The narratee has to follow breathtakingly the quick succession of such varieties of situations, empathising with the protagonist in some and maintaining ironic distance in the other.

In *The Onion Eaters*, the narrating agency addresses its communication in an impersonal manner. But, in place of the narration-past, the story-event happens in 'here' and 'now' inviting the narratee to have a closer and direct view of the story-world. This poses problems for the narratee to disambiguate the situation for its comprehension. Most of the narrative situations are presentational 'showing' in nature. The unrestricted freedom allowed to the narratee in such situation does not help the protagonist-narrator to enlist empathy for it. The long passages of thought quotations also fail to achieve empathetic identification from the narratee.

The micro-narrative situations in *The Saddest Summer of Samuel S.* present a variety but are less challenging to the narratee's ability to figure out his own distances from those. The narrating
agency is impersonal and the mode is presentational. The narrative contents are not at odds against the narratee's expectations. The protagonist's perspective gets accepted often. Hence, there is little scope for irony. The perspective offered to the narratee in the micro-narrative situations helps it to empathise with the protagonist. There is a fair amount of alternation between situations to keep the narratee active and involved. Sometimes ambiguity arises due to the mixing of the narrator's discourse and the character's discourse and often the two discourses are indistinguishable, as their source is happens to be the same.

Though an impersonal narrating agency narrates the action and physical events, the protagonist-narrator uses first-person narration to present thoughts and attitudes. This is a usual feature in the narrative situations used in this novella. Short quotations of dialogue help to dramatise the situation providing the narratee a close view of the content. Especially, the experiencing-self of the protagonist is laid bare in the narrative situation. Hence, the narratee develops an empathetic attitude to the character and any ironic distance is played down in the narrative.

A Fairy Tale of New York uses similar variety of narrative situations as The Ginger Man. The presentational mode of 'showing' helps the narrative to have a direct and unrestricted view of the
fictional world. An impersonal agency in the narrative relies heavily on short and direct presentation of scenes and settings. But, occasionally, a first-person narration also is used to mediate the story-world. The character's discourse is properly integrated into the narrator's discourse not only in the segments of direct quotation of dialogue, but also in those where the unuttered thoughts of the protagonist are presented. The shifting of modes is quite frequent.

The narration reduces the gap between the story-time and the narration-time. The first-person narrator narrates as the events happen. This simultaneity provides the narratee with greater freedom to respond to the content of narration. Sometimes, when the content of a particular narrative situation is at odds with that of another, the narratee readjusts its stand in relation to those. On many occasions, an ironic distance pushes the narratee away from identifying with the protagonist. Various narrative situations stringed together in the novel create multiple viewing positions for the narratee, but the outcome is ultimately an ambiguity of response.

It is different in the case of Schultz, although an impersonal agency frames the micro-narrative situations, and there is a rapid mixing of modes in those. This helps to bring in a dramatisation of the fictional-world and the protagonist's character in particular. However, there is a fair amount of mediated account in which the narratee has
a distanced view of the narrative content. But an evenly distributed
'showing' mode in the narrative situations helps the narratee to have
a direct view. Significantly, the narratee develops a perspective that
the two selves of the protagonist are at odds with each other.
Throughout the narrative, from the macro-narrative level down to
individual micro-narratives, there is pervasive irony to be experienced
by the narratee. When the discourses are mixed, the narrator's
'telling' predominates the thoughts and perceptions of the
experiencing self. Here again, the narrative situations are short and
rapidly changing. The constant alternations of agency and mode
provides variety to the text, and the narratee's response to the
narrative content is far from simple empathetic identification.

In the second group of novels, the overarching macro-
narrative situations are addressed by personalised narrators. There is
expressed communication of narrators telling their own stories.
However, the micro-narrative situations utilise both 'showing' and
'telling' modes. The primacy of the 'telling' mode and a personalised
narrating agency give distinct quality to these narratives. The narratee
is, thus, kept at a distance, critically evaluating the information
regarding the events and characters of the story-world presented to it
by the narrative situations. The method of combination and the
sequences of narrative embedding are also different compared to
those in the first group of novels.
The *Beastly Beatitudes of Balthazar B.* opens with a clear note of story-telling: 'He was born in Paris in a big white house on a little square off Avenue Foch...' (p.5) This 'telling' posture of the narrating agency invites the narratee to have a mediated view of the protagonist and the story-world in time-past. Unlike the 'showing' mode where immediate involvement of the narratee is expected, here the mediated account establishes a distance in time and space. The 'here and now' of the narration is absent and this facilitates the narratee to view the situation objectively and discover the narrator's degree of identification with the protagonist. Though the narrative uses first-person narration, still the narrating agency makes room to dissociate the narrator temporally and spatially from the protagonist. The narratee encounters a narrative situation where it has possibilities of both 'looking at' and 'looking into' the story-world.

