Narrative Voices In The 'bildungsroman'.

INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313 761-4700 800 521-0600

Order Number 9109576

Narrative voices in the *Bildungsroman*

McKay, Kim Lauren, Ph.D.

Lehigh University, 1990

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

NARRATIVE VOICES IN THE BILDUNGSROMAN

by

Kim Lauren McKay

A Dissertation

Presented to the Graduate Committee

of Lehigh University

in Candidacy for the Degree of

Doctor of Philosophy

in

English

Lehigh University

1990

Approved and recommended for acceptance as a dissertation in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August 27, 1990
(date)

Rosemary J. Mundhenk
Professor in charge

Accepted August 27, 1990
(date)

Special committee directing the doctoral work of Kim McKay

Rosemary J. Mundhenk
Chairperson

James R. Frakes

Eldon Dietz

Lenora D. Wolfgang

Acknowledgements

I would like to thank the E. W. Fairchild Fellowship in American Literature and its administrators for the wonderful gift of time to write without the pressures of teaching at the same time.

I would also like to extend my thanks to my dissertation committee: Professor Rosemary Mundhenk, my committee chairperson, for her expert guidance, her careful reading of every draft, and her respect for and faith in my work at all stages; Professor James Frakes, who has been a major influence on my graduate studies, for the same kind, encouraging comments he has always provided; Professor Elizabeth Fifer, a most helpful advisor for my master's thesis, for reading these chapters even while busy with her work in England; and Professor Lenora Wolfgang for the many hours she spent identifying troublesome spots.

Finally, I must thank Fred Misurella, my husband, for seeming never to tire of hearing about the progress, or lack of same, of this study.

Table of Contents

Abstract

The traditional definition of the Bildungsroman considers plot and character and is concerned with male-centered novels. This study extends the consideration of plot and theme to female-centered novels while it extends the definition of the Bildungsroman to the nature of its narration. George Eliot's The Mill on the Floss, James Joyce's A Portrait of the Artist as a Young Man, John Irving's The World According to Garp, and Joyce Carol Oates's Marya: A Life are the exemplary texts discussed.

From Mikhail Bakhtin's theory, I borrow the idea of the novel as a kind of dialogue between the voices that share in the narrating. In order to explore the dialogic relationship between the narrator and the textual world, I rely predominantly on Susan Lanser's description of narrative stance. In Eliot's The Mill on the Floss, a study of the narrator's figural language, one aspect of her embedded ideological stance, displays how the discourse reflects the truncated female life it describes. Maggie Tulliver suffers from external demands that she fulfill a prescribed female role. A study of the phraseological stance of James Joyce's narrator in A Portrait of the Artist as a Young Man reveals the narrator's changing attitude toward the young artist whose life he narrates. Elements of the psychological and

phraseological stance of the narrator in John Irving's The World According to Garp express the narrator's admiration and emulation of the fiction writer whose life he portrays. And in Joyce Carol Oates's Marya: A Life, the narrator's text echoes the fragmented self Marya Knauer evolves, as seen in the narrator's spatial-temporal and phraseological stance. Although Marya exceeds any expectations in terms of career and education that Maggie Tulliver might have had, she must contend with physical vulnerability as well as lingering culturally enforced gender dictates.

In addition to distinguishing the elements that make female Bildung different from male Bildung, my study isolates the various effects that the characters' journey toward growth have on the narration, those effects being essential to a full definition of the Bildungsroman.

I

Introduction

Since Jerome Buckley's Season of Youth was published in 1974, it has been considered the standard critical discussion of the Bildungsroman genre in English.[1] Buckley's study focuses on the genre's development from Dickens to Golding. The fifteen years since its writing have not diminished its status. Those years, however, have afforded new insights into the novel and by extension into the Bildungsroman. As a result, we now can see areas in need of expansion in Buckley's text. For example, with the exception of his chapter on The Mill on the Floss as a "double" novel of youth, each text he discusses has at its center a male protagonist, thereby seeming to imply particular emphasis in the genre on the male experience. In addition, Buckley's study defines that male-centered tradition in terms of plot and character, ignoring, for the most part, the role of narrative voice and style.[2] In order to address these neglected elements, my study examines both male and female examples of the genre, while focusing attention on the narrator's relationship to the narrative and to the character whose life the narrative recounts.

It is commonplace in discussions of the Bildungsroman to note the novels' autobiographical foundations. As Buckley's study makes clear, writers who adopt the Bildungsroman form

often select, to varying degrees, material from their own youth.[3] Buckley explains that the autobiographical basis of novels in the genre presents difficulties. Because the novels are generally first or second books, the authors are often "too close to achieve an adequate perspective. Since his career is still in progress, perhaps only beginning, he can hardly be sure that the initiation of a hero in many ways so like himself has been an unqualified success" (24). As a result, Buckley claims, one problem the author of an autobiographic Bildungsroman faces is that of a satisfactory ending. Indeed, both "the strength and the weakness of the Bildungsroman . . . lie in its autobiographical component" (Buckley 26), for the novelist has the power of knowing his materials well but also the danger of being too intimate with them and his hero.

Buckley identifies eight elements in the Bildungsroman: "childhood, the conflict of generations, provinciality, the larger society, self-education, alienation, ordeal by love, the search for a vocation and a working philosophy" (18). In full, Buckley's definition is as follows:

> A child of some sensibility grows up in the country or in a provincial town, where he finds constraints, social and intellectual, placed upon the free imagination. His family, especially his father, proves doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions, and quite impervious to the new ideas he has gained from unprescribed reading. His first schooling, even if not totally inadequate, may be frustrating insofar as

> it may suggest options not available to him in his present setting. He therefore, sometimes at a quite early age, leaves the repressive atmosphere of home (and also the relative innocence), to make his way independently in the city (in the English novels, usually London). There his real "education" begins, not only his preparation for a career but also--and often more importantly--his direct experience of urban life. The latter involves at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the hero reappraise his values. By the time he has decided, after painful soul-searching, the sort of accommodation to the modern world he can honestly make, he has left his adolescence behind and entered upon his maturity. His initiation complete, he may then visit his old home, to demonstrate by his presence the degree of his success or the wisdom of his choice. (17-18)

Buckley's list of plot and character elements most certainly describes the majority of novels in the genre, especially because he makes clear that any given novel might lack two or three of them. As Buckley demonstrates, David Copperfield and Of Human Bondage, traditional English Bildungsromane from two different centuries, fit almost all his criteria. Dickens' David and Maugham's Philip, both sensitive young boys, become orphans not very far into the novels when their mothers die, their fathers having already died. David lives for a time with his mother and stepfather, whose strict religious ways provide punishment for David and misery for his mother. Soon he leaves the provincial town

for school in London; he finds the city frightening and his apprenticeship as a clerk less than satisfying. While in London, however, David discovers his chosen vocation--he wants to be a writer. Philip also leaves a small town, but he goes first to Germany, where he evaluates his religious feeling and finds it lacking, and then to London, which he finds corrupt and disillusioning. In Paris, Philip discovers his desire to be a painter, but after accepting his mediocrity in that pursuit, he abandons the idea. With difficulty, Philip chooses a career in medicine. Along the way, however, he has been forging his "working philosophy."

Fitting Buckley's description of the genre, both David and Philip have two love affairs. Although David's marriage to Dora is misguided, his marriage to Agnes after Dora's death promises to be more fulfilling. Philip's mistakes with Mildred extend through many years and terrible agony, but, when she finally ruins him financially and emotionally, he rebuilds his life and marries Sally. Philip learns that "the only reasonable thing was to accept the good of men and be patient with their faults" (562). David learns to "discipline his undisciplined heart" in the oft-noted words of Mrs. Strong. Indeed, in terms of male Bildungsroman like David Copperfield and Of Human Bondage, Buckley has isolated the plot and character features of the male Bildungsromane quite effectively.

A full description of the female Bildungsroman, on the

other hand, requires more than a change of pronouns. Notable among recent attempts to describe the female novel of youth is The Voyage In: Fictions of Female Development. This collection of essays redefines the genre in female terms, adding to the critical tradition significantly. Commenting on the genre's traditionally male definition, as Buckley describes it, Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland note five major areas in which the female Bildungsroman diverges from the male: age, education, experience, relationships, and manner of development. While the male character enters his tale as a child, the female character's story often begins at a later stage of development, "after conventional expectations of marriage and motherhood have been fulfilled and found insufficient," with the notable exceptions of Jane Eyre, Villette, Mill on the Floss, and Little Women, which explore childhoods (7). In addition, although in the nineteenth-century novel the schooling of the male hero is often found lacking, the female hero receives either no formal schooling or only the sort that trains her to be a wife, mother, or governess (who is, of course, a kind of surrogate wife and mother). The heroine does not learn to "take an active part in the shaping of society" (Abel, Hirsch, Langland 7). Furthermore, whereas the male's real education begins after he has travelled, usually to a city, his female counterpart in the nineteenth century generally cannot make such a move from home

independently (Abel, Hirsch, Langland 8). While the male hero most often has two love affairs, "even one such affair, no matter how exalting, would assure a woman's expulsion from society" (Abel, Hirsch, Langland 8). Finally, although the tradition calls for the hero's finding his place in society as a measure of his maturity, the female texts "typically substitute inner concentration for active accommodation, rebellion, or withdrawal" (Abel, Hirsch, Langland 8).

Even if one considers only plot and character, the differences proclaim female Bildung a more restricted, secluded, protected, and internal experience. One also finds, however, that "the tensions that shape female development may lead to a disjunction between a surface plot, which assumes social conventions, and a submerged plot, which encodes rebellion" (Abel, Hirsch, Langland 12). A certain duality of form results from that disjunction. Narrative tensions "between autonomy and relationship, separation and community, loyalty to women and attraction to men" arise from the female's need to develop in a male culture (Abel, Hirsch, Langland 12). Socially, she must find her way between "penalties of expressing sexuality and suppressing it, between the costs of inner concentration and of direct confrontation with society, between the price of succumbing to madness and of grasping a repressive 'normality'" (Abel, Hirsch, Langland 12-13).

Although Abel, Hirsch, and Langland's introduction to The

Voyage In distinguishes the female Bildungsroman from the male tradition, many other critics provide significant additions to the list of elements that characterize the difference between the male and the female experience. For instance, Charlotte Goodman claims that many of the Bildungsromane written by women with female protagonists are in fact male-female double Bildungsromane, which "place virtually equal emphasis on both a male and a female protagonist . . . contrasting thereby the 'education' of males and of females" (30). Goodman also argues that the structure of the genre is different when the writer and the character are female. Whereas the traditional male Bildungsroman is linear, the male-female double is circular and tripartite, beginning with a shared childhood, moving to a divided adolescence, when the male "journeys forth to seek his fortune, while the female is left behind," and ending with their reunion and reaffirmation of the childhood world (30-31). This structure "emphasizes the dichotomy between male and female experience in a patriarchal culture" (42). Goodman shows with the texts she studies--Wuthering Heights, The Mill on the Floss, My Antonia, The Mountain Lion, and them--that, although Buckley's definition of the genre conforms to the male half of the male-female double, it does not describe the Bildung of the female so well. Female protagonists do not find Buckley's ideal of the "larger life" in the larger world but rather "within" and at home.

Elaine Hoffman Baruch, another critic who discusses the differences between the male and female texts in the genre, asserts that the "authentic feminine bildungsroman is still to be written," calling the nineteenth-century examples "bildungsromans manqués" (357). Baruch acknowledges, however, that, like the male tradition, the female novel of youth concerns a character who "is brought to a high level of consciousness through a series of experiences that lead to [her] development" (335). The difference is, as Baruch's article argues so well, that "the female bildungs takes [sic] place in or on the periphery of marriage" (335). Noting that, given the nineteenth-century interest in the self, the "woman's soul becomes worthy of examination" (337), Baruch suggests that the female's aims become less disinterested and more self-directed than works from earlier times showed them to be (339). Still, the "heroine's development [remains] inextricably linked to marriage" (357). A good number of male Bildungsromane also culminate in marriage, of course. For the male, though, marriage not only follows an active period of quest for self and career, but it also does not necessarily deter future quests. For the female, marriage to the male who will be the center of her life is a culmination in itself. As Carolyn Heilbrun notes, "Occasionally women have put God or Christ in the place of a man; the results are the same: one's own desires and quests are always secondary" (21).

At least one writer rejects the label of Bildungsromane

for novels of female youth and development written before this century. Referring to such a novel written in the nineteenth century as the "truncated female Bildungsroman" (6), Esther Labovitz argues that not until the twentieth century, "when Bildung became a reality for women, in general, and for the fictional heroine, in particular" (7), could the female Bildungsroman be possible. Generally, heroines who attempted to forge their own identities were stopped (5). As examples, Labovitz chooses Charlotte Brontë's Villette, Jane Eyre, and Shirley, and George Eliot's Middlemarch. Like many feminist critics, Labovitz notes that Eliot and Brontë denied their characters the growth and success that they themselves knew (6). "Only with recent studies, psychological and sociological, and through a feminist perspective, are we beginning to have a second look, or 're-vision,' at writings that earlier might not have been valued as female Bildungsromane" (7), Labovitz adds.

It seems clear that focus on a female protagonist has a profound effect on both plot and character in genre. In addition, the characters in the Bildungsroman, regardless of their gender, have a similarly powerful effect on the narrator. In both male and female examples of the genre, one often finds that the narrator's stance changes as the character develops. For example, in the beginning of Of Human Bondage the narrator is sympathetic to but distanced from Philip, saying often, "He doesn't know yet." As Philip gets

closer to the narrator's age (or style of living, perhaps), the novel loses narrative distance. Soon, the narrator enters his tale, as when he describes a certain room:

> The pen falters when it attempts to treat of the excellence thereof; the sober vocabulary, the sparse epithet of this narrative, are inadequate to the task; and pompous terms, jewelled, exotic phrases rise to the excited fancy. It warmed the blood and cleared the head; it filled the soul with well-being; it disposed the mind at once to utter wit and to appreciate the wit of others. . .
>
> (296)

In a metatextual manner, this narrator finds himself commenting on the text he is writing, his "sparse epithet." When we recall that the object of such a flood of sentiment is a tavern, we will no doubt judge that the narrator has lost objective distance. Similarly, the narrator says of Philip's time in the out-patient clinic, "There was humanity there in the rough, the raw materials the artist worked on; and Philip felt a curious thrill when it occurred to him that he was in the position of the artist and the patients were like clay in his hands" (369). Although the second half of that sentence gives us Philip's "feeling," the first half oddly enough uses the same rather pompous image of the doctor as artist and patients as clay. Maugham's narrator adds, "You saw in that room human nature taken by surprise, and often the mask of custom was torn off rudely, showing you the soul all raw" (370). This narrator not only sees through Philip's eyes

at this point but also dwells within his skin. Soon he apparently tires of Philip's ideas and enters Dr. Tyrell's consciousness for a few lines (371), and later he adopts Mildred's point of view (440). These moments of involvement in the tale call into question the narrator's reliability. But they also show how close he is to his tale, how much he would like to be a part of it, to share in the unfolding life he has striven to portray. The writing seems to be a kind of turning back of the clock for the narrator, a return to his own younger self--hence his romantic vision.

Narrators in the Bildungsroman have always played a large number of roles, suggesting a wide range of involvement in the novels. In Walter Pater's Marius the Epicurean, the narrator adopts the carefully distanced role of guide and teacher to the modern reader, helping him make the transition from antiquity to the current time of the telling. In Goethe's Wilhelm Meister's Apprenticeship, as Michael Beddow claims, the narrator's stance toward the young hero evolves from irony to respect as Wilhelm grows (85-86). On the other hand, in Thomas Carlyle's Sartor Resartus the narrator/editor is sarcastic, almost cynical about Teufelsdröckh's papers. His suspicions about their value serve to make the reader evaluate those papers on his own, listening, of course, to the narrator's ideas, but making his own final judgment. The narrator in Elizabeth Gaskell's Mary Barton serves as a moral guide and speaks to us as though we were gathered around her

on a Sunday afternoon. After describing the "delicious sounds of rural life," she writes, "you would not wonder, if you could see, or I properly describe, the charm of one particular stile" (2), reminding us that the tale is a product of her imagination, created with her words. Similarly, George Eliot's narrator in The Mill on the Floss (the subject of Chapter II in this study) opens her tale by letting us know that hers is a story formed from memory as well as from imagination: "And this is Dorlcote Mill. I must stand a minute or two here on the bridge and look at it, though the clouds are threatening, and it is far on in the afternoon" (7). She thus establishes not only the nature of her muse but also its ability to transport her fully and vividly into her imagination.

Perhaps the engaged nature of the narrators in the genre owes something to the writers' autobiographical connections to the stories they write. But those connections are not my interest here--I defer to Buckley on that topic. Instead, I am concerned with the varying narrative stances, roles, and attitudes toward the telling and the character that significantly contribute to the tone, the effect, and the power of the Bildungsroman.

In my examination of the stances, roles, and attitudes adapted by narrators of Bildungsromane, I find Mikhail Bakhtin's theories of "heteroglossia" and "dialogism" particularly enlightening. Bakhtin's discussion of the novel

as a dialogue between many "languages" describes the atmosphere in which the narrators' voices in the Bildungsroman are heard. Bakhtin uses the term "language" to denote a passage, sometimes only a word, that carries in its tone, style, and phraseology the mark of a particular kind of person, a lawyer, doctor, or clergyman, for example. Each language suggests a certain ideology, a way of looking at the world (Bakhtin 333-35). In this respect, each speaking person in the novel, character or narrator, can be said to be an ideologue, one who purports a particular ideology. The coexistence of these systems of languages and styles forms a dialogism, which "is the characteristic epistemological mode of a world dominated by heteroglossia," Bakhtin's term for the interrelation between the meanings in any utterance at any given time and the other meanings present at the same time (Holquist, Discourse in the Novel 426). As a subgenre of the novel, the Bildungsroman incorporates heteroglossia to form the unifying texture of its surface and deep structure.

Particularly important for a study of the Bildungsroman is the connection that Bakhtin makes between language and growth:

> the process of distinguishing between one's own and another's discourse, between one's own and another's thought, is activated rather late in development. When thought begins to work in an independent, experimenting and discriminating way, what first occurs is a separation between internally persuasive discourse and authoritative enforced discourse, along with a

> rejection of those congeries of discourses that do not matter to us, that do not touch us.
>
> (345)

Certainly, this liberation from demands that one adhere to another's ideology is part of one's development. In fact, the idea of a novel's being a "microcosm of heteroglossia" finds "new importance in the Bildungsroman, where the very idea of a man's becoming and developing--based on his own choices--makes necessary a generous, full representation of the social worlds, voices, languages of the era, among which the hero's becoming . . . is accomplished" (Bakhtin 411).

Several contemporary narratologists have devised particularly helpful ways of discussing the dialogic voices in narrative and characterizing their roles in the text. Susan Lanser's poetics of point of view divides the narrator's speech into three large segments: status, contact, and stance. By status, Lanser means a whole cluster of elements that mark the narrator's relation to the author (149-74). Contact refers to the relationship the narrator establishes with the reader and with the fictional persons and events (174-84). Particularly cogent to my focus in this study, however, is stance, which denotes the ways in which the narrator's technique expresses his attitude toward the fictional world (184-225). Lanser discusses stance by using the same categories that Boris Uspensky calls planes: phraseological, spatial-temporal, psychological, and ideological (184-222).

"Phraseological stance" refers to the "voices" in the text that Bakhtin describes as dialogic. This stance reflects a range of discourse styles from diegetic to mimetic, in which pure diegetic discourse is the narrator's own language and mimetic discourses are written records he provides for the reader. A midway point is a character's indirect tagged discourse. As Lanser notes, the range between diegetic and mimetic indicates "not only phraseological form, but also the degree to which the narrator is involved in a given segment of discourse" (187). As a result, a study of this element of stance will also reveal psychological and ideological depths (191).

Spatial-temporal stance also reveals the relationship between the narrator and the textual world. If the narrator places the spatial point of view within a scene, he provides more immediacy and greater involvement than if he views the scene from a distance (192). The spatial stance could be any point between a panoramic view and a fixed view of a single character, while a midway point is free ordination within a scene (193). The temporal stance defines the pace of the narration, which could be the slow pace of "scene" or the faster pace of "summary." Temporal stance also incorporates the distance in time between the event and the narrating moment, which may be anterior, simultaneous, interspersed, or posterior (198-99). As Lanser notes, spatial-temporal stance, like phraseological, is an important indication of the

psychological and ideological relationship between the narrator and the lives portrayed (199).

Psychological stance is a measure of the narrator's distance from or affinity with a character or event. This stance is partly revealed by the phraseological and spatial-temporal stances, but it contains its own elements as well. Psychological stance refers not only to the quantity of information given about a particular character or event but also to the kind of information given--subjective or objective (205). Subjective information reveals the perceiver's ideology while objective information does not. Psychological stance further incorporates "how" a character is seen, whether the vision is internal or external (209). In addition, the depth of the vision, whether the perceiver supplies only what can be seen and heard or also supplies the thoughts of the character (212), might be considered. Through these indications, one can determine the degree to which the narrator approves or disapproves of the character (215).

Closely related to psychological stance is ideological stance, whose indications may be either explicit or embedded. Explicit ideology is revealed through the style and content of expression, but embedded ideology is found only in the deeper structure of the text. A spectrum of literal to figural phrasing indicates the degree to which the ideology is explicit or embedded. In addition, the ideology might be internal, arising from events in the text, or external,

arising from the narrator's comments (218). A study of this stance also encompasses the degree to which the narrator's or the text's ideology coincides with the cultural norms, the degree to which the ideology is reinforced, and the authority of the persona who adopts the stance.

Lanser's study is indebted to the work of Boris Uspensky and Seymour Chatman, among other narratologists. So is my study. Uspensky's and Chatman's descriptions, definitions, and terms are often more accessible and complete than Lanser's summary of the indices of stance. Finally, my study of narrative voices in the Bildungsroman is indebted to the work of Gerard Genette. He is, perhaps, most influential because of his critical terminology. For example, Genette specifies two kinds of narrators. He names a heterodiegetic narrator one who is not involved in the events of the tale, while he calls a homodiegetic narrator one who is involved in the events of the tale (244-45).

By reference to these theorists and with a focus on stance, this study explores the narrative voices in the Bildungsroman that play various and changing roles that are always closely related to the young protagonist whose growth is being disclosed. Bakhtin's image of the novel as a microcosm in which the speakers are ideologues, whose discourses reflect dialogues with other discourses, serves as a cornerstone of my study. And Lanser's four levels of narrative stance, with additional elements from the works of

Bakhtin, Uspensky, and Chatman, provide the scope for my discussion of four novels: George Eliot's The Mill on the Floss, James Joyce's A Portrait of the Artist as a Young Man, John Irving's The World According to Garp, and Joyce Carol Oates's Marya: A Life. These texts represent a wide range of cultural backgrounds, while the chronological ordering allows for an understanding of the genre's development since its popular period in Victorian England. Despite the differences between these Bildungsromane, however, they all use narrators whose discourses are influenced by the stories they narrate, one aspect of dialogism in the genre. A study of the various narrative stances in these novels permits a view of how that dialogism functions and how it relates to the developing protagonist. In the following chapters, each level of stance is represented to some extent, although in general I discuss only one or two indications of each one. I explore the ideological stance in Eliot's novel, the phraseological in Joyce's, the phraseological and psychological in Irving's, and the spatial-temporal and phraseological in Oates's. As Lanser notes, however, the divisions between those aspects of stance are not sharp, and there is much overlapping when theory is put into practice. Although each chapter differs from the next in its approach to the narrator's stance, the basis upon which they all rest is the same: the narrator's task of rendering the trials that the protagonist faces initiates a kind of dialogue between the narrator and the

character. The dialogue is significantly different when the narrator and the character are female, for particular trials elicit particular reactions, which manifest themselves in the narrative stance. But in both male and female examples of the genre, the process of narrating the character's Bildung visibly affects the narrator's voice and style.

Notes

[1] Charlotte Goodman, for example, refers to "the majority of studies of the bildungsroman" and critics who discuss "the historical evolution" of the genre. However, the only study and critic she notes on the male tradition against which she measures the female novel of youth is Season of Youth by Jerome Buckley (28). To find another discussion of the genre, apart from German texts, one has to reach back to 1930 to Susanne Howe's seminal work Wilhelm Meister and his English Kinsmen.

[2] Interestingly, studies of the German development of the genre have, at least in part, considered voice and style to a much greater extent than Buckley does. For example, Michael Beddow comments on the role of the narrator in the archetypal novel for the genre, Wilhelm Meister's Apprenticeship: "The establishment of Wilhelm Meister's distinctive selfhood . . . is portrayed in three phases, distinguished from one another by different qualities of awareness in Wilhelm and differences in the attitude which the narrative adopts toward the hero" (85). Similarly, Martin Swales claims that the "Bildungsroman is a novel genre which derives its very life from the awareness both of the given experiential framework and the practical reality on the one hand and the creative potential of human imagination and reflectivity on the other" (5). Thus, Swales sees the intertwining of the plot and character with the narrative

reflector as the key to a full appreciation of the genre.

[3] All the novels I discuss in this study have some autobiographical basis. Writing about George Eliot's The Mill on the Floss, Buckley notes that "we know enough about the young Marian Evans to recognize a close temperamental affinity [to Maggie] and to discover many details drawn from her experience" (96). Buckley calls attention to their common reading, their devotion to their fathers, their infatuation with one man and friendship with another man as examples of the affinity between Eliot and Maggie. Jane McDonnell also describes similarities between the writer and her character (381). And Gordon Haight asserts, "There is good reason for reading autobiography in the childhood of Tom and Maggie Tulliver" (5). A Portrait of the Artist as a Young Man also is somewhat autobiograhical. As Buckley says, Stephen Dedalus has "much in common with Joyce to the age of twenty and shares many of the young Joyce's experiences: he has an identical political and religious background, attends the same Jesuit schools, is myopic as Joyce and as a child likewise breaks his glasses and suffers unjust punishment . . ." (231). And Anita Brookner refers to Marya: A Life by Joyce Carol Oates as "the sort of fiction that is disguised feminine autobiography" (26). Considering John Irving's The World According to Garp, Morris Dickstein claims that it "leans so heavily on well-known details" of Irving's life that it amounts "almost to self-plagiarism" (388).

II

Maggie Tulliver's Bildung and Her Narrator's Discourse: Embedded Ideology in The Mill on the Floss

George Eliot's The Mill on the Floss (1860), like most novels in the Bildungsroman genre, concerns itself with one central character, Maggie Tulliver. As readers of Bildungsromane, we expect Maggie's growth into maturity to be attended by a self-knowledge and cultural understanding that will allow her to fulfill her individual needs. Our expectations, however, are dashed as Eliot unwinds her tale of provincial life, which culminates in Maggie's death in the flood.[1] As Jane McDonnell says, George Eliot's text

> seems to assert one set of expectations: i.e., that the main character will grow and mature; that crisis and conflict will be the means towards that growth to maturity; that questions of identity and self-understanding will be at the forefront of the novel; that they will take precedence over social adjustment and accommodation. But instead, what we see is Maggie moving toward safety and security (and obedience to her brother as representative male figure in the family)--and towards the ultimate security of death.
>
> (399-400)

Like the story, as McDonnell describes it, the narration itself suffers from a conflict between expectation and outcome. Although the narrator's discourse displays confidence in its use of words, the narrator's control is steadily undermined and disrupted by language itself in a deconstructive manner. J. Hillis Miller defines

deconstruction as "the disruptive power that figures of speech exert over the plain construable 'grammatical' sense of language, on the one hand, and over the apparent rigor of logical argumentation on the other" (101). Used to clarify ideas, broaden understanding, and connect thoughts in new ways, figural language also tends to trap both narrator and narratee in the textures of its web. Eliot's narrator tries to avoid the traps that figures of speech construct by turning to literal language instead. But the problem of metaphor can't be solved, as Miller asserts in regard to a section of Mill, by "a substitution of literal language for misleading figure, but [by] the replacement of one metaphor by another" (107). Seemingly aware of the danger in figurative language, Eliot's narrator repeatedly adopts new metaphoric forms, although they begin to break down almost immediately and continue to deteriorate throughout the text. Finally, well into the novel's last two books, she [2] settles for literal language to represent silence and scene, clearly displaying diminished faith in the ability of words to express meaning in her discourse as well as increased hopelessness in Maggie's ability to grow beyond the confines of her culture.

The narrator reveals her ideology in regard to Maggie's culture through her narration. Susan Lanser and Mikhail Bakhtin define ideology as one's way of viewing the world, one's perceptions and values (Bakhtin, 333-35). Furthermore, Lanser identifies three useful focal issues concerning a

narrator's ideology: first, "the way it is expressed," literal or figural phrasing; second, "how its 'content' relates to the culture text," coincidence or opposition; and third, "the position of power and authority held by the particular voice," dominant or subordinate (216). Any one narrator may adopt a position at some point between the two extremes indicated for each issue. For example, a narrator may sometimes be a dominant authority and at other times be lacking in power. Eliot's narrator's ideological stance, her perceptions and attitudes toward the world she creates, is particularly visible in her literal and figural phrasing.[3] While the story of Mill follows Maggie from youth to late adolescence, the narrative subtext takes the narrator through similar stages of Bildung in regard to her craft--building a kind of history of her own, using narrative style to express and demonstrate theme in this truncated female Bildungsroman.

Many critics will not agree, however, that The Mill on the Floss is a female Bildungsroman because Tom Tulliver is the central focus in many chapters. For example, Buckley claims the novel is "a sort of contrapuntal Bildungsroman, comparing and contrasting hero and heroine as each moves into young adulthood . . . We must not allow our understandable preference for Maggie to obscure the dominant theme of at least three-quarters of the book, the symbiotic relationship of sister and brother" (97). Although Charlotte Goodman agrees with Buckley's judgment, she does not hold with

Buckley's claim that the novel's double structure reflects Eliot's relationship with her brother Branwell. Goodman remarks, "many male writers had sisters, but none that I know of wrote a male-female double Bildugsroman [sic] (33). Eliot's text, then, is evidence of Goodman's claim that the use of a male and a female character shown united in childhood, separated during adolescence, and then reunited in adulthood, although clearly divided by their different life-training, is "congenial to the woman novelist who wishes to emphasize the way in which a society that rigidly differentiates between male and female gender roles limits the full development of women and men alike" (31). Although Eliot's narrator often speaks of gender differentiation in her addresses to her readers, the narrator's affinity with Maggie is difficult to ignore.[4] As a result, I agree with those critics who insist that Maggie is the central focus of the narrative.[5] As McDonnell says, "Tom is used in the latter part of the novel to represent the repressive conventionality of the 'outside' community that helps to destroy Maggie" (382). Indeed, it is Maggie whom the narrator presents from a closely observed internal point of view most often, certifying her emphasis on Maggie's experience rather than Tom's.

Establishing her own perspective, this heterodiegetic narrator wears a homodiegetic mask in the first chapter of Book One, making us expect that the novel will tell the

narrator's story rather than her characters' stories. In this pre-story, the narrator's stance is one of confidence in language and subject. Her female power as narrator comes to focus on "That little girl" who has been watching the mill just as the narrator has been: "she has been standing on just the same spot at the edge of the water ever since I paused on the bridge" (8). We might note that Eliot placed this poetically-invoked scene in a book entitled "Boy and Girl," not outside the narrative as a preface to the text, as she might have, but inside the novel, as an internal expression of ideology. Indeed, the narrator's focus on "That little girl," as well as her coexistence with Maggie in spatial-temporal terms, [6] connects Maggie as a female in a Bildungsroman with the narrator as a female voice in the text.

Certain of her power with language, just as she seems certain of a full life ahead of Maggie at this stage of the novel, Eliot's narrator in the pre-story chapter reminds us, as A. S. Byatt claims, that one of Eliot's models for Mill was Wordsworth (Mill, 15). In the first chapter of her text, the narrator, like the poet, handles words in a clearly confident manner, aware of the ability of language to convey scene, color, and texture, creating Dorlcote Mill, the river Floss, the rich pastures, and the hedgerows all seen from her position near the bridge.[7] Her picture provides visual signals about the animals as well: "See how they stretch their shoulders" and "Look at their grand shaggy feet,"

she implores. The reader feels confident in the words of the narrator's prose, her control over the language she needs to tell her tale. There is, however, something wrong with the narrator's description. Although her words express a literal scene, they also become ambiguous; they fall between the poles of literal expression and figural expression in Lanser's descriptive axis (217).

In fact, two realizations unsettle us after the gentle prodding to join the narrator in the scene. The first is the discovery that she has been asleep--the words we read appear on the page almost magically from the narrator's dream state. As Graham Martin says, "It is difficult to escape the conclusion the [sic] The Mill opens with a narrator who is neither altogether dreaming nor altogether awake" (41). Such knowledge disrupts our sense of trust in the narrator. The second realization, that under the narrator's control we see much but hear only the water, adds to our skepticism about the narrator's control over her text and our reading experience. For example, she writes: "I wander along the bank and listen to its low placid voice, as to the voice of one who is deaf and loving" (7); "The rush of the water, and the booming of the mill, bring a dreamy deafness" (7); "like a great curtain of sound, shutting one out from the world beyond" (7); and finally, "I should like well to hear them [the horses] neigh" (8), implying that she cannot. Her introductory

pages thus form a poetic passage of silence. Distinguishing between poetry and prose, Mikhail Bakhtin writes that in poetry "Contradictions, conflicts and doubts remain in the object, in thoughts, in living experiences--in short, in the subject matter--but they do not enter into the language itself" (286). Although Eliot's narrator writes in conflict-ridden prose, her poetic language expresses her confidence, the poet's confidence. Only the figurative silences signal a fear that the water and the mill will drown out her own voice as we read, will obscure the signs in her discourse. For the rest, she seems sure of her literal expression.

As the first book progresses, the narrator's poetic and metaphoric expression exemplifies her early ideological stance--confidence in her own power as teller and in Maggie's potential for growth as a Bildungsheld--with only a hint that there are forces at work against either one of them. Once she begins the story proper, the narrator explores the relationship between language and gender, between metaphor and sex. That relationship, however, appears to be a matter of curiosity for her, not a problem. The issues do not seem to touch either her or Maggie, so the narrator takes a humorous approach to them. For example, she enjoys her playing with Mr. Tulliver's speech about the economic and social power of language. Because Mr. Tulliver's own use of language inadequately expresses his ideas, for example, Mrs. Tulliver doesn't understand his metaphor that she wouldn't let him

"'hire a good waggoner, 'cause he'd got a mole on his face'" (10). Mr. Tulliver wants his son to gain linguistic control, "'as he might be up to the tricks o' these fellows as talk fine and write with a flourish'" (9). Although he chooses his books because "'it's a good binding, you see--and I thought they'd be all good books'" (16), he wants Tom to be "'nimble with his tongue and his pen,'" considering how "'things have got so twisted round and wrapped up i' unreasonable words . . . the more straightforrard you are, the more you're puzzled'" (18). In addition, Tom should know "'what folks mean, and how to wrap things up in words as aren't actionable'" (20). Adding to her comic portrayal, the narrator claims that Tulliver finds "the relation between spoken and written language, briefly known as spelling, one of the most puzzling things in this puzzling world," and that he considers it a "matter of private judgment" (113). From a position of superiority as storyteller, Eliot's narrator juxtaposes her own educated expression in the pre-story with Tulliver's ungrammatical expression of his respect for the economic and social power of language, a power he wants Tom to have. In addition, through her careful recording of this conversation, the narrator expresses interest in the relation between male power (economic and social) and language. But she doesn't seem to think her own status is affected by such concerns.

In fact, the narrator's own language displays expertise

with the kind of language that Mr. Tulliver finds so baffling--metaphoric. Depending largely on animal/human metaphors, [8] particularly in the first book and particularly when describing Maggie, the narrator revels in figurative expression. Although at times her metaphors for Maggie might seem condescending, they evolve from pony to chimpanzee through the first book, finally locating Maggie rather far along in Darwin's evolutionary chain and thus signaling the narrator's ideological support of Maggie as Bildungsheld. Certainly, the mature narrator recognizes her protagonist's youth, but she doesn't seem to acknowledge Maggie's sex as a limitation upon her Bildung. Nor does the narrator connect her own sex with the issue of linguistic power. Her playful telling, in fact, is a sign of security in her role as narrator. For example, Maggie prompts the creation of this metaphor: "Maggie was incessantly tossing her head to keep the dark heavy locks out of her gleaming black eyes--an action which gave her very much the air of a small Shetland pony" (12). Then the narrator tries a simile: "in an instant she was on the watch, with gleaming eyes, like a Skye terrier suspecting mischief" (14); later Maggie is "like a Skye terrier escaped from his bath" (24). In a less overt metaphor, the narrator aligns Maggie with a more intelligent animal: "But Maggie, gifted with that superior power of misery which distinguishes the human being, and places him at a proud distance from the most melancholy chimpanzee, sat

still on her bough" (41). Eliot's narrator is clearly confident as well as proud of Maggie's advanced stage of evolution and the successful rendering of it via her metaphor.

In a similar exploration elsewhere in "Boy and Girl," the narrator admits that there is an essential tension between male and female, Tom and Maggie, that may affect Maggie's potential for growth. The division of a jam-filled cake between brother and sister is elevated from a narrative event to a metaphor for the power struggle between the male and the female. Tom and Maggie eat one puff apiece while they sit "on the boughs of the elder tree" (39), reminding us of Adam and Eve in the garden, another frequent image, as Reva Stump notes (Chapter 5). The cutting of the third puff, however, of which the narrator says in parentheses "It was a difficult problem to divide that very irregular polygon into two equal parts," finds Tom, with his knife poised over the puff, declaring female inferiority: "'[Lucy's] only a girl--she can't play at bandy'" (39). To decide which of them should get the jamless half, Tom takes charge and tells Maggie to close her eyes and pick. Although Maggie tries to give Tom the choice piece she has blindly chosen, Tom refuses it, although in a "bitter tone," while Maggie "was seesawing on the elder bough, lost to almost everything but a vague sense of jam and idleness" (40). As the narrator says, "one is naturally at a different point of view before and after one's own share of puff is swallowed" (40),

clearly, yet playfully, using this once literal puff to express her ideology. The narrator's lingering over that cake in her story illustrates the importance of the image cluster it attracts, male/female roles of dominance/subservience. Although the narrator's discourse seems affected by her tale, at this stage she is still sure of her power of expression.

In the second book, "School Time," the vivid metaphoric language of the first book breaks down and declines to cliché and romantic foreshadowing.[9] This breakdown parallels a decline in the narrator's ideological point of view: from a sense of her own power, to a consideration of male/female power struggle, to a loss of her power as a realistic narrator. At first, however, she is all confidence. The narrator's plot follows Tom to school, as the male Bildungsroman would do, and in her expression Eliot's female narrator explores the writer's most basic tool, metaphor, thereby connecting her own power to the traditionally male power structure of formal education. By way of Mr. Stelling, Tom's clergyman teacher, who "would by-and-by edit a Greek play" (119) and who "thought religion was a very excellent thing, and Aristotle a great authority" (121), the narrator speaks of metaphor as an intellectual exercise. Discussing and evaluating metaphorical language, she juxtaposes her own ideas on metaphor with Stelling's simplistic understanding. For example, she tells us Mr. Stelling's favorite metaphor, his desire to plant a crop on

Tom's brain, which "being peculiarly impervious to etymology and demonstrations, was peculiarly in need of being ploughed and harrowed by those patent implements," "classics and geometry," to prepare it for "any subsequent crop" (122). Using Stelling's analogy as a base, the narrator's own metaphor asserts her fuller understanding of metaphoric appropriateness: "I only know it turned out as uncomfortably for Tom Tulliver as if he had been plied with cheese in order to remedy a gastric weakness which prevented him from digesting it" (123). Then she remarks on her own metaphorical phrasing: "It is astonishing what a different result one gets by changing the metaphor!" (123), from agriculture to digestion, that is. By implication, we note the similar difference that changing the student from Tom to Maggie might have made--something akin to the difference in metaphor in Stelling's mind and in the narrator's mind. More like the narrator, who speaks of the puff as a "polygon," than Tom, whose brain is "impervious to etymology," Maggie figures out the meaning of "poly" as a suffix by reading Tom's Latin book. The effect of this image cluster is to pit the narrator's power of language against Stelling's, as well as Maggie's linguistic skills against Tom's.

The narrator's subsequent address to Aristotle, however, raises questions about the metaphoric power she has thus far displayed:

> O Aristotle! If you had had the advantage of being 'the freshest modern' instead of the greatest ancient, would you not have mingled your praise of metaphorical speech, as a sign of high intelligence, with a lamentation that intelligence so rarely shows itself in speech without metaphor,--that we can so seldom declare what a thing is, except by saying it is something else? (123)

The lamentation in that apostrophe, "that we can so seldom declare what a thing is, except by saying it is something else," refers first to the narrator's own figural expression; indeed, the narrator seems to avoid metaphors for the balance of chapter one, perhaps testing her own theory. But the lament refers also to her subjects, Tom and Maggie, for the narrator can define "female" only by comparing it to "male," a central concern in Book One. The irony is, of course, as Jill Matus describes it, that "the reader has been plied with metaphors through which is expressed the longing to speak without their use (320). Commenting on the cycle of metaphors noted above as well as the many others that surround those I've noted in the text (121-23), J. Hillis Miller writes, "The deconstructive movement of this passage is constituted by the proffering and withdrawal of one metaphorical formulation after another. Each metaphor is dismantled as soon as it is proposed, though the sad necessity of using metaphors is at the same time affirmed" (106). The narrator begins with chapter one of the second book to feel the breakdown of metaphoric language to which Miller refers, as we can see by

the subsequent mutations of metaphor she chooses.

After she addresses Aristotle, the narrator's tone changes, becoming quite formal, and sarcastic in that formality, turning metaphoric speech into cliché. At the discourse level, the narrator's use of cliché reflects her ideology in relation to the story level of the text--the waste of educating Tom while ignoring Maggie's ability. Referring to Stelling's attempts to train Tom's unwilling mind, the narrator writes in mocking formality: "It was the practice of our venerable ancestors to apply that ingenious instrument the thumb-screw, and to tighten and tighten it in order to elicit non-existent facts" (148-9). "Tightening" the irony for her readers, she repeats the thumb-screw metaphor three more times with growing sarcasm. Soon the narrator moves from sarcasm to abundant cliché, fittingly since both are mutations of more effective kinds of language. For example, she writes that Pivart and Wakem were as "'thick as mud'" (140), speaks of "that proverbial feather which has the credit or discredit of breaking the camel's back" (138), declares Wakem "as cool as a cucumber" (139), and tells us that Tom "sent a poisoned arrow into Philip's heart" (153). In contrast to her early enthusiasm for figures of speech, Eliot's narrator here seems burdened by her need to use metaphor to tell her story.

Then again, the narrator's sense of her story seems to have suffered just as her confidence in her ability to use

language to tell it has suffered, as we can see by the romantic figures of speech that foreshadow doom in her tale. For example, speaking of Philip and Tom, the narrator says, "If boys and men are to be welded together in the glow of transient feeling, they must be made of metal that will mix: else they inevitably fall asunder when the heat dies out" (162), thereby embedding in a metaphor the suggestion that Tom's and Philip's friendship will end. The narrator also foreshadows Maggie's inability to marry Philip even without Tom's intrusion, when the narrator says that her promise to kiss Philip "was void, like so many other sweet, illusory promises of our childhood: void as promises made in Eden before the seasons were divided" (163). And metaphorically foreshadowing all of Maggie's and Tom's future difficulties, she writes, "They had entered the thorny wilderness, and the golden gates of their childhood had for ever closed behind them" (168). That romantic metaphor closes the second book, but, as Martin says, the narrator's "confident air of authority and knowledge covers deep and extensive uncertainty" (43). Not only must she face her own struggle with metaphoric language but she must also acknowledge the forces that work against Maggie's continued growth.

As the Tullivers' golden age ends with the loss of the mill to Mr. Wakem, the narrator's expression in Book Three becomes less playful, more determined to choose words that

"mean." When she leaves "Boy and Girl" and "School Time," she adopts a more explicit and more literal expression of her ideology; instead of trying to understand her connection to Maggie, as she has done earlier, the narrator steps back and tries to understand and explain Maggie's life. The first effect of this new narrative perspective is the narrator's recognition of the limitations of language and the destructive power it holds. The second effect of her understanding of Maggie's cultural position is anger, which the narrator expresses in a return to metaphor--violent metaphors.

Using non-metaphoric speech to show the effect of financial ruin on the Tulliver family, the narrator opens "The Downfall" and initiates her consideration of language. She enters their experience by recording the effect that words meaning ruin have on them. When Tom sees a man in his house after his father's fall from the horse, she writes, "The truth flashed on Tom's mind in an instant. To 'have the bailiff in the house,' and 'to be sold up,' were phrases which he had been used to, even as a little boy: they were part of the disgrace and misery of 'failing', of losing all one's money and being ruined" (176-7). Similarly, "His father must not only be said to have 'lost his property,' but to have 'failed'-- the word that carried the worst obloquy to Tom's mind" (213). After their mother laments the family's new state of poverty, "the children stood by in mute wretchedness--their minds quite filled for the moment with

the words 'beggars' and 'workhouse'" (178). Clearly, words, as the narrator points out, powerfully express the children's loss. But, displaying her new sense of language's limitations, the narrator also comments: "The full sense of the present could only be imparted gradually by new experience--not by mere words, which must remain weaker than the impressions left by the old experience" (222). Thus, Eliot's narrator expresses her awareness that her own "mere words" may inadequately convey these lives.

When the narrator does use figural language in Book Three, she chooses violent metaphors, very different from the serio-comic jampuff, metaphors that suggest anger at the cultural stifling of Maggie's growth. As John Bushnell notes, the social limitations Maggie faces are enforced by her "father's condemnation of her cleverness" and Tom's assertion that she is usually wrong (383). In addition, her treasured books have been sold at auction along with the other family belongings. Of Mr. Wakem the narrator writes, "It is still possible to believe that the attorney was not more guilty towards [Mr. Tulliver], than an ingenious machine, which performs its work with much regularity, is guilty towards the rash man who, venturing too near it, is caught up by some fly-wheel or other, and suddenly converted into unexpected mince-meat" (216). And speaking of Maggie's "unconscious yearning for something that would link together the wonderful impressions of this mysterious life, and give her soul a

sense of home in it" (205), the narrator says, "A girl of no startling appearance, and who will never be a Sappho or a Madame Roland or anything else that the world takes wide note of, may still hold forces within her as the living plant-seed does, which will make a way for themselves, often in a shattering, violent manner" (206).[10] In addition, while the first book showed Mrs. Tulliver as a sheep tending her lambs, this third book describes her as a smaller animal whose death is imminent: "Imagine a truly respectable and amiable hen, by some portentous anomaly, taking to reflection and inventing combinations by which she might prevail on Hodge not to wring her neck, or send her and her chicks to market" (214). The narrator's movement from literal expression to violent metaphoric expression displays her anger at the recognition that her prose cannot change the direction of Maggie's life. In her discussion of anger in Mill, Hayles rightly claims, "The narrator cannot afford to be angry because, if women are angry, they lose the one claim to moral superiority that the male ethic is willing to grant them" (31). Through violent metaphoric language, however, the narrator embeds her anger in her figural phrasing.

