

# The Shift of Focalization in James Joyce's *Ulysses*

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**Abstract-** James Joyce's *Ulysses* is one of the masterpieces of modernist literature in the realm of novel. This novel has become particularly famous for Joyce's stylistic innovations. In this work Joyce has extensively employed the technique of stream of consciousness and shifting styles. One of the most important outstanding elements of this novel is Joyce's use of multiplicity of focalization. Joyce in *Ulysses* plays with different focalizers, internal and external focalizer. The focalization shifts among major character focalizers such as Bloom, Molly, Stephen and a variety of other minor characters and other narrator focalizers. By using technique such as interior monologue and stream of consciousness Joyce's novel is mostly characterized in terms of internal focalization. This article aims to examine the concept of character focalizer and narrator focalizer by using Genette's and Mieke Bal's theory on focalization. Besides; the shift and 'alterations' among different focalizers in the novel and the facets of focalization will be discussed in the article. Finally the researcher by tracing the concepts the narrator focalizer and character focalizer and the facets will affirm the concept of open text in the work.

**Index Terms-** Alterations, External focalization, Focalization, Internal focalization, Open text

## I. INTRODUCTION

Joyce's *Ulysses* represents his experimentation on the narrative form and structure and a variety of narrative experiments and innovation such as multiple points of view, stream of consciousness the disruption of logical or temporal sequence, and so on.

Reading this novel demands active participation on the part of reader. The reader should be a knowledgeable person to be able to read this text. The No first-timer could ever keep track of it. Bulson (2006) states "reading *Ulysses* is a process of backtracking or as in Joyce words of "Sherlockholmesing". He also states that "It is an activity that takes the readers from the beginning to the end and back again (p.73).

*Ulysses* is a Modernist novel and like most of the modernist novels is experimental, formally complex, elliptical, and tends to associate notions of artist's freedom from realism, traditional genre and form, with notions of cultural apocalypse and disaster. Most of modernist writers escaped employing a linear structure. Thus many modernist critics consider the modern text as open text. Umberto Eco the Italian semiotic theorist argued that many modernist works are open and invite the reader's collaboration in the production of meaning, Open text denotes different concept in literary theory such as "ambiguity, discontinuity, indeterminacy, plurivocal, on-going process, movement, possibility, free interplay"(Cobley, 2001, p. 231).

This novel is based on Homer's *Odyssey*. Each chapter in *Ulysses* corresponds with one chapter in *Odyssey*. However, Joyce by defamiliarizing the narrative conventions makes an innovation in terms of plot, character and design. *Ulysses* is particularly different from *Odyssey* in terms of employing focalizer. Homer's *Odyssey* is totally externally focalized while *Ulysses* is totally different from Homer's work in terms of focalization.

## II. FOCALIZATION: THEORETICAL CONSIDERATIONS

The term focalization largely associated with narratology. Different narratological critics argued on the term focalization. The eminent figures in focalizations are Gerard Genette, Mieke Bal, and Shlomith Rimmon-Kenan. Genette is one of the most important literary critic in narratological studies. His main narratological works are *Nouveau Discours Du Recit* (1983) and *Narrative Discourse: An Essay in Method* (1980) which was originally called *Figures III* (1970). He introduced the term "focalization" as a replacement for "perspective" and "point of view". He considers it to be more or less synonymous with these terms, describing it as a mere "reformulation" and "general presentation of standard idea of point of view". The term focalization dispels the confusion of the questions who sees? and who speaks? Genette formulates three types of focalization: zero focalization, internal focalization and external focalization.

### 2.2 Typology

The first type of narrative situation Genette calls a narrative with zero focalization. This type is commonly found in the authorial novel. Here narrator knows more than the character, or more exactly, says more than any of the characters knows (Genette, 1980, p.189).