In this novel, there emerges a clear picture of the separation of the narrator 'I' from the narrated 'I', in age and experience. First person narration, generally, does not allow the narrator to treat the protagonist ironically. But the separation between the two selves allows the narrating 'I' to treat his distanced self ironically. Once the tale is framed by the adult self of the protagonist as narrator, the younger self can be viewed as some one else and his action can be described in third person. The narrating agency maintains both the
perspectives with ease. The protagonist presents occasionally the impression of his younger-self in the 'showing' mode as if the events are happening in the 'here' and 'now' of the narration time, but the primary discourse of the narrator in the 'telling' mode is maintained. The narrating-self recollects an event of the past.

Nannie clutched and squeezed and kissed Balthazar. Leaning her face on his little neck and her cold nose nuzzling up against his silky hair and her lips biting the lobe of his ear.

'Nannie, you cry again'

'Yes I do'

"Because you have been beastly horrid to me"

'No'

'You have you know. You should never talk to me like that. Because I don't like it'

(The Beastly Beatitudes of Balthazar B., 9-10)

The quoted dialogue in the mode of 'showing' is integrated into the narration proper. Dramatisation of such situations heightens the effect of the narrated content, but the narratee's understanding does not take it as a direct viewing of the situation. Another situation may be quoted here to show how the narrator's discourse and the character's discourse are mixed up, while maintaining the primacy of 'telling' and the point of view of the protagonist-narrator.
The air cool inside the high wide thick doors. Balthazar's mother in her black laces, veils and chiffons as ascends alone in the tiny lift. There she is as we come puffing up five flights of wide pink marble stairs, curved and gleaming. Uncle Edouard frowning and pursing his lips at the mechanical marvel. Where are we going nannie, now. Who is that man with mummy. These are lawyers. What are lawyers. They are men who look things up in big books –

(The Beastly Beatitudes of Balthazar B., 13)

Clearly more than one voice can be heard here. One voice belongs to the narrator while the other voices belong to the characters, one of whom is the protagonist. While relating such an event the narrating agency takes recourse to integrate spoken words of the characters into his narration. But significantly, those are not kept in inverted commas. This is how the primacy of the 'telling' mode is maintained, while fair amount of direct speech or unuttered thoughts are presented in the narrative. The narratee here follows the content of narration as mediated by the first person narrator.

Similarly, Darcy Dancer trilogy maintains the atmosphere of story-telling, with a speaking voice addressing the narration to the
narratee. The micro-narrative situations in the 'showing' mode are embedded into the primary situation in the 'telling' mode:

And then as we embarked upon English grammar and punctuation, Mr. Arland kept by his left hand a volume of poetry into which he would refer his eyes, patiently waiting for me not to be automatically stupid.

'Killdare, when do we use a period'

'When a comma is not required'.

(The Destines of Darcy Dancer, Gentleman, 15)

The proximity of the narrating-self to the experiencing-self is conveyed by the use of 'here' and 'now' in narration. The actions are also presented in the present progressive. While the 'telling' mode clearly situates the discourse of the narrating agency, striking a distance between the story-world and the narratee, the embedded 'showing' mode helps to reduce the distance between the narrator and the protagonist and between story-time and narration time. The narratee, thus, has a closer view of the experiencing-self as well as the events narrated.

In a similar way, Leila presents narrative situations, which help the narratee to figure out a clearly discernible speaking voice. A typical narrative situation here shows the protagonist —
narrator’s account of the events and existents in his own voice referring to himself by name or an impersonal ‘one’ to heighten the drama. A liberal amount of dialogue is used to add to the effect. Nevertheless, it is ‘telling’ by a personalised narrator, who clearly addresses the narration to the narratee.

