The first three chapters of *Ulysses* pay homage to both the personal tradition Joyce had created in his previous works of fiction and to the traditional novel. In its dominant narrative voice and interest in the character of the artist, the “Telemachiad” resembles *A Portrait* in particular, and even the reader of *Ulysses* who fails to recognize this continuity will experience a sense of security from the presence of this narrative voice. The staples of the novel—third-person narration, dialogue, and dramatization of a scene—also promise narrative security to the reader who begins *Ulysses*: they act as signposts promising him familiar terrain on the subsequent pages. No matter what we may know about the structural apparatus and levels of allegory in the work after reading Joyce’s notesheets, letters, and tips to Stuart Gilbert, what we experience when beginning *Ulysses* is a novel that promises a story, a narrator, and a plot. “Stately, plump Buck Mulligan came from the stairhead” (pp. 2-3) is a plausible beginning for any novel. *Ulysses* begins like a narrative with confidence in the adequacy of the novel form.

It is important to underscore the initial narrative promises to the reader made in the novel not only because they will be broken later on but also because they provide an interesting contrast to the change in Joyce’s basic conceptions of plot and significance in fiction, a change that must have antedated, at least in part, the beginning of the novel. *Ulysses* offers, in a sense, a “rewriting” of *Dubliners*: it presents another portrait of Dublin designed to reveal the soul of the city and its citizens. But in arriving at the basic conception
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of *Ulysses*—the condensing of the wanderings of Odysseus to one day in the life of certain Dublin citizens—Joyce radically altered his conception of what a portrait of Dublin should be.

In the initial conception of *Ulysses*, Joyce departed from the aesthetic of economy and scrupulous choice that had directed the writing of *Dubliners* in favor of an aesthetic of comprehensiveness and minute representation. This aesthetic is implied in Joyce's statement to Budgen about his desire to give so complete a picture of Dublin in *Ulysses* that if the city were to disappear it could be reconstructed from the book.\(^1\) Although the "story" of *Ulysses* takes place during one day only, this day is infinitely expansible by being infinitely divisible—the rendering of the complete "details" of life almost obscure the sense of story. Unlike *Dubliners*, which promises to end the narrative as soon as the "soul" of a character is revealed, *Ulysses* offers no clear principle of completeness. The frustration critics felt at what they thought of as Joyce's infidelity to the minimal requirements of a story is reflected in Edmund Wilson's comment in *Axel's Castle*: "It is almost as if he had elaborated [the story] so much and worked over it so long that he had forgotten . . . the drama which he had originally intended to stage."\(^2\)

*Ulysses* also offers no clear principle of emphasis or proportion. In the stories of *Dubliners*, the right "trivial" incident in the life of a character epiphazizes the meaning of the life; in *Ulysses*, no one particular incident in a life is considered to be of supreme importance. Because the characters carry within them the same problems, desires, and past, no matter when we see them, no day is essentially different from any other. If *Dubliners* focuses on a particularly significant day in the lives of its characters, *Ulysses*

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focuses on any day in Dublin’s diary, and the day happens to be June 16, 1904. It is as if an entry in the diary of Dublin, rather than in a personal diary such as the one that ends A Portrait, was blown up in a great, Brobdignagian gesture; in the world of Ulysses, as in Brobdignag, a molehill can indeed become a mountain. The slight rise in the plot that the theory of epiphany suggests is almost completely eliminated in the narrative of Ulysses. What is important here is not the transition between a “short story” and the long story of development told in a traditional novel but the transition from fiction interested in plot to fiction in which plot becomes synonymous with digression.

The stream-of-consciousness technique in the “Telemachiad” does alert the reader to some of these changes in overall conception. In using this technique increasingly until it almost dominates the narrative in Chapter Three (“Proteus”), Joyce offered his third-person narrator less and less to do. The retrospective narrative voice of a conventional novel is replaced almost entirely, so that “plot” changes from a form of narrative memory to a rendering of “the very process in which meaning is apprehended in life.”

But in the first three chapters of the novel (even in “Proteus”), the third-person narrator exists and serves some important narrative functions. The dominant narrative voice in the “Telemachiad” provides the narrative norm for the novel (and continues in subsequent chapters), and it is the voice that, for a long time, was ignored in critical discussions of Ulysses. Although some critics have described the quality of this voice, many recent critics have tended to pass over


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this narrative norm on the way to discussions of narrative distortions that occur primarily in the latter half of the book. But the primary reason for this omission is the importance that decades of critics have placed on the stream-of-consciousness technique in the early chapters: in focusing on the "innovativeness" of this technique, they have tended to underestimate the importance of the narrative norm.

The narrative conventions established in the early chapters of Ulysses include the presence of an identifiable and relatively consistent style of narration that persists in the first eleven chapters of the book and the tendency of the narrative to borrow the pace and diction of the characters' language. In other words, the conventions include both the continued presence of a particular style and the adaptability of style to character. Critics who focus on the stream-of-consciousness emphasize the importance of the character's mind and treat the third-person narration as an adjunct of character. This is only partly correct, since it fails to acknowledge the recognizable, idiosyncratic narrative voice that does exist.

For example, the following sentences, the first from "Telemachus," the second from "Proteus," display the characteristic Joycean qualities seen in A Portrait and now heightened in Ulysses: "Two shafts of soft daylight fell across the flagged floor from the high barbicans: and at the meeting of their rays a cloud of coalsmoke and fumes of fried grease floated, turning" (p. 11); and "The cry brought him skulking back to his master and a blunt bootless kick sent him unscathed across a spit of sand, crouched in flight" (p. 46). The denotative style in A Portrait is evident here, with


6 See, for example, Erwin R. Steinberg's The Stream of Consciousness and Beyond in Ulysses (Pittsburgh: University of Pittsburgh Press, 1973) for the most extensive treatment of Joyce's use of the stream-of-consciousness technique.
greater syntactic dislocation and more unusual diction. The extreme concern with the sounds of words—that is, the alliteration ("flagged floor," "blunt bootless," "spit of sand") and what Anthony Burgess has called the "clotted" effect of the double and triple consonants\(^7\)—and the strange placement of the modifying adverb ("fried grease floated, turning") produce a sentence that, as Burgess says, reveals "a distinctive approach to what might be termed literary engineering."\(^8\) This is prose that is competently, indeed masterfully crafted, precisely and poetically written.

Especially in the "Telemachiad," this 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, and, as in *A Portrait*, the linguistic "sympathy" between character and narrative voice blurs the distinctions between them. "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. Throughout the chapter, the narration will often present Stephen's poetic and melancholy perceptions of things in language appropriate to his sensibility.

But despite the close connection between the style and the mind of Stephen in the "Telemachiad," the style exists independently in subsequent chapters, as is evident from the following examples:

The caretaker hung his thumbs in the loops of his gold watch chain and spoke in a discreet tone to their vacant smiles. ("Hades," p. 107)

It passed stately up the staircase steered by an umbrella, a solemn beardedframed face. ("Aeolus," p. 117)

The young woman with slow care detached from her light skirt a clinging twig. ("Wandering Rocks," p. 231)

\(^7\) Burgess, *Joysprick*, p. 68.

\(^8\) Ibid., p. 74.
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Miss Douce’s brave eyes, unregarded, turned from the crossblind, smitten by sunlight. ("Sirens," p. 268)

In the first eleven chapters of Ulysses, this narrative style establishes the empirical world of the novel; it provides stability and continuity. The persistence of this type of narrative sentence provides a sign of the original narrative authority amidst the increasingly bizarre narrative developments of the later chapters, until it disappears in "Cyclops." (It reappears briefly in "Nausicaa," for reasons I will discuss later.) It is a style that orients the reader and offers him a certain security by establishing the sense of the solidity of external reality.

It seems to me that this type of narrative sentence, along with the other staples of the narrative mode of the early chapters—interior monologue, free indirect discourse, and dialogue—functions as the "rock of Ithaca," "the initial style" to which Joyce alluded in a letter to Harriet Weaver in 1919: "I understand that you may begin to regard the various styles of the episodes with dismay and prefer the initial style much as the wanderer did who longed for the rock of Ithaca." This is the nonparodic style that establishes the decorum of the novel. When it disappears later on in the text, we realize that it too was a choice among many possibilities, a mode of presentation. But in its seeming fidelity to the details of both the thoughts and actions of the characters it provides us with a sense of the real world of the novel. With all its precision and fastidiousness, it functions for us as a narrative norm.9


10 Hugh Kenner’s ingenuity and prolificacy illustrate the possibilities for characterizing the early narrative style of Ulysses. In The Stoic Comedians: Flaubert, Joyce, and Beckett (Berkeley: University of California Press, 1962), the following narrative sentence is cited as an example of Joyce’s characteristic manipulation of language and his "resolute artistry": "Two shafts of soft day-
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However, while the decorum of the novel is established, the presence of another narrative strand in the first chapter slyly questions the assumptions about language upon which the normative style is based. The effect of this narrative strand is subtle, nothing like the radical disruptions of narrative stability in the later chapters. And yet this narrative fluctuation in the first chapter of the book serves as a warning to the reader of the strange narrative distortions to come. The following passage illustrates the intertwining of the narrative strands in the first chapter:

He [Mulligan] shaved evenly and with care, in silence, seriously.

Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny black coat-sleeve. Pain, that was not yet the pain of love, fretted his heart. (P. 5)

The second sentence is an example of the denotative narrative norm. The past participle “rested,” surprising the reader prepared to encounter the present participle “resting,” is a characteristic kind of dislocation. The third sentence, “Pain, that was not yet the pain of love, fretted his heart,” is a clear example of free indirect discourse. But the first sentence is puzzling—the number of adverbs and adverbial phrases surprises us. There is a naive quality to this writing that separates parts of speech as if they were about to be diagrammed.

In fact, the first chapter of Ulysses provides numerous light fell across the flagged floor from the high barbicans: and at the meeting of their rays a cloud of coalsmoke and fumes of fried grease floated, turning” (pp. 30-31). In Joyce’s Voices, the same marked precision is said to exemplify the “fussiness of setting and decor” of “Edwardian novelesse” (pp. 68-69). Both descriptions are intriguing, the second moving us, as it does, further away from a view of the early style as normative and nonparodic. The style becomes just another example of a particular kind of rhetoric, despite its temporal primacy in the text. Although the sentence does exhibit stylistic idiosyncrasies, I favor Kenner’s first description of it as an example of Joyce’s characteristic style, more normative at this point than parodic.
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eamples of this naive narrative quality. This strand of the narration reveals itself in the repeated use of certain formulaic narrative constructions of which no student of creative writing, however inexperienced, would be proud. The proliferation of the following phrases in the early pages of the novel suggests that something strange is taking place in the narrative: "he said sternly," "he cried briskly," "he said gaily" (p. 3); and "He laid the brush aside and, laughing with delight, cried," "Stephen said quietly," "he said frankly," "Stephen said with energy and growing fear," "he cried thickly" (p. 4). What kind of narrative world is created by these descriptions and what purpose could Joyce have had in using this type of prose in the beginning of the novel?

Joyce called the technique of this chapter "narrative young," and this description, while it probably refers to Stephen to some extent, also applies to the quality of narration: it is appropriate to the self-conscious, naive literary style exemplified above. Unlike the naiveté of the narrator in stories like "Clay" in Dubliners, stories in which through free indirect discourse the narrator ostensibly accepts his protagonist's assessment of the world, the naiveté of the narrative in "Telemachus" is literary as well as psychological. We notice an innocence concerning the very act of telling a story, an innocence that is a quality of the narrative itself rather than a property of a particular character.

What we are provided with in the early pages of Ulysses, disturbing the basically serious and authoritative narrative voice that creates a world we can believe in, is a different narrative strand that parodies the process of creation. Prose like "he cried thickly," and "he said contentedly" is the unsophisticated prose of fourth-rate fiction; a novel that begins this way parodies its own ability to tell a story. Even in the first chapter of the novel, Joyce begins to turn novelistic convention into novelistic cliché, and it is here that the reader glimpses language beginning to quote itself, its characteristic activity in the latter half of the book. While making use of the conventional tools of the novel, Joyce uses one
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strand of the narrative to upset the stability created by these conventions and to point to their inadequacy. As the normative style asserts its ability to capture reality in language, this narrative voice advertises its own incompetence. The world in which Buck Mulligan wears a “tolerant smile” and laughs “with delight” or in which Stephen says something “with energy and growing fear” is about as far from Henry James’s world of “delicate adjustments” and “exquisite chemistry”\(^\text{11}\) as a novelist can get. The sentences of this naive narrative point to the falsification and oversimplification that language wreaks on emotions by organizing them in discrete grammatical parts.

This narrative strand in Chapter One provides the first example of narrative performance and stylistic bravado in Ulysses, different from that in later chapters like “Cyclops” and “Ithaca,” but stylistic exhibition nonetheless. There is a comic excess of labor in evidence in the narration: the narrator seems to wrestle with the discrete parts of speech available to him only to pin down the most commonplace of descriptions. The subtle nuances captured in sentences of the “initial style” elude the narrator’s grasp. The excess of labor here is the antithesis of the coolness of scrupulous meanness in Dubliners—the production of meaning seems to be a Herculean task.\(^\text{12}\) But there is an air of safety that surrounds the “risks” the narrator seems to take. He is like a clown walking a tightrope only one foot above the ground. What is suppressed here is not so much a narrator as a grin.

It is possible to explain this adverbial mania in “Telemachus” in relation to the characters described. Hugh Ken-

\(^{11}\) See James’s Preface to The Tragic Muse, reprinted in The Art of The Novel: Critical Prefaces by Henry James (New York: Charles Scribner’s Sons, 1962), p. 87: “To put all that is possible of one’s idea into a form and compass that will contain and express it only by delicate adjustments and an exquisite chemistry . . . every artist will remember how often that sort of necessity has carried with it its particular inspiration.”

\(^{12}\) This sense of the excess of labor in the writing appears again in subsequent chapters like “Sirens,” “Eumaeus,” and “Ithaca,” even though different styles are used in each case.
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ner, for example, has discussed the presence of these adverbs in regard to the role playing of Stephen and Buck Mulligan. While the thematic connection between the adverbial style and the role playing of the characters makes sense, it limits the significance of the strange verbal tic by giving it so exclusively a character-based explanation. The adverbial style tells us something about the kinds of utterances we find in certain types of narratives, as well as something about the characters in this one. The presence of the naive literary style suggests that the text as well as the character is trying on a costume. In Chapter One, we get a brief glimpse of the kind of narrative mimicry that dominates the later chapters of the book—the mimicry of a type of text rather than a particular character. What I find most interesting about the naive narrative strand in Chapter One is the beginning of an interest in language apart from character, language that calls attention to its own clichéd nature without providing the vehicle for the ironic exposure of a character. Instead of parodying the linguistic idiosyncrasies of a type of character, the narrator dons a stylistic mask of innocence to parody the very enterprise of telling a story. Parody is cut loose from the concerns of character and becomes an aspect of narrative.

Thus, Steinberg and other critics interested in the early chapters of Ulysses seem to me to have erred in assuming that if the narrator is not an unreliable character in the story (like the lawyer in Melville’s "Bartleby, the Scrivener," for example, or the narrator in Ford’s The Good Soldier), then the narrative can be trusted. Frank Kermode writes in an essay entitled "Novels: Recognition and Deception" that "we have bothered too much about the authority of the narrator and too little about that of the narrative," and this distinction between the authority of the narrator and the

13 See Kenner, Joyce's Voices, pp. 69-70.
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narrative is an extremely important one for the reading of *Ulysses*.

The tone of the opening chapter of *Ulysses*, then, seems to oscillate: in certain parts of the narrative *Ulysses* announces itself as a comedy, but for the most part it is dominated by the rather bitter and serious Stephen Dedalus. The copresence of the naive aspect of the narrative and the well-written, precise narrative norm makes it difficult for the reader to form a clear perception of a unified narrator.

And yet, this one narrative strand found in the first chapter of the novel is quickly overshadowed by the narrative norm and the stream-of-consciousness technique in the rest of the “Telemachiad.” The mimicry of a type of text rather than a character will resurface in later chapters—most obviously in “Cyclops” and “Oxen of the Sun.” But after Chapter One, this naive parodic style vanishes. Despite Joyce’s developing interest in representing the inadequacies of language, despite the warning about the enterprise of novel writing in the first chapter, it is character, not narration, that is the most important subject of the first six chapters of the novel. Simultaneous with Joyce’s perceptions of the limitations of both the conventional novel and his own previous fiction was an interest in further developing a method with which to present the workings of consciousness. The “Proteus” chapter is, as critics have suggested, 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. The use of stream-of-consciousness was experimental for Joyce when he wrote the “Telemachiad”—it carried further the “direct” representation of the mind of the artist begun in *A Portrait*. It is the drama of the character’s mind, rather than the drama of novel writing, that is still paramount. As S. L. Goldberg has pointed out, the paragraph is still a dramatic unit of consciousness, the “artistic medium of a particular act of understanding.”

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In the next three chapters of Ulysses, devoted to Leopold Bloom, this interest in character is still paramount. In these chapters, the reader finds the same texture of narration as in the "Telemachiad": a combination of third-person narration, dialogue, free indirect discourse, and the stream-of-consciousness of the character. The denotative norm of the "Telemachiad" persists in these chapters: "By lorries along Sir John Rogerson's Quay Mr Bloom walked soberly, past Windmill Lane, Leask's the linseed crusher's, the postal telegraph office" (p. 71, "Lotus-Eaters"); "The metal wheels ground the gravel with a sharp grating cry and the pack of blunt boots followed the barrow along a lane of sepulchres" (p. 104, "Hades"). The denotative norm continues to establish our sense of external reality and our sense of a narrative presence by assuring us that despite the introduction of a new character who sees the world differently from Stephen Dedalus, the world is the same. This second triad of chapters continues to build up our sense of what the world of Dublin and the world of the novel are like. The symmetry of this second triad with the "Telemachiad" and the persistence of the same basic rules of narration encourage us to group the first six chapters together as providing the norm of the book.

As in the "Telemachiad," one finds in these chapters a sympathy between narrator and character that again involves the borrowing of linguistic habits. To turn the page from the heraldic image of Stephen Dedalus "rere regardant" and to encounter Leopold Bloom eating "with relish the inner organs of beasts and fowls" is to sense a difference in mood that depends in part on a change in style. The language associated with Bloom (both his stream-of-consciousness and some third-person narration) is more simple syntactically, more colloquial, and more redundant than Stephen's. (See, for example, the prose of the opening of the chapter.)

What is most interesting about the "sympathy" between narrator and character in Bloom's chapters, however, is its occasional comic manipulation. Although the exchange between character and narrator in these chapters follows the
rules set in the "Telemachiad," at times this exchange seems to pick up speed. In the following passage from "Hades," for example, Bloom and the narrator carry on a rapid and weird exchange of images:

The whitesmocked 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)

The narrator describes the priest's belly as "his toad's belly"; then it is Bloom presumably who thinks "Who'll read the book? I, said the rook." Again, the third-person narration resumes in what seems like the initial style, except for the presence of the word "croak." Soon after this passage, Bloom looks at the priest and thinks "Eyes of a toad too," and the word "too" must refer to the "toad's belly" mentioned in the narrator's statement. There is a strange kind of play between narrator and character, almost a parodic form of sympathy between the two. This is a kind of "sympathy" that reduces the distance between the telling of the story and the story itself, a distance that will be manipulated in increasingly bizarre ways as the book progresses. This passage in "Hades" looks forward to the exchanges between narrator and speaker in "Scylla and Charybdis":

—Yes, Mr Best said youngly, I feel Hamlet quite young. (P. 194)

—Bosh! Stephen said rudely. A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.

Portals of discovery opened to let in the quaker librarian, softcreakfooted, bald, eared and assiduous. (P. 190)

Recently, Hugh Kenner has pointed out another anomaly of the second triad of chapters that emphasizes the artifice
of the text. In his article, "The Rhetoric of Silence," Kenner cites several omissions in the text, some of which are highly significant to the plot. Chief among these gaps is a missing scene between Molly and Bloom, in which she tells him when Boylan is coming to Eccles Street ("At four"), and Bloom tells her he will attend the Gaiety Theatre (the cue she needs to assure her Bloom will not be home at four). Based upon Bloom's later recollection of Molly's words ("At four, she said" [p. 260]), and Molly's recollection of Bloom's statement that he would be dining out ("he said I'm dining out and going to the Gaiety" [p. 740]), Kenner deduces that the painful scene between the two is omitted or repressed in the narrative. Since we cannot locate this conversation among the exchanges between Molly and Bloom that are recorded, Kenner concludes that they must have occurred offstage, like Molly's adultery or Bloom's visit to the insurance office on behalf of Paddy Dignam's widow.\(^{16}\) Although this particular gap in the conversation can be recognized only retrospectively, when the missing lines are recollected, this playfulness in the selection of dramatized details puts into question our initial assumption that the narrative is recording all significant action. But, as Kenner says, we can reconstruct the scene in our minds, based on our knowledge of the characters and our sense of the empirical world that Joyce goes to such lengths to depict.\(^{17}\) As Stephen discovers in "Proteus," the world is "there all the time without you . . . world without end" (p. 37). Narrative selection rather than empirical reality is questioned; the concept of omission presupposes that something in particular is being omitted.