The second type of narrative situation is internal focalization. In the case of internal perspective the view is restricted to that of the single character. Genette declares that internal focalization says only what a given character knows (Genette, 1980, p. 189). Internal focalization can be seen in many modern novels such as Virginia Woolf's *Mrs. Dalloway*, James Joyce's *Ulysses* and Finnegans Wake and William Faulkner's works in which they use the technique of stream of consciousness and interior monologue to reveals character's inner thoughts. Genette puts forward three types of internal focalization: a) fixed, b) variable, c) multiple

The fixed one is a kind of focalization that everything passes in one's character. The example for this kind is *what Maisie Knew*, where according to Genette "we never leave the point of view of the little girl. For variable focalization the example is *Madame Bovary*, where the focal character is first Charles, then Emma, then again Charles. The third type of internal focalizer is multiple focalizers, that according to Genette as it happens in

epistolary novels, where the same event maybe evoked several times according to the point of view of several letter writing characters. In a given narrative text, however, it can happen that the focalizer changes from internal to external, or vice versa, Genette calls these switches 'alterations'(Genette, 1980, p. 189-190).

The third type of focalization is external focalization. According to Genette, external focalization occurs when "the narrator says less than the character knows (Genette, 1980, p. 189).

Mieke Bal is another important critic in the theory of narratology. She replaces Genette's triple typology. Instead of having three types of focalization, Bal formulated two types of focalization: character-bound or internal (Genette's internal focalization) and external focalization (Genette's zero and external focalization combined into one) (Fludernik, 2009, p. 118).

Bal (1997) argues that "if the focalizer coincides with the character, that character will have an advantage over the other characters so this will be called character bound focalizer. The reader watches with the character's eye and will". According to Bal external focalization is an anonymous agent, situated outside of the fabula, is functioning as a non-character bound focalizer (Bal, 1997, p. 14). Rimmon-Kenan like Bal asserts that "external focalization is felt to be close to the narrating agent and its vehicle is therefore called 'narrator focalizer' "(2005, p. 75).

As Bal and Rimmon-Kenan asserts, the focalization has both a subject and an object. The subject of narrative called focalizer and the object is what the focalizer perceives (Rimmon-Kenan, 2005, p.75). As it is mentioned before, both external and internal focalization may perceive an object from without or from within. For instance, Molly Bloom in James Joyce's *Ulysses* is an internal focalizer that perceives the object from within (Rimmon-Kenan, 2005, p. 77).

### 2.3 Facets of Focalization

Rimmon Kenan suggests that the purely visual sense of focalization is too narrow so she formulated some facets for the concept of focalization.

The first facet is the perceptual facet. Kenan argues that the perceptual facet relates to the focalizer's sensory range or the perception (sight, hearing and smell) and it consists of two coordinates: space and time (2005, p.78).

The spatial aspect is formed around the viewing position assumed by the focalizer and the scope of which is an index to the focalizer knowledge and control over his surroundings. Kennan argues " translated into the spatial terms the external/internal position of the focalizer takes the form of a bird's eye view v. that of a limited observer (2005, p.78)".

According to Beyad and Nemati (2006) temporal level of the story has three aspects: retrospective, synchronic and panoramic. Nemati and Beyad state "when the focalizer is retrospective the narrator goes back to past and invokes an event that has happened before that point in the text. The synchronic aspect occurs when the narrator focalizer "move forward along with the happening of the story and much remains untold such as detective stories. Panoramic viewpoints are common in third person narratives where omniscient narrator focalizer have

access to all the possibilities of time-past, present, and future (p.61-62).

The second facet of focalization is the psychological facet. This facet concerns or deals with the focalizer attitude, knowledge and emotion. There are two types of psychological components: cognitive and emotive. The cognitive component concerns knowledge, conjecture, and belief. The emotive one is the matter of subjectivity and objectivity of the internal and external focalizer. When the events focalized by an external focalizer the narration of the events is involved. But if the process is narrated by an internal focalizer then it leads to the behavioristic, uninvolved rendition of the fictional world (Rimmon-Kenan, 2005, p. 80-81).

The third facet of focalization is the ideological facet. Ideological facet in Uspensky's words is the "the norm of the text which consists of a general system of viewing the world conceptually, in accordance with which the events and characters of the story are evaluated (Rimmon-Kenan, 2005, p. 83). If the ideology of the narrator focalizer is dominant the narration is usually taken as authoritative. Each focalizer has its own set of beliefs, values, and categories by reference to which he comprehends the world. The interplay among the characters provokes a non unitary, polyphonic reading of the text.

## III. ANALYSIS OF FOCALIZATION IN ULYSSES

### 3.1 Types of Focalization

*Telemachus* the first episode of *Ulysses* introduces the character Stephen Dedalus who is the protagonist of his previous novel *A Portrait of the Artist as a Young Man*. As it is mentioned in chapter three, Joyce has written this chapter in the initial style. The initial style of early episodes contains objective third person point of view and interior monologue. As Michael Seidel states (2002) Joyce "begins with a very traditional mode of narration in which a natural third person voice describes what a reader needs to know in order to keep track of a scene, characters, time, locale, names, gestures and of objects (81)". Most of the storylines are dialogue which is indicated by use of a dash with simple referent such as "Mulligan said". It should be noted that by presenting the events from the third person point of view the focalization is totally external, the externally focalized narrative can be seen in the first paragraph of the opening chapter: "Stately, plump buck mulligan came from stair head, bearing a bowel of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air (p.1)

The internal focalization of events appears when everything is reported from Stephen's point of view. In the following passage which contains definite signs of Stephen's idiom, Stephen's interior monologue occurs in the course of a lengthy description of Stephen's musing. In such instances the narrator knows what is inside another's head but the voicing is not coming directly from the person. The pattern of thought is recorded in a conventional way and the narrator penetrates into Stephen's mind as a knowing presence from outside that mind.

Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny blackcoatsleeve. Pain, that was not yet the pain of love, fretted

his heart. Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odor of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. Across the threadbare cuffed edge he saw the sea hailed as a great sweet mother by the well fed voice beside him the ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting (p.4)

After introducing Stephen we are presented by Stephen's voice from inside his mind and the focalization becomes internal. The below extract shows that at the beginning, we are presented with the external focalizer and later with Stephen's voice. The shift of focalization is obvious in this example. After one sentence of reporting the event by external focalization, the internal one is presented this sentence. "Hair on end. As he and others see me" is Stephen's point of view from within.

Another passage the important part in the episode is Stephen's internal focalization is his thoughts on his mother's death.

Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face [...]. Her eyes on me to strike me down. *liliata rutilantium te confessorum turma circumdet: iubilantium te virgum chorus excipiat!* No mother. Let me be and let me live.

\_ kinch ahoy!(p.11)

In the *Nestor* episode of the novel like the *Telemachus* the blending of narrator's voice and Stephen's point of view can be seen. Here is an example:

Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors (p.33-34). The sentence starts with the third person but here it can be inferred that the Stephen's voice can be felt in the sentence "give hands, traverse".

The Proteus episode is different from the previous two episodes. Proteus undergoes a drastic change. In Proteus from the early passages we are presented with Stephen's voice and his internal focalization. At the beginning of the Proteus the interior monologue dominates and we deal with narrator focalizer or the internal focalization.

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: colored signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them colored. How? By knocking his sponce against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of diaphane in. Why in? Diaphane, adiaphane. If you can put your fingers through it, it is a gate, if not a door. Shut your eyes and see (p.45).

It should be highlighted that within the narrative of interior monologue, external focalization occurs. The sentence "so he adds" is an external and the next sentence "in bodies" is internal. Sometimes the shift occurs very quickly that distinguishing the

internal and external focalizer is difficult. Karen Lawrence (1981) emphasizes that the Proteus chapter is the "culmination of the *Telemachiad*" not only chronologically but stylistically as well: here the stream of consciousness technique reaches its peak in transcribing an educated, artistic mind (p.48). Therefore by domination of Stephen's voice and the interior monologue the role of the narrator is minimized and the focalization becomes internal.

Monika Fludernik (1986) asserts that Stephen's voice is the dominant voice in chapter one of *Ulysses* and that most of the episode is narrated from Stephen's point of view in the chapter. So he is a reflector-character or "center of consciousness" in the Jamesian sense of the term. The shift from Mulligan's behavior to Stephen's perception of it allows the reader to be accustomed to Stephen's voice at the beginning. He states that Joyce penetrates into Stephen's mind as a knowing presence from outside that mind, recording the impressions and images belonging to Stephen's sensibility

The most important thing that should be emphasized each character has his or her own specific language that can be understood that who is the speaker. In the *Telemachiad* as Lawrence states:

The literate, formal poetic language is associated with the character of Stephen Dedalus. In the first three chapters, we perceive the world largely through the eyes of an aspiring artist, "Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed"(p.9) is a narrative statement that borrows Stephen's lyricism" (Lawrence,1981 p. 42).

