

University of Tennessee at Chattanooga

UTC Scholar

Honors Theses

Student Research, Creative Works, and
Publications

5-2017

Gender, consent, and hermaphroditic legibility in James Joyce's Ulysses and Finnegans Wake

Carter R. Elsea

University of Tennessee at Chattanooga, reidelsea@gmail.com

Follow this and additional works at: <https://scholar.utc.edu/honors-theses>



Part of the [English Language and Literature Commons](#)

Recommended Citation

Elsea, Carter R., "Gender, consent, and hermaphroditic legibility in James Joyce's Ulysses and Finnegans Wake" (2017). *Honors Theses*.

This Theses is brought to you for free and open access by the Student Research, Creative Works, and Publications at UTC Scholar. It has been accepted for inclusion in Honors Theses by an authorized administrator of UTC Scholar. For more information, please contact scholar@utc.edu.

Gender, Consent, and Hermaphroditic Legibility in James Joyce's
Finnegans Wake and *Ulysses*

Carter Reid Elsea

Departmental Honors Thesis
The University of Tennessee Chattanooga
English Department

March 31, 2017

James Arnett
Assistant Professor of English
Thesis Director

Heather Palmer
Associate Professor of English
Department Examiner

Katherine Rehyansky
Professor of English
Department Examiner

Introduction

Lauded as a genius, or criticized as a madman, James Joyce remains one of the most controversial authors in literature. The study of Joyce becomes particularly difficult when looking at his final work *Finnegans Wake*. This text is popularly considered unreadable, and many cast it aside as a waste of time. His penultimate work, *Ulysses*, is in some respects equally controversial. Originally, the text was either heavily censored or downright banned in most countries, but now it is considered one of, if not *the*, greatest works of modernism. The Joycean waters become even muddier, as biographers attempt to extrapolate from the life of Joyce to his work and back again. However, I believe that the works of Joyce should be dealt with on their own, using his biography as secondary information at best.

One opinion of Joyce in particular, which sparked the interest into this study, was that of Hélène Cixous. She sees Joyce as one who was able to write in a way that took his work “beyond any book and toward the new writing.”¹ This new form of writing is what she and others describe as *écriture féminine*. This style is the answer to Cixous’s call for action: “Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies.”² This call to action seems to exclude Joyce; however, Cixous goes on to say, “There have been poets who would go to any lengths to slip something by at odds with tradition—men capable of loving love and hence capable of loving others and of wanting them, of

¹ Cixous, Hélène. “The Laugh of the Medusa.” *Signs*, vol. 1, no. 4, 1976, pp. 875-893. Cixous’s doctoral dissertation was on the work of Joyce.

² *Ibid.* (875). The bodily concept of woman’s writing will become important later in this study.

imagining the woman who would hold out against oppression.”³ James Joyce was one of these men, and his works (as is evident to anyone who has read them) go to every length to radically break with tradition. In doing this, Joyce was able to create *écriture féminine*, and do the work of “loving love,” as Cixous puts it in her essay. It is first important, therefore, to examine one of the traditions Joyce breaks from, one that explicitly excludes woman from the pleasure of *jouissance*.

In the tenth book of his lectures, analyst and theorist Jacques Lacan outlines the concept of *jouissance*. *Jouissance* is a French term that carries two meanings; however, I will only be focusing on it as it pertains to pleasure, more specifically pleasure “which serves no purpose.”⁴ And so the “germ,” which is the product of sexed nature of a body, is not necessary for *jouissance*.⁵ Removing the “germ” from the definition of pleasure allows for a more inclusive conception of pleasure, because judging pleasure by way of the “germ” excludes the female sex, who does not produce a “germ” outside the body in the traditional definition. Without the “germ,” the phallic experience loses part of its privilege in the sexual experience.⁶ This places *jouissance* completely outside of utilitarian pleasure (i.e. pleasure for the purpose of (re)production), and leaves it without any “use value,” which is one of Lacan’s requirements for it.

To understand this idea of pleasure outside of use value, it is first important to understand the term with a Marxist definition. This is because the origin of pleasure is the

³ Ibid. (879).

⁴ Lacan, Jacques. *The Seminar of Jacques Lacan: Book XX On Feminine Sexuality, The Limits of Love and Knowledge, 1972-1973*. Translated by Bruce Fink, WW Norton & Company, 1998. (3).

⁵ Ibid. (5).

⁶ “The French *germen* (‘germ’ or ‘germ cell,’ i.e., the sexual reproductive cell).” (Lacan 5).

physical body from which it comes, and for Marx the “use-value” also exists in the physical object. And so in *Capital, Vol. 1*, Marx outlines exactly what the use value of a commodity is: “The usefulness of a thing makes it a use-value. But this usefulness does not dangle in mid-air. It is conditioned by the physical properties of the commodity, and has no existence apart from the latter.”⁷ The “latter” in the Marxian sense is the germ that Lacan has removed from the figuration of *jouissance*. However, Lacan does not leave *jouissance* “free-floating” without a referent, but rather places it on the body of the “Other.”⁸ Looking to Leopold Bloom, the leading character of Joyce’s *Ulysses*, we can see an example of this non-utilitarian pleasure of the other. During his perambulations through the city of Dublin, Bloom happens upon Gerty, a young teenaged babysitter. While lying on the ground watching a fireworks display, Gerty sees Bloom, and “his hands and face were working... and she seemed to hear the panting of his heart.”⁹ The pleasure Bloom gets from Gerty is purely imaginative, and is textbook Lacanian *jouissance*. However, this pleasure is also experienced by Gerty, and the passage is even composed from her point of view. As the encounter moves on, Gerty “had to lean back more and more... and she let him and she saw that he saw.”¹⁰ As the fireworks show nears completion, our two characters reach climax. A series of “O!”s break up the Gerty’s stream of consciousness until “[the climax] gushed out of it a stream of rain gold... ah!... O so lively! O so soft, sweet, soft! Then all melted away.”¹¹ The pleasure from this encounter serves no procreative purpose, and is therefore pleasure for the sake of

⁷ Marx, Karl. *Capital Volume 1*. Translated by Ben Fowkes, Penguin Books, 1990. (126)

⁸ Lacan (4).

⁹ Joyce, James. *Ulysses*. The Modern Library, 1992. (365).

¹⁰ Ibid. (366).

¹¹ Ibid. (367).

pleasure. It would seem from the reading of the text that Gerty is also a participant with this jouissance; however, Lacan goes on in his discussion of jouissance to say that “everything revolves around phallic jouissance, in that woman is defined by a position that I have indicated as ‘not whole’ (*pas-tout*) with respect to phallic jouissance.”¹² And so by Lacan’s definition, Gerty is excluded from the jouissance of this encounter, even though in the text we clearly see a mutual climax. Lacan excludes the female sexual experience as completely contingent on the male, and so to better understand episodes like the one with Gerty, we must now turn to Luce Irigaray and other feminist scholars to better rectify the function of female sexuality.¹³

For Lacan sexuality exists in a binary. The male phallus represents the “One,” whereas the female body represents the “Other” or “lack.” This binary is also reflected in the idea that sex and sexuality involves the active male and the passive female. And so “Female sexuality has always been conceptualized on the basis of masculine parameters.”¹⁴ When female sexuality is understood as contingent on male sexuality, it is seen as absent or a lack. The “Oneness” of male sexuality is based solely on the monolithic singularity of the sex organ, and woman’s place as the “Other” is based in her lack of that organ.¹⁵ However, this raises the question, which Irigaray explicitly asks in her text, “So woman does not have a sex organ?” Anyone who has taken any kind of biology course knows this to be false, and in fact “She has at least two of them, but they

¹² Lacan (7). Lacan goes on to say that, “to enjoy woman’s body, precisely because what he enjoys is the jouissance of the organ [the phallus].” (7).

¹³ The majority of this text is deeply indebted to the work of feminist scholars, and more specifically feminist-materialist readings.

¹⁴ Irigaray, Luce. *The Sex Which is Not One*. Translated by Catherine Porter, Cornell U P, 1985. (23).

¹⁵ This is perhaps a hangover of Freudian penis envy. Freud, Sigmund. *On the Sexual Theories of Children*. Read Books, 2013.

are not identifiable as ones. Indeed, she has many more. Her sexuality, always at least double, goes even further: it is *plural*.”¹⁶ Female sexual pleasure (as Lacan and Freud argued) does not exist in either vaginal penetration or clitoral stimulation, but rather it exists in “both/and” as well as all the above, as “woman has sex organs more or less everywhere.”¹⁷ However, this still leaves the question of where female sexuality is formed. Irigaray points to the “female imaginary,” which is wholly different from the male imaginary, and it is because of this that “she is said to be whimsical, incomprehensible, agitated, capricious... not to mention her language, in which ‘she’ sets off in all directions leaving ‘him’ unable to discern the coherence of any meaning.”¹⁸ And so we must cease to force woman into the binary of male sexuality and its limiting 1/0 figuration, and instead pursue the plurality that is the female sexuality, which is manifest in the female imaginary.

The female imagination is immense; however, Irigaray does not attempt to provide us with a definition. For this we must turn back to Cixous and the work of *écriture féminine*. Since female sexuality exists in plurality, it follows that “women’s imaginary is inexhaustible, like music, painting, writing: their stream of phantasms is incredible.”¹⁹ The work of *écriture féminine* is to bridge the gap between the “dark continent” of the female imaginary to the world of literature, art, or any other form of expression. This is not an easy task, as Cixous herself goes on to say that, “I was

¹⁶ Irigaray, *The Sex Which is Not One*. (28).

¹⁷ Ibid. (28).

¹⁸ Ibid. (28-29). Here we can see Irigaray calling out the ‘him,’ as the phallogocentric figure. It is this phallogocentric figure that forces female sexuality into the binary governed by phallus.

¹⁹ Cixous (876).

ashamed. I was afraid.”²⁰ The patriarchal structure had left no room for the writing of women, and so the fear Cixous speaks of comes from breaking radically and drastically with what is accepted by our phallogentric society. However, now it is time for “woman [to] return from afar.”²¹ The majority of *Ulysses* deals with characters “going out” and “returning,” and so throughout *Ulysses*, Molly Bloom is the subject of gossip because of her extramarital affairs. She is continually put off and placed “afar,” that is until the final chapter when we encounter her monologue. In this monologue Molly recounts her extramarital affairs one by one, and in describing these encounters she is predominantly focused on physical, material, aspects of them. In fact, Molly’s experience of these men constitutes the primary condition for Lacan’s jouissance, being that she has them one by one (“une par une”).²² However, Molly *lacks* the phallus, so instead she merely has *jouissance*. Woman is barred²³ from jouissance, Lacan argues, because she is “not-whole, she has a supplementary jouissance compared to what the phallic function designates by way of jouissance.”²⁴ Whereas Lacan’s understanding of the body of the woman is completely as a signifier for the phallus, Molly’s chapter pushes for a freer, more subjective understanding of a woman’s identity, which Elizabeth Grosz says works by “understanding woman’s psychical and social existence, [and] [a] body [that] is no longer understood as an ahistorical, biologically given, acultural object.”²⁵ Rather than an

²⁰ Ibid. 876. This is the work of the ISAs, which continually reproduce the ideology of the dominant culture, which is a phallogentric one.

²¹ Ibid. 877. Cixous’s text pulses with calls to action, and she frequently addresses her reader directly.

²² Lacan 10. Lacan sees this as the enactment of the “finitude” of jouissance.

²³ See Appendix A.

²⁴ Lacan 73.

²⁵ Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Indiana U P, 1994. (18).

abstracted body acting as signifier to the almighty “One,” what we encounter in Molly’s chapter is what Grosz calls a “*lived body*, the body insofar as it is represented and used in specific ways in particular cultures.”²⁶

Molly’s chapter in *Ulysses* does not display her realized “lived body,” but rather shows the process of creating it. Molly fondly relives her encounters one by one as acts of which she was willing participant. A better way to understand these acts is as what Grosz calls “free acts.” These are “those that spring from the subject alone (and not from any psychological state of the subject or any manipulated behavior around the subject); they not only originate in or through a subject, they express *all* of that subject. In other words, they are integral to who or what the subject is.”²⁷ In order to better understand how Molly’s monologue functions in connection to material bodies, *jouissance*, and her own pleasure, I took the text and marked through all the text except the “performative aspects of [the] text.” These are moments that show ruptures in the text, ruptures where creation-as-process is able to show through, specifically the creation of the lived body.²⁸ In this altered form, the language of the body pulses through, and beyond, the *jouissance* that Molly has access to. Her pleasure is both sequential, as she goes through her men *une par une*, and non-linear as her pleasure in the text does not stem from one location, but rather from many at once. And yet while Molly’s dialogue is subversive in the way it asserts female pleasure in the female imaginary, it is nevertheless figured in traditional heterosexual norms. So how do we handle the material pleasure of Leopold Bloom and

²⁶ Ibid. 18.

²⁷ Grosz, Elizabeth. “Feminism, Materialism, and Freedom.” *New Materialism: Ontology, Agency, and Politics*, edited by Diana Coole and Samantha Frost, Duke U P, 2010, pp. 139-157. (144).

²⁸ Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. U of California P, 1990. (3). See Appendix A for the altered Penelope chapter.

Bella in Night Town, as they engage in gender morphing, sexual activity? Or read the material transformation of Shem and Shaun from *Finnegans Wake* into washerwomen?

When dealing with the pleasure of lived bodies, we must account for those whose bodies defy the binary of male/female. As Leopold Bloom descends into Nighttown, he slides back and forth between male and female, just as the prostitute Bella/Bello does the same. These passages require an understanding of intersexuality and hermaphroditism, because the characters have no fixed gender, but rather freely pass from male to female and back again. The brothel of Nighttown is a place where the lines between the sexes become so blurred that it can be impossible to see any distinctions.²⁹ In the introduction to *Sexing the Body*, Anne Fausto-Sterling tells Mario Patiño's story: Patiño was Spain's top female hurdler until she found out, to her surprise, that she was not a woman.³⁰ She had been born with *androgen insensitivity*, which "meant that, although she had a Y chromosome and her testes made plenty of testosterone, her cells couldn't detect this masculinizing hormone."³¹ As a result of this she developed as a normal woman would have despite the fact that she had internal testes. Patiño had the genetic composition of a man, but the physical appearance of a woman. She had the testosterone that men do, but her body was unable to detect and use it. And so because of cases like this, it is important to remember that one is never "entirely male or entirely female." This reinforces the fact that "labeling someone a man or a woman is a social decision. We may use scientific knowledge to help us make the decision but only our beliefs about gender—not science—

²⁹This study focuses more on intersexuality rather than transexuality, because I am more concerned with the fluid movement back and forth between genders, and the way in which both inform each other.

³⁰ Fausto-Sterling, Anne. *Sexing the Body*. Basic Books, 2000. (1).

³¹ Ibid. 2. Patiño, after much testing, was able to rejoin the Spanish Olympic team. The tests were designed to determine if she was "feminine enough."

can define our sex.”³²

The discussion is no longer only about biological make-up, but rather it is now a discourse in which “race, gender, sexuality, and class get subjectified, *lived*, and... produced as part of an ‘epidermal schema,’ but also to the way in which subjectivity and various social discourses and cultural practices intersect with the irreducible materiality of the body.”³³ This is what Breu terms the “material turn” in literary scholarship. Focusing on the material is central to this study, because the primary focus of my readings of Joyce are on lived bodies and material experiences of these bodies. In foregrounding the materiality of the body, as Breu goes on to say, we can conceive of Molly’s female imaginary “as an ‘imaginary anatomy’... this imaginary anatomy is a crucial locus where the biological and the subjective intersect. It is in the imaginary where the biological body becomes encoded with subjective meanings.”³⁴ This is the same space where the body becomes “encoded” with gendered and sexed meaning. It is through material experiences, such as Molly’s extramarital affairs, that this subjective identity and meaning is created. This space also allows us to examine the ways in which bodies possess “radical discontinuity between the imaginary body [Bloom/Bella] or body ego as a map of the body and the material body itself.”³⁵ These bodies, whether imaginary or not, are based in the material, lived body, and for that reason their intersexuality or hermaphroditism plays an important role in their creation of subjectivity and identity. In fact, the term “hermaphrodite” as defined by the *Oxford English*

³² Ibid. 3. Gender is social constructed and performed. It is this performance that informs us about our sex.

³³ Breu, Christopher. *Insistence of the Material: Literature in the Age of Biopolitics*. U of Minnesota P, 2014. (6).

³⁴ Ibid. (8).

³⁵ Ibid. 8.

Dictionary does not require the presence of both sex *organs* to qualify as hermaphroditic, but rather just the presence of the *qualities* of either both sexes or just the opposite sex.³⁶ The term itself is a combination of the names of the Greek gods Hermes and Aphrodite. While most are familiar with Aphrodite the goddess of love (specifically sexual love), it is Hermes who makes the combination more relevant for this study, as Hermes is the fabled father of the alchemical arts.

Throughout the text of *Finnegans Wake*, Joyce makes allusions to the ancient art of alchemy, which is often referred to as the Hermetic art after its founder Hermes. Shem is figured as the “alshemist” in an early section of the text, and is later figured as one of the washerwomen.³⁷ The final goal of alchemy, the philosopher’s stone, is in itself inherently hermaphroditic.³⁸ These hermaphroditic transformations are the result of the union of the male and female through magical and mystic means. The alchemy of the text operates in the traditional, esoteric sense, but it also operates in what Silvia Federici call “social alchemy.” This type of alchemy “consists of a true *vivisection of the human body*, whereby it [is] decided which of its properties [can] live and which, instead, [have] to die.”³⁹ And so social alchemy operates in a similar fashion to “imaginary anatomy,” insofar as it works to create the identity and subjectivity of the individual. However, social alchemy is not under the control of the one being created, but, as Federici argues, it is a process used to excise identities that do not function to produce labor in capitalism.

It is easy to read Joyce’s characters as representations of individuals from his life.

³⁶ “Hermaphrodite n. and adj.” *OED Online*, Oxford U P, March 2017. Web. 10 March 2017. “Consisting of, or combining the characteristics of, both sexes.”

³⁷ Joyce, James. *Finnegans Wake*. Penguin Books, 1999. (185).

³⁸ Jung, Carl. *Psychology and Alchemy*. Princeton U P, 1968. (232).

³⁹ Federici, Silvia. *Caliban and the Witch*. Autonomedia, 2004. (140).

Whether reading Ellmann's biography or Cixous', the distinction between fictional and factual is often blurred. However, in this project I aim to focus on the materiality of the characters, as they exist in the text. It is my belief that by focusing on concepts such as *écriture féminine*, imaginary anatomy, and social alchemy and foregrounding the reading in the materiality of lived bodies, we can achieve a better reading of Joyce by examining the ways he pushes past the bodies of gender and sexuality. His works represent modernism *par excellence*, and in his experimental language and style we can see a novel embodied with form of identity and a subjectivity based in materiality.

ULYSSES

When Stephen and Bloom step out of their homes in the morning, they are confronted with the city of Dublin and its people. Their actions as they leave (checking pockets for keys and running through lists of chores) give the image of a practiced routine, one which occurs in a similar manner day in and day out. In much the same way that the *Wake* opens with a "commodius vicus," so too is the bulk of *Ulysses* concerned with a round trip, or a return.⁴⁰ Modeled after the epic of Homer, *The Odyssey*, Leopold Bloom's journey mirrors that of Ulysses. For Ulysses, the return is one of the triumphant hero after years of war and wandering. What, on the other hand, is Bloom's return, or with what does he seek reunion? Through all his ramblings around the city of Dublin, Bloom seeks one thing: the real.⁴¹ The main characters, Stephen and Bloom, seek to find the value and meaning of the material world around them outside of religion, as neither men actually

⁴⁰ Joyce, *Finnegans Wake* (3).

⁴¹ "Reality is approached with apparatuses of *jouissance*" (Lacan, 55).

practice any type of religion or faith. Stephen Dedalus, similarly to Bloom, traverses the city in search of *the real*, whether it is represented by a booger on a rock⁴² or a prostitute in a brothel.⁴³ However, these desires are delayed until the final chapter of the novel, and it is only when *the real* is forced back into the text that these desires are achieved. Just as Bloom must make his physical journey and return, his wife Molly imaginatively journeys out and returns. Molly's journey, unlike her husband's, consists entirely of physical engagements, whereas nearly all of Leopold's engagements exist only in fantasy. Bloom is also given a real body to walk around the city, whereas Molly is sequestered to the bedroom and is only able to fantasize imaginatively about the material encounters. Both Stephen and Leopold's desire exists in immaterial pleasure, while Molly's, on the other hand, exists in lived experience.

During the Nausicaa chapter of the novel, Leopold encounters a young woman named Gerty. While everyone else in the scene is distracted by the fireworks, Gerty catches Bloom's eye, and she "leaned back ever so far to see the fireworks."⁴⁴ This show is innocent for neither party, as Gerty is intentionally giving him "full view high up above her knee;" however, Gerty maintains that "she wasn't ashamed and he wasn't either to look in that immodest way."⁴⁵ This portion of the chapter is told from Gerty's point of view, and much as would happen in a cliché romance, the two climax simultaneously with the firework show. Although the reader is not granted access to Bloom's actions and thoughts leading up to the encounter, it is not hard to determine the cause for his aggressive action. Gerty, without even knowing Bloom, is able to recognize what makes

⁴² Joyce, *Ulysses* (51).

⁴³ *Ibid.* (556).

⁴⁴ Joyce, *Ulysses* (366).

⁴⁵ *Ibid.* (366).

her irresistible to him: “he couldn’t resist the sight of the wondrous revealment half offered.”⁴⁶ Bloom makes no attempt to close the distance between them, and because of this he is able to preserve the immateriality of the encounter. The distance between the two is the keyhole of the door, which allows Bloom to be both present and absent, knowingly watching. Bloom’s fantasy does not involve physically being with her, but rather is focused on the untouched ideal. Gerty helps Bloom create the fantasy of knowingly watching, much in the same way he does with his wife’s extramarital affairs.

However, as Gerty begins to walk away, Bloom realizes something about her: “She’s lame!”⁴⁷ Her physical disability forces Bloom out of his fantasy from afar, and back to the real. At first the sight arouses a sense of pity for the girl, and a feeling of repulsion for the disability. Bloom’s inner monologue moves from repulsion to fetishization: “Glad I didn’t know it when she was on show.... Wouldn’t mind. Curiosity like a nun or a negress or a girl with glasses.”⁴⁸ The disability forces Bloom out of his “half offered” fantasy by introducing the real of her physical body. Bloom is able to move from repulsion to fetishization of Gerty as other. However, before Leopold is able to make this transition, the return of the material, or reality, creates a site where, as Christopher Breu notes, “syntax breaks down and where violated, exploited, and abject forms of materiality break through the web of the symbolic and forcefully intrude[s] into the subject’s field of perception, insisting on an accounting in the field of desire.”⁴⁹ The break in syntax begins when Gerty walks away: “She walked with a certain quiet dignity

⁴⁶ Ibid. (366).

⁴⁷ Ibid. (367).

⁴⁸ Ibid. (368).

⁴⁹ Breu, *Insistence of the Material* (40).

characteristic of her but with care and very slowly because Gerty MacDowell was...⁵⁰

The initial recognition of the disability is so shocking that it stops the paragraph mid-sentence. After the ellipsis, Bloom is able to come to terms with this intrusion of the real: “Tight boots? No. She’s lame! O!”⁵¹ The final exclamation here echoes Gerty’s own from earlier in the passage. Gerty’s exclamations, in the same way as Bloom’s, reflect a breakdown of language in the face of *the real*. Just as Gerty’s exclamations reflect a type of pleasure that is outside of referential language, so too does Bloom’s cry of horror at the sight of Gerty limping away. As we saw above in both the passage and in Breu, the object that causes the initial discomfort is folded back into the “field of desire.” Once this glimpse of the real is placed back within Bloom’s fantasies, he is able to move on from the encounter. However, Bloom is not “moving on” in the emotional sense, but rather continuing his journey of sexual self-reflection, which culminates in his experience in Nighttown.

This is just one of the many sexual exploits of Bloom throughout the text. His perambulations through Dublin act as an expression of his *jouissance*, insofar as it is performed sequentially one by one. However, as the text progresses Bloom finds himself in Nighttown. This is an area of town where pleasure can be bought, and the air is filled with the noises of “a plate crash[ing]; a woman scream[ing]; a child wail[ing].”⁵²

Drunken men stumble from door to door, and one must be on guard for pickpockets.

Bloom even encