PROFILE
Narrative discourse of a novel is organised at two levels of micro-narration and macro-narration. The first level relates to the structuring of individual narrative situation through the use of a narrating agency, either a narrator or a reflector-character, a mode of narration, 'telling' or 'showing', and the goal of narration. The second level is, however, a higher and comprehensive one at which the narrative of the novel as a whole is designed through choices of particular agencies, modes and goals of narration of the individual micro-narrative situations and the stringing together of those to form the total narrative situation of the novel. At this level of the design of narration it is the teller of the narrative fiction as a whole who is responsible for the framing of the tale. He may be called 'the implied author' as Booth would name it or simply 'author', who should not be confused with his actual self as a living being. It is rather the consciousness that creates the narrators, their modes and goals of narration and so projects the total narrative situations at the diegetic level, and itself is reconstructed by the reader from the text. Hence Donleavy's narrative discourse needs to be studied beyond the level of agency mode and goal of narration at this further level of the design of macro-narration and the motivation for the same.
The macro-narration in a novel may be said to have a specific profile which results from the forms of the micro-narrational units in terms of their agencies, modes and goals of narration and the manner in which those are combined into the comprehensive narrative unit. The form of a micro-narrative may be either presentational or narrational, depending on the predominance of the mode of 'showing' or 'telling'. The combination may be effected on the principle of similarities by repeating the form of the micro-narrative situation successively or on the principle of difference by modifying the form. Either ways, the transitions between the various micro-narrative situations and the similarities and differences among those give its particular features to the macro-narrative of the novel. Hence, it is necessary, in a study of narrative discourse, to give adequate attention to the sequence of transition, modification and repetition in the micro-narrative situations of the entire novel and thereby discover what may be called the 'rhythm' of the macro-narration.

A macro-narrative with considerable alternation of the basic forms of narration and with frequent pronounced transition between its micro-narrative situations has a stronger rhythm compared to that in which one or both of the basic forms of the micro-narrative is consistently maintained throughout the macro-narrative.
The macro-narrative profile is intimately connected to its content or the fictional world of entities and events it projects. The most striking aspect of Donleavy's novels is the variety of their macro-narrative profiles. The author employs different techniques to vary the narrative situations in the novels and orient the perspective of the reader towards them. Most of the novels defy easy classification in terms of categories of person and mode. None of them is written in a single mode, nor can the narrative agencies be classified to a single category. However, the variation is not unmotivated but is related to the story or the content of the narration and is guided by what effect on the reader Donleavy desires to secure by them.

In terms of macro-narrative profiles, Donleavy's novels can be grouped into two categories. While in one group the macro-narration makes use of forms which are predominantly 'showing' or non-narrative in nature, the other group is characterised by the use of forms predominantly in narrative mode. Both the categories of novels in their first appearance in Donleavy's ouvré have a pronounced rhythm. The micro-narrative situations in these alternate speedily and the shifts are quick with the result that the macro-narrative situations in these novels get dynamised. But, in the subsequent novels, the rhythm is gradually slowed down and shifts between micro-narrative situations occur imperceptively. There can be found larger blocks of narration in either profiles with minimum effort to dynamise them.
These later novels can be said to have 'schematised' macro-narrative profiles as distinguished from the 'dynamised' ones of the earlier novels.

Not only this distinction is reflected in the structure of the novels, but the same can as well be found in the treatment of the content in both groups of novels. Donleavy's narrative discourse typically focuses on the fortunes of the protagonists over a period of time. The protagonist is revealed at some point of time as the narrator of the novel, but the narrative discourse mostly uses both the first- and third-person references. This combines the advantages of both the agencies. As third-person narrator, the narrative stance can view objectively the fictional world including the protagonist as a character, and as first-person narrator, it expresses the subjectivity of the protagonist, his thoughts and perception which interiorise the fictional world. The two selves of the protagonist as narrating and experiencing are presented in all the novels.

The emphasis on the experience of the protagonist at the moment of time becomes the focus of narration in the earlier group of novels with dynamised macro-narratives. But in the other group of novels with schematised macro-narratives, the protagonist is presented with a detailed history of his self and an account of past experiences before the moment of enunciation. In the dynamised
macro-narratives, the protagonist appears to be reluctant to identify
his narrating self with the experiencing one, but in the schematised
ones, the two selves get identified gradually in the course of the
macro-narrative.

*The Ginger Man* opening with the indefiniteness of the
narrating agent puts the reader in a state of uncertainty. Unlike
traditional novel openings, it does not provide preliminary information
necessary to understand the narrative situation. The reader is set to
play an active role in his reading of the text, as he has to infer from
the subsequent passages necessary information to understand the
story. This active involvement of the reader is sought, not so much for
holding the interest of the reader in the story, as in the protagonist,
who is so unlike the reader himself, and therefore needs sympathetic
understanding from the later.

Throughout the entire narrative of the novel, the reader
remains uncertain about the narrator as it is not given full
embodiment. The micro-narrative situations are framed in such
different ways that the reader's interaction with the text varies from
simple identification with the protagonist to complex critical
detachment. The spatio-temporal deixis favours a position for the
narrating agency where the perspective is made internal to the
story-world. The reader is thus manipulated to follow the point of view of the protagonist.

So far as the modes of narration are concerned, *The Ginger Man* makes use of both the possibilities of 'telling' and 'showing'. But preference is shown in favour of the presentational mode where dramatised scenes, direct dialogue situations, interior monologue dominate the narration. But occasionally narration proper is used in the third-person and first-person modes.

The author's choice of such an indeterminate narrating agency as well as a predominantly presentational mode have a structural meaning in the novel. The strategy helps the author to present the bare particulars of a fictional world as fragmented, isolated and incomplete, as they are experienced by the protagonist of the story, leaving it entirely to the reader to fill in the areas left undetermined and uncompleted by the narration.

*The Ginger Man*, with considerable alternation of the basic forms and with frequent transitions between the micro-narrative situations, has a strongly pronounced rhythm. It has a narrative profile which is predominantly presentational or in the 'showing' mode. But the author dynamises the narrative situation using variation within it. The change from one micro-narrative situation to the other is quick.
and pronounced. Short passages in either mode are found alternating frequently. Occasional long passages of quoted speech or monologue are found interspersed with short narrative reports and descriptions.

The novel opens with a scene. It begins with a short description of the situation and a short report of action, which is followed by a longer stretch of quoted dialogue. It is typical of the micro-narrative situation used in the novel. The second chapter opens similarly, but short passages of description, quoted dialogue and report alternate frequently interspersed with one-line comments. Further chapters use longer stretches but the shifts are quite frequent. This results in a strongly pronounced rhythm of the macro-narrative.

Donleavy establishes his norms of story-telling with his first novel *The Ginger Man*. He admits ‘I think probably in writing that book, I began to find my way into my working methods and they have more or less stayed the same’.¹ He goes on to use the same basic forms of narration in all his novels, but he creates different effects on the reader by varying the narrative situations. Whether he prefers to deal with the content of a novel with a dynamic narrative situation or settles down for a more serene and schematised one, it depends on the kind of content he tries to express through the protagonist-narrator and the fictional world.
The macro-narrative situation in *The Ginger Man* is particularly dynamised as Donleavy orchestrates the basic forms of narration simultaneously including direct dialogue and the protagonist-narrator is most often made a reflector-character. The narration, therefore, catches up with this sort of object using a unique narrative style.

It is difficult to define such a narrative situation, because it does not conform to any one traditional category that reader may be accustomed to. The experimentation for some time eludes a formal consistency. But the object of narration ultimately provides a pattern to the whole narrative structure. In *The Ginger Man*, the indeterminacy of the voice of narration in the non-dialogue portions of the text, access to the consciousness of the character, and the rapidly shifting viewing positions in relation to the story-world upset the normal expectations of the reader.

The narration in the novel deliberately eludes consistency, because the object of narration - the protagonist and his world - are inconsistent. The fragmentary nature of the world itself, the tenuousness of human relationships, the irrelevance of chronological time, the lack of communication between people - all these are rendered through the dissolution of standard linguistic relations. The relation between subject and object dissolves when confronted with
the terrible reality of the world. The tense system is unstable, switching between narrative preterite and historical present in keeping with the protagonist's existential link between the story-past and the narration-now. The fractured syntax used by the protagonist works as the co-relative of his desperation, the interrupted sentences giving the impression of a consciousness anxious under the threat of time to complete those. The sentences do not reach their natural endings, because the speaker fears that he may end first before the sentences do. This creates a sense of comic despair in the reader about the protagonist's lot in an indifferent world.

What is foregrounded in the novel is the protagonist's intimidated self. As Donleavy comments: "The world now is one of total intimidation and terror, you know, some people think Sebastian Dangerfield in The Ginger Man is an iconoclast and rogue but that is the opposite of what he is. He's intimidated". The protagonist is a man of marginal will, and under the pressure of his imagination, he is activated to a state of continual motion. The feverish pace and the constant alternation of the narrative modes create a world of flux in The Ginger Man. The variation also reflects the desperate attempt to expand the present of the protagonist to circumvent thought and diminish his experience of duration, by engaging him in a plethora of trivial acts. As the present is filled with terror for the protagonist, escape into the past or an imagined future provides the only solace.
for him. His flight from anxiety, time and death is related to his sexuality which works for him as the basic psychological defense against the terrible annihilation of self.

The protagonist refuses to believe in the possibility of any permanence in his world. His static self-hood protects itself by offering the world multiple variations of his own identity. The variety that could be obtained for such a self, is made possible through dynamisation of the macro-narrative. The style of narration relies on rapidly moving, staccato sentence fragments which capture brilliantly the chaotic and fragmented nature of the protagonist's world. Shifting rapidly from first-person stream-of-consciousness to objective third-person narration, the nervous flow of language seems to generate a schizophrenic tension in which the protagonist-narrator becomes simultaneously the observer and the observed, audience and spectacle.

The dynamisation of the macro-narrative situation decreases in Donleavy's subsequent novels of this group, which consists of A Singular Man, The Saddest Summer of Samuel S., The Onion Eaters and A Fairy Tale of New York. In these novels, the self of the protagonist more or less remains static. The beginnings and ends of the novels remain uncertain.
Unlike traditional first-person narratives, Donleavy’s novels use the first-person voice in the narrative situations along with other complimentary modes. Donleavy’s innovation of a third-person pronominal reference used beside first-person narration creates interesting results in the narratives. The narration in the dynamised narrative situation gains the rhetorical benefit of objectivity and subjectivity at the same time. Besides, allowing the protagonist to dramatise himself, the presentation of consciousness allows the protagonist to internalise the outside world, reconstruct it and comment upon it within his consciousness. In this mode, the narrator is active in selecting, evaluating and controlling his interior world by mixing objective event with subjective response, fact with fantasy.

*A Singular Man* makes the voice of narration more audible, but it amounts to nothing as practices of narration of *The Ginger Man* followed here fail to achieve that brilliance. In *The Saddest Summer of Samuel S.*, the limitation of the narrative space contribute to the unity of effect but does not achieve any change in the self of the protagonist. *The Onion Eaters* accentuates further the static nature of the protagonist-narrator as the passive recorder of dialogue, events and situations. Exigencies of the present moment drive the protagonist in *A Fairy Tale of New York*, to a state where the self remains static and a victim of situations.
The fractured syntax of these novels in presenting the consciousness of the protagonists ensures empathy of the reader. The protagonists emerge as the helpless victims. Sometimes the sentimental adherence to memory and present-reverie accentuate the passivity of the protagonist. And the presentation of consciousness further increases the reliance on the 'closed self'. The withdrawal and isolation of the protagonist become the object of narration since the existential link between the narrating and the experiencing self is well grounded in a first-person narration. And the self-imposed silence becomes a part of the narrative technique.

The dynamisation of the macro-narrative, which has such brilliance in *The Ginger Man*, fails to achieve the same effect in the subsequent novels of this group because of a reliance on the 'closed self' of the protagonist. Neither the speed of narration, nor the alternation of modes achieve the same effect. The tension between the two phases of the self which should have provided the necessary dynamism to the narration is sacrificed for the static self.

The macro-narrative of *A Fairy Tale of New York* closely resembles that of *The Ginger Man*, but in terms of intensity of dynamisation, there is a slowing down in the novel. The use of a double-voiced narration, both first and third-person, provides poignancy to the story of the protagonist-narrator, Cornelius Christian.
While his actions are narrated by a third-person voice, it immediately slips into first-person to narrate thoughts and perceptions as well as immediate action.

The narrative profile in the novel is thus a balance between both modes of narration and presentation. However, the intensity of dynamisation gets lessened because of obvious shifts between micro-narrative situations in either modes with short description and reports of action stringing them together.

The novel tells the story of a protagonist, divided in his attitude and feeling under the oppressive forces of a gigantic city, where he does not feel at home. The pervasive atmosphere of brutality and spiritual emptiness of the city makes the protagonist feel powerless and depressed. The strategies of narration dramatise the conflicting feelings and thoughts of the protagonist. Some of the conflicts are mental and some are projected into actuality in terms of opposition with other people. In this manner the protagonist shuffles between his self and the world out side.

The city provides a unity to the story-world with many of its topographical details reflected by the protagonist’s consciousness. Against its oppressive presence, its people, its institutions and the mysterious grip of death, the protagonist struggles for survival but
ultimately runs away from it without any success. For the protagonist Cornelius Christian, the fairy tale of New York turns out to be a tale of nightmare.

A *Singular Man* explores the private self of its protagonist George Smith. The narrating agent identifies himself initially with the protagonist, but refers to him by both pronominal references of 'I' and 'he'. The oscillation from a pronounced first-person narration to the other pole is an important strategy in this novel. Further, the reader encounters the world of the protagonist more in the direct way than the mediated way. Long dramatic dialogue scenes occupy major segments of the text and are supplemented by direct presentation of the consciousness of the protagonist. The mediated narration is used only to frame some of the narrative situations. Short narrative statements serve to introduce the scenes.

The unity of narration in the novel is provided by a reflector-character, the protagonist himself, whose existential and experiential considerations become the focus of narration. Other characters in the novel are introduced not so much because of their participation in the events as for their association in the memory of the protagonist. Some of the characters are even imaginary and not actual persons, like Boniface and the correspondent who threatens George Smith.
writing letters every now and then. Sometimes the letters seem to have a presence like a character.

The voice of narration, though determinate at the beginning, becomes increasingly indeterminate as the novel progresses. Thoughts of the protagonist get an automatic verbalisation and the series of reflections often ends with poetic snatches of its making. The flux of events is captured by frequent shifts of points of view. An unstable and oscillating narrating stance makes the experiencing self of the protagonist isolated and unable to communicate with others.

In this novel the macro-narrative situation is less dynamised in comparison to *The Ginger Man*, though the same basic modes of narration are used here. It is so, because the shifts between micro-narrative situations are frequent but less noticeable. Larger blocks of narration in either modes alternate. Sometimes the same mode is used for an extended micro-narrative situation. This lack of variety in the micro-narrative situations makes the macro-narrative a diffused one.

Clementine, the protagonist of *The Onion Eaters*, is placed in the weird world of the Charnel Castle where he is victimised by situations and other exploitative characters. He is made to act both as a narrator and a reflector with emphasis on the latter. Even as a
narrator the degree of his mediation is rather thin. This passivity of the protagonist results in his marginalisation.

The narrative space of the text is mostly occupied by long scenes of quoted dialogue (sometimes even when the protagonist is not a participant in it) and the character's ruminations. The main weakness of the novel is an incongruity in the protagonist's capacity of verbalisation: when he talks to himself he is voluble, whereas in his interaction with others, he is weak to verbalise. The reader naturally senses an artificial and damaging limitation of the protagonist.

The novel lacks in Donleavy's characteristic features of narration for exploring the consciousness of the protagonists. The rapid person shift, which creates a sense of urgency in other novels, is slowed down here. The protagonist acts less, perceives more, and becomes conscious of actions in the world in their stative states. Characteristically, his perception of actions lack in any dynamic verb.

The protagonist becomes the sentimental victim of his situation and his vulnerability repels rather than attracts the reader's sympathy. Had the author presented a sustained inside view of the protagonist's mind it could have won him sympathy of the reader. But as it is, the protagonist narrator remains a passive recorder of action and dialogue. Rarely is there the continual person shifts as found in
other novels. Nor does the narrator alternate between the subjective and objective worlds rapidly. The presentational modes as used in the novel lack in variety. *The Onion Eaters*, thus, has a narrative profile with a very weak rhythm.

*The Saddest Summer of Samuel S* has a single narrative situation. The protagonist Samuel S, is a middle-aged man on the verge of psychic disintegration. The narrating agency is a third-person voice which narrates the protagonist's consciousness. But the presentation through internal perspective and an occasional use of the first-person pronominal references as used in the novel shift the focus of narration to the experiencing self of the character.

This novella is like a short story, but for the pauses allowed to the character-reflector and short dialogue scenes. With no chapter division, the narrative opening presents a protagonist, who "had arrived at an age when the flesh begins to go its own way and the spirit struggles to hold it back" (p.5)

One significant feature of the narrative seems to be the absence of irony, which is so common in other novels of similar nature. A thoroughly presented internal perspective as well as an implicit agreement with the point of view of the protagonist, probably become the reasons for such an absence of irony.
Because of absence of chapter division and dramatic shifts in situations, the macro-narrative of the novella becomes an extended micro-narrative situation. The voice of narration is audible and whatsoever shifts are there, those are quite imperceptible. The monotony of the macro-narrative is partially relieved by variation in modes only. The macro-narrative levels off gradually towards the end.

Between the two groups of novels, Schultz and Are you Listening Rabbi Löw occupy an intermediary position. In the first group of novels, consisting of The Ginger Man, A Singular Man, A Fairy Tale of New York The Saddest Summer of Samuel S, and The Onion Eaters the macro-narrative situations have profiles in the presentational mode. The second group of novels consisting of The Beastly Beatitudes of Balthazar B., The Destinies of Darcy Dancer, Gentleman and its sequels Leila and That Darcy, That Dancer, That Gentleman have predominantly profiles in the mode of narration. Schultz and Are You Listening Rabbi Löw are distinct as they do not belong clearly to any group but share the features of both the groups. This distinctive feature of the macro-narrative profile in these novels is also related to the narrative content.

The narrating agency in Schultz is mostly a third person one. And its impersonal narration in the initial chapters alternate with
quoted dialogues. The readers' perception of the story-world is directed at all those narrative preliminaries from which Schultz emerges as the central character and the focus of narration. The strategy of narration, where the narrating agency resists identification with the protagonist although retaining its perception, creates those situations where an ironic distance is maintained. The reader is invited to check and cross check his responses as the narrative rolls further on.

Instead of a well-developed story-line, Schultz presents diverse episodes, the connecting link of which is the presence of the protagonist, the impresario, who moves on through those with a never-ending zest. The events are often presented dramatically interrupted by Schultz's perception of the same. The narrative highlights the character traits of Schultz in both the narrative and non-narrative parts of the texts.

The authority of the narrative voice guiding the reader's perception of the character-traits of the protagonist is rather limited and the reader depends more on the indicators of those traits as distributed in the text-continuum. The various episodes of the novel serve to reveal the protagonist's character and his instinct for survival. The author's use of language and narration strategies create comedy
of situations. The breakneck speed of the actions and words of the protagonist intensify the comedy.

The purpose of the novel is to depict character and situations in a comic light. The protagonist does not undergo any change or growth through all his adventures and misadventures. There are occasions when the protagonist reflects on his childhood experiences and his days of growing-up with a view to winning the sympathy of the reader, but the reflections fails to achieve the desired effect. An implicit irony runs through the entire text. However, there is no closure to the story of Schultz since he appears in a subsequent novel.

In Schultz the macro-narrative situation is framed by a ‘telling’ mode, though presentational ‘showing’ is used intermittently. The alternations between the modes are rather quick and pronounced. However, the micro-narrative situations are often repetitive. There is an effort to dynamise the narrative situations by rapid changes of the modes, but the shifts are too obvious. Schultz is, thus, an attempt at dynamisation of its macro-narrative which, however, does not come through.

The character of Schultz appears again in Are you Listening Rabbi Löw, with more vitality and vigour than what he has in Schultz.
It is the character's perspective, which occupies the narrative space all through the novel. The voice of narration is lodged in an external agency for both the non-narrative dialogue scenes as well as third-person pronominal description of the protagonist's actions. The protagonist's thoughts and words constitute the largest segment of the text. Other characters of the story-world are only interlocutors of the protagonist. Even in dialogue scenes, the protagonist takes a pause to withdraw into long reverie.

The raciness of the protagonist's actions and thoughts is matched by the alternating modes of narration. Sometimes, a long dialogue scene constitutes a whole chapter; at other times, a rendering of the protagonist's thought runs through pages and spills over the chapter division. A sense of urgency grabs the narration as well as the story-world. The author mixes up narration and presentation to create an effect, which is seen only in The Ginger Man.

The drama in Rabbi Löw is present as much in the world of Schultz as inside his mind. The macro-narrative situation explores this drama in all its facets. The protagonist struts and frets around London's Theatrical world enjoying his impresario status. His partners and his wife plot his ruin. His success brings his enemies. Against
these odds, the real charlatan in him surfaces. His fight for survival provides the high drama.

Schultz's frequent conversation with the imagined figure of Rabbi Löw shifts the focus of the reader's attention from the world outside into his mind. Rabbi Löw, the ancestral shade, acts as Schultz's conscience. As the narrative progresses, the focus of narration moves more into the mind of the protagonist. The narration provides glimpses of the protagonist's childhood experiences as well as his adult misgivings.

The novel gives the impression of a stasis, since there is no progress, in real terms, in the character of the protagonist. At the best, he emerges as a loveable scoundrel, who averts the perception of mortality and annihilation by a relentless pursuit of physical gratification. He lives for the moment denying death. The narrative seems to have exhausted its situations, runs out of ideas and brings the endless episodes to completion.

The most significant element of this novel is the introduction of Rabbi Löw, whose name figures in the title. Rabbi Löw, is not just an imagined figure, but the protagonist's alter ego, who provides a 'rationale' for all those conflicts that Schultz lives through. The imperceptible mental conflicts of Schultz create their dramatic impact
on the reader when he addresses Rabbi Löw and holds conversation with him. The feverish speed of action in the story-world, most of which is initiated by the protagonist, gets focalised in his consciousness. As a result the reader's attention is shifted to the protagonist and his mind.

The micro-narrative situations in Rabbi Löw are in large blocks of both the modes of 'telling' and 'showing', but the macro-narrative is framed in the 'telling' mode. The shifts between the micro-narrative situations are not frequent enough to dynamise the macro-narrative. The rhythm of narration slows down to create a schematised profile of the narrative in the novel.

The other group of novels in which Donleavy presents protagonist-narrators with the history of their selves moves towards the schematisation of the narrative situation. This movement of the macro-narrative from an initial dynamised one to schematised profiles of later novels is only present minimally in the first group. Among the novels of this group, in The Beastly Beatitudes of Balthazar B., the narrator is gradually personalised and more transparency in the voice of narration is achieved. The protagonist-narrator narrates his own story, though treats the character as 'he'. As the story begins from the birth of the protagonist and traces his development through childhood to manhood, the focus of narration, inevitably, is on the
process of growth. When the events of the past days are related, those highlight the present state of the protagonist as the cumulative result of those past experiences.

The macro-narrative situations in these novels present the change that the protagonist has undergone through those experiences. Along with Balthazar, this schematisation of the narrative situation is more clearly achieved in the novels where Darcy Dancer is the protagonist.

The narrative in these novels is mediated by personalised narrators, instead of the figural narration found in the novels of the first group. Even while rendering the thoughts and perceptions of the protagonist, a marked difference is found in these novels. In the first group of novels, the thoughts and perceptions are almost unmediated in a fragmented syntax as mental events do occur. But in the second group of novels, thoughts and perceptions are conveyed in complete sentences. The narrating self of the protagonist is more prominent in these novels, and the mental events are also narrated as explicit communication.

It is not unusual to find an increase in mediation in these novels, since the focus of narration is on the growth of the self over a period of time. Thus, in these novels, the panoramic replaces the
dramatic of the first group. Large blocks of narrated experience of the protagonist replace the presentation of fragmented actions of his counterpart in the first group of novels. The schematised macro-narrative situation in these novels are concerned more with presentation of setting of actions than with the flow of protagonist's consciousness.

The absence of an intensely time conscious protagonist slows down the movement of the narrative. The author widens the fictional realm, but sacrifices the intensity that would make the exploration of consciousness interesting. He prefers a sustained development of the self in the protagonist using the same modes of narration but a different macro-narrative.

The macro-narrative of *The Beastly Beatitudes of Balthzar B.* is an account of the growth of protagonist's self from his birth and childhood to youth and adulthood. The author uses both the characteristic subjective and objective voices of narration to present the growth of the experiencing self, but there is less interiorisation in comparison to early novels. The experience of loss and pain of the early childhood becomes a paradigm for the protagonist's life and it provides unity to the narration. The past life of the protagonist provides images, which parallel his experiences in the present. By dramatising numerous incidents from the protagonist's childhood and
adolescence, the author constructs a motivational base for his later actions. And the reader understands, sympathises and remains interested in the silent victim. The author avoids serious reversal of sympathy for the protagonist though at times the narrating self slips into a sentimental presentation of the experiencing self.

The presentational mode consists of scenes of dialogue, of events as well as actions described without comment. This novel signals change in the narration practices of the author. The framed autobiography of Balthazar provides the model for some of Donleavy's later works. This novel has a macro-narrative profile, which diminishes the dynamics of the narrative process. It is a longer work in comparison to the earlier novels. The gradual levelling off of the narrative profile can be detected towards the end of the novel. In this quasi-autobiographical, first-person narrative, the narrating self and the experiencing self of the protagonist come to be identified with each other at the end. The narrative rounds off into a schematised one.

_The Destinies of Darcy Dancer, Gentlemen_, resurrects the picaresque tradition for an anachronistic novel. The life of Darcy Dancer, the protagonist of the novel, is told in the similar fashion as that of Balthazar. But the difference lies in the treatment of the fictional world. Here, it evokes the eighteenth century atmosphere of
The narration, with the characteristic shifting pronominal references, provides the introductory information in the beginning of the novel. And also it creates the atmosphere of bygone days suitable for the presentation of the adventures and misadventures of the protagonist. The story follows the protagonist, Darcy Dancer, through the rise and fall of his fortune, from his birth to adolescent days and manhood. The perspective of narration is lodged in the adult self of the protagonist, who looks back to his own life.

This novel is quite different in some major ways from the earlier books. Though the same modes of 'showing' and 'telling' are used here, the effects differ significantly. The atmosphere of storytelling is quite evident in the novel, which helps the author to orient the perspective of the reader. The narrated and non-narrated segments of the text are evenly balanced, and the narrated portions are largely mediated by the first-person narrator. The third-person voice usually opens a chapter or a paragraph, but it immediately shifts to first person quite imperceptively. The first-person voice is heard not only in the presentation of attitudes, thoughts and perceptions of the protagonist, but also while relating events in narration proper. Very
often a strongly realised first-person voice is heard narrating the story.

In this novel the person shift is not as rapid as it used to be in the first group of novels. The author seems to have found this strongly personalised voice of narration more appropriate to get the story told. But events in which the protagonist finds no reason to concern himself, are related purely in third-person voice.

The narration strategies used in this novel, include a fair amount of 'showing' or dramatic presentation in the form of direct dialogue scenes and direct rendering of the protagonist's mind in silent monologue. Specific care is taken in presenting minor characters too. The story-world consists of country estates, Irish manor house, fox-hunting, and some stock characters of the comic novels of Eighteenth century. These things contribute to the atmosphere of the world where the protagonist lives.

The author orchestrates various modes to evolve a point-of-view on the object of narration, which shapes the micro-narrative situations. The reader is invited to respond to the protagonist not with contempt but with certain degree of sympathy. In both narrative and non-narrative segments of the text, the author focuses on those character-traits of the protagonist, which hold him worthy of reader's
sympathy. Though he lacks in dynamism and ultimately refuses to learn, Darcy Dancer's conduct through the many episodes create humour. And he lives on. The narrative closes without an end. He appears in two more subsequent novels.

The macro-narrative of this novel has a clear profile in the narrating mode. The rhythm of narration is a subdued one, since alternations between micro-narrative situations are infrequent and the narrating agency is a personalised one. The schematisation of the macro-narrative is achieved rather more distinctively in this novel.

Before Leila, Donleavy had not used the same protagonist in more than one novel. Darcy Dancer appears again here after The Destinies of Darcy Dancer, Gentleman. Except Schultz and Are You Listening Rabbi Löw, other novels could be analysed independently as a single work, and as a single macro-narrative. But the possibility of continuation of the story with the same protagonist in another novel gives rise to other interesting features as far as narration is concerned. The content of the story-world remaining almost the same - the characters, the setting and other details - the changes that are brought about in time become the focus of narration in these novels. The author continues to tell the story of the protagonist in a subsequent time. Destinies of Darcy Dancer, Gentleman and Leila share almost the same elements of the story-world. Even some of the
events are similar in nature. But the major point of departure between these novels is the introduction of the title character, Leila, the new maidservant in Andromeda Park. She stands alone, different from all other stock-characters of the novel, and becomes the prime motivation for the protagonist as well as the author to go on with the story of Darcy Dancer.

No narrative preliminary is essential in Leila as the sub-title 'Further in the Life and Destinies of Darcy Dancer, Gentleman' clearly states whose story it is. With a properly personalised narrator, the novel sets out to narrate further the life and adventure of Darcy Dancer. The narrating agencies use both the first-and-third person voices as usual. The transparency in the voice of narration is one of the significant features in the novel. The protagonist-narrator provides the necessary information to relate his story again. The narrating agencies are not only in first and third person but also in a modified third person 'one' as a convenient device for the protagonist narrator's self-reference. This further dramatises the protagonist's self and brings in objectivity and lightness of humour to his characterisation. The narration presents the protagonist as an endearing one at one instance, and an ironic butt at another. Thus, an ambivalent response by the reader is created in Leila.
Leila, the title character of the novel and the focus of interest for both the protagonist and the narrative, is realised in an insubstantial way. She seems to have come from a different world. Her modesty and refinement differentiate her from other characters in the novel. Because of her alluring beauty and mysterious nature, she is idolised by Darcy Dancer, but finally, she eludes his grasp.

The growth of the self, which provides the motivation in The Destinies of Darcy Dancer, Gentleman, and creates sympathy for the protagonist in the reader, is absent here. The entire situation of the story-world fails to make any case for the protagonist and his sentimental urge for the jovial and unattainable woman, Leila, hardly evokes sympathy form the reader.

The absence of rapid shifting of person as well as truncated sentence fragments in the narration, speaks of a resolution of the problems of the protagonist narrator. Nevertheless, the novel ends without any apparent resolution. The first-person narration, which is traditionally proximate to confession and humility, is significantly missing here. The reader has the feeling that he has not heard the last of it. It seems the narrative could go on creating new situations almost infinitely with the same subject matter, though apparently it looks exhausted. Darcy Dancer, the protagonist, experiences regret.
but is not reformed and appears again in another novel, *That Darcy, That Dancer, That Gentleman.*

The modes of narration employed in this novel are both ‘showing’ and ‘telling’. But it is predominantly a first person ‘telling’ account of the protagonist. Long dialogue scenes are framed by personalised ‘telling’ mode. The third-person voice, originating in the same protagonist, also presents the story-world including other characters of the novel. This creates an ambivalence for the reader. The failure to achieve any resolution along with an unmistakable impression of straining for an effect on the part of the protagonist-narrator sums up the narrative in *Leila.* The macro-narrative has a subdued rhythm as the micro-narrative situations lack variety and hence, has a schematic profile.

The last novel of Donleavy, *That Darcy, That Dancer, That Gentleman,* brings about a completion to the endless episodes in the life of the protagonist. This is the third novel featuring Darcy Dancer, which moves towards a repose in the life of the protagonist. While *The Destinies of Darcy Dancer, Gentleman* featured Darcy’s growth from childhood innocence to experience of manhood, and *Leila* depicted Darcy’s sentimental cravings for the unattainable ideal woman, *That Darcy, That Dancer, That Gentleman* moves towards a closure to the story of Darcy.
It is not only the story-world which moves towards a resolution, the narrative strategies used in the narrative also become more and more transparent. The narrative voice is personalised in the protagonist. Except for the occasional third person reference to the protagonist by name it is mostly the first-person voice which unfolds the narration of the story. The setting of the story is either presented by the narrator in a proper personalised voice or represented in his consciousness in concrete details. The authenticity of the first-person narrator in presenting the scene and setting is clearly achieved in the narrative space. The same authenticity is maintained while rendering the mind of the protagonist, whether it is in the form of a soliloquy or monologue.

The narrative and non-narrative parts in the text are evenly balanced. There is as much 'showing' as 'telling' but the 'telling' mode gains precedence over the 'showing' mode. The personalised first-person narrator with expressed motive of communication frames the narrative in the 'telling' mode. The beginning and the end of the narrative are marked by the perception and thoughts of the protagonist. A story-telling atmosphere pervades all through the novel.
The author seems to strain to fill the narrative space with repetitious episodes. Also, an effort to bring an end to the repetition surfaces sometimes in the novel. The ever-continuing fox-hunt or the party at Andromeda Park contributes very little to the narrative. The mutually sustaining experiencing-self and the narrating-self of the protagonist realise the futility of continuing with those episodes any more. This realisation of the fictional character has a bearing on the narrative itself. There is a limit even to the story space, which must be brought to a close. The coming of Leila back to his life kindles the desire in Darcy Dancer to live. This fulfilment in the life of the protagonist winds up the novel.

The schematisation of the narrative profile was not fully attained in the earlier novels of this group as in this last novel. This levelling off or neutralisation of narrative profile and rhythm is evident not only in an individual work but in all those works of the second group of novels. The occasional tendency to schematisation in the first group of novels was inconspicuous because of the prominent profiles in the presentational mode and a pronounced dynamism of the macro-narrative in those. However, in the later group of novels, the diminution of narrative dynamics may be related to the altered objective of narration. Here, a certain regularity is found in the occurrence, alternation and variation in the micro-narrative situations. The absence of an intensely time-conscious protagonist slows down
the movement of the narrative. The author widens the fictional realm, but sacrifices the intensity that would make the exploration of the protagonist consciousness interesting. He prefers a sustained development of the self in the protagonist using the same basic mode of narration.

The author's motivation behind the creation of the protagonists and their fictional worlds influences the narrative design of the novels. The concepts of time and death, which pervade the fictional worlds of the protagonists and their own selves, prompt them to come to terms with these aspects of their existence. Sebastian Dangerfield, George Smith, Samuel S. and Cornelius Christian are the protagonists who are terribly hunted by the idea of their own death. It is the only finality for them of their existence. Hence, their actions, thoughts and visions are all directed towards the fact of death. On the other hand, for Balthzar, Schultz and Darcy Dancer, it is the death of their loved ones, which create the sense of pain and loss in them. The narration and representation of consciousness in all the novels focus on these two different preoccupations of the protagonist in their worlds.

*That Darcy, That Dancer, That Gentleman* completely reverses the practice of narration followed in *The Ginger Man*. Here the narrative process and the narrator's experience form an entity. The motivation for narration for the embodied narrator originates in his
search for meaning of life as the matured self of the protagonist and the possibility of a resolution of his problems. But this resolution searched for is achieved only by the schematisation of the narrative situation.

The Ginger Man and That Darcy, That dancer, That Gentleman are not only separated by a time span of nearly four decades, but also show between them the decline and growth of the two strategies of narration – 'dynamisation and schematisation'. The dynamisation of the macro-narrative profile which marks The Ginger Man declines in the subsequent novels. But schematisation of the macro-narrative profile grows successively culminating in That Darcy, That Dancer, That Gentleman. It would be wrong, however, to conclude that dynamisation of the narrative process is always exclusively the result of creative productivity and that schematisation is always exclusively the consequence of 'creative entropy, that is, the exhaustion of the creative productivity of an author. The two tendencies must be considered in their mutual interdependence, and a study of the narrative profiles of Donleavy's different works shows how different degrees of these tendencies are found in his novels depending upon the suitability of the strategies to the particular content of narration.
Notes

1. J P Donleavy, 'The Art of Fiction, LIII.' *Paris Review*, 63 (Fall, 1975) 143