As part of her acceptance of the trap Maggie's culture sets for her, the narrator adopts a new approach to her telling in Book Four, while her language explores how those traps came to be formed. In the first chapter of "The Valley of Humiliation," the proper center of the seven-book novel,

the narrator chooses the language of the sociologist for her "observation of human life." She comments on fate in her suggestion that born on the Rhine one is part of "the vision of an epoch" (237); but born on the Rhone one becomes part of the "narrow, ugly, grovelling existence, which even calamity does not elevate" (237). From this beginning, the narrator turns her attention to the Tullivers and the Dodsons and their religious beliefs, of which she writes, "one sees little trace of religion, still less of a distinctively Christian creed" (238). Locating Maggie in the web of "oppressive narrowness" (238), the narrator acknowledges the complexity inherent in her Bildungsroman theme: man's ideas make him feel free, unlike the ants and emmets around him, but the influence of other men's ideas trap him in the ant-like patterns of life. Maggie is no exception. This exploration constitutes the narrator's movement toward an understanding of Maggie's provincial life and away from anger at the way Maggie's culture determines her life.

Culminating in Maggie's renunciation, this short, central book stresses how words control and affect the concrete man who hears them. Language, like determinism, seems to trap man. While Maggie is trapped by fate and language, which are joined together by Maggie's reading of Thomas à Kempis, the narrator seems caught in a web of metaphoric language. For example, Maggie's experience with "the quiet hand" (253) in the margin of à Kempis' text is rendered as a digestion of

words: Maggie "read on and on in the old book, devouring eagerly the dialogues with the invisible Teacher" (254). In addition, the narrator metaphorically raises Maggie to mythic levels when she tells us that in Maggie's desire to live the words she read, "she often strove after too high a flight and came down with her poor little half-fledged wings dabbled in the mud" (256). Recalling Icarus, Maggie falls in her attempt to rise to the heights that language and fate (manifested in her copy of `a Kempis's book) have led her to believe she must reach. With that mythic allusion, the narrator acknowledges what McDonnell calls the central paradox of the novel: "that self-determination does not seem to be an appropriate task for the adolescent woman character" (391).

Having in the last book shown the power of words to trap, the narrator shows their potential to free in the fifth book, "Wheat and Tares." The title announces the parable that rules here: both good and bad seeds will grow; sometimes to destroy the weeds, one must also destroy the wheat. This parable permeates all levels of the text and is an example of the most figurative means of expression, symbolic language (Lanser 217). Maggie's mind, like the field of Stelling's agricultural metaphor, has been plowed and harrowed and planted with the seeds of Thomas `a Kempis's ideas. Expanding the symbolic image that controls this book, the narrator exclaims, "Then -- the pity of it, that a mind like hers should be withering in its very youth, like a young forest-

tree, for want of the light and space it was formed to flourish in!" (271). Eliot's narrator suggests that Philip has the wheat seeds to plant in place of the weeds, seeds of art and knowledge, when she writes, "He would be her guardian angel" (271), a kind of divine aesthetic guide to free her from the trap of renunciation that is symbolically parallel to the weeds of the parable.

Philip's speech unites the controlling seed metaphor and the narrator's image of the fallen Icarus, Maggie with muddied wings, when he says, "'I think of too many things -- sow all sorts of seeds, and get no great harvest from any one of them . . . . I care for painting and music; I care for classic literature, and mediaeval literature and modern literature; I flutter all ways, and fly in none'" (287). Philip attempts to free Maggie from the seeds of a Kempis's ideas without damaging those that he has planted: "'It is narrow asceticism -- I don't like to see you persisting in it, Maggie. Poetry and art and knowledge are sacred and pure'" (269). As the parable tells us, however, Philip must destroy all the seeds to get rid of the weeds. While Philip's words introduce the religious parable, the narrator's imagery likewise connects religion and art in her portrayals of Maggie and Philip in her discourse. For example, she describes Philip's gaze at Maggie: "The full lustrous face, with the bright black coronet, looked down like that of a divinity well pleased to be worshipped, on

the pale-hued, small-featured face that was turned up to it" (287). In addition, after Philip asks Maggie if she would "'really like to be a tenth Muse,'" the narrator says that Philip is "looking up in her face as we look at a first parting in the clouds that promises us a bright heaven once more" (292). Words have the potential to free one from oppressive philosophies, but just as the narrator is drawn back to metaphor, Maggie is drawn to the words of à Kempis not those of Philip. In the symbolic language of the book, she retains the weeds, not the seeds. The parable lingers over the story and the discourse as a potential for freedom. But neither Maggie nor the narrator can break lose from the "weeds."

The death of Tulliver, for whom words were confusion, brings confusion in events and in the narrator's relation to those events in "The Great Temptation," a title with obvious Christian connotations. On the sixth day, God created man and woman. In the narrator's sixth book, she creates her version of Adam and Eve in Stephen and Lucy. Indeed, the song that Lucy, Stephen, and Philip sing, "The Creation," marks the last moments before the temptation--Stephen's and Maggie's desire for each other--surfaces. Just as God completes the world on the sixth day, the narrator completes her exploration of various ways of creating meaning, from literal to figural, in this book. We find references to myth, allusions to other art forms,

to religion, animals, birds, seeds, water, "mingling," and, finally, muteness. The result is a narrative confusion that resembles the sound of an orchestra's tuning up.

Early in Book Six, the first cluster of references (myth, art, religion, animals, birds and seeds) appears and recurs. Stephen gains an ironically mythic status when the narrator remarks on the result of his playfully withholding the scissors from Lucy, "Hercules holds out his entrapped fingers hopelessly" (319). And contemplating one of Novalis' "questionable aphorisms -- 'character is destiny,'" the narrator alludes to Hamlet and claims that the early death of his uncle and the long life of his father might have changed Hamlet's life entirely, thereby suggesting how character is "not the whole of our destiny" (352-3). In addition, not only does the song, "The Creation," bring Genesis to the text but also Stephen does when he tells Lucy: "We are Adam and Eve unfallen, in paradise" (323). Lucy elicits an animal analogy when the narrator describes her movement as like that of "a pretty spaniel" (339). And when Stephen stands near Maggie, he is described as "closely-hovering broad-winged bird in the darkness" (356). The seed metaphor appears again, though indirectly, in the narrator's description of Maggie, who "was as dependent on kind or cold words as a daisy on the sunshine or the cloud" (344).

As Book Six advances, however, the narrator's figural expression focuses largely on water imagery, compelling us to

return to the narrator's pre-story and the troubling narrative statement, "I am in love with moistness" (7). Laura Emery claims that "Maggie's longing to submerge herself seems to be shared by the narrator, and from the point in the novel when Maggie indulges in this longing, the narrator loses objectivity" (50). But if we recall the narrator's envy of the white ducks in the first chapter of the novel, we understand that the proliferation of water imagery signals her reaching imagination through dream, as she did in the prelude. In her dream state, the narrator does connect with Maggie, just as she did in the first chapter. The water imagery begins with an allusion to "an innocent drop of cold water [that] may fall upon us as a sudden smart" (332). That drop soon becomes a river, however, in the narrator's phrasing: "Maggie's destiny, then, is at present hidden, and we must wait for it to reveal itself like the course of an unmapped river: we only know that the river is full and rapid, and that for all rivers there is the same final home" (353). With the narrator's return to the dream state, her characters seem to intuit that the flood will claim Maggie's life. For example, Philip dreams that "Maggie was slipping down a glistening, green, slimy channel of a waterfall" (375), as if he knows the ending of the novel. Dr Kenn also seems to feel the coming of the flood: he looks at Maggie "with helpful pity towards the strugglers still tossed by the waves" (382). Even Maggie acknowledges

her future: "At that moment she felt as if the enchanted cup had been dashed to the ground . . . . she was as open and transparent as a rock-pool" (390). The water imagery in the narrator's figural expressions suggests that she has seen the ending of her tale as in the dream. But there is no sense that she too will be drowned, only that her creation will end with the drowning of Maggie, whose Bildung, (and, as a result, the narrator's Bildungsroman) must remain incomplete.

In this book's narrative equivalent of an orchestra's tuning up, the narrator's story and the expression of her ideology converge in much the same way that the narrator and Maggie do. In the narrator's language the word "mingling" now plays a central role, just as in the plot the opposing forces, Tom and Maggie, converge and finally mingle when they drown in the river's flow. Noting a similar result in the story level of the text, John Bushnell writes that Maggie's "novel-long battle between passion and repression, action and inaction, reaches its culmination in the flood scene, where those conflicting impulses are repeatedly balanced against each other" (390). The narrator's figural phrasing points to a denouement in its frequent repetition of the word "mingled." For example, Maggie "felt the half-remote presence of a world of love and beauty and delight, made up of vague, mingled images from all the poetry and romance she had ever read or had ever woven in her dream reveries" (338). In addition, the narrator writes, "and the stream of

vanity was soon swept along and mingled imperceptibly with that wider current which was at its highest force today" (383). Like other tendencies in the narrator's expression, the repetition of "mingled" is not limited to this book in the novel. But the frequency here clearly culminates the confusion created by the coexistence of many image patterns that entered the text at the beginning of Book Six.

Increasingly as the penultimate book nears its end, however, we find muteness in the narrator's record of direct discourse. Through her exploration of the power of wordlessness in portraying human feeling, the narrator ironically suggests that language may impede expression. For example, when Maggie tells Dr Kenn, "'I must go,'" she feels "as if she had told him her history in those three words. It was one of those moments of implicit revelation which will sometimes happen even between people who meet quite transiently," giving a "sense of human brotherhood" (383). Muteness also fills the time that Maggie and Stephen spend together. Although the words of à Kempis, the quiet hand in the margin, and the words between Maggie and Philip seem important to her, silence expresses her passion for Stephen most eloquently. When Maggie and Stephen first touch, "Not a word was spoken" (358). A glance from Stephen becomes "the breath of poetry," and "Stephen made no answer: but he was looking at her--and does not a supreme poet blend light and sound into one, calling darkness mute, and light eloquent?"

(387) the narrator asks. They make a "mute confession" of their "deep human passion" (387), and then "Stephen was mute: he was incapable of putting a sentence together" (388). When they are in the boat, Stephen planning an elopement and Maggie torn by indecision, "otherwise, they spoke no word" (407); "And they were more and more silent" (415); and "Neither of them dared to say another word" (415). When Maggie chooses to return home and Stephen tries to get her to come back to him, "she was silent" (419). This muteness is in counterpoint to the narrator's orchestration of imagery and themes in her discourse earlier in Book Six.

Soon, however, the narrator's own discourse is affected by the silence she portrays. In "The Final Rescue," the seventh and last book, Eliot's narrator carries the tendency toward silence even further: metaphors give way to literal narration; meta-language dies out as the reader is almost forgotten; and the characters speak only with great difficulty. For example, although Maggie talks to few people, even when she does, she needs and uses few words. Her conversation with Dr Kenn is cryptic: "In rather broken sentences . . . Maggie told the brief story of [her] struggle" (435). We learn that Maggie prays "always in the same words: 'O God, is there any happiness in love that could make me forget <u>their</u> pain?'" (444). And when Maggie and Lucy reunite, they say only each other's name for "It was easier to say that at first than to say anything else . . . . It

seemed as if the interview must end without more speech, for speech was very difficult . . . . words burst forth . . . . words were wrung" (448-9). Even Bob Jakins, Maggie's and Tom's usually talkative friend, has trouble speaking, "finding his tongue unmanageable in quite a new fashion, refusing to say what he wanted it to say" (429). In Maggie's final struggle between renunciation of joy and indulgence in love, however, words confront her: "The words that were marked by the quiet hand in the little old book that she had long ago learned by heart, rushed even to her lips . . . . But soon other words rose that could find no utterance but in a sob: 'Forgive me, Stephen'" (453).

During the flood scene, Maggie's silence seems to pull the narrator toward her female protagonist more powerfully than at any earlier point,[11] thereby signaling a shift in her spatial-temporal stance. She finally must concede that Maggie's experience has an effect on her own experience as narrator of Maggie's Bildungsroman. According to Boris Uspensky, if the narrator is very close to a character, we see that closeness in the special modal expressions--"he knew," "he thought," "he felt," and never "apparently" or "as if," which suggest uncertainty of the character's feelings (85). Using those modal expressions as a test, we can see that the narrator is never uncertain about Maggie's experience at this point in the text. In addition, the narrator now mixes Maggie's direct speech, without quotation marks, into her own

sentences, which shows her merging with Maggie's point of view: "she could discern the tints of the trees . . . Oh! how deep they lay in the water" (457). The second half of the sentence is clearly Maggie's unmediated thought placed beside the narrator's discourse.

When Maggie is alone in the boat and silent, the narrator seems drawn into Maggie's consciousness, as if to fill the void left by speechlessness. But the narrator does not remain there, for she resumes her purely heterodiegetic role once Tom gets in the boat. The narrator's expression signals her withdrawal from her oneness with Maggie. She then directly quotes Maggie, and she expresses what Tom "fancied" and "guessed" (458), regaining her accustomed spatial-temporal stance. Even when the narrator has regained her distance from Maggie's consciousness, however, the only voice the reader hears is that of the narrator. Tom is "unable to ask a question. They sat mutely" (458). In addition, the narrator tells us, "Thought was busy though the lips were silent: and though he could ask no question, he guessed a story of almost miraculous divinely-protected effort" (458). When Tom says "'Magsie!'" that one word has a tremendous effect on Maggie. The narrator tells us that "Maggie could make no answer but a long deep sob of that mysterious wondrous happiness that is one with pain" (458).

As evidence of their drowning, the narrator writes: "brother and sister had gone down in an embrace never to be

parted: living through again in one supreme moment the days when they had clasped their little hands in love, and roamed the daisied fields together" (459). Just as Maggie's Bildung culminates in death instead of growth, the discourse that expresses Maggie's story ends with, in Wasserman's words, "denatured romantic cliché" (267). Both the story and the discourse fall short of the narrator's hopeful pre-story--Maggie's Bildung and the narrator's vibrant metaphoric prose.

As there was a pre-story, there is a post-story. In the pre-story, the narrator speaks to us through a dream and then awakens before she commences the story proper in chapter two. Later chapters of the novel return the reader to a style of expression similar to that of the opening pages, signaling a return to a dream-like state, if not, in fact, to another dream. Quite different from the sleepy trance the narrator is in when she opens her tale, in her closing chapter she adopts the stance of a historian. Asserting with vivid detail and literal expression the insignificance of the flood when seen from the point of view of a stranger, five years later as the novel concludes, the narrator has moved so far outside the world of her text that she does not seem to know the names of the visitors (at least she pretends not to know) to Maggie and Tom's tomb. And, as in her pre-story state, her hearing seems impaired. She doesn't know what the visitors say (at least she pretends not to hear them). And soon she will succumb to total silence. As Janet Freeman notes, the

sentence on the gravestone, "'In their death they were not divided'" (460), also appears on the title page of the novel, and when the narrator repeats it at the conclusion of the text, "It has silenced her at last" (376).

The post-story returns the river's edge to a state similar to that with which it began, though the flood has left its mark, and the narrator releases her reader to a pre-reading time, although the story has left its mark. The narrator also moves back outside the truncated female Bildungsroman, although Maggie's life must leave a mark on the historian as well. For just as Maggie's Bildung was arrested by her patriarchal culture, the narrator's building of Maggie's story was arrested by the language needed to express it. The narrator's history and Maggie's history are inextricably bound by their union in Eliot's Bildungsroman. The teller's is a history that involves moving from the poet's metaphoric power to the historian's detached analysis. Between those two extremes, the narrator battles with the language of discourse--the danger of figures of speech, the inadequacy of literal speech--and her subject, the female in a Bildungsroman.

The manner of expression that Eliot's narrator adopts reveals her ideological stance. Although the narrator's discourse is not colored by Maggie's discourse, except that in those few pages that describe the flood scene in which the narrator seemingly joins Maggie, her text is visibly affected

by the pseudo-dialogue between her narration and the life she explores.

Notes

[1] Barbara Hardy agrees with this assessment: "George Eliot creates a pattern of apparent Bildung, but undermines and flattens its gains and crises (69).

[2] There has been some disagreement about the sex of the narrator. N. Katherine Hayles takes an interesting view: "If the narrator's ethical stance identifies itself as female . . . the ethical orientation of the givens is male" (27-8). "Givens" is Hayles term for those elements in a text that the narrator does not control, the plot, for instance. Other critics consider the narrator and Eliot to be one and the same. See, for example, Mary Jacobus's article (214). I insist upon a distinction between historical author and textual narrator, although I consider this narrator female because of her empathy for the societal limitations placed on Maggie as well as her ironic treatment of those who enforce the double standards.

[3] Carl Malmgren explores the "statement" level of the enunciation, personal, ideological and metalingual, in Mill. See his "Reading Authorial Narration," p. 473. My own approach focuses on patterns of imagery and figures of speech.

[4] F. R. Leavis began a continuing debate about Eliot's choice of narrator, by claiming that Eliot and, as a result, her narrator are too close to Maggie. Leavis holds that Maggie "represents an immaturity that George Eliot never leaves safely behind her" (42). Alexander Welsh notes a

similar affinity when he writes, "Maggie employs no argument that is not consistent with George Eliot's own beliefs" (143-44). But as Barbara Hardy writes, Mill "is a novel where the author is recalling the landscape and feelings of her childhood, in ways both gratifyingly indulgent and rationally analytic" (58).

[5] Renata Wasserman clearly treats Maggie as the center of focus, although she does not take up the issue directly. Mary Jacobus claims, "Eliot's concern is the 'special case' of Maggie Tulliver" (212). Carl Malmgren agrees, noting that Tom is "rather more a one-dimensional character than Maggie" (487).

[6] See Boris Uspensky's Poetics of Composition, chapter 3 for a clear discussion of spatial/temporal distance and point of view.

[7] Janet Freeman notes a similar beginning for the narrator: "But in the beginning, the narrator is all mastery" (375).

[8] See Reva Stump, chapter 5, for a more complete treatment of abundant animal imagery in Book One.

[9] W. J. Harvey notes that Book Two also contains a "relatively high proportion" of authorial intrusions (87).

[10] This sentence was deleted in MS IP, according to the Clarendon Press edition.

[11] Because of Eliot's affinity with Maggie, Leavis claims that the flood ending that takes Maggie's and Tom's lives "is

not that of great art . . . [but of a] "revealed immaturity" (46). Jerome Buckley similarly ties Eliot to Maggie when he writes in regard to the ending, "Like Sons and Lovers and Joyce's Portrait, which are subjectively engaged in a similar way, The Mill on the Floss describes the beginning of a life necessarily still incomplete; and its interest and power lie in the unfolding of the life rather than in the end imposed upon it" (115). Renata Wasserman claims, "The ending is then just the place where the contradiction between what is expected of a novel and what the novel has been presenting makes itself most clear" (267). Similarly, Mary Jacobus writes, "Eliot makes her heroine live and die by this inherited morality of female suffering--as if, in the economy of the text, it was necessary for Maggie to die renouncing in order for her author to release the flood of desire that is language itself" (218). On the other hand, Janet Freeman sees the ending as "just, appropriate, and inevitable" (375). Suzanne Graver also describes the ending as performing a function when she writes, "Cataclysmic rather than comforting, the ending reveals that a Maggie cut to the pattern is a Maggie cut off from life" (200).

III

Joyce's Textual Re-creation of Bildung: Dialogism in A Portrait of the Artist as a Young Man

George Eliot's narrator in The Mill on the Floss calls attention to herself and her struggle to portray Maggie's life as well as to maintain some safe distance from her. The patterns in the narrator's figurative language show her ideological stance, her attitude toward the story she tells--close affinity, considerable empathy, and certain frustration with the arrested female Bildungsroman. An overt narrator, Eliot's teller signals her presence in the text by her use of "I," her appeals to "you," and her personal contemplation of her characters' lives and experiences. When James Joyce adopts the Bildungsroman form for his A Portrait of the Artist as a Young Man (1916), he chooses a very different kind of narrator. Indeed, as Jerome Buckley notes, "there is little of George Eliot in the Portrait, apart from a similar awareness of the role of religion in troubled adolescence and the knowledge that a willed rejection of worldliness may induce a dangerous pride in humility" (226). Certainly, the two writers' narrators point to an essential difference between their approaches to the genre. A covert voice, Joyce's narrator, unlike Eliot's, avoids the marks of his presence. Indeed, the covert stance of Joyce's narrator leads some critics to insist that he disappears.[1] Although hiding beneath the narrative line, Joyce's narrator can be observed in the telling of this Bildungsroman or, more specifically,

this Künstlerroman, a record of the growth of an artist.

Clearly, Joyce's interest was to present the evolution of the child into the young artist. "The book's pattern, as [Joyce] explained to Stanislaus, is that we are what we were; our maturity is an extension of our childhood, and the courageous boy is father of the arrogant young man" (Ellmann 306). Perhaps the best way to provide such a portrait would be to let the character tell his own story. The portrait would express, then, the youthful artist as well as the seasoned writer who records his own growth. Joyce's text manages to give that impression to its readers, that Portrait is a self-portrait of Stephen Dedalus, fictional artist. Several critics, in fact, believe that an older Stephen is the narrator. For example, K. E. Robinson writes, Stephen "is both the person engaged in reflection, and, in a younger version, the person who is being remembered" (69). Similarly, John Riquelme remarks, "A double temporal perspective makes possible Stephen's dual status as within and behind, as character and as narrator, in A Portrait" (66). In the end, we must all admit that we can't know who the narrator is. Joyce's art has not made it a question to be asked of his text; there are no hints to uncover, no Joycean riddles to solve. What we do know is that a textual voice takes Stephen Dedalus from the infant, who hears his father's voice, to the young man who records his desire to write (from narratee to narrator). Yet Joyce does allow Stephen's voice to affect the narrator's voice in Portrait, creating a dialogue between the

two voices. As a result, not only does Portrait present Stephen's development, but via the narrator's dialogues with the character, Joyce's text re-presents the young artist's dialogue with the various ideas that shape and define his growth.

Those ideas find voices in what Mikhail Bakhtin calls "languages." And as R. B. Kershner writes, ". . . surely no author illustrates more elegantly than Joyce Bakhtin's image of the novel as a consciously structured hybrid of languages" ("Artist as Text" 881). One of the ways of bringing these languages into the novel is through "character zones," which are the fields of action for characters' voices (Bakhtin 316). These zones represent in detailed form aspects of Susan Lanser's phraseological stance. Speaking about the influence of character zones on the narration, Bakhtin explains that "inside this area a dialogue is played out between the author and his characters--not a dramatic dialogue broken up into statement-and-response, but that special type of novelistic dialogue that realizes itself within the boundaries of constructions that externally resemble monologues" (320). One of the ways in which Portrait presents the many language systems is through Stephen's interaction with the narrator in a style best called dialogism.

According to Bakhtin, the character's voice can affect the narrative in four ways: through fragments of character speech, through hidden transmission of someone else's word, through words and sayings from someone else's speech, and

through invasions into authorial speech by another's expressive indicators (316). I will focus on the two that seem most helpful in the study of Stephen's influence on Joyce's narrator. The first is hidden transmission, which Bakhtin calls pseudo-objective discourse. As an example, Bakhtin points to the following sentences from Turgenev's Virgin Soil: "'Kallomyetsev had come to S____ Province on a two months' leave to look after his property, that is to say, "to scare some and squeeze others." Of course, there's no doing anything without that'" (Bakhtin 318). The last sentence is not set within quotation marks, but it is just as much Kallomyetsev's speech as the quoted words in the previous sentence. The second indication of character zone I will explore is the invasion of a character's expressive indicators, such as ellipsis, exclamations, and questions, which Bakhtin calls quasi-direct discourse (319). Supplying an example of quasi-direct discourse from Virgin Soil, Bakhtin quotes the following: "'Strange was the state of his mind. In the last few days so many new sensations, new faces . . . For the first time in his life he had come close to a girl, whom, in all probability, he loved'" (319). Although the narrator speaks here, the emotional structure, the ellipsis, belongs to the character. My study of these two manners of hybridization of characters' language into narrator's language is limited to a consideration of only those phrases, sentences, and paragraphs that do not contain the narrator's direct third-person syntax.[2] As a result, in the preceding

example from Turgenev, only the second sentence would attract my attention. In such an instance, we have the strongest evidence for the character's own voice sharing in the narration. In the movement of Joyce's narrator between these forms of hybridization and a more traditional third-person narrative style, evidence of the narrator's phraseological stance, one can witness the evolution of Stephen as an ideologue [3] in the novel as well as the narrator's shifting ideological and psychological stance as a teller of that Bildung.