The chapter four of the novel, *Calypso* introduces Leopold Bloom. The narrative component of this episode like the previous episodes of *Ulysses* is dialogue, interior monologue and narrative description but the interior monologue in this chapter is a bit different. It should be highlighted that from this chapter onward we hear Leopold Bloom's thoughts with insertion of third person narrator and character focalizer. At the beginning there is the narrator's focalizer. And the focalization is external.

Mr. Leopold Bloom ate with relish the inner organs of beats and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried hencod's rose (p.65)

The *Lotus Eater* also concentrates on Bloom's thoughts and consciousness. In this chapter Bloom encounters various people and places. It says the psychological aspect of Bloom's thoughts. So, most of the passages are Bloom's point of view and his internal focalization from within. As Fludernik (1986) states the "basic situation in this episode is defined by a concentration of the narrative on Bloom's point of view with predominant use of interior monologue for the rendering of Bloom's thought (p.23).

*Hades* is the episode which is more focused on death than any other episode. In this episode like the previous one we are confronted with Bloom's internal thoughts especially on death. *Hades* Also begins with the external focalizer: Martin Cunningham and the shift between them. There are many examples of mingling of character focalizer and narrator focalizer in the episode. Here is the example:

Mr. Bloom reviewed the nails of his left hand [...] that keeps him alive. They sometimes feel what a person is. Instinct. But a type like that. My nails. I am just looking at them [...](p.115).

Another example is the following passage:  
The whitesmoked priest came after him tidying his stole with one hand, balancing with the other a little book against his toad's belly. Who'll read the book? I said the rook. They halted by the bier and the priest began to read out of his book with a fluent croak. (p. 103)

This passage suggests that Bloom and the narrator carry on a rapid and weird exchange of image. The sentences "Who'll read the book? I said the rook" belong to the Joyce's internal focalization and the sentences before and after these sentences are external.

In *Aeolus* episode there is a change in focalization. The chapter is divided into newspaper clippings. Lisette Bakker (2010) asserts that at first all focalization is Bloom's, everything he sees, experiences or thinks is told. Sometimes the narrator focalizer intrudes, but Bloom always returns, as in the following passage (p.30) At first the narrator focalizer sees Mr. Bloom but then the focalizer changes to Bloom which is shown in the fragment 'Dullthudding Guinness's barrels.'

At the beginning of the *Lestrygonians* the next chapter, there is an external description of the scene, Bloom walks past a candy store and interact with a man. Bloom in this chapter wanders in different places such as Trinity College, the bank of Ireland. His thoughts also wander to and from familiar topics like sex, religion, Ireland and into justice and advertising therefore it can be said that *Lestrygonians* is primary Bloom's monologue. Fludernick also states that Bloom's taught occupies 72.7 percent of this chapter (p.28).

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

He went only by Maison Claire.  
Wait. (p.212)

The first sentence is narrated by narrator focalizer but the next paragraph is told from inside Bloom's mind. The third paragraph again is focalized through external focalizer and the word "wait" is Bloom's internal voice.

*Scylla and Charybdis* which is the ninth episode of *Ulysses* depicts Stephen's attempt at the library to establish his artistic credentials. Stephen informally presenting his "Hamlet theory" in the National Library. Fludernick states that "since the narrator in *Scylla & Charybdis* reflects Stephen's point of view so faithfully that through the narrator the scene is transmuted in literary modes that are at any particular moment the appropriate extension of Stephen's powerfully patterned imagination. Most of the parts of the episode are dominated by Stephen's monologue as "Mother's death bed. Candle. The sheeted mirror. who brought me into the world" and direct discourse. One of the important extract from episode which is Stephen's direct voice is presented here: "—Bosh! Stephen said rudely. A man of genius makes no mistakes. His errors are volitional and are the portals of discovery"(243).

*Wandering Rocks* the next episode of the novel consists of nineteen short views of major and minor characters particularly Stephen and Bloom as they make their way around Dublin in the afternoon. Much of the episodes are focused on extensions,

appearances and movements. According to Lawrence " the familiar techniques of narration in the first half of the book is interior monologue, free indirect discourse, dialogue and the initial style (1981, p 83.). Few characters are granted more than a line or two of interior monologue.

As Flauderink states the narrative in this episode "incorporates the thoughts of Father Conmee, Dilly Deadalus, Master Dignam, Miss Dunne, Tom Kernan, and possibly, Blazes Boylan (p. 30).

At the begging of the episode there is an external description of father Conmee from without. The narrator focalizer describes his action from without by using the words such as Father Conmee " crossed" " stopped" and sometimes from within " he thought, but not for, but not for long, of soldiers and sailors" (p. 280) and sometimes we are presented with his internal focalization.

The *Siren* episode of *Ulysses* begins in the restaurant of *Ormond Hotel*. In the bar of hotel there are two barmaids and the bar sing the songs from popular operas. According to many critics this episode is the turning point in the novel where Joyce begins to experiment with various techniques. In this chapter we deal with music and sounds and the language becomes musical. We are no longer presented with the thoughts of only Bloom or Stephen as we were before. Narration intertwines with Bloom's and all other's thoughts. Levenston states that because no hierarchy or distinction of character's voices exists, voices melt together, creating an "overall blunting of perception" (as cited in Springman p.27)

At the beginning we can see sentences which are only sound, "Bronze by gold heard the hoofirons, steelyrining imperthnthn (p. 328). Springman (2013) asserts that the sentences substantiate no character as the subject or center. Sentences do not operate around the grammatical structure of noun and verb, let alone around a subject character and a verb followed by an object (31). Whereas virtually every sentence in "Telemachus" confirmed a character, usually Stephen, as the center, the grammar in *Sirens* confirms no one as center because we are often not sure who is speaking or thinking or narrating (P.32). Whereas in previous chapters Stephen and Bloom were dominant voices, in *sirens* there is no priority over the voices. The hierarchy has collapsed. The following extract shows how many voices can be dominant in the novel."Bloowhose dark eye read Aaron Figatner's name. Why do I always think Figathar? Gathering figs I think. And prosper lore's Huguenot name (p.334)

According to Fludernick(1981) Bloom's interior monologue no longer dominates in extended passages, it has become integrated into the narrative and is continually juxtaposed with patches of dialogue and narrative.

By Cantwell's office roved Greassabloom, by Ceppi's virgins, bright of their oils. Nanetti's father hawked those things about, wheedling at doors as I. Religion pays. Must see him about Keyes par. Eat first. I want. Not yet. At four, she said. Time ever passing. Clock hands turning. On. Where eat? The Clarence, dolphin. On. For Raouol eat. If I net five guineas with those ads. The violet silk petticoats. Not yet. The sweets of sin (p.335).

Greassabloom is a name that is given to Bloom by barmaids but here it not clear is it the narrator or the characters that are the focalizer. The sentences Eat first. I want seems Bloom's focalization and "Not yet. At four, she said" refers to Molly if we remember her appointment with Bloom at four.

*Cyclops* the twelfth episode takes place in and around Barney Kiernan's pub, the chapter begins with the barfly/narrator he speaks with different people subsequently a narrative voice interjects a mock-heroic description of the area around Kiernan's pub. Here we are confronted with the first person point of view. As reader we are subjected to narrator's very limited point of view. Fludernik asserts that the first person narrative in *Cyclops* is also definitely of the telling kind (p. 32). In this episode, Bloom is presented from an external point of view. He is never alone on the scene a situation which would lend itself to an immediate reappearance of the interior monologue (Fludernik, 1986, p.33) Here is an example that Bloom is focalized by an external focalizer:

And Bloom of course with his knockdown cigar putting on swank with his lardy face. phenomenon! (p.395) or somewhere else in the novel "Bloom putting his old goo with his twopenny stump that he cadged off Joe and talking about the Gaelic league and the antitreaty league and drink, the curse of Ireland (p.402)

*Nausica* is the thirtieth episode of the novel. This episode is the introduction of Gerty MacDowell. She is described as the second most prominent female character in *Ulysses*. According to Bernard Mckenna (1966) this episode is composed of two clearly defined sections. In the first, Gerty MacDowell contemplates a variety of romantic subject, including Bloom, before her section climaxes in a firework display. In the second section, Bloom considers a range of subjects and we are again presented by his interior monologue (p.66). Lawrence (1981) states that what Joyce presented the first half of "Nausicaa" with the indirect monologue of Gerty MacDowell, translated into a language appropriate to her and by this he parodies her sentimental mind.(p.120)

The narrative progress by describing the external appearance of Gerty MacDowell "she was pronounced beautiful by all who knew her thought [...] her hands were of finely veined alabaster with tapering fingers and as white as lemon juice"(p.452).

M.Teresa Caneda Cabrera(1996) states that in this episode Joyce employs parodic language as well as the language of different characters and genres intermingle in the episode with such a complexity and intensity that often the reader finds herself/himself wondering to which particular narrative voice certain parts of the discourse belong (p.35). For example Gerty's inner thoughts and wishes are depicted with the language of women's magazine. When the female protagonist is characterized in terms of her clothes a voice from a woman's fashion magazines fuse with narrator's voice:

"A neat blouse of electric blue, selftinted by dolly days( because it was expected in the lady's pictorial that electric blue would be worn) with a smart vee opening down to the division and kerchief pocket[...] and a navy threequarter skirt cut to the stride showed off her slim graceful figure to perfection(p.36)". Here the external focalizer is actually a voice from magazine.

The resuscitation of Bloom's interior monologue in *Nausicaa* does not invalidate this argument. For one, Bloom is completely left to himself on the beach that is we hear have ideal circumstances for the use of the interior monologue (Fludernik, 1981, p. 33)".The following paragraph is an example of bloom's interior thought:

She walked with a certain quiet dignity characteristic of her but with care and very slowly because Gerty Macdowell was... tight

boots? No. She's lame! O! (p.479)". Here it can be seen that we have the external narrator and internal voice of Leopold bloom.

Oxen of the Sun primarily focus on language, using a variety of styles and the narrator take the modals of different prose. In this episode we have few characters's interior monologue. Narrator gives birth to simultaneous cacophonous voices, not a specific character or event to determine.

The episode *Circe* focused mainly on Stephen and Bloom but also includes appearances by most of the other characters in the book. The chapter is in the dramatic structure and it reveals the expression of subconscious and conscious minds of not only Stephen and Bloom but many of other characters. *Circe* is considered by most scholars such as Levitt, as the best example of stream of consciousness in literature which is written in the form of a drama. *Circe* is a fantasy play in which suppressed fears, guilt, feeling are revealed (Silva, 2008, p. 73)".

The hallucination and the dream occur both in the streets of nighttown and in Bella Cohen's Brothel, coming out of protagonist mind in dramatic style. In this episode we are presented with the narrator's dreamlike, somewhat crazy internal world. The distinction between the character's interior and exterior voices is blurred. Here is Bloom's hallucination of his father;

Rudolph: Second halfcrown waste money today. I told not go with drunken guy ever.

Bloom: (*Hides the crubeen and trotter behind his back and, crestfallen, feels warm and cold feetmeat*) Jo, ich weiss, papachi (p.569).

In *Eumaeus* Stephen and Bloom are at the cabman's shelter. At the beginning the external voice of narrator describes Bloom, Stephen and their actions and their dialogue. Most of the dialogue are presented in the preceding dash" –yes, to be sure, Mr. Bloom unaffectedly bconcured. Of course our name was added too, he added (p.717)".

*Ithaca* the seventeen chapter of the novel it is in the form of long, meticulous detailed and technically phrased questions and answers in the form of the catholic catechism. At the beginning of the chapter we can see the narrator is externally. "What parallel did Bloom and Stephen follow? What two temperaments did they individually represent? The scientific. The artistic (p. 805)". But at the end of the *Ithaca* we can see the conflation of internal and external we cannot understand totally the answers and questions are spoken, thought or neither.

What additional attractions might the grounds contain?

As abanda, tennis and five courts, a shrubbery, a glass summerhouse with tropical palms, equipped in the best botanical manner [...](p.839).

The above question and answer relates Bloom's house but it isn't clear whether the focalizer is bloom or the narrator.

*Penelope* is the last episode of the novel relates the interior monologue of one of the main characters of the novel, Molly Bloom, the wife of Leopold Bloom. The interior monologue relates in forty five pages, in this episode which is totally internal focalization from within Molly's thoughts wanders on everything from Bloom to his lovers, blazes Boylan and so on. This episode depicts the psychological part of Molly and exploring her faithfulness and unfaithfulness. Molly's desires and impulses are represented as they naturally occur in her mind. According to Lawrence (1981) the voice of Molly totally obliterates the

authorial narrative voice. Throughout the entire chapter Penelope is the first person narration that shut out a third person narrative voice (p.204.).

### 3.2 Facets of Focalization in *Ulysses*

#### 3.2.1. Perceptual facet

As discussed before the perceptual facet of focalization, includes the two coordinates of time and space. In terms of spatial aspect when the focalizer is external, we are confronted with bird's eye view and since most of the events are in stream of consciousness technique and interior monologue, we see everything as it occurs in character's mind and this is a limited point of view. Among temporal aspect of time, panoramic, synchronic and retrospective, we can easily trace the retrospective one in the novel since the narrator focalizer constantly goes back to past and invokes an event that has happened before such as Stephen's thought on his mother's death, or Molly Bloom's thoughts on his lovers and Bloom.

#### 3.2.2. Psychological facet

Psychological facet of focalization as discussed before, concerns with the focalizer attitude, knowledge and emotion. In both of its cognitive and emotive components, this facet is one of the most important facets of focalization in the novel. Since *Ulysses* is written extensively in stream of consciousness technique and interior monologue, it put an emphasis on the inner thoughts of the character focalizers and reveals the psychological aspect of their minds. From the beginning to the end of novel the reader extensively encounters with the emotions, beliefs, and thoughts of Stephen, Bloom and Molly. It can be confirmed that even if the narrator is external the reader is presented with character's thoughts in which an external narrator's narration is from within. Narrators uses the verbs he thought, he knew, he felt. In terms of the emotive one when the focalizer is internal or an external one which its narration is from within, the narration is subjective and involved.

#### 3.2.3 The Ideological Facet

This facet includes all the values and norms of the text introduced through, what Rimmon-Kenan calls, "the character's way of seeing the world" or through "explicit discussion of his ideology" the text may have a dominant worldview that subordinates the other voices, or it may allow interplay of different ideologies and voices and thus make a text in Bakhtin's word polyphonic. Many critics and researcher consider *Ulysses* as a polyphonic novel. *Ulysses* contains what constitutes the distinguishing feature of the novel as genera. Diversity of voices and heteroglossia enter the novel and organize them within it into a structured artistic system (as cited in Cabrera, p.34).

The story is narrated from the point of view of different characters in the novel. Each time we are confronted with a specific voice, whether external or internal. At first the Telemachiad chapter we are presented with Stephen Dedalus's internal focalization. But with the start of calypso episode Stephen's dominant voice is replaced with bloom's internal voice. In succeeding chapter the shift of focalization is also evident. And besides the voice of main characters we are presented with the voice of minor character.

## IV. CONCLUSION

*Ulysses* has become particularly famous for Joyce's stylistic innovations. One of the outstanding characteristic of the novel in terms of narrative theory is its multiple focalizations. Joyce uses multiple focalizations such as internal and external and in a way mingles them that sometimes the distinguishing of them is very difficult. In *Ulysses* we don't have any fixed focalization. Instead we are confronted with the variable focalization that they constantly alternates as Genette's term when the focalizer changes from internal to external it is called alterations (p. 190). The alteration in focalization manifests one of the important aspects of modern and postmodern world which is multiplicity and indeterminacy. Umberto Eco in most of his works particularly *Open Work* asserts that multiplicity is a significant theme in modern literary works which makes a work open. Therefore we can consider *Ulysses* as an open text with its indeterminacy, plurivocal and multiplicity. These features make the narrative of the novel a figural narrative in Stanzel's term, "in which the reader is allowed to feel like a witness of a narrative situation without any mediation (Norris, 2006, p.36).

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