I was quite surprised at my twinge of thoughtfulness concerning the staff’s need to get off to bed. And pouring cream on top of the whipped cream of my second helping of trifle, I did not go on to have three helpings. Somehow too, the new girl’s thinness gave one the uncomfortable feeling that it was inappropriate to gorge myself any further (Leila, 17)

It is noticeable that the micro-narrative situations in these novels, including *That Darcy, That Dancer, That Gentleman*, lack variety. Sameness of the story-time and narration-time, and quoted dialogue help the narratee to have a close view of the fictional world. This regularity of the method, and the same sequence of alternating ‘telling’ and ‘showing’ have very little to surprise or shock the narrative audience. The narrator’s discourse and the character’s discourse have merged into one, giving an impression that they are one identity:

Darcy Dancer steeping into a great gloomy dark hall rising two storeys. A single candle up on the landing reflecting
on the glass dome in the ceiling over the grand staircase. A musty damp smell and scent of woodsmoke. Armour on the walls. Bows, spears and arrows. Ah, I do believe I hear as I hope might be a friendly noise down that corridor to the right.

(That Darcy, That Dancer, That Gentleman, 9)

The identification of the two discourses is almost complete, and it allows freedom to the narratee to figure out its own distance from the narrative situation. Whether the narratee is to take this 'telling' as an effort to interpose a distance between it and the narrative situation, or to take it as an effort to reduce such distance allowing it to have a closer view of the experiencing self, depends on how the two modes are integrated. That Darcy, That Dancer, That Gentleman presents micro-narrative situations in the ‘telling’ mode into which direct dialogue situations are frequently integrated. This does not amount to ‘showing’, rather it is dramatisation of the events and existents in the narrative situation.

The narrative situations used in Are You Listening Rabbi Löw lack in variety; similar situations occur in succession keeping the narratee’s participation fixed almost at the level. The narrating agency mediates the situations reducing the temporal gap between the story-time and narration-time. The dramatised situations serve to highlight the conflicts in the mind of the protagonist. The narratee
views the conflicts directly. Though the protagonist is the narrator of his own story, the narrator maintains a detached third-person stance, allowing the character to verbalise his thoughts in first-person.

Schultz swaying forwards raising a hand waiving the porter and his trolley of death away. Heading down the stairs. Grabbing the bannister. O God . Death. The final ignominy. The Irishman’s robbing a corpse in front of my eyes. And he’s going to have one big fucking harvest ripping all the clanking gold chains off Al. Holy fuck. I’ve tripped. Now what have I done, broken or maimed. Every time I come into a hospital healthy I go out feeling I’m dying. And now shit I am, twisting my goddamn ankle and nearly killing myself. I could be dead before Al is. (Are You Listing Rabbi Löw, 29)

The presentational mode of quoted dialogue and verbalisation of the protagonist’s thoughts pose little problem for the narratee. And its response to this direct viewing works towards distancing itself from the scene in some narrative situations, especially when the content accommodates two divergent points of view. Sometimes, when the protagonist-narrator dramatises the mental conflicts by holding conversation with the imagined Rabbi Löw an empathetic identification by the narratee takes place.
Individual micro-narrative situations require different kinds of narratee participation depending upon the degree of mediation of the narrating agency and the modes used in them. But the sequences, shifts and changes in those and embedding of one in the other certainly demand an active role from the narratee. In the second group of novels, the lack of variety and sometimes extended length of single situations render the narratee less active. Even the responses become static. The possibilities of uncertainty, shock and surprise, and ambiguity are also missing here.

The scrutiny of the narratee's role as reconstructed from the novels of Donleavy clearly shows a pattern. There is greater degree of dynamism in the narrative situations in the first group of novels. An impersonal narrative agency, a presentational mode, short narrative units and rapidity of shifts between situations in these provide variety and flexibility to the narratee's participation after a particular response of the narratee for the content is conferred by one narrative situation, it is reversed with the next situation. But then such change is not final. Another situation crops up demanding an altogether different attitude of the narratee. The narratee is caught, as it were, in a flex in this group of novel. Especially in *The Ginger Man* and *A Fairy tale of New York* the narratee encounters challenging situations. All these call for an unrestricted and open participation from the narratee for actively responding to situations. The responses alternate between ironic
distancing from and empathetic identification with the protagonist. Significantly, the narratee’s responses are ambiguous most of the time.

But in the second group of novels, the narrative situations lack in variety. The narrative units are longer and there are frequent repetitions in those in the use of one kind of narrating agency and one type of mode. Very little active participation from the narratee is expected in such situations. It is this sense of a stasis on the part of the narratee that characterises the novels of the second group. The chronological, occurrence of the second group after the first, signals a change in the practice of the author. It may be that an initial experimentation, natural to avant garde art, the author settles down later to more conventional narrative practices in preference to the dynamic variation in his earlier narrative art.

Notes

1. Gerald Price, Dictionary of Narratology, p. 57