In the second triad of chapters, we move closer to the comic play to come. In fact, I would argue that the mind of Leopold Bloom and the more comic and parodic tone of his chapters predict the direction of the rest of the narrative.


\(^{17}\) Ibid., p. 383.
It is Bloom’s rather than Stephen’s sensibility that dominates the kind of book Ulysses will become. The opening of the book to the subliterary as well as the literary and the movement from statement to cliché are predicted by the movement from Stephen Dedalus to Leopold Bloom. In some ways, the general tone and feeling of the book and some of the narrative strategies of the later chapters are also predicted in the book’s first half.

By the end of “Hades,” we have been introduced to the two main characters in a thorough way. In the stream-of-consciousness of each character, in each private memory emerges a particular way of making sense of the world and the self. In “reading” the world, the characters rely on different tools of interpretation: Bloom on clichés and bits of popular information, Stephen on abstruse allusion and esoteric philosophy. Both characters, however, are concerned with making sense of their pasts, not by an act of retrospection, as can be found in the novels of James or Proust, but in random associations that surface while they live their lives. “It is the ‘stream of consciousness’ which serves to clarify or render intelligible both the element of duration in time and the aspect of an enduring self. The technique is designed to give some kind of visible, sensible impression of how it is meaningful and intelligible to think of the self as a continuing unit despite the most perplexing and chaotic manifold of immediate experience.”

Amidst the sense of the “immediate experience” of life that we get in the first six chapters of Ulysses is the faith in character not as a “construct” seen from the outside but, nevertheless, as a “self” that is constant.

Thus, in the early chapters of Ulysses the characters carry the main burden of interpreting the world. “Proteus” is the culmination of Stephen’s attempt to interpret his surround-

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...ings. In fact, his portentous announcement, “Signatures of all things I am here to read,” is one of the most explicit declarations of character as interpreter in literature. As Fredric Jameson has said of psychological novels in general (and this applies to the early chapters of Ulysses), the character “from within the book, reflecting on the meaning of his experiences, does the actual work of exegesis for us before our own eyes.”¹⁹ In subsequent chapters, the reader and the writer participate more strenuously in the hermeneutic process. But in the beginning of the book, the major “burden” of interpretation is placed on the characters.

By providing a norm in its first six chapters that later would be subverted, the novel encompasses its author’s changing interests; it can thus be said that the book, as well as Joyce, the author, changes its mind. When he wrote the first six chapters, Joyce did not yet fully realize the direction the second half of the novel would take. But his decision to leave the first chapters substantially intact was made after writing the entire novel. The opening section of the book was left as a kind of testimony to an older order, a norm for the reader at the same time as it is an anachronism in terms of the book as a whole. Consequently, the opening of the novel does not prepare the reader for what follows. A novel usually offers its reader built-in strategies for interpreting the world it presents. The concept of development in most novels insures that the early parts of the work in some way prepare the reader for what is to come (Henry James’s Prefaces devote considerable space to this idea of preparation). But the first six chapters of Ulysses lead the reader to have certain unfulfilled expectations, that is, they make a certain contract that is subverted (for instance, that the normative voice will be sustained throughout the novel, that character will be the major concern). Although Joyce, unlike Kierkegaard, never openly confessed to this kind of “decep-

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tion," Ulysses begins by deliberately establishing narrative rules that are bent and finally broken later on.

In Ulysses, Joyce leaves the "tracks" of his artistic journey. Throughout his career Joyce transformed and developed his materials, but in the process he tended to outgrow a specific form and move on to another. Before writing Ulysses he had abandoned poetry for the short story and the short story for the extended narrative record of the growth of the artist's mind in A Portrait. Then, as S. L. Goldberg has observed, discovering that the record of the growth of the artist's mind was severely limited by the artist's awareness, he began Ulysses. Realizing that Stephen had "a shape that [couldn't] be changed," he became more interested in Leopold Bloom. And, finally, finding obsolete the idea of a narrative norm that tells a story, with "Aeolus" as a clue and with "Wandering Rocks" and "Sirens" as the new formal beginning, he went beyond the novel to something else. In each case, the changes in form and style reflect the shedding of an artistic belief no longer sufficient to his vision.


21 See Goldberg, Joyce, p. 63.

22 Quoted in Budgen, James Joyce and the Making of Ulysses, p. 105.