The task of displaying the divergence between the narrative voice and Stephen's voice proves difficult at certain points in the novel. But in the first chapter, because of the age difference between the narrator and Stephen, the two voices assert themselves with the utmost clarity. As Seymour Chatman explains, a character's presence is felt in "a whole host of expressive features: exclamations, questions, expletives, imperatives, repetitions and similar emphases, interruptions, the words 'yes' and 'no,' colloquialisms, and other forms of 'unnarrative' diction . . . . A narrator could hardly remain covert if he himself were to use such forms" (202). Among the surface textual elements that signal the intrusion of Stephen's overt voice in the narration of chapter one are "but," "you/your," "queer," "that was/it was," and, in chapter one as well as the rest of the novel, "O," exclamation marks, and question marks. Correlating, respectively, with Bakhtin's pseudo-objective and

quasi-direct narration, these textual markings announce various kinds of dialogues between the narrator and Stephen. In chapter one, Joyce often places Stephen's voice beside the narrator's without the traditional narrative tag, "he thought" or the equivalent, which would signal the invasion of Stephen's discourse into the third-person narrative. Stephen brings the child's language to the text, and with it comes the innocence of new sensual impressions, the excitement of new words and meanings, and the revelation of the young artist's finding the language of storytelling. The first chapter is a microcosm in which "Stephen is exposed to the varieties of public language" (Kershner, "Artist as Text" 885). Joyce portrays that exposure by showing how Stephen's own voice influences the narration from the character zone.

At first, the narrator seems undisturbed by the invasion of the hero's voice. In what is often called the "overture," we hear Stephen's voice in the use of second-person pronouns, which suggests a shift in voice from the narrator's third-person stance. Since Stephen is an infant, his world is limited to mother, father, and sensory impressions. The narrator provides lyrics to the song Simon Dedalus sang to his son, as well as the words to Stephen's own songs, and tells us that his mother played the piano for him. But Stephen's experience is presented in his own voice: "When you wet the bed first it is warm then it gets cold" (7). Combining the parental euphemism "wet the bed" with words to express his sense's experience, Stephen's direct thought enters the text

without narrative markings. It is followed by a traditional narrative sentence, "His mother put on the oilsheet," but to that Stephen also has a comment, "That had the queer smell" (7), forming a dialogue in which Joyce works from the narrator's sentences to Stephen's. Since Stephen's knowledge of the world is limited solely to his senses at this stage of development, the narrator must fill in the blanks between the sense impressions. The result is pseudo-objective discourse woven into the narrator's objective discourse.

In another dialogue with the narrator's text, Stephen's enlarged world, a result of his experience with other ideologues, demands a more complex relation to the world and to the narration. Since he is older and has had more varied experiences, at school as well as on family outings, Stephen can make connections between one sensory experience and another. In response to a fellow schoolmate's replying to Simon Moonan by saying, "--You are McGlade's suck" (11), Stephen thinks, "Suck was a queer word. The fellow called Simon Moonan that name because Simon Moonan used to tie the prefect's false sleeves behind his back and the prefect used to let on to be angry. But the sound was ugly" (11). Stephen proceeds to connect the word "suck," heard at Clongowes school, with a sound heard in a Wicklow hotel washroom: "And when [the water] had all gone down slowly the hole in the basin had made a sound like that: suck. Only louder" (11). The narrator claims the next paragraph, opening in a traditional third-person style: "To remember that and the

white look of the lavatory made him feel cold and then hot" (11). But providing an example of the narrator's words about him in an untagged sentence, Stephen says, "There were two cocks that you turned and water came out: cold and hot." The narrator replies, "He felt cold and then a little hot: and he could see the names printed on the cocks," showing that Stephen can now read, to which Stephen responds, "That was a very queer thing" (11). Although the narrator speaks in the next sentence, Stephen claims the rest of the paragraph in which he combines his uses of "but," "queer," and "you":

> And the air in the corridor chilled him too. It was queer and wettish. But soon the gas would be lit and in burning it made a light noise like a little song. Always the same: and when the fellows stopped talking in the playroom you could hear it.
>
> (11)

Thus Joyce juxtaposes the child's language with the mature narrator's language. Between the two voices in pseudo-objective style the tale of Stephen's early years is told.[4]

Stephen's interest in the language of esthetics can be seen in another dialogue marked by his use of "you," in which his voice brings that language to the novel. Near the end of a long paragraph describing the sums contest at school, the narrator says, "He could not get out the answer for the sum but it did not matter" (12). What follows is the explanation why it did not matter: the young man has his mind on more attractive things. Again, there is no acknowledgment that we are hearing Stephen's voice, but clearly we are:

> White roses and red roses: those were

> beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. [Italics mine]
>
> (12)

With the exception of the clause in italics, which is the narrator's, the passage comes from Stephen himself, unquoted pseudo-objective discourse. His fascination with color, beauty, and dreaming suggests that the young man could have the sensibility to become an artist.

When the word "but" begins to appear frequently in the novel, it coincides with Stephen's bringing to the text the more abstract languages of geography and language; the "but's" accent the difficulty of learning these languages. For example, after the narrator describes Stephen's keeping track of the days going by at school, Stephen thinks, "But the Christmas vacation was very far away: but one time it would come because the earth moved round always" (15). A few lines later, the narrator describes Stephen's opening his geography book: "but he could not learn the names of places in America" (15). Stephen responds, "Still they were all different places that had all those different names. They were all in different countries and the countries were in continents and the continents were in the world and the world was in the universe" (15), displaying his having learned the language of

geography. In addition, Stephen's flyleaf list shows he can locate himself in the universe. According to Homer Brown, the list "is not only an order which assures Stephen of a definite place and an identity, but it is also one with links between places, steps in the chain, and it gives assurance of a connection between the finite and the infinitely great--'heaven'" (112-13). Soon, however, Stephen asks, "What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? . . . It was very big to think about everything and everywhere. Only God could do that" (16). The narrator provides a transition: "He tried to think what a big thought that must be but he could think only of God. God was God's name just as his name was Stephen" (16). And Stephen's voice continues the thought:

> Dieu was the French for God and that was God's name too; and when anyone prayed to God and said Dieu then God knew at once that it was a French person that was praying. But though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God and God's real name was God.
>
> (16)

The young man's thought shows his further growth toward acknowledging not only the universe but also its different languages. Stephen's "but's," an aspect of the narrator's pseudo-objective style, accent the complexity of such knowledge, although they also mark his inquisitive mind.

Stephen's uses of question marks, exclamation marks, and the poetic "O," examples of Bakhtin's quasi-direct discourse, serve to accent his pseudo-objective discourse in the narrative. Although these surface marks denote the young artist's experience with the fearful and the strange, they become related to his developing story-telling techniques.[5] Stephen's blend of these two languages produces another language. For example, during chapel Stephen's mind floats off and creates a scene:

> It would be lovely to sleep for one night in that cottage before the fire of smoking turf, in the dark lit by the fire, in the warm dark, breathing the smell of the peasants, air and rain and turf and corduroy. But, O, the road there between the trees was dark! You would be lost in the dark. It made him afraid to think of how it was [italics mine].
>
> (18)

In the final sentence, we hear the narrator's voice, espressing Stephen's feeling through psychonarration. But the other sentences reveal not only the emotional structure of Stephen's discourse but also the exact wording of his thought as he daydreams.

Stephen continues his story-telling language, using question marks, when he thinks, "The prefect's shoes went away. Where? Down the staircase and along the corridors or to his room at the end? Was it true about the black dog that walked there at night with eyes as big as carriagelamps? They said it was the ghost of a murderer" (19). Shaping an interior dialogue, Stephen builds a frightening tale.

Following that story's beginning, the narrator provides a few transitional sentences, and we find Stephen in a castle. Then we return to Stephen's thought and his story: "It was long ago. The old servants were quiet. There was a fire there but the hall was still dark. A figure came up the staircase from the hall. He wore a white cloak of a marshal; his face was pale and strange; he held his hand pressed to his side" (19). As he develops the scene, Stephen adds a character and shrouds him in mystery. The narrator finishes the paragraph, providing a transition and keeping his voice in the dialogue. Stephen opens the next paragraph, however:

> O how cold and strange it was to think of that! All the dark was cold and strange. There were pale strange faces there, great eyes like carriagelamps. They were the ghosts of murderers, the figures of marshals who had received their deathwound on battlefields far away over the sea. What did they wish to say that their faces were so strange?
>
> (19)

Stephen's overt voice, complete with his expressive marks (O,!, and ?), asserts that the artist as a young man has already begun his apprenticeship, as he uses a language with some relation to literary language.

Like most writers, Stephen also expresses a strong interest in words and meanings. In pseudo-objective style, Stephen's voice often uses the phrases "that was" and "it was," while in a dialogue with the narrator, which show his attempts to define words and explain their meanings. When he is ill, Stephen finds security in reviewing his knowledge.

For example, immediately after Wells, in direct discourse, says he's sorry for pushing Stephen into the puddle, Stephen thinks, "The face and the voice went away. Sorry because he was afraid. Afraid that it was some disease. Canker was a disease of plants and cancer one of animals: or another different. That was a long time ago . . ." (21-22). Stephen too seems afraid that he has a disease, a fear that explains his definition of canker and cancer and his quick placement of them in the past tense. But his "that was a long time ago" also asserts his tendency to make stories from life. In a similar example of his attempts to define, after the narrator speaks of medicine, Stephen replies:

> That came from the bottles on the shelves. The prefect spoke to Brother Michael and Brother Michael answered and called the prefect sir. He had reddish hair mixed with grey and a queer look. It was queer that he would always be a brother. It was queer too that you could not call him sir because he was a brother and had a different kind of look. Was he not holy enough or why could he not catch up on the others?
>
> (22-23)

The meaning behind the word "sir" and "brother" attracts the young man's thoughts. In addition, when the narrator describes Stephen ill and in bed, Stephen responds, "That was the infirmary" (23). And once the narrator mentions the word "news," Stephen offers, "There was every kind of news in the paper: accidents, shipwrecks, sports and politics" (25). He knows the word politics; earlier he had said, "That was called politics" (16), but he cannot yet grasp the idea of it.

The more complex languages of politics, nationality, and religion first enter the text through the discourse of other voices--the family voices, which represent Ireland's voices--when Stephen returns home for Christmas. Just as Stephen's character zone brings his voice and personal language into the novel, so do all instances of direct discourse. Apart from one early paragraph considering, "Why did Mr Barrett in Clongowes call his pandybat a turkey?" (30), which shows Stephen's realization that words may mean more than one thing, we don't hear his voice in the narrative again until he understands the gathering's political discussion enough for him to respond to it. Even then, however, he can understand the cluster of abstract concepts only so much as it means that either Dante (who speaks for Catholicism) is wrong or Mr Casey and his father (who speak for Parnell) are wrong. Stephen's voice in pseudo-objective style says of Casey,

> But his dark eyes were never fierce and his slow voice was good to listen to. But why was he then against the priests? Because Dante must be right then. *But he had heard his father say that she was a spoiled nun and that she had come out of the convent in the Alleghanies when her brother had got the money from the savages for the trinkets and the chainies* [italics mine]. Perhaps that made her severe against Parnell . . . . Who was right then?
>
> (35)

As often occurs, the narrator's speech (in italics) provides a transition between sentences relaying Stephen's speech. Notably, these thoughts are interjected while Mr Casey tells a story which is itself interjected between a discussion of

Parnell and Catholic Ireland--a political and moral quagmire.

Stephen's growth from infant to school boy is attended by his interaction with various kinds of languages, voices, and ideologues. As shown in the narrator's phraseological stance, Stephen's own voice in chapter one displays his contact with politics, literature, story-telling, religion, geography, and the meaning of words. The narrator seeks to nurture the young man's development when he weaves Stephen's language into the fabric of his narration.

But in the second chapter, the narrator's voice dominates and portrays what Stephen learned in the chapter-one dialogue with the novel's voices and languages. Seeming to have taken his place among the adults of the novel, the narrator now uses a more mature prose style, as seen in the long sentences with dependent clauses, in contrast to the short sentences of the first chapter. In addition, Stephen is presented as a character rather than a co-creator, quite a different approach from chapter one's incorporation of his language directly.[6] Rather than using pseudo-objective and quasi-direct discourse, Joyce's narrator portrays Stephen's voice only through fragments of his speech, a narrator-controlled discourse as the use of third-person pronouns suggests.[7] The narrator's control is clear in this chapter. For example, he writes, Stephen "and uncle Charles had sat down again and were talking athletics and politics" (61), "telling" us in diegetic style that Stephen has learned these languages well since his early attempts, which we saw in the mimetic style of "showing." In

addition, Stephen's response to the abstract language of religion is communicated by the narrator's statement: "Stephen knelt at [uncle Charles'] side respecting, though he did not share, his piety" (62). Furthermore, Stephen's interest in language, "shown" in chapter one, is now explained to us by the narrator: "Words which he did not understand he said over and over to himself till he had learned them by heart: and through them he had glimpses of the real world about him" (62). Stephen's imagination is now trained upon literature, and we learn that after reading The Count of Monte Cristo,

> there would come to his mind the bright picture of Marseilles, of sunny trellisses and of Mercedes . . . . and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes...saying, --Madam, I never eat muscatel grapes. (62-63)

Stephen's romantic self-vision is rendered by the narrator, who enters his mind and his dreams and even knows what words Stephen imagines saying in his dream of Mercedes. Indeed, the narrator's voice now controls the narration, as it did not in chapter one, as if he were asserting his authority as narrator.

In one long passage, Joyce's narrator defines, in an authoritative third-person style, Stephen's reaction to various ideologues, without the intrusion of Stephen's own voice:

> The question of honour here raised was,

> like all such questions, trivial to him. While his mind had been pursuing its intangible phantoms and turning in irresolution from such pursuits he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollowsounding in his ears. When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her fallen language and tradition. In the profane world, as he foresaw, a worldly voice would bid him raise up his father's fallen state by his labours and, meanwhile, the voice of his school comrades urged him to be a decent fellow, to shield others from blame or to beg them off and to do his best to get free days for the school. And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades.
>
> (83-84)

Compressed in this paragraph is the narrator's description of Stephen's engaging in what Bakhtin calls "distinguishing between one's own and another's discourse . . . a separation between internally persuasive discourse and authoritarian discourse, along with a rejection of those congeries of discourses that do not matter" to him (345). Stephen rejects various roles placed upon him by others: gentleman, good Catholic, athlete, Irish nationalist, worker, and decent fellow. What is missing for the full portrait of the artist

is a sense of what voices do mean something to him. Thus far we have only "phantasmal comrades," an unclear voice at best.

Quite different from the control he asserts over the text and Stephen's thoughts in the second chapter, the narrator in the narration of chapter three chooses to take the most minor role thus far. Many pages are the quoted direct discourse of the priest's sermon at the retreat that Stephen attends. Marguerite Harkness suggests that Joyce gave much attention to these sermons because "this creation of an inner world whose reality, a reality achieved and felt through mere words, controls Stephen so significantly" (107). As a result of Joyce's interest in the effect of the sermons on Stephen, this chapter includes a large number of pages of unquoted, though direct, doleful musings regarding what Stephen has made of his life and what he might make of it if he embraced God. In this way, the text explores Stephen's dialogue with religious discourse. The narrator places Stephen's response to this discourse in the narration beside his own words, in pseudo-objective discourse style. For example, it is Stephen who yells after the first day of retreat, "No help! No help!" (112) from the page of the text. The narrator's voice shapes the sentence that follows that cry, as revealed by the third-person pronouns: "He, he himself, his body to which he had yielded was dying" (112). But from that point forward, Stephen's thought dominates the rest of the paragraph as well as the next three. He says of his body,

> Into the grave with it! Nail it down into a wooden box, the corpse. Carry it out

> of the house on the shoulders of hirelings. Thrust it out of men's sight into a long hole in the ground, into the grave, to rot, to feed the mass of its creeping worms and to be devoured by scuttling plumpbellied rats.
>
> (112)

In such visions, Stephen uses the style of the first day's sermon but transforms it into a horrible vision. As he continues, he makes from this beginning a story, a tale within the tale, a narrative: "And while the friends were still standing in tears by the bedside the soul of the sinner was judged . . . . Now it was God's turn" (112). But the more he talks, the more he loses that creative edge and begins to sound just like the sermon: "It is appointed unto man to die and after death the judgment" (114). In this way, Stephen demonstrates Bakhtin's claim that as an authoritative discourse, the sermon must either be accepted or rejected. It can't be dialogized.[8]

When Stephen decides to change his sinful ways, notably his visits to a prostitute, his language adopts only the tone of the sermon, creating a vision of hell that reads like a story-opening. Noting Stephen's tendency to mix religious language with artistic vision, David Leigh writes, ". . . the language reveals the implications of the artist <u>as would-be-saint</u> (373). The narrator introduces the vision with "He saw":[9]

> A field of stiff weeds and thistles and tufted nettlebunches. Thick among the tufts of rank stiff growth lay battered canisters and clots and coils of solid excrement. A faint marshlight struggled upwards from all the ordure through the

> bristling greygreen weeds. An evil smell, faint and foul as the light, curled upwards sluggishly out of the canisters and from the stale crusted dung.
>
> (137)

Like the other examples of pseudo-objective discourse, this vision is evoked directly from Stephen's consciousness, not filtered through the narrator's consciousness. After setting the scene thus, Stephen's voice changes the tenses from the past of the static vision to the present participle of the narrative he creates: "Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber" (137). The young man's experience with the language of the sermon provides a dark vision that he can use in his emergence as storyteller, as his pseudo-objective discourse testifies.

During the chapter-three sections in which the narrator does not quote the sermon or provide Stephen's pseudo-objective discourse, the proliferation of question marks, exclamation marks, and O's announces Stephen's involvement in the text, much as it does in chapter one. Confusing the inspiration he gets from the style of the sermon with the content of the sermon, Stephen evaluates what he must do to purify himself. Scattered through the chapter we find his troubled considerations: "Air! The air of heaven!" (138); "Confess! Confess!" (139); "O why was that so? O why?" (140); "Madness. Who would think such a thought?" (140). "Confess!

. . . Must. Must . . . . A madman, a loathsome madman! Confess!" (140); "How beautiful must be a soul in the state of grace when God looked upon it with love!" (140); "To say it in words!" (142). After he decides to confess, he can feel, "How simple and beautiful was life after all!" (146) and "Another life!" (146). These emotive signals express Stephen's religious torment, a traditional crisis in the Bildungsroman.

But, as we enter chapter four, we find that the narrator attempts to regain his authority over Stephen's voice in the narration. Here, the narrator tags every idea, as he does in chapter two, clearly mediating the young character's thoughts and feelings, while he tells of Stephen's encounter with religious discourse. Guiding us through Stephen's attempts at piety, the narrator dialogizes Stephen's language by using fragments of his speech and hidden transmission of his words, psychonarration, ruled by third-person pronouns. Speaking for Stephen as the young man might speak for himself during his complete immersion in the retreat sermons, the narrator adjusts his approach to the telling once again. The difference between the prose style of this chapter's first thirty pages and the previous chapter's style is the narrator's constantly reminding us that "he felt," "he thought," "it seemed to him," all the usual ways a narrator tells the reader that he is supplying another's thoughts.

When the young man decides that he will not be a priest, however, the narrator's voice and third-person syntax are

overwhelmed by Stephen's questions, exclamations, and lyric scenes. Stephen's unmediated voice reenters the text and remains a prime voice in its movement once he misquotes a line of poetry. In direct and quoted discourse Stephen says, "-- A day of dappled seaborne clouds" (166). But the narrator mocks Stephen's romantic posturing when, four paragraphs later, he echoes Stephen's words, "Disheartened, he raised his eyes toward the slowdrifting clouds, dappled and seaborne" (167). Afterward, we find almost a literal dialogue between the two voices in the narration. Referring to his line of poetry, Stephen's voice says, "The phrase and the day and the scene harmonized in a chord. Words. Was it their colours?" The narrator then remarks, "He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds" (166). But as if the narrator's sentence had interrupted his thought, Stephen answers his own question: "No, it was not the colours: it was the poise and balance of the period itself" (166). Thereafter, Stephen's quasi-direct structures regularly mark the surface of the narrator's discourse. For instance, when a voice demands that he follow the great artificer, live up to his name, Stephen answers, "Yes! Yes! Yes!", "On! On!", and asks "Where?" (170). The narrator seems to respond by describing the bird-girl on the beach. After seeing her, Stephen calls, "To live, to err, to fall, to triumph, to recreate life out of life!" ; "On and on and on and on!" (172). Once he calms down, Stephen's voice speaks

more coherently near the chapter's end:

> A world, a glimmer, or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than other . . . . A rim of the young moon cleft the pale waste of sky like the rim of a silver hoop embedded in grey sand; and the tide was flowing in fast to the land with a low whisper of her waves, islanding a few last figures in distant pools.
>
> (172-73)

Direct results of Stephen's seeing the girl, his muse, and his determination to follow the tradition of his name, these lines cannot belong to the covert narrator. The young artist captures this vision and chooses those twelve participles.

Stephen's voice plays a large role in chapters one and three, while the narrator asserts his control in two and four. The narration, then, oscillates perspective and voices between the chapters. In the phraseology of all four chapters, however, Stephen's growth can be seen in his dialogue with the many voices, ideologies, and languages. The narrator plays the role of facilitator, willing to allow Stephen's voice a considerable role in the narrating. Yet narrator and character do not remain such easy companions as the narrative continues. Indeed, as becomes clear in the fifth chapter, the dialogue of voices soon approaches a battle for dominance between the Bildungsroman hero and Bildungsroman teller.

Initially in chapter five, however, the relationship between the narrator and Stephen is a traditional one in which the narrator records the words of voices that Stephen hears, Stephen's own thoughts, and, in quoted direct discourse, Stephen's own words. Like its counterpart of dialogism in chapter one, chapter five accents Stephen's dialogues with other languages by way of conversations with fellow students at college. Through the narrator's record of these various ideologues, we hear the voices that attempt to claim Stephen's allegiance. For the first time, we hear the voices of the Dedalus sisters, Katey and Boody, and those of Stephen's mother and father. And we learn of their effect on Stephen, an effect quite unlike that of the early pages of the novel when Stephen knew the world through their voices: "His father's whistle, his mother's mutterings, the screech of an unseen maniac [a mad nun] were to him now so many voices offending and threatening to humble the pride of his youth. He drove their echoes even out of his heart with an execration" (175-76). The novel's dialogism is similarly enlarged by the presentation of other voices in the college scenes: the accusing voice of MacCann, "--Minor poets, I suppose, are above such trivial questions as the question of universal peace" (197); the historical/political voice of Temple, "--Socialism was founded by an Irishman and the first man in Europe who preached the freedom of thought was Collins" (197); the vibrant slang of Cranly, "--A flaming flaring bloody idiot" (200); the patriotic voice of Davin, "--Are you

Irish at all?" (202) and "--Why don't you learn Irish?" (202). Bombarded by these voices, Stephen asserts his stand in direct discourse: "--When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (203).

Stephen's voice can be heard also in the chapter's pseudo-objective discourse with its quasi-direct markings, (Stephen's customary exclamation marks, question marks, and O's) which brings the language of the young artist to the novel. For instance, in response to the "wayward rhythms" he hears, Stephen's voice asks, "Did anyone ever hear such drivel? Lord Almighty! Who ever heard of ivy whining on a wall? Yellow ivy: that was all right. Yellow ivory also. And what about ivory ivy?" (179). Stephen struggles to find the right words, the writer's job. In less overt ways, Stephen enters into extended dialogues with the narrator in pseudo-objective style during the first two-thirds of the chapter. For example, the narrator has charge of the following paragraph's introductory sentence about the Dean, but the balance of the sentences provide Stephen's thought, unmediated and bring to the novel the inquisitive process of the writer's mind:

> [The Dean's] courtesy of manner rang a little false, and Stephen looked at the English convert with the same eyes as the elder brother in the parable may have looked on the prodigal. A humble follower in the wake of clamorous conversions, a poor Englishman in Ireland, he seemed to have entered on the stage of jesuit

> history when that strange play of intrigue and suffering and envy and struggle and indignity had been all but given through--a late comer, a tardy spirit. From what had he set out? Perhaps he had been born and bred among serious dissenters, seeing salvation in Jesus only and abhorring the vain pomps of the establishment. Had he felt the need of an implicit faith amid the welter of sectarianism and the jargon of its turbulent schisms, six principle men, peculiar people, seed and snake baptists, supralapsarian dogmatists? Had he found the true church all of a sudden in winding up to the end like a reel of cotton some finespun line of reasoning upon insufflation or the imposition of hands or the procession of the Holy Ghost? Or had Lord Christ touched him and bidden him follow, like that disciple who had sat at the receipt of custom, as he sat by the door of some zincroofed chapel, yawning and telling over his church pence? [Italics mine]
>
> (188-89)

Using a succession of question marks, the young artist Stephen sketches this portrait, searching for the root of human behavior. The young Stephen would care about the topic of a priest's piety, having recently been through a close call with the priesthood himself. The narrator would not be able to remain covert and pursue these thoughts, since, as Chatman notes, narrative questions call attention to the narrator's presence (202).

Indeed, Stephen's pseudo-objective narration plays a large role in those few sections of chapter five that do not record direct discourse. In the following passage, the narrator again serves to set the stage on which Stephen's imaginative thoughts play:

> He had heard some say that the old

> professor was an atheist freemason. O the grey dull day! It seemed a limbo of painless patient consciousness through which souls of mathematicians might wander, projecting long slender fabrics from plane to plane of ever rarer and paler twilight, radiating swift eddies to the last verges of a universe ever vaster, farther and more impalpable. [Italics mine]
>
> (191)

Creating a story, using the narrator's sentences as an impetus, Stephen evokes the concept of universe, once baffling, in his own imaginative fancies. Similarly, after the narrator writes, borrowing from Stephen's poetic language, "His fellowstudent's rude humour ran like a gust through the cloister of Stephen's mind, shaking into gay life limp priestly vestments that hung upon the walls, setting them to sway and caper in a sabbath of misrule" (192), Stephen's voice takes over the narration. Stephen adopts the narrator's sentence and takes it through comic steps to its conclusion.[10] In addition, the vision of Davin and his sister in the park that has captured Stephen's imagination comes directly from the young man's mind.[11]

The narrator retains his covert stance, although in certain aspects of his narration he seems to rebel against the presence of Stephen's voice in the text. In long sections of direct dialogue,[12] the narrator adopts a comic/sardonic tone in his tags and character descriptions in chapter five, in this way signalling his impatience with Stephen's voluminous direct discourse. For example, the narrator comes upon the

word "sly" for Temple and, finding it suitable, repeats it three times: "sly cackling laughter" (199), "laughing still with sly content" (200), "smiling slily" (201). Indeed, the narrator's descriptions humorously transcend their role of presenting pictures to the reader: Lynch "smote himself sonorously" (201), "Stephen smiled at this sidethrust" (204), "Stephen said in polite parenthesis" (206), and didn't say in "a thoughtenchanted silence" (213). And while Stephen, full of his artistry, talks about his ideas, the narrator practices excessive alliteration in his tags and descriptions. He particularly likes one cluster: "A stout student who stood below them on the steps said" (229); "The stout student who stood below them on the steps farted briefly" (230); "Cranly still frowned at the stout student below him. Then with a snort of disgust, he shoved him violently down the steps" (231); "the stout student cried from the steps" (231). The narrator also pays much attention to keeping the positions of Cranly's figs uppermost in the reader's mind. As Edmund Epstein notes, all of Stephen's friends except Davin are "less than human in some degree, monstrous, decaying, bestial, or inhumanly mechanical" (106). The narrator's playful yet biting comments about Stephen's friends, who listen while the young artist talks, provide evidence of a changed position by the narrator--the phraseological stance reveals his ideological and psychological attitude. He no longer seems willing to step back and allow Stephen's voice to claim so much of the narration.

The final shift in the narrator's relation to his hero occurs during the villanelle-writing scene, in which Stephen's voice brings a romantic language to the text. Finally, the narrator makes his growing dissatisfaction with the pompous posturing of his Künstlerroman hero more explicit. As Richard Peterson writes, "Rather than appearing to be in harmony with Stephen's soul, the narrative pattern now reinforces the ironic mode of the chapter by exposing Stephen's poverty and immaturity" (23). Although we can still identify Stephen's voice in its customary exclamations and questions, the quasi-direct style, the narrator uses the romantically-enthralled diction of Stephen's thought to mock him, making their two voices so similar that only the irony in the narrator's words separates them. Joseph Buttigieg rightly claims that irony is part of the novel's basic pattern: "What the reader sees, and Stephen does not see, is that the order Stephen imposes on his world is forged; it is an order obtained by sleight of irony" (78). As chapter five develops, we hear that irony immediately in the narrator's phraseology. During Stephen's walk to the library after writing down his poem, the narrator mocks the young artist's estheticism in earnest. Beside Stephen's questions, "What birds were they?" (224), "Symbol of departure or of loneliness?" (226), the narrator asks his own questions, "Why was he gazing upwards from the steps of the porch, hearing their shrill twofold cry, watching their flight? For augury of good or evil?" (224). The narrator also mimics Stephen's reaction to Emma: "Yes, it was her body he

smelt: a wild and languid smell: the tepid limbs over which his music had flowed desirously and the secret soft linen upon which her flesh distilled odour and a dew" (233). If we weren't sure that Joyce's narrator now views Stephen's poetic sensibility humorously, and perhaps somewhat contemptuously, his next paragraph-opening would make us sure: "A louse crawled over the nape of his neck and, putting his thumb and forefinger deftly beneath his loose collar, he caught it . . . . in the darkness he saw the brittle bright bodies of lice falling from the air and turning often as they fell" (233-34). Echoing the romantic style used to describe Emma, the narrator's lice-sentences comically juxtapose the two images. In a closing comment on Stephen's intellectual posturing, the narrator writes, "[Cranly's] last phrase, soursmelling as the smoke of charcoal and disheartening, excited Stephen's brain, over which its fumes seemed to brood" (246).

The vision of a brooding Stephen serves as a fine picture of the artist as a young man as we find him in the final pages of the novel. Like most Bildungsroman heroes, Stephen has not completed his growth, although he has identified his desired role in society as an artist. As James Naremore writes, "He hopes to escape into the free, pure air of art; but until he recognizes that no life is completely isolate, until he learns to accept and properly criticize his actual experience, he cannot be a poet or even a mature individual" (127). The narrator's oscillating phraseological stance finally yields to the complete withdrawal of his own language from the text,

abandoning the novel to Stephen's diary, in which he can openly pursue his self-vision. In providing this personal record, Joyce adds the final layer to the heteroglossia in his text, but he also affirms Stephen's intention to create, after undercutting his potential with the narrator's mocking approach to him in much of chapter five.[13] That potential is further thrown into question by the pattern of the book. As Brown notes in regard to Stephen's decision to devote his life to art, "In the pattern that has been established throughout the novel, this is an instant of decision that creates only a temporary order, one soon to be broken by a fresh encounter" (110). Not surprisingly, Stephen's voice in the diary sounds very much like that of the young man who has evolved through his role in the narration. He asks questions: "But his mother?" (248), "What do I see?" (248), "And could he repent?" (249). He exclaims with enthusiasm: "Alas, poor William!" (249), "Then into Nilemud with it!" (250). And he uses the poetic O: "O life!" (250), "O give it up, old chap!" (252), and "Welcome, O life!" (252). Now, however, all the discourse that surrounds these emotive expressions belongs to Stephen himself. The narrator simply acts as a typewriter.

The novel-long dialogue between Stephen's character zone and the narrator serves several purposes. It accents two voices in the narration of the text. It also introduces many of what Bakhtin calls language images. We hear the language of the child in contact with the tangible world--parent, teacher, knowledge, politics, religion and language--in

Stephen's dialogue with the narrator in his early years. And as he grows, we meet the young man, revolting against almost all the languages he learned as a child, and thereby creating new languages from them. And we hear Stephen's voice bring a literary language to the text. The dialogue between the narrator and Stephen also establishes the shifting perception the teller has of the hero, as seen in his phraseological stance. Revealing through that stance his psychological and ideological stance, the narrator seems supportive of Stephen in chapters one and three, in which he allows Stephen's voice to share in the narration; his narrative authority in chapters two and four asserts that there are limits to his patience with Stephen's youth and immature discourse. (The oscillating movement of the first four chapters suggests a dialogue in itself.) By chapter five, the narrator seems frustrated with the role that Stephen claims in the narration, and he expresses only amusement at Stephen's overblown self-image as artist. But when he removes his voice entirely from Stephen's Künstlerroman and lets the hero speak for himself, Joyce's narrator regains the impression of covertness with which the novel begins. The narrator's shifting phraseological stance in the narration provides clear evidence not only that Joyce's narrator exists but also that his own discourse is affected by his Bildungsroman hero's voice.

Notes

[1] Often the subject of Joyce criticism, Joyce's narrator in Portrait is variously described. Hugh Kenner writes, "for practical purposes the narrator has disappeared too, and we must fend for ourselves amid textual indications which include, in the very first sentence, three words we have never seen before: 'moocow' and 'nicens' and 'tuckoo'" (Mechanic 68). Other critics, however, acknowledge the narrator's existence. Jerry Dibble writes, "Dissolve as the narrator's personality may, the fundamental structure of the work remains that of the traditional epic, with a single narrator limited in his moods and style to the conventional devices associated with the novel" (37). Also seeing the narrator as a force upon the text, Karen Lawrence says, "the narrator of A Portrait exercises power and privilege. He practices what Stephen himself only resolves to practice: 'silence, exile, and cunning'" (33). And Richard Peterson claims, "the narrative itself reveals a deliberate pattern of reality external to Stephen's thoughts and actions that is both visible and audible within the narrative itself" (16). R. B. Kershner claims, as I do, that "there is indeed a narrator--one whose distance from Stephen constantly changes, from zero in interior monologue to a considerable span in clearly ironic passages. Further, the narrator develops and moves through time as does Stephen, and as the protagonist develops, the quality of the narrative voice changes also" ("Time and Language" 604-05).

[2] The terminology used by narratologists and critics does not fully describe my specific interest here--sentences with ambiguous or nonexistent pronouns and past-tense verbs that are formed in Stephen's consciousness. Generally, this kind of discourse is called either "narrated monologue" or "indirect interior monologue"--my examples simply happen to be without pronouns. I am indebted to R. B. Kershner, whose footnote explaining that his focus is on indirect inner monologue led me to find the less burdensome approach I use in this chapter--Bakhtin's idea of the influence of character zone in the narration ("Artist as Text" 894). For a short survey of critical approaches to the narration, I recommend David Jauss, who sees the novel's first two chapters as moving from indirect interior monologue to subjective narration (45); Erwin Steinberg, who describes Ulysses's narrative style as breaking into five levels of abstraction, although his terms might also be applied to Portrait; John Riquelme, who explains a shift from "psycho-narration narrowly conceived toward narrated monologue" (54); and Jerry Dibble, who explains that narrated monologue "enables Joyce to plunge the reader into the immediate here and now of Stephen's consciousness, eliminating the explicit distance between himself and his character" (31). As a secondary goal, this chapter suggests that Portrait evokes a midway point between Joyce's early work with narrative style and his style in Ulysses, in which, as Jerry Dibble writes, "narration and narrated monologue are broken into without warning by interior

monologue, and exterior views in the third person and past tense unexpectedly absorb first person, present tense thought fragments" (37).

[3] According to Bakhtin, every word betrays the ideology, the perspective and values, of its speaker. Therefore, every speaking person in the novel is an ideologue (429).

[4] In response to a passage similar to the one I've analyzed in this paragraph, David Hayman writes, "What is most remarkable about this vision is how it supplies exposition while it fractures the overarching moment, and how it brings into play a variety of voices and tactics: the mature narrator, the objective observer of Stephen's behavior, Stephen's own voice; third person personal narration, direct discourse, indirect discourse, style indirecte libre, and even a rudimentary stream of consciousness" (86).

[5] Kershner also describes Stephen's early interest in storytelling ("Artist as Text" 886).

[6] Jauss notes a similar movement in chapter two, which he describes as a movement toward subjective narration and away from indirect interior monologue (48).

[7] See Bakhtin, pp. 316-20, for examples of speech fragments and hidden transmissions. These Bakhtinian terms closely correspond to Hugh Kenner's "Uncle Charles Principle": in a third-person sentence, the narrator takes on the wording a character might use if he or she were narrating (Joyce's Voices 15-38). Susan Lanser calls the inclusion of character style into a narrator's sentence "psychonarration." See

Lanser's scale of diegetic discourse and mimetic discourse, which indicates "the degree to which a narrator is involved in a given discourse" (187), the most involvement being at the diegetic extreme and the least at the mimetic. See also Seymour Chatman, who claims that these free forms create a degree of ambiguity about the speaker, the effect of which is to suggest that it doesn't matter who spoke them (207).

[8] Bakhtin writes, "authoritative discourse permits no play with the context framing it, no play with its borders, no gradual and flexible transitions, no spontaneously creative stylizing variants on it . . . . one must either totally affirm it, or totally reject it" (343).

[9] Noting the tendency of the narrator to introduce "long passages of Stephen's thoughts by asserting first that Stephen 'watched'. . .'saw'. . .," Riquelme writes, "the effect is to align the teller's voice and the character's, if only temporarily" (58).

[10] "The forms of the community emerged from the gustblown vestments, the dean of studies, the portly florid bursar with his cap of grey hair who wrote devout verses, the squat peasant form of the professor of mental science discussing on the landing a case of conscience with his class like a giraffe cropping high leafage among the herd of antelopes, the grave troubled prefect of the solidarity, the plump roundheaded professor of Italian with his rogue's eyes. They came ambling and stumbling, tumbling and capering, kilting their gowns for leap frog, holding one another back, shaken with deep fast

laughter, smacking one another behind and laughing at their rude malice, calling to one another by familiar nicknames, protesting with sudden dignity at some rough usage, whispering two and two behind their hands" (192). Of the three sentences, the last two are attributable to Stephen's consciousness.

[11] "The park trees were heavy with rain and rain fell still and ever in the lake, lying grey like a shield. A game of swans flew there and the water and the shore beneath were fouled with the greenwhite slime. They embraced softly, impelled by the grey rainy light, the wet silent trees, the shieldlike witnessing lake, the swans. They embraced without joy or passion, his arm around his sister's neck. A grey woolen cloak was wrapped athwart her from her shoulder to her waist: and her fair head was bent in willing shame. He had loose redbrown hair and tender shapely strong freckled hands. Face. There was no face seen. The brother's face was bent upon her fair rainfragrant hair. The hand freckled and strong and shapely and caressing was Davin's hand" (228). This vision of Davin and his sister comes entirely and directly from Stephen's consciousness. It comes between two paragraphs in which the narrator's voice dominates, as is seen in the third-person pronouns in reference to Stephen which are absent in the paragraph above.

[12] Stephen has two major conversations in this chapter. In the first, with Lynch, Stephen describes his literary theory, and in the second, with Cranly, God, mother, and the role of the artist are topics of concern.

[13] Michael Levenson describes the anomaly of the diary-ending: ". . . we confront at least four forms of the individual life: a pattern of bildung (Stephen will become the artist he has aspired to be); a pattern of repetition (he will remain where he has arrived); a pattern of reversal (he will rehearse serious events in a comic mode); and a pattern of regression (he will return to where he began)" (1033).

IV

Double Discourses in John Irving's *The World According to Garp*

Like Joyce's *A Portrait of the Artist as a Young Man*, John Irving's *The World According to Garp* (1976) employs the full range of language images.[1] Although Irving does not shape a dialogue between the narrator and Garp to the extent that Joyce creates one between his narrator and Stephen, he does form a type of dialogue within the narration itself. Irving's narrator employs a double discourse: that of the biographer and that of the fiction writer. It is true that Eliot's and Joyce's narrators, as well as all narrators in the *Bildungsroman* genre, are biographers to a certain extent. They do not, however, adopt that stance as explicitly as Irving's narrator does. As Michael Priestly notes, the narrator "is intended to be Garp's official biographer . . ."(87). Using evidence from secondary sources, paying particular attention to the incidents in Garp's life that appear in his fiction, and evaluating Garp's writing and artistic philosophy, the narrator often adopts an academic language--that of literary biography. The text he creates is one suitable for fictive future students of Garp's work, who also want to be informed about his life. As presented in this language, Garp is not a character created but a historical figure for study. When he does treat Garp as a character, however, the narrator adopts the language of fiction. Calling

manipulates the sequence of events, spins metaphors, creates a persona, adopts comic and satiric attitudes, and uses the present tense--the techniques of the fabricator.

Using both the language of biography and that of fiction, the narrator's discourse reflects an important conflict that develops in Garp as artist, that of memory versus imagination. In his youth, Garp's imagination seems to be easily accessible to him. But as he develops in this Künstlerroman, he relies more and more on memory, although he fights that reliance. As Gabriel Miller writes, "one problem he [Garp] must contend with during the novel is an inability to separate his own personal life from his fiction . . ." (90). During his stay in Vienna as a young man, Garp creates a wonderful short story from only a few details from his experience. But he knows, even this early in his career, that "Imagination . . . came harder than memory" (87) because he has watched his mother Jenny Fields at the typewriter. In the time that she writes her entire autobiography, Garp manages only one rather lengthy short story. Always conscious of the lesson learned from reading Marcus Aurelius, that the difference between good and bad writers is not subject matter but "intelligence and grace" (88), Garp chooses a subject quite separate from his experience for his first novel. Ironically, he later feels that his novel, Procrastination, suffered from being too distant from his life. No amount of intelligence and grace could overcome the lack of first-hand knowledge of Vienna

during the Russian occupation. In his next novel, Second Wind of the Cuckold, Garp attempts to weld biography and fiction by simply altering the events of his life, but he produces a work of questionable literary value. His short story "Vigilance" is almost literally autobiography, and the result is a comic but "small" story. In his third novel, The World According to Bensenhaver, Garp uses autobiographical material, but, by narrating through the consciousness of a character unlike himself, he manages to apply imagination and to create rather than simply record. Finally, he rediscovers the balance between memory and art. In the novel he is writing when he dies, My Father's Illusions, Garp has the same imaginative control of experience that he achieved in his first piece of fiction. His growth as a writer, then, encompasses his regaining as an adult the aesthetic perspective that he had as a young man.

Just as Garp is drawn toward the language of memory, the narrator is influenced by the language of fiction, the art form of his Künstlerroman hero. When the narrator commences the text, he seems sure of his biographical approach, but soon he becomes seduced by the fiction writer's freedom with his material, as well as by Garp's life and art, and his discourse begins to reflect techniques borrowed from the fabricator's craft. Conversely, Garp begins his career determined to use only imagination, but soon he becomes seduced by the ease of recording his life, the narrator's ostensible task. His

discourse begins to reflect techniques borrowed from the biographer's craft. In this way, the narrator's struggle with the languages of fiction and biography is the mirror image of Garp's struggle as a writer with the forces of memory and imagination.[2] This double tension creates a dialogism in the narration.

A focus on the narrator's phraseological and psychological stances reveals the ways in which Irving's narrator is affected by the textual world he creates. The secondary sources he uses correspond to the most mimetic manner of expression in Susan Lanser's description of the phraseological stance--journals and written records. The narrator's adoption of Garp's fiction-style also reveals his phraseological stance, for this is a language borrowed from the character; therefore, it is a kind of hybridization. But the narrator's reproduction of large parts of Garp's fiction and his interest in the events in Garp's life that influenced his fiction are indications of the narrator's psychological stance. In addition, the depth of the narrator's "subjective information" about Garp reveals his affinity with Garp--a further measure of his psychological stance.

The first sentence of the novel establishes the narrator as researcher and the text as "fictionalized history" (Harter and Thompson 75), in its attention to detail, date, and place: "Garp's mother, Jenny Fields, was arrested in Boston in 1942 for wounding a man in a movie theatre" (3). The speaker

assumes that we know the Garp spoken of, and that, indeed, we are reading this book because its title announces Garp as its subject. The first sentence also suggests that the narrator feels no need to write T. S. Garp, for in the tradition of literary criticism and biography one often refers to well-known writers by their last names. As he proceeds, the narrator continues in the biographical format when he quotes from various written records. Bakhtin calls such external documents "incorporated genres": "All these genres, as they enter the novel, bring into it their own languages, and therefore stratify the linguistic unity of the novel and further intensify its speech diversity in fresh ways" (321). These genres are mimetic elements from the phraseological stance in Lanser's terminology. But the prominence the narrator assigns to them in his text reveals his psychological stance--his admiration and respect for the artist. In the narrator's biography, these genres are sources of information about the life he portrays. (In Irving's novel they serve a similar purpose, though a fabricated one: they introduce a voice apart from the narrator's and a language separate from the narration.) One finds quotations from Garp's journals and personal papers, Jenny Field's published autobiography, Garp's fiction, and his critical reviews, all of which stratify the novel while, for the most part, they suggest the narrator's role as biographer.[3]

In the first two chapters of the text, the narrator

provides twenty-six quotations of Garp's words from an unknown source. One finds such references throughout the novel (except for chapters 6 and 10-15), but not to the extent that one finds them in the beginning, when the narrator initiates his role as biographer, a role that demands he provide evidence of his research. Seemingly taken from Garp's journal, although we never hear of his writing one, the first quotations are autobiographical in content. They provide evidence to support the narrator's recounting of Jenny Field's early years: "'My mother,' Garp wrote, 'was a lone wolf'" (4); "'My mother,' Garp wrote, 'was not one for making fine distinctions'" (6); and "'My mother,' Garp wrote, 'went through her life on the lookout for purse-snatchers and snatch-snatchers'" (8). At times, the narrator uses his storehouse of biographical material to form a larger part of his narration. For example, the narrator quotes Garp's explanation of what a ball turret gunner is, after he establishes the fact that "Garp's father was a ball turret gunner . . ." (15). Generally, however, the narrator selects only one or two sentences from the famous writer's papers and marks the quotation with the narrative tag "Garp wrote."

Quotations from Jenny Field's autobiography work in a similar fashion, but the source for this information is clearly Jenny's autobiography, A Sexual Suspect. As biographer, Irving's narrator uses these quotations to provide evidence of the influence Garp's mother had upon him. The

narrator records Jenny's famous words: "'I wanted a job and I wanted to live alone. That made me a sexual suspect. Then I wanted a baby, but I didn't want to share my body or my life to have one. That made me a sexual suspect, too'" (13). Jenny manages to conceive without sharing her body. And Garp's Bildung is clearly shaped by the manner of his conception. His ideology is also influenced by this strong woman's very certain ideas about the rights of the individual and those of women in particular.[4] The narrator quotes her on the subject of Garp's father:

> "Of course I felt something when he died," Jenny Fields wrote in her famous autobiography. "But the best of him was inside me. That was the best thing for both of us, the only way he could go on living, the only way I wanted to have a child. That the rest of the world finds this an immoral act only shows me that the rest of the world doesn't respect the rights of an individual."
>
> (23)

The most important texts for the biographer, however, are T. S. Garp's novels and stories.[5] A particularly generous biographer, this narrator goes beyond the usual reproduction of passages from the writer's work and reprints for us in full Garp's first notable piece of fiction, the short story "The Pension Grillparzer." Like an academic biographer, the narrator does not discuss the work so much as he describes the period of Garp's life from which it comes. For this purpose, the narrator tells us that "In his time spent in pensions,

Garp discovered that a water closet was a tiny room with nothing but a toilet in it . . . . The W. C., of course, would also feature prominently in Garp's story" (83). In addition, the narrator explores the evolution of the story:

> He saw a four-member circus unload from Hungary, or Yugoslavia, at a railroad station. He tried to imagine them in his story. There had been a bear who rode a motorcycle, around and around a parking lot. A small crowd gathered and a man who walked on his hands collected money for the bear's performance in a pot balanced on the soles of his feet; he fell, occasionally, but so did the bear. (86)

Because that description precedes Garp's short story in the text, the narrator has prepared us for the parallels between the events in Garp's life and his first work of fiction. He further explores the story's creation when he describes Garp's visit to the writer's room in the museum that Jenny has directed him to: "The writer . . . was named Franz Grillparzer; Garp had never heard of him" (86). Soon we learn that Garp has made progress with his story and has decided to incorporate a bad circus and a pension named Grillparzer. And guiding us through the young writer's development, the narrator as biographer divides the story into two parts in his own text: the first part Garp wrote before he understood the meaning of death, but the second part follows the death of Charlotte, the whore Garp came to love. Therefore, it reflects his having learned about life and

death.

Conversely, we receive only the narrator's summaries, not excerpts, of Garp's first and second novels. The first, entitled Procrastination, is called "'historical.' It is set in the Vienna of the war years, 1938-45, and through the period of the Russian occupation" (137). Acting as biographer, the narrator summarizes the novel for us, records the various reviews it received, and comments on the book's impact: "It was, of course, never a popular book, and it hardly made T. S. Garp into a brand name; it would not make him 'the household product'--as he called her--that his mother had become" (139). Although Garp avoids the autobiographical in his work because, as the narrator writes (borrowing Garp's adjectives), "He knew about all the shitty autobiographical associations that make those rabid readers of gossip warm to an occasional fiction" (328), Garp's second novel clearly uses events from his life. The narrator-biographer makes that evident when he carefully details the Garps' affairs with Alice and Harrison Fletcher upon which the novel is based. Garp insists that Second Wind of the Cuckold is "'not about us . . . It's not about any of that. It just uses that.'" But, as the narrator says, the novel "was about four people whose finally unequal and sexually striving relationship is a bust" (160). As Miller asserts, "Garp's vision is a limited one, consistently colored by autobiography and his obsession with death; he's unable to get beyond his personal life"

(107). The reader has no doubt, nor does the biographer, that Garp's second novel bears a strong resemblance to the Garps' and the Fletchers' experiment in neighborly love and that Garp uses too much memory and not enough imagination in its creation.

The narrator reveals the source for Garp's short story "Vigilance" by relating in the chapter entitled "The Eternal Husband" how Garp, suffering from writer's block, chases cars on his street. As he approaches them, he berates the drivers for speeding where children play. Three chapters later, in "It Happens to Helen," the narrator records Garp's short story "Vigilance" in full. Written to try to win Helen back, just as Garp used "The Pension Grillparzer" to get her to marry him, this story has none of the merit of Garp's earlier story. Helen knows why: "'I mean, what <u>is</u> it? A self-parody? You're not old enough, and you haven't written enough, to start mocking yourself. It's self-serving, it's self-justifying; and it's not about anything except yourself, really'" (238). In other words, it is a record of his life, not art. The story is Garp's attempt to use only the language of memory. But the biographer shows the relation of Garp's life to his art, how the two intertwine, by printing the short story.

The final piece of Garp's fiction reproduced by the narrator is the first chapter of <u>The World According to Bensenhaver</u>. By the time the narrator presents this chapter, the reader knows of not one but perhaps three biographical

impulses behind the gruesome rape story. First of all, as the son of Jenny Fields, the famous feminist who helps abused women (the Ellen Jamesians, for example), Garp has been exposed to female suffering for most of his life. In addition, Garp has found in the park a young girl who has just been raped. Although he catches the rapist and becomes a hero, Garp feels responsible: "rape, Garp thought, made men feel guilty by association" (149). Finally, the novel that Garp writes is influenced by the disastrous car crash that kills his son, Walt. Unlike the autobiography of "Vigilance," however, as Harter and Thompson note, in this novel Garp has found "an objective distance" (95). In fact, these critics see the first chapter of The World According to Bensenhaver as a measure of "Garp's maturing aesthetic purpose and vision" (97). He is beginning to learn how to control the facts of his life with his imagination.

In the narrator's text as biography, one finds another incorporated genre, the critical reviews of Garp's fiction. The inclusion of these reviews suggests that, as a student of the famous writer Garp, the narrator has done his homework. He records Garp's first rejection: "'The story is only mildly interesting, and it does nothing new with language or with form. Thanks for showing it to us, though'" (129). And in reference to Garp's Procrastination, the narrator reproduces these reviews: "'It is amazing that the now-famous son of Jenny Fields,' wrote one, 'has actually grown up to be what

he said he wanted to be when he grew up'" (139). Another reviewer wrote, "'Young Mr. Garp is still writing about bears,'. . . . 'Perhaps, when he grows up, he'll write something about people'" (139). A critic of Second Wind of the Cuckold "called the novel 'bitterly truthful,' but he hastened to point out that the bitterness doomed the novel to the status of 'only a minor classic'" (159-60). "The novel confused nearly everyone; even its reviews were confusing" (160) the narrator writes. Ironically, The World According to Bensenhaver, which Garp's publisher John Wolf thought was so pornographic as to warrant publication in the pornographic Crotch Shots, earned Garp this very winning review:

> "The women's movement has at last exhibited a significant influence on a significant male writer" wrote the reviewer, who was an associate professor of women's studies somewhere. She went on to say that The World According to Bensenhaver was "the first in-depth study, by a man, of the peculiarly male neurotic pressure many women are made to suffer." And so forth.
>
> (342)

These mimetic records, indices of the narrator's phraseological stance, establish the separation of the narrator's voice from the voices he records. But on a psychological plane, his recording of these incorporated genres suggests the high value he applies to them.

In addition to quoting his sources, the biographer discusses Garp's thoughts about writing and provides an informed summary of Garp's aesthetic ideas. This subjective

approach and the display of Garp's unconscious thoughts further reveal the narrator's psychological stance--his affinity and approval. In such discussions, the narrator approaches Garp's essential aesthetic problem, the tension between memory and art. We learn that Garp thought "a writer's job is to imagine everything so personally that the fiction is as vivid as our personal memories" (119). Similarly, the narrator writes, "What was 'going on,' in Garp's opinion, was never as important as what he was making up--what he was working on" (135). That the two impulses, what's going on and what's made up, are implicated is clear from the narrator's claim that "His first novel, Procrastination--in his opinion--suffered from the pretentious weight of all the fascist history he had taken no real part in. His second novel suffered from his failure at imagining enough--that is, he felt he had not imagined far enough beyond his own fairly ordinary experience" (170). In these passages, the narrator explores Garp's struggle to find a subject and a style without succumbing to autobiography or losing vividness by relying too heavily on imagined life. A degree of the difficulty Garp experiences in that struggle is suggested when the narrator quotes Garp's metaphor about writing: "'If you are careful, . . . if you use good ingredients, and you don't take any shortcuts, then you can usually cook something very good . . . . With writing, I find, you can have all the right ingredients, give plenty of time

and care, and still get nothing'" (176). The narrator also shares Garp's frustration with the insignificance of his life's work. For instance, he quotes Garp's consideration of the lack of social value in art: "'Art doesn't help anyone . . . People can't really use it: they can't eat it, it won't shelter or clothe them--and if they're sick, it won't make them well'" (179-80).

As if he were a recorder of the life of the famous writer T. S. Garp, Irving's narrator uses the language of the biographer. He quotes written records as evidence for his claims about the life and discusses Garp's aesthetic philosophy. Harter and Thompson also envision a biographical role for the narrator when they refer to "the tone and technique of the objective biographer who deftly sketches . . . in matter-of-fact, even journalistic form" the first two pages of the novel (85).[6] This is the language of memory that Garp strives to keep to a minimum in his fiction. Beneath the surface of this biographical style, however, the narrator tends to manipulate the text with the techniques of a fiction writer.[7] Influenced by Garp's language, the narrator defies the limits of biography and controls the sequence of events, uses figurative language, creates a persona, adopts a comic and satiric approach, and writes in the present tense. These are indications of the influence of Garp's language on the narrator's, visible in the narrator's phraseological stance. This imaginative language is the one that Garp strives to make

dominant in his own work.

Rather than simply retelling events as they occurred, a method Garp as fiction writer tries to avoid, but a method the biographer would not normally avoid, the narrator uses the fictional methods of foreshadowing and withholding information. For instance, the narrator foreshadows the car accident when he describes Garp's driveway trick. If Garp knew the children were sleeping upon his return home at night, he would turn off the car's engine and the lights and coast up the driveway, using the momentum from the descent of the road leading to it. Helen called this practice "puerile and dangerous" (224), a comment that stays with the reader. In further preparation for the accident's outcome, the uncovered metal shaft of the Volvo's stick shift has been described at some length and mentioned frequently. As a result, as soon as the reader learns that Garp and the boys will arrive home while Helen and Michael are still parked in the dark driveway, he understands the potential for disaster. The narrator as fiction writer adds to the suspense he establishes when he refuses to chronicle the accident immediately. Although we suspect the collision, the chapter ends with Walt's response to the feeling of climbing up the driveway without lights and engine: "'It's like a dream!'" (266). A few paragraphs into the next chapter, we learn of the injuries to Duncan, Helen, Michael, and Garp. But we don't learn of Walt's death until twenty pages later (284).

His role as a fiction writer's biographer also affects the narrator's discourse stylistically. Although Irving's narrator uses few metaphors in the text, compared to George Eliot's narrator in The Mill on the Floss, as well as many other third-person narrators, he does employ figurative language. The chapter "Second Love, Second Children," for instance, opens with a comic description of Walt's name that as a writer Garp would surely envy: "he was simply a t at the end of a wall. Walt: like a beaver's tail smacking water, like a well-hit squash ball" (152). The narrator has the advantage of distance that allows him to apply figurative language to his depiction of Duncan's lost eye, which he describes as "a kind of tidal irrigation of the hole where Duncan's right eye had been" (257). The narrator also knows how to incorporate anthropomorphic images poetically. For instance, when Helen's student hands him the note she has written saying that Helen is having an affair with her ex-boyfriend, the narrator writes: "The slow unwrapping of the note--so it wouldn't tear--made sounds as crisp as autumn, though all around Garp it was a cold March, the hurt ground thawing to mud. The little note snapped like bones as he opened it" (250). And the narrator displays the influence of Garp's language on his own when he uses a metaphor taken from Garp's first short story: "like a bear holding a great trough of food in his forepaws" (257). The narrator also enjoys Garp's Under Toad story. He uses the image as the source of

several of his most metaphoric passages: "his voice against the stolid stone buildings bounced back to him like the froggy belching of the Under Toad, the foul and warty beast whose sticky nearness he felt like breath" (345); "The room reeked of toad" (401); "Garp heard the cold hop of the Under Toad thudding across the cold floors of the silent house" (511). After the attack of the woman in the white Saab, "he heard the croak of the vile-tasting Under Toad in his dry throat" (557).

Seeming to forget his role as biographer, the narrator allows his voice to invade the text in a manner befitting the narrator in one of Garp's own novels. He makes personal comments and observations and uses exclamation and question marks. For example, the narrator seems to have transported himself to the scene of Garp's early years when, after mentioning the books that Jenny brings into the infirmary annex, he exclaims, "What a wet dream for lovers of literature, to lie sick at Steering! At last, a hospital with something good to read" (28). Only one of two voices could be responsible for such an exclamation: Garp's or the narrator's. Since there is no suggestion that Garp has taken charge of the narration, one must assume that, instead, the narrator has appropriated Garp's language. The same is true when the narrator describes the scene of the cannon: "Hundreds of prophylactics! A display of arrested reproduction. Like dogs urinating around the borders of their territory, the boys

of the Steering school had left their messes in the mouth of the mammoth cannon guarding the Steering River" (71). This is a passage that the writer of The World According to Bensenhaver might have written with some pride. In addition to these signs of the narrator's other voice, he joins in the narrative as only a homodiegetic narrator could do. For instance, he says of Garp's and Alice's lovemaking, "And they made love, of course, and despite what everyone knows about such things, it was special" (156). The narrator also suddenly speaks openly to the reader as he has not before. He writes of Garp's conflict with the Ellen Jamesians, "They let Garp seethe. What else could they do? It was not one of Garp's better points: tolerance of the intolerant. Crazy people made him crazy" (386). Not only can the narrator use the language that Garp struggles to master as fiction writer, but he can also analyze from an objective distance.

Not unlike Garp's voice as we know it from his fiction, the narrator's voice is often comic and satiric. For instance, when Garp realizes that the old man he finds in the park is not the one who raped the young girl, the narrator describes the man as the one "whose mustache had been innocent" (145). In a satiric tone, the narrator discusses the effect of the car accident on Michael: "Helen may have supposed that biting off three quarters of a student's penis was fairly high on the scale of conceivable abuse to students" (270). Similarly, when Garp feels that he's finished as a writer but might be

a marriage counselor, the narrator echoes Garp's comic idea by using that image of Garp in the chapter entitled "The Eternal Husband": "Garp the marriage counselor, full of advice" (183); and "The marriage counselor is the I'm-sorry man, like a doctor with bad luck--the one who gets to diagnose all the terminal cases" (183). But one of the narrator's favorite Garp-like touches is his use of Alice Fletcher's speech impediment: "Garp knew about writers who couldn't white" (154); "The good-byes that Garp imagined conducting with Alice were violent scenarios, fraught with Alice's incoherent speech and always ending in desperate lovemaking--another failed resolution, wet with sweat and sweet with the lush stickum of sex, oh yeth" (157); "Did Garp love Alice? Oh yeth" (157); and "She couldn't thtop" (158). Ironically, the narrator makes a point of letting us know that Garp's saying "'I've thtopped,'" is a "short, cruel imitation of poor Alice Fletcher" (170).

When the narrator shifts into the present tense for the first half of the chapter entitled "Mrs. Ralph," he breaks most profoundly from the biography he began and adopts not only the voice of Garp's fiction but also its tense. Garp's "Vigilance," for instance, uses the present tense. The narrator's present tense segment follows Garp's narration of Walt's bed-time dog story, in the chapter entitled "The Dog in the Alley, the Child in the Sky." It is as if the tense shift were the narrator's response to his relative silence in

that chapter (it takes less narrator involvement to record his character's speech than it does to describe the character's feelings, thoughts, and actions). With the change in tense comes a new perspective and voice. The narrator opens the segment with these metaphors: "Like a gunman hunting his victim, like the child molester the parent dreads, Garp stalks the sleeping spring suburbs, green and dark; the people snore and wish and dream, their lawn mowers at rest; . . ." (199). Clearly, the suburban scene and the mock-heroic tone present an image that the writer of "Vigilance" might employ, but this voice is the narrator's. Indeed, in the opening paragraphs of the segment, the narrator makes the fabricator's language his own. For instance, he describes Mrs. Ralph's breath as "a startling mixture of a fresh-cut lawn and cigarettes" (200). The scene in her kitchen receives similar treatment:

> There is a litter of dishes in the sink, a bottle of gin on the kitchen table, the sour smell of slashed limes. The cord to the overhead light . . . had been substantially lengthened by one sheer leg and hip of a woman's pair of panty hose . . . The nylon foot, spotted with translucent stains of grease, dangles in the breeze above the gin.
>
> (200)

Secure in this voice, the narrator even invents a word: "In the blackened houses an occasional dog snorfles" (200). And, like a good fiction writer, the narrator makes sure he connects images in this segment with previous chapters. So we find that he returns to Garp as "the marriage counselor"

(206), the "marriage-counsel man" (205). No longer does the tense separate the narrator from Garp's world, Garp's language.

Once Garp is shot, the narrator as biographer would have to depend on the words of those close to Garp to complete his life story. But the narrator as fiction writer does not have that limitation. In fact, he can apply imagination and phrase Garp's last thoughts, revealing his psychological affinity: "If he could have talked, he would have told Helen not to be frightened of the Under Toad anymore. It surprised him to realize that the Under Toad was very familiar--as if he had always known it, as if he had grown up with it" (575). The narrator pursues fictive techniques to such an extent that he even records Garp's thoughts in interior monologue: "don't worry--so what if there is no life after death? There is life after Garp, believe me. Even if there is only death after death . . . be grateful for small favors . . . Oh yeth, as Alice Fletcher would have said . . ." (576). Certainly, the narrator has not used a biographical source for those words.

Yet in the final chapter, "Life After Garp," the narrator again employs a clearly academic language, ending his study in the biographer's language even though he has not always relied solely on biographical techniques. The first sentence of the chapter sets a tone for the conclusion of the text, the biographer's tone: "He loved epilogues, as he showed us in 'The Pension Grillparzer.'" The final chapter allows the

biographer to discuss openly the conflict in Garp's writing between memory and imagination. Analyzing Garp's conflict, the narrator writes, "He had been too impressed by what he now called the 'mere accidents and casualties of daily life, and the understandable trauma resulting therefrom'" (405). In other words, he has been unable to leave his life out of his fiction. But his last work of fiction brings a clearer vision. Although Garp does not complete My Father's Illusions, the narrator tells us that, "Because he was inventing a father, Garp felt more in touch with the spirit of pure imagination that he felt had kindled "The Pension Grillparzer" (405). Garp dies, then, on the verge of reaching his full growth as a writer.

As Irving's novel moves toward its conclusion, it becomes clear that Garp needs some of the language of memory in his fiction to make it vivid, and the narrator needs some of the language of imagination in his biography to make it whole. At first, Garp uses imagination like an artist; at first, the narrator uses facts like a biographer. Yet each one borrows from the other's language to make his text work. Just as Garp progressively relies more on autobiography until it threatens to overwhelm his creative ability, the narrator relies more on fictional techniques until they threaten the factual account of the life he relates. Finally, both writers resolve their aesthetic conflicts. As a result, Garp's Bildung becomes a kind of return to where he began with "The Pension

Grillparzer," in which he used imagination to control memory. And, conversely, the narrator returns to using memory to control imagination, his initial narrative stance. In this way, John Irving shapes a narration that re-creates the hero's struggle between the forces of memory and imagination, a struggle that informs a large part of Garp's Bildung as a writer. But The World According to Garp's continual debate about the value of the two languages ends as it begins: in the dialogue between them, art finds its form. And in the dialogue between the narrator and the character, the Bildungsroman finds its form.

In his phraseological stance, the narrator displays the effects that Garp's fiction and life have on his text. In his psychological stance, the information he chooses and his manner of presenting it, the narrator reveals his approval of Garp, his Bildungsroman hero.

Notes

[1] See Mikhail Bakhtin's discussion of the three major means of stratifying the language of the novel: hybrid construction (304), character influence (316), and incorporating genres (320).

[2] In Barbara Lounsberry's article on the excesses in Garp, she notes the literary excesses of "reality (nonfictional fact) and imagination (fiction)" in the novel (33).

[3] See William Cosgrove for a different vision of Irving's use of these materials: "In remarkable and original fashion Irving uses quotations from Jenny's autobiography and her son's later writings to intrude comments on characters and events throughout the novel. These intrusions offer judgments which are often surprising and at odds with the present narrative, but which the reader is obliged to accept until he can know better" (53).

[4] Janice Doane and Devon Hodges do not think that Irving's Garp finally supports the feminist ideals it contains. Using the same conflict that this chapter develops, they cite the fact that only Garp's male writing is imaginative, while all the female writing in the book, Jenny Field's, for example, is "Unlike art" because it "can only catalog experience . . . and render this personal experience

in a literal-minded way" (67). Similarly, Evan Carton writes, "The individuality of Jenny Fields--like every expression of what passes for feminism in The World According to Garp--finally accommodates rather than challenges a masculinist ideology and model of the self and reinforces the association of sex with violence on which it is based" (53).

[5] Although Morris Dickstein considers Garp weakened by Irving's lack of distance from the clearly autobiographically-based character, he does credit Irving for these "big chunks of Garp's fiction" that "evidence more invention and less autobiography than Irving's own novel" (399).

[6] In fact, Harter and Thompson provide convincing evidence that the narrator is Donald Whitcomb, the author of Garp's official biography Lunacy and Sorrow (87). Although I am satisfied with isolating the aspects of the narration in which the narrator uses the language of the biographer, without needing to identify him, I might add to their evidence the fact that Whitcomb is the only one whose death is not recounted in the epilogue to the book.

[7] William Cosgrove has a different interpretation of the narrator's manipulation, humor, and uncertainty: "The narrator does not seem sure whether the events are serious, or funny, or vulgar, or all three at once in the mode of black humor" (54).

V

A Cubistic Portrait: *Bildung* and Discourse in Joyce Carol Oates's *Marya: A Life*

Joyce Carol Oates's *Marya: A Life*, 1986, like Irving's *The World According to Garp* and Joyce's *A Portrait of the Artist as a Young Man*, is a *Künstlerroman*. Because Oates's heroine becomes a writer, her novel is more like Joyce's and Irving's texts than it is like Eliot's truncated female *Bildungsroman*. The plot clearly separates *Marya: A Life* from *The Mill on the Floss*: Marya Knauer leaves home, pursues an advanced education, chooses a profession, even earns considerable fame as a scholar and writer, takes two lovers, and doesn't need to marry to be respected in her community of peers. Yet, upon closer inspection, we find that Marya faces trials unlike those of her male counterparts and more like Maggie's.[1] Many of the males in Marya's life treat her as an inferior, and her culture supports the notion of female subservience, though covertly. In addition, as a female Marya is vulnerable to physical violation, a condition that produces fear. Marya's mother is a victim of these same problems, a fact that must affect Marya's self-image. So although she achieves considerable professional growth, Marya lacks a secure sense of self at the novel's end. As G. F. Waller writes, Oates "conceives the most crucial struggle for a woman not to be that of finding a satisfying social role but of liberating the creative springs of the personality" (47); that

conception holds for Marya. And like Eliot's narrator, Oates's narrator is affected by the impediments that stand in the way of Marya's emerging selfhood.

The splintered surface of Oates's Bildungsroman reveals how powerfully the narrator is affected by Marya's stunted personal growth. The features of the narration that display those effects most profoundly are found in the narrator's spatial-temporal stance and phraseological stance (Lanser 185-201). The narrator's temporal stance can be seen in her choice of "scene," which slows the narrative pace, over "summary," which accelerates the narrative pace, in each of the eleven chapters. Using scene as the mode of expression, the first and last chapters focus on Marya's mother, the middle chapter on Marya's female friend, and the remaining eight chapters on the men in Marya's life. Since there is very little recurrence of secondary characters outside their own chapters, the overall structure of the text appears fragmented. The narrator's temporal stance can also be seen in her frequent shifts into the present tense. Although she attempts to make Marya's experience more vivid by these shifts, the effect is to make her own text less unified. One segment in particular of the narrator's phraseological stance is also affected by the life she explores. In her frequent use of parentheses, with their representation of various social and ideological voices (Bakhtin 411), the narrator calls attention to the text's fractured narration.

As Lanser claims, elements of the narrator's temporal-spatial stance and phraseological stance reveal ideological and psychological attitudes. By creating a text that resembles Marya's life in its form, its narrational style, and its discourse, Oates's narrator expresses sympathy for her Bildungsheld's difficult journey toward selfhood. By isolating the cultural forces that work against Marya's growth, the narrator displays her frustration with that culture. Although the elements of stance that fracture the text are the narrator's attempts to draw a full life from the various fragments that create Marya, the effect is a similarly fragmented text, a reflection of the nature of Marya's self.[2]

The heterodiegetic narrator's structuring of this novel's eleven chapters suggests the sources and the evolution of Marya's fragmented self.[3] Significantly, the first and last chapter focus on Marya's mother, Vera. With this structural boundary, the narrator suggests that, in order to make her self whole, Marya must confront the mother she tries to forget.[4] Tough and relentless, Vera is not an easy person to love. Although Marya's father has hurt Marya unintentionally by treating her roughly, her mother seems eager to dole out punishment. For example, in one scene Vera finds Marya hiding in a derelict truck to escape the sounds of her drunken father and his friends, and the narrator explains that the hiding was "Another thing that required punishment--a succession of hard quick slaps, a blow to the buttocks with her fist" (2).

Indeed, there is a danger in being loved by her. When Marya's mother would hug her close, "Marya had to hold herself very still or her mother would get angry, and hug her harder, or push her away with a slap" (8). Luckily, the young girl learns how to avoid the wrath of this volatile woman, whose face, Marya can tell without looking, is "tight and closed as a fist" (10). On the other hand, Vera's belief in a oneness with Marya holds a power over the young girl, as is shown in the climatic scene of the chapter. When the attendants at the morgue, where Marya's father is laid out for identification after being beaten to death, try to get Mrs. Knauer to leave all of her children outside, not only the two boys but also Marya, Vera replies, "'Her name is Marya but she's the same as me--she knows everything I know'" (12).

The narrator asserts in the final chapter that the now famous writer, professor, and journalist needs to confront the mother who abandoned her, the uneducated mother with the stone face. In fact, in the final scene of the novel, the narrator evokes the image of the daughter as a reflection of the mother. Marya receives a letter from Vera with a photograph enclosed. As Marya picks up the photograph, the narrator writes, "The snapshot showed a middle-aged woman with stiff gray hair, shadowed eyes, a taut suspicious expression, strong facial bones. Marya's own cheekbones and nose. Her eyes" (310). Mary Gordon comments on the novel's closing image: "And this is just right. For the real romance of the novel

has nothing to do with men. It is the romance of the daughter abandoned by her witch mother, who leaves, whispering over her shoulder the worst curse of all: 'She's the same as me'" (8). Having traveled full circle, returning Marya to Innisfail, the narrator leaves Marya "holding the snapshot to the light . . . waiting for the face to shift into perfect focus" (310). The narrator's arrangement of opening and closing with scenes of Marya and her mother expresses the importance the narrator places on this relationship. Indeed, she suggests that Marya needs to return to the place where her growth toward wholeness was first shattered.

Imogene Skillman is the only other female in Marya's life whom the narrator describes at length and portrays in slowly-paced scenes. Strategically placed in the middle of the novel, the sixth chapter, Marya's relationship with Imogene serves to reinforce the painfully protective approach to life that Marya learns from her mother's treatment and abandonment. In scenes from Marya's life during her college years and her coming to age as a writer and an academic, the narrator focuses on Imogene's influences on Marya while Marya develops her sense of self in sexual terms. Her relationship with Imogene prompts Marya's choice of a sexual role that is as self-protective as the daughter role Vera taught her. Looking at one of Marya's ugly and sexually ambiguous self-portraits, a fellow student asks, "'Who is <u>that</u>? . . . Is it a man? a woman?'" (134). In another expression of the ambiguity Marya

feels, the narrator writes in response to Marya's time spent with Imogene, "Marya smiled cynically to herself, thinking that she understood at last the gratification a man must feel, in public, in the company of a beautiful woman. Better, really, than being the beautiful woman yourself" (142). Flattered and puzzled by Imogene's attention, Marya is not sure that she even likes her (141). Finally, she turns against Imogene's demands on her friendship when she learns of Imogene's promiscuity and when on a double date Imogene abandons Marya to a boy who expects sexual favors from her. The narrator expresses the break between the two also by employing a poignant scene. Pained by Imogene's further betrayal when she spreads stories that Marya is frigid, Marya gets revenge by stealing Imogene's earrings and adopting a cold, fist-like, Vera Knauer stance: "No one, she thought in triumph, can keep me from my perfect record" (181). This relationship earns the prominence of the middle chapter because in it the narrator explores how Marya firmly establishes her own stony approach to life, so like Vera Knauer's, and forms a protective, asexual self as a reaction to her experience with Imogene. The narrator has also placed it between the eight chapters of Marya's male relationships. A female friend might have helped Marya deal with her past and future experience. But Imogene does not become that friend.

The remaining chapters form two four-part sections, in

which the narrator explores the various kinds of influence that males exert on Marya. The narrator's choice of eight chapters, each dominated by Marya's relationship with one man, expresses the narrator's interest in what makes Marya's growth as closely tied to male influence as nineteenth-century female Bildung was. For instance, we might consider how strongly Maggie Tulliver's choices are controlled by her father, brother, and lover. Marya's experiences bring her in contact with males who expect her to fulfill various versions of the female in American culture. Vacillating between accepting the subservient role and rejecting it in favor of self-respect, Marya learns something about her sex and her self from each male she encounters. In the first cycle of males in the chapters, Lee Knauer (chapter 2) and Emmet Schroeder (chapter 5) are close to Marya's age. Mr. Schwilk, the English teacher (chapter 3), and Father Shearling, the handsome Catholic priest, (chapter 4), are older than she.

For the young Marya, Lee's clothed simulations of sexual intercourse, as well as his admonition "not to tell," most certainly affect her subsequent relationships and self-image. The narrator's frequent evocations of these scenes demonstrate the importance she gives to them in Marya's future difficulties. Aware that Lee is not trying to hurt her, that he even likes her, Marya still cannot ignore the pain she feels. Perhaps more powerful than his physical demands, however, is his emotional control over her. From her

experience with Lee, Marya forms a vision of her female self as weak compared to the males around her.

The scenes from Marya's relationship with Emmet Schroeder serve to explore a somewhat different vision of the female. Emmet doesn't frighten Marya but tempts her with the security of getting married, staying in Innisfail, and being a traditional female. The narrator sums up that cluster of cultural expectations when she writes, "Quickly Marya saw that he saw himself as superior to her; and fell in love with him that night" (116), suggesting that the predetermined female role tempts Marya. When Marya learns that Emmet dates other girls, her reaction displays the asexual self she has managed to maintain: "She told herself--so cold, so calculating was she, even at the age of seventeen--that it took pressure off her, if he was able to sleep with them" (117). But when Emmet insults her by saying she looks "as if she'd been around" (117), she quite easily gives him up. Like Lee, though, Emmet comes back to haunt Marya's thoughts, as the narrator shows through another powerful scene. The attempted rape and the cutting of Marya's long hair at the going-away party are extensions of her tenuous relationship with Emmet Schroeder, since his friends attack her on Emmet's behalf, to put her in her place. As Patricia Craig writes in regard to the party scene, "Those who reject, and thereby criticize, the ways of the community can expect to be turned against" (55). Marya suffers for refusing to follow cultural demands.

The two older men in the first cycle of male-ruled chapters are much more positive forces on Marya. At first an object of Marya's romantic yearnings, her teacher, Mr. Schwilk, commends Marya's ability and therefore increases her self-respect. When he doesn't praise the short stories she shows him, though, she suddenly finds him repulsive and seeks revenge by defying him in class: "Marya was to remember her triumph--for surely it <u>was</u> a triumph, in all its silliness--all her life" (64). Schwilk loses control over the class after that scene, and Marya enjoys watching him shrink in stature and finally weaken in health until he suffers a breakdown. Marya's early attraction to him as a man makes her vulnerable. But feeling that she has the upper hand, she becomes angry and vengeful. When she learns of the poetry prize he establishes with the balance of his yearly salary, a prize Marya wins, Marya doesn't understand how he could defiantly repay "evil with good; and so very publicly, so consciously. What was the motive?" (70). The narrator displays in such a scene that she is not blind to Marya's flaws.

In view of all the years that Marya has fallen victim to Lee's demands, it is not surprising that Father Shearling's sexless life attracts her and that she dreams of being a nun and serving God. Shearling guides Marya away from that life, but he leads her in other valuable directions, as the narrator clearly suggests in her choice of scenes. While transcribing

Shearling's thoughts, Marya becomes intrigued by philosophy, but she also learns about writing: "To be able to write so well, to wield such a vocabulary; to argue so powerfully; to ferret out miscalculations in a rival's thesis to a mere hair's-breadth of a degree . . . she wonders if it is an entirely masculine skill, an art of combat by way of language, forever beyond her" (95). The priest is, then, key to her Bildung, for she becomes a writer, but not in a spiritual sense, for Marya gives up religion not long after Shearling is transferred to another hospital, where he soon dies. Of Marya's reaction to his death, the narrator writes, "She has been thinking of him as dead for some time, evidently. She has hardened her heart" (100). We watch as Shearling opens Marya to the life of the mind and to human desire. Marya embraces the intellectual lesson, but, without the generous human spirit Shearling manifests, she only fears the desire for a full life of which he speaks. Through the narrator's treatment we witness how the two older men, Schwilk and Shearling, present opportunities for Marya to heal. Although Marya does not learn from them what she might have learned, they affect her emerging self.

The other group of four men appears in Marya's adult years, her time as a graduate student, professor, and journalist. Maximilian Fein, whose story makes up the seventh chapter, also dies, reinforcing Marya's tendency to harden herself against pain. His lesson, though, is that no matter

how educated a woman is, she still runs the risk of being treated like a possession. Although, as her professor, Fein appeals to Marya's mind, as Shearling appealed to her spirit, Fein also demands a physical relationship with Marya, as we learn through a scene at his home. In a letter he leaves in a drawer that he knows she would explore while housesitting for him and his wife, he writes, "do not be frightened, my dear . . . if I shortly make my claim upon you" (201). His "claim upon" her is an appropriate summary of their affair. In various scenes we see how he controls when they meet; Marya must simply wait: "a woman yearning to be completed in a man, by way of a man. As if she hadn't a soul of her own. It is a story, a fiction, in which Marya Knauer does not truly believe, and one she would never have condescended to write, herself" (212). Ironically, of course, Marya lives that story, for she feels alive only when she is with Fein. Toward the end of his life, they quarrel "about the fact that Marya was lonely, Marya was ill-treated, Marya was feeling distinctly unloved and unwanted" (226), and she hates him for the childish whine she hears in her own voice. Marya's reaction to Max Fein exemplifies the lingering inferiority of women, even those who have achieved considerable success. In Oates's fiction, "However a woman may reject sexual stereotypes, their hold upon her psychological and emotional behavior remains frighteningly real" (45), as Waller notes.

The next two men reinforce Marya's fear, distrust, and

anger. The janitor Sylvester teaches Marya how vulnerable she is, while the narrator reminds us through the scenes with him how precarious female power still is. Although Marya has a position in a prestigious school, the male janitor makes her feel like an unprotected woman crossing Central Park at night. His repeated entrances into her office, his looking through her things, and his leaving behind cigarette butts and a sanitary napkin represent invasions, not unlike those Lee and the boys at the party forced upon Marya. In a similar expression of the male/female power struggle, the narrator provides a scene to show how Marya's colleague, Gregory Hemstock, is her friend until he becomes her competitor. During their bike ride, she pushes herself to keep up with him and then to surpass him; finally, when the bike is moving at a great speed, she falls. Gregory seems to be secure in his superiority while he gently cares for the injured Marya, but when he learns that she had been awarded the job for which they were both candidates he becomes cruel and unconcerned with her pain. Through her scenes with both these men, the narrator explores Marya's anger, and suggests her own, at the realization that Marya is not expected to achieve as much and certainly not more than her male colleagues.

Eric Nichols posthumously plays his role in the tenth chapter. The narrator explores this relationship with a telling scene, as she has in the other ten chapters, but in this case the narrator chooses a scene after Eric's death, the

conference on torture, as the basis for the chapter. She explores Marya's relationship with Eric by interspersing a summary of it between bits of a scene from the conference. The altered approach suggests that this relationship was different, that it represents a missed opportunity for Marya to heal and let herself love. As a measure of Eric's impact on her, Marya feels herself speaking for him, in his own voice, when she attends the conference. Months after his death, she still translates her experience into anecdotes to tell him, as though he were still alive. Anita Brookner comments on Marya at this point in her life: "she no longer appears to be real either to herself or to anybody else, and the result of so much striving and achieving is a sort of illness which attacks her . . ." (26). One effect of this illness is that Marya imagines that she is pregnant--not with Eric's child but with his death.[5] Theirs seems to have been a more mutually respecting affair than Marya's relationship with Max Fein, but, like Max, Eric Nichols is married, although separated from his wife. Once again, Marya becomes the unacknowledged lover, unable to mourn Eric's death publicly. In society's eyes, then, she is, with all her talent and her fame, still either "'somebody's wife or somebody's whore'" (Irving 112).

Through the scenes in the eight male-ruled chapters, the narrator portrays Marya's trying out, not always by choice, various versions of the female self: overpowered, vengeful,

sexless, defiant, subservient, angry, competitive, and independent. The first cycle of four chapters opens with Lee's demands, moves to the kindness of Schwilk, to the sexually confusing message of Father Shearling, and then concludes with the near-rape following Marya's decision not to conform to Emmet's image of her. The second cycle of four chapters opens with Fein's intriguing demands, moves to Sylvester's defiance, to Gregory's conditional friendship, and then concludes with Eric's love and her loss. Through all nine relationships told in scene and one in summary, we can study the narrator's temporal stance. Her ideological stance can be surmised from the way in which the narrator's discourse echoes Marya's experience: the forces that produce Marya's uncertain self also produce the narrator's fragmented text.

The narrator's temporal stance similarly reveals the sources of Marya's fractured self in its frequent shifting of the tense from past to present. The present-tense passages reenact Marya's most powerful trials in her voyage toward growth, while they produce further fracturing of the narrator's text.

The narrator accents Lee's effect on Marya by shifting to the present tense at certain points, thereby giving the illusion of a prolepsis, a narrative jump into the future (Genette 40). After describing Lee's sexual attacks, the narrator pauses and provides an escape from the truck in which those attacks take place: "Marya remembers the Canal Road

stretching between Innisfail and Shaheen Falls: nine miles of unpaved dirt and gravel, all but impassable in winter, so dusty by mid-June it had to be oiled . . ." (18). In another example of prolepsis achieved by the use of the present tense, the narrator reveals the lasting effect Lee has on Marya:

> Twenty years later, crossing a street in a distant city, Marya happened to see a teenaged boy straddling a bicycle at the curb nearby . . . the very image of her cousin Lee . . . . Marya who knows herself tough and resilient and supremely capable of blocking unwelcome incursions from the past nevertheless feels a powerful welling-up of dread, excitement, vertigo.
> (33-4)

Following a subsequent narrative comment on Lee's attacks, the narrator shifts to the present tense and writes, "Years, days, seasons. Marya recalls the cracked windshield of the old car, the fuzzy blue covering on the steering wheel, the rusted gauge . . . but couldn't begin to estimate how many times Lee had taken her there" (38). Clearly, the narrator asserts that Marya's time spent staring at the cracked windshield of the truck must affect the self she evolves--a self whose fragmentation is owed in no small part to Lee's assaults.

Often the narrator uses the present tense not to move ahead in time but simply to bring the past to the present. Sometimes the tense serves to emphasize an incident or scene, as it does when the narrator uses it to describe Marya's short period of religious conversion in order to accent her

opportunity to learn about loving, if nothing else. After a few introductory pages in the past tense, the narrator relates Marya's relationship with Father Shearling in the present tense. Marya's urgent need to visit the hospital each day and the excitement with which she views her job as Shearling's transcriber are echoed in the narrator's tense-choice. During the last recorded conversation between Marya and the priest, the narrator sharpens the moment when she writes, "Father Shearling's words now tumble from his lips . . . . He is trying to explain to Marya about something he always wanted: not Aristotle's God, not Thomas's. Not God at all perhaps" (100). The word "now" brings the narrator spatially into the room as well as temporally to the scene, adding immediacy. Shearling explains, "'I only wanted everything, Marya, was that too much to ask . . . ?'" (100). The effect these words must have had on Marya, leading her to turn away from the Church, no doubt, disappears in the narrator's elliptical treatment. She simply pauses and then continues in the present tense to tell of Shearling's departure from the hospital and subsequent death, as well as of the absence of a reaction from Marya:

> Father Shearling is transferred in early March to a clinic in New York City; he disappears from Innisfail and from Marya's life overnight.
>
> (100)

The narrator's present tense treatment parallels the power and the brevity of this religious period.

Further fragmenting her text, in chapter five, the narrator suddenly shifts to the present tense after having established the past as the dominant tense of the chapter. This use of anachrony, Genette's term for any tense shift in a narrative (40), brings the reader closer to the danger Marya faces and makes the scene tenser, more poignant. After relating Marya's relationship with Emmet Shroeder in the past tense and opening the going-away party in the past tense as well, the narrator abruptly alters her spatial perspective as well as her tense: "Here is Marya Knauer, valedictorian of the class, in her red-checked cotton dress with the low back, showing her long smooth tanned back and shoulders, her tanned arms" (124). The narrator's spatial and temporal closeness to the scene, expressed by the word "here" as well as the present tense, forces the reader closer as well. We can feel the boys' eyes directed, as are ours, to Marya's bare skin. As a result, we know how precarious is Marya's thinking that "she's really quite popular despite the fact that <u>she's</u> going away and <u>they're</u> staying . . . despite the fact that they've always been a little wary of her razorish wit" (124). Indeed, the scene moves rapidly once the boys and Marya have drunk too much and Marya's friend has left her alone. With the present tense, the narrator brings heightened tension to this near rape and figurative deflowering in the cutting of Marya's long hair, an event clearly central to Marya's fragile sense of self.

At other times, Oates's narrator uses the present tense to isolate a short segment of a scene that is surrounded by past-tense narration, breaking it off from the rest of the novel. The change to the present tense has the effect of a microscope's being focused on a piece of Marya's life as if it were a specimen. One such scene is the formal night at Imogene's sorority. When the present tense is concentrated on Marya's vision of Imogene, it reveals wonderful detail:

> Imogene Skillman, in this dazzling context, isn't Marya's friend; she is clearly a sorority girl; even wearing her pin with its tiny diamonds and rubies just above her left breast. Her high delicate laughter echoes that of the others . . . she isn't going to laugh coarsely here, or say anything witty and obscene . . . she can be a little mischievous, just a little cutting at best. Marya notes how refined her table manners have become for the occasion; how practiced she is at passing things about, summoning one of the houseboys for assistance without quite looking at him. (161)

A fitting time for Marya to evaluate herself, this party shows her that "she wasn't capable, she supposed, of loving anyone . . . Why make the effort, Marya reasons, when all that matters in life is one's personal accomplishment? Work, success, that numbing grade-point average . . . that promise of future, any future" (162-63). When the narrator focuses her lens upon Imogene's bragging that she convinced someone to write a paper for her, we feel Marya's revulsion at the theft and deceit as well as understand the irony of her

reaction (Marya herself steals regularly for fun and lies as a matter of course).

A microscopic vision is also achieved in the seventh chapter when the narrator moves into the present tense for four pages. By describing Marya's obsession for Max as if it were occurring as she writes, the narrator can evoke more fully Marya's feeling that without him there is nothing, that without him she is nothing. We know through this scene in the present tense that this lover will not teach Marya what she needs in order to achieve a fullness of growth. In addition, the narrator uses the present tense in the final scene of chapter eight to emphasize Sylvester's effect on Marya: "Sylvester with his blood-threaded gaze, his puckered smile, the caressing lilt to his voice. Marya's colleagues, Marya's many students. She feels how they are watching her, observing closely, waiting. For she was a woman, she must weaken under the strain . . . ." (250). Bringing us to see the evidence of Sylvester's intrusion, the narrator chooses present participles when she describes, "a cigarette butt floating . . . turning slowly--quivering--vibrating--trembling--in response to a celestial tide too subtle for her to sense--riding the deep ember of Sylvester's urine" (250).

Thus, by establishing a past-tense discourse and then departing from it, the narrator explores the trials that Marya's evolving self must face. Using prolepsis, the narrator provides a welcome escape into the future from a painful yet

powerful scene. Furthermore, by making large sections of the text appear to be occurring "now," using the present tense, the narrator accents and highlights important aspects of Marya's experience. And with the same approach, she performs examinations of isolated textual moments, allowing her to analyze Marya's reactions to them. The effect of these shifts on the narration is to fracture it in a manner that reflects the effect of these events on Marya's self.

In part, the narrator presents her vision of Marya's experience in her spatial-temporal stance, shown in her presentation of the characters and events that dominate the chapters and in her selection of events that are explored in a shift to the present tense from the established past tense of the narration. These are the structural elements of the fragmented text. The narrator's text also echoes Marya's struggle toward Bildung in her phraseological stance.[6] At the level of her sentences and phrases, Oates's narrator integrates several social and ideological voices into her female Bildungsroman, expressing through them the various languages that surround Marya. In this way, the novel is dialogic, Bakhtin's term for the coexistence of many languages in the novel. The dialogic narration uses the traditional modes of psychonarration, interior monologue, and unquoted direct discourse.[7] But of particular interest in Oates's female Bildungsroman is the narrator's choice of parentheses to establish the languages that add to or reflect the

narrator's vision of Marya's identity. At the same time, however, the insertion of these marks on the surface of the text further jeopardizes the narrator's attempt to present a "whole" life.

Ranging from one word comments such as "(evidently)" to long paragraphs of mini-narratives, these parentheses have the effect of calling the reader's attention to the speaking person's voice in the narrative. They constantly remind us of the narrator's existence and her awareness of our existence since they shatter the illusion of the text as a smooth artistic experience. During one of Marya's meetings with Father Shearling, for instance, the narrator moves from Marya's interior thought to a parenthetical representation of Marya's thoughts:

> Though perhaps he is as alone as she . . . . Alone in Christ: joined in a kind of sacred matrimony to Christ. (Marya has been making inquiries lately about religious vocations, particularly those of the cloistered life. She would wear a plain gold band inscribed with the word 'Jesus'; she would spend her days in silent adoration of Him . . .).
>
> (85)

Without parentheses, the whole section would have represented the flow of Marya's thought process. But as it is, the parentheses sharply divide Marya's thoughts, as they are presumably divided within her consciousness. Oates's narrator stores a large range of narrative material in an abundance of parentheses. In the 24 pages of chapter ten, she uses more

than twenty-four parenthetical statements. The narrator fractures the narrative surface with her parentheses in her effort to record the voices that affect Marya's emerging self, as well as Marya's own voice as it reflects the other ideologues, and her own explanations and considerations.

Frequently, the parentheses contain normally parenthetical material--information unnecessary to the matter at hand. These pieces of diegetic discourse show the narrator's attempts to utilize information that might help her present Marya's life. For example, we learn that at Maynard House "(The kitchen was supposed to close officially at midnight. Maynard House itself 'closed' at midnight--there were curfews in those days, in the women's residences)" (130). And following a remark on a classmate's hair, we receive the detailed description, "(Marya's own hair was growing long again--long and wavy and unruly--but it would never be that length again; the ends simply broke off)" (137). Similarly, when Imogene offers her coat to Marya, we are told, "(Marya's coat, bought two or three years before in Innisfail, had cost $45 on sale)" (164). These examples also emphasize the narrator's separation from Marya in terms of time, for Marya is caught in the temporal frame of the narration, whereas the narrator is free to travel, and in terms of information, since the narrator, being free, has access to knowledge beyond Marya's reach at any given textual moment. Although they separate the narrator from the character, the parentheses also

connect the two, for they add to the text's fragmented nature, which is so much like Marya's own nature.

A large number of parenthetical comments explore the narrator's attempts to understand the elements of Marya's evolving self. Sometimes, the narrator pulls us deeper into Marya's mind to witness the mechanisms behind her actions and thoughts via a parenthetical comment. For example, after describing the cracked windshield of the truck to which Lee takes Marya, she explores Marya's youthful interest in death: "(How many people had died in these cars, Marya wondered, the first time she explored the lot, poking into the wrecks, frightened of seeing bloodstains. But of course she wanted to see bloodstains . . .)" (18). Following a statement that Marya plucks her eyebrows every few weeks to keep them from forming one long line above her eyes, the narrator writes, "(Marya vowed not to be the kind of idiotic girl who worries constantly over her appearance--slipping into the lavatory between classes, for instance, to peer anxiously at her mirrored reflection. Nor would she turn into the kind of woman, like her aunt Wilma, who visibly warmed when paid a compliment . . .)" (76). Those comments show Marya to be a worthy Bildungsheld. After the narrator records Marya's thought that she had cut herself off from the experience of her contemporaries by never having had an abortion, she writes, "(This was the sort of lightly self-deprecatory remark Marya Knauer often heard herself making to friends, or caught

herself writing in letters . . . With other people, women especially, Marya was often harder on herself, pitiless)" (274). With that parenthetical comment, the narrator expresses the humility Marya has retained through her success.

Often, though, Marya's own voice fills the narrator's many parentheses. For instance, "(You're getting like a bitch in heat, she told herself in disgust, a monkey in estrus . . .)" (114). Sometimes the parenthetical element uses an inner-monologue style, without the narrator's tag: "(Disconcerting, to think of the Feins as parents. Else Fein giving birth, Maximilian Fein an excited father . . .)" (199). At other times, the parentheses provide Marya's conscious direct speech, as when the narrator records Marya's practiced words to Sylvester, "('You must stop harassing me or I will be forced to report you to . . .')" (243).

One major purpose of the parentheses, however, is to bring the voices of other characters into the narration in mimetic discourse. Innisfail's public gains a role in one set of parentheses: "(Isn't Marya Knauer awful, they said, shaking their heads. She said things they would never have dared say; she phrased her jokes in ways they would never have invented for themselves . . .)" (113). The girls at Maynard school can be heard in another instance: "(Then again, wasn't she sometimes very funny? If you liked that sort of humor . . . It was also likely, wasn't it, that Marya was the house thief? . . .)" (145). In addition, Marya's aunt Wilma, who

is now proud of Marya, speaks in direct discourse in one set of parentheses: "(Oh, Marya called last night, she keeps in close contact though her life is very busy, yes, she's planning to come visit next time she has a chance)" (185). These voices add to the dialogic texture of Oates's Bildungsroman, key to its providing "a generous, full representation of the social worlds, voices, languages of the era . . ." (Bakhtin 411). As Bakhtin suggests, it is among these voices that " the hero's becoming . . . is accomplished" (411). But in Marya's case, it is also among these voices that her growth is curtailed.

In Marya: A Life Joyce Carol Oates's narrator, like the narrators of Eliot, Joyce, and Irving, is affected by the life she narrates. Representing Marya's attempt to make a life from the pieces of her fragmented history, the narrator creates a text with similarly isolated parts, from which she tries to produce a whole. In her temporal stance, the selection of topics and pace for individual chapters, as well as the use of tense to accent scene and chapter, and in her phraseological stance, her use of parentheses to bring a collection of languages to the narrative, the narrator re-creates Marya's journey toward Bildung. Painting a Picasso-like portrait of Marya, the narrator suggests that the fragmentation of Marya's self can be attributed to the various people and experiences in her life. As if she were shards of many broken mirrors reconstructed into a whole, Marya leaves

the novel, revealing the cracked surface of her character, a reflection of the windshield of the derelict truck. The narrator's final image of Marya's holding her mother's photograph and trying to bring it into focus suggests the distance Marya must travel not only to face the fact of her parentage but also to locate a wholeness of self. As Waller muses: "So many of [Oates's] stories and novels explore the exhaustion or disintegration of partial, inadequate selves, and yet she is clearly fascinated with a drive towards wholeness" (51). The nature of the narrator's discourse makes this text one that explores the same theme. But in Marya, the narration itself echoes the fragmentation and striving toward wholeness that the Bildungsroman heroine experiences.

Notes

[1] Mary Grant notes that women in Oates's short fiction "are despairing, unfulfilled, and frustrated. They are victims of rape, of sexual fantasies, of masochistic relationships--struggling, nevertheless . . . to discover or affirm a sense of order or direction from the shambles in which they find their lives" (26). Using Marya as an example, one might easily extend that description to Oates's novels as well as her short work. Mary Allen also considers the disparity between male and female roles in Oates's fiction. She writes, "Both men and women face a void; but men are typically much more active in attempting to fill that void than are women, who are more likely simply to collide with men's violence in their sexual encounters" (63).

[2] Before Marya, Oates pursued the theme of the quest for the oneness of the self in two novels, as James Creighton suggests in his chapter on The Assassins and Childwold, "The Fragmented Self: The Quest for Oneness."

[3] Ellen Friedman writes that in The Assassins and Childwold Oates was working toward such a "use of formal strategies to bear thematic weight . . . . In fact, one may say that form is theme in these novels" (190). Clearly, by the time she gets to Marya Oates has incorporated these strategies in her style.

[4] Speaking of Oates's characters, Friedman writes, "Once the connections that have tied them to a particular identity in time are severed, they lose their foothold in life. The past they have left behind or were forced from is the past that holds their identity. To reclaim it, they must learn to suffer reality, resign themselves to its limitations, re-enter time and history, in order to live" (21). Marya's need to re-encounter her mother so that she may locate her own self and identity makes her an example of Friedman's point.

[5] As Friedman notes, "Each of Oates's early novels depicts an actual pregnancy. However, as Oates reworks the image in successive novels, pregnancy begins to serve a purely metaphorical function . . ." (192). The depiction in Marya bears out Friedman's claim.

[6] The narrator's use of "of course" is notable in its frequency. In chapter seven, for example, there are eleven instances. The words add to our sense that the narrator is an overt force since it calls attention to her value-laden presence.

[7] Psychonarration, the portrayal of a character's thought or speech in the third-person and past tense, is used more for Marya than any other character, but not exclusively for Marya. Understandably, the narrator reserves inner monologue for Marya, the heroine of her Bildungsroman. Since she uses this most mimetic way of bringing languages to the novel for Marya alone, the narrator asserts an interest in

Marya's being heard, allowing her consciousness to be, from time to time, open for us to read. For example, when Marya becomes interested in Emmet Schroeder, the narrator presents her decision to pursue him in this unmediated form: "Yes. Today. This afternoon. Emmet Schroeder" (115). When she thinks of Maximilian Fein, Marya's voice says, "Marya, calm down. Marya, for Christ's sake. He isn't even on this continent at the present time; nothing you do matters" (192). Later in their relationship, she says, "These days, these weeks, I am in control of the situation. I am in control, in control, of the situation" (219). The speaker furthers her parenthetical interest in presenting various voices by providing direct tagged discourse without the usual accompanying quotation marks. Although she does use quotation marks in the text (unlike Joyce, who shunned them), she often chooses not to use them. This practice breaks down the usual demarcation between the words of others and the narrator's own words, establishing a dialogic texture in the surface of the narration. The narrator chooses this style of presenting direct discourse for over a dozen characters in the novel, not necessarily those with whom she agrees. The nurses at the hospital where Shearling lies, for instance, voice their ideas about Marya without the narrator's setting them apart by quotation marks: "Surely in all the diocese a man of Father Shearling's distinction might find someone more appropriate to assist him. This graceless high school girl, shy,

unsmiling, secretive, always hurrying as if she feared being challenged and sent away: where, they wonder, did Father come upon her? And isn't she in any case rather young?" (95). And, of course, Marya's voice appears similarly unattended, more frequently than any other character's. When Marya receives a merit scholarship and nine awards at her high-school graduation, the narrator also gives her words without quotations: "Aloud she said, Thank you. Secretly she said, Like hell. They hate me, they're jealous of me" (102). The narrator's style of adding these voices to her own suggests her interest in orchestrating a variety of voices and ideologies that affect Marya's emerging self.

VI

Conclusion

Although the four novels in this study range in date from 1860 to 1986 and in setting from England to Ireland and America, they share in essential ways that cross period, country, and even gender to some extent. Buckley's definition of the genre, therefore, does describe the overall movement of the four Bildungsromane I have discussed. As Maggie, Stephen, Garp, and Marya develop, they strive to find and assume roles in their societies. Maggie dies after settling for the role of martyr, the only one her society leaves open to her. Stephen is determined "to forge in the smithy of [his] soul the uncreated conscience of [his] race" (253) by becoming a writer, although he is not mature enough for that task at the end of the novel. Garp dies a famous fiction writer after making peace with life's Under Toads. And Marya finds her role as writer, although she has not come to terms with her personal self. The protagonist's gender does, however, affect the genre's plot and character development significantly. While both Stephen and Garp face their most difficult struggles with forces within themselves, Maggie and Marya must first face powerful cultural limitations, limitations that have little to do with themselves and everything to do with their gender, before they can even consider facing more personal trials. Maggie does not survive

the first struggle with her culture. Marya survives, but she is greatly weakened by it and must gather strength for the other, more individual, trial.

Plot and character, however, are not the only unifying traits of the genre, as this study argues. The novels are also joined by the way in which the narrators establish relationships with the characters whose lives their texts depict. George Eliot's narrator in The Mill on the Floss is affected by the way that Maggie's provincial Victorian society makes demands on her, which determine her choices. Feeling sympathy, empathy, and anger, the narrator expresses those emotions in a discourse that echoes the nature of Maggie's truncated Bildung. One measure of the influence that Maggie's story has on the narrator's discourse is her figurative language, an indication of her ideological stance. The narrator begins her text with great confidence in the power of metaphor, but as Maggie's life assumes its doomed course, largely determined by her gender, the narrator loses faith in the ability of figurative language to "mean." Like Maggie's life, the narrator's discourse is arrested, a manifestation of the indirect dialogism between the two ideologues.

James Joyce's narrator in A Portrait of the Artist as a Young Man is affected not only by Stephen's life as it unfolds but also by Stephen's discourse. Since the narrator incorporates Stephen's voice into the narration, we are able

to witness the young man's reactions to the social voices around him as well as witness the narrator's reactions to Stephen's developing language. Stephen plays a much larger role in the text's narration than does Maggie, whose voice reaches the reader only through direct and indirect discourse until the flood scene, when the narrator does place Maggie's voice beside the narrator's own. Unlike Maggie, Stephen is primarily all confidence and defiance; unlike Maggie's narrator, Stephen's narrator grows impatient with his hero's self-aggrandizement. The extent of the influence of Stephen's discourse upon the narrator's text is seen in the effect on the narration of Stephen's character zone, part of the narrator's phraseological stance, which in turn reveals his ideology. Although the narrator at first nurtures the young artist's voice in the text, by the novel's end he has grown weary of his hero's arrogance and lets him fend for himself in his diary. Through the dialogic texture established by both voices in the narration, one experiences Stephen's growth in a manner most wonderfully befitting the Bildungsroman.

Unlike Stephen's narrator, who tires of the young artist, Irving's narrator in The World According to Garp seems always respectful of his Bildungsroman hero. In fact, he is so impressed by Garp's language that he adopts it for his own at times. So, like Stephen, Garp has a role in the narration. But Irving allows Garp's style only to affect the narrator's style and content, while Joyce allows his protagonist's voice

to enter the narration of Portrait directly. And rather than judge Garp, as Joyce's narrator judges Stephen, Irving's narrator emulates and adores his hero. The influence of Garp's language on the narrator's can be seen in the effect that the features of Garp's fictional language have on the narrator's phraseological and psychological stance, which in turn reveals his ideology. Affected by the life he portrays, the narrator creates a text that suggests a dialogue between his voice and Garp's in its constant oscillation in content and form between memory and art, biography and fiction.

Joyce Carol Oates's narrator's ideological stance is neither adoration, like Garp's narrator's, nor growing impatience, like Joyce's. More like Eliot's narrator, she expresses her sympathy for Marya and anger with the forces that keep Marya from achieving a complete selfhood. Marya's voice is heard in the narration from time to time, but not to the extent that Stephen's voice takes part in the narration of Portrait. The indications of the novel's spatial-temporal and phraseological stances display the effect of Marya's arrested development on the narrator's discourse and on her textual structure. Using sharp chapter divisions, shifts in tense, and parenthetical prose, the narrator breaks her narrative into fragments that resemble the course of Marya's life, a life determined in large part by her gender. The narrator's fragmented text is the result of the indirect dialogue between the narrator and Marya as an ideologue.

Certainly, these four novels belong to the Bildungsroman genre because of their plot lines and their focuses on the development of a central character through various trials. However, these novels are also Bildungsromane because of the special environment that their narrators create with their dialogic discourse. Indeed, each character's Bildung has some notable effect on the voice of the narrator. A particular feature of the genre, this effect is seen either in a hybridization of the character's language into the narration or in a kind of reflection of the character's life in the narrator's style and form. In the dialogue between the narrator and character, as well as between the narration and the character's life, the Bildungsroman form is most fully defined. It is a form that recreates at the level of its discourse the crucial journey toward growth that is the essence of the genre.

Works Cited

Abel, Elizabeth, Marianne Hirsch, and Elizabeth Langland, Eds. The Voyage In: Fictions of Female Development. Hanover: UP of New England, 1983.

Allen, Mary. "The Terrified Women of Joyce Carol Oates." Joyce Carol Oates. Ed. Harold Bloom. New York: Chelsea House Publishers, 1987. 61-82.

Bakhtin, Mikhail M. The Dialogic Imagination. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1981.

Baruch, Elaine Hoffman. "The Feminine Bildungsroman: Education Through Marriage." The Massachusetts Review 22.2 (1981): 335-357.

Beddow, Michael. Fiction of Humanity: Studies in the Bildungsroman from Wieland to Thomas Mann. Cambridge: Cambridge UP, 1982.

Brookner, Anita. "An Uncomfortable Voice." Rev. of Marya: A Life, by Joyce Carol Oates. Spectator 10 Jan. 1987: 26.

Brown, Homer Obed. James Joyce's Early Fiction: The Biography of a Form. Cleveland: P of Case Western Reserve U, 1972.

Buckley, Jerome Hamilton. Season of Youth: The Bildungsroman from Dickens to Golding. Cambridge: Harvard UP, 1974.

Bushnell, John P. "Maggie Tulliver's 'Stored-Up Force': A Re-reading of The Mill on the Floss." Studies in the Novel 16.4 (1984): 378-395.

Buttigieg, Joseph A. A Portrait of the Artist in a Different Perspective. Athens: Ohio UP, 1987.

Carton, Evan. "The Politics of Selfhood: Bob Slocum, T. S. Garp and Auto-American-Biography." Novel 20.1 (1986): 41-61.

Chatman, Seymour. Story and Discourse. Ithaca: Cornell UP, 1978.

Cosgrove, William. "The World According to Garp as Fabulation." South Carolina Review 19 (1987): 52-58.

Craig, Patricia. "Taking Life Seriously." Rev. of Marya: A Life, by Joyce Carol Oates. Times Literary Supplement 19 Jan. 1987: 55.

Creighton, Joanne V. Joyce Carol Oates. Boston: Twayne Publishers, 1979.

Dibble, Jerry Allen. "Stephen's Esthetic and Joyce's Art: Theory and Practice of Genre in A Portrait of the Artist as a Young Man." The Journal of Narrative Technique 6.1 (1976): 29-40.

Dickstein, Morris. "The World in a Mirror: Problems of Distance in Recent American Fiction." Sewanee Review 89.3 (1981): 386-400.

Doane, Janice and Devon Hodges. Nostalgia and Sexual Difference: The Resistance to Contemporary Feminism. New York: Methuen, 1987: 65-76.

Eliot, George. The Mill on the Floss. Ed. A. S. Byatt. New York: Penguin, 1979.

Eliot, George. The Mill on the Floss. Ed. Gordon S. Haight. Oxford: Clarendon Press, 1980.

Ellmann, Richard. James Joyce. New York: Oxford UP, 1965.

Emery, Laura Comer. George Eliot's Creative Conflict. Berkeley: UP California, 1976.

Epstein, Edmund L. The Ordeal of Stephen Dedalus. Carbondale: Southern Illinois UP, 1971.

Freeman, Janet H. "Authority in The Mill on the Floss." Philological Quarterly 56.3 (1977): 374-388.

Friedman, Ellen G. Joyce Carol Oates. New York: Frederick Ungar Publishing Co., 1980.

Gaskell, Elizabeth. Mary Barton. Oxford: Oxford UP, 1987.

Genette, Gerard. Narrative Discourse: An Essay in Method. Ithaca: Cornell UP, 1980.

Goodman, Charlotte. "The Lost Brother, The Twin: Women Novelists and The Male-Female Double Bildungsroman." Novel 17.1 (1983): 28-43.

Gordon, Mary. "The Life and Hard Times of Cinderella." Rev. of Marya: A Life, by Joyce Carol Oates. The New York Times Book Review 2 Mar. 1986: 7.

Grant, Mary Kathryn. The Tragic Vision of Joyce Carol Oates. Durham, Duke UP, 1978.

Graver, Suzanne. George Eliot and Community: A Study in Social and Fictional Form. Berkeley: U of California P, 1984.

Haight, Gordon. George Eliot: A Biography. New York: Oxford

Hardy, Barbara. Particularities: Readings in George Eliot. Athens: Ohio UP, 1982.

Harkness, Marguerite. "The Separate Roles of Language and Word in James Joyce's Portrait." Irish Renaissance Annual. Newark: U of Delaware P, 1983: 94-109.

Harter, Carol C. and Thompson, James R. John Irving. Boston: Twayne Publishers, 1986.

Harvey, W. J. The Art of George Eliot. New York: Oxford UP, 1962.

Hayles, Katherine N. "Anger in Different Voices: Carol Gilligan and The Mill on the Floss." Signs 12.1 (1986): 23-39.

Hayman, David. "The Fractured Portrait." Myriadminded Man: Jottings on Joyce. Bologna: Cooperativa Libraria Universitaria Editrice, 1986. 79-88.

Heilbrun, Carolyn G. Writing a Woman's Life. New York: W. W. Norton, 1988.

Irving, John. The World According to Garp. New York: E. P. Dutton, 1978.

Jacobus, Mary. "The Question of Language: Men of Maxims and The Mill on the Floss." Critical Inquiry 8.2 (1981): 207-22.

Jauss, David. "Indirect Interior Monologue and Subjective Narration in A Portrait of the Artist as a Young Man." Par Rapport 3.4 (1980-81): 45-52.

Joyce, James. A Portrait of the Artist as a Young Man. Ed.

Chester Anderson. New York: Viking Press, 1964.

Kenner, Hugh. Joyce's Voices. London: Faber & Faber, 1978.

---. The Mechanic Muse. New York: Oxford UP, 1987.

Kershner, R. B., Jr. "The Artist as Text: Dialogism and Incremental Repetition in Joyce's Portrait. English Literary History 53.4 (1986): 881-894.

---. "Time and Language in Joyce's Portrait of the Artist." English Literary History 43 (1976): 604-619.

Labovitz, Esther Kleinbord. The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century. New York: Peter Lang, 1986.

Lanser, Susan Sniader. The Narrative Act: Point of View in Prose Fiction. Princeton: Princeton UP, 1981.

Lawrence, Karen. "Gender and Narrative Voice in Jacob's Room and A Portrait of the Artist as a Young Man." James Joyce: The Centennial Symposium. Eds. David Norris, Morris Beja, Philip Herring, and Maurice Harmon. Carbondale: U of Illinois P, 1986. 31-38.

Leigh, David J. "From the Mists of Childhood: Language as Judgment of the Emerging Artist in Joyce's A Portrait." James Joyce Quarterly 12.4 (1975): 371-79.

Levenson, Michael. "Stephen's Diary in Joyce's Portrait--the Shape of Life." English Literary History 52.4 (1985): 1017-1035.

Lounsberry, Barbara. "The Terrible Under Toad: Violence as Excessive Imagination in The World According to Garp."

Thalia: Studies in Literary Humor 5.2 (1982-3): 30-35.

Malmgren, Carl D. "Reading Authorial Narration: The Example of The Mill on the Floss." Poetics Today 7.3 (1986): 541-553.

Martin, Graham. "The Mill on the Floss and the Unreliable Narrator." George Eliot: Centenary Essays and an Unpublished Fragment. Ed. Anne Smith. London: Vision Press, 1980. 36-54.

Matus, Jill. "Proxy and Proximity: Metonymic Signing." The University of Toronto Quarterly 58.2 (1988-9): 305-26.

Maugham, W. Somerset. Of Human Bondage. Garden City: Double Day, 1936.

McDonnell, Jane. "'Perfect Goodness' or 'The Wider Life': The Mill on the Floss as Bildungsroman." Genre 15.4 (1982): 379-402.

Miller, Gabriel. John Irving. New York: Frederick Ungar Publishing Co., 1982.

Miller, J. Hillis. "The Two Rhetorics: George Eliot's Bestiary." Writing and Reading Differently: Deconstruction and the Teaching of Composition and Literature. Eds. G. Douglas Atkins and Michael L. Johnson. Lawrence: UP Kansas, 1985. 101-14.

Naremore, James. "Consciousness and Society in A Portrait of the Artist." Approaches to Joyce's Portrait. Eds. Thomas Staley and Bernard Benstock. Pittsburgh: U of

Pittsburgh P, 1976. 113-34.

Oates, Joyce Carol. Marya: A Life. New York: E. P. Dutton, 1986.

Peterson, Richard F. "Stephen and the Narrative of A Portrait of the Artist as a Young Man." Work in Progress: Joyce Centenary Essays. Eds. Richard Peterson, Alan Cohn, and Edmund Epstein. Carbondale: Southern Illinois UP, 1983. 15-29.

Priestly, Michael. "Structure in the World of John Irving." Critique: Studies in Modern Fiction 23.1 (1981): 82-96.

Riquelme, John P. Teller and Tale in Joyce's Fiction: Oscillating Perspectives. Baltimore: Johns Hopkins UP, 1983.

Robinson, K. E. "The Stream of Consciousness Technique and the Structure of Joyce's Portrait." James Joyce Quarterly 9 (1971): 63-84.

Steinberg, Erwin R. "...the steady monologue of the interiors; the pardonable confusion..." James Joyce Quarterly 6 (1969): 201-18.

Stump, Reva. Movement and Vision in George Eliot's Novels. Seattle: U of Washington P, 1959.

Swales, Martin. The German Bildungsroman from Wieland to Hesse. Princeton: Princeton UP, 1978.

Uspensky, Boris. A Poetics of Composition. Berkeley: UP California, 1973.

Waller, G. F. Dreaming America: Obsession and Transcendence

in the Fiction of Joyce Carol Oates. Baton Rouge: Louisiana State UP, 1979.

Wasserman, Renata R. Mautner. "Narrative Logic and the Form of Tradition in *The Mill on the Floss*." *Studies in the Novel* 14.3 (1982): 266-279.

Waxman, Barbara Frey. "Heart, Mind, Body, and Soul: George Eliot's Female *Bildungsroman*." *Victorians Institute Journal* 11 (1982-83): 61-82.

Welsh, Alexander. *George Eliot and Blackmail*. Cambridge: Harvard UP, 1985.

Vita

I was born in Iselin, New Jersey, on November 24, 1955, the fourth child of Gladys and Raymond McKay. I received a B.S. in Secondary Education, English, in May, 1984, from East Stroudsburg University, graduating magna cum laude. My graduate work was done at Lehigh University, the M.A. in English being awarded in May, 1987. A version of one chapter from my master's thesis, entitled "The Blood Knot Reborn in the Eighties: A Reflection of the Artist and His Times," was published in Modern Drama in December, 1987.

While studying for my graduate degrees at Lehigh University, I served as a teaching assistant with full responsibilities for two sections of freshman composition each semester for four years. I received the Clayton Award for Outstanding Teaching in 1987, the Althouse Fellowship for the 1988-89 school year, and the E.W. Fairchild Fellowship in American Literature for the 1989-90 school year. During the summers of 1988, 1989, and 1990, I was an adjunct faculty member at East Stroudsburg University, teaching composition skills in an Act 101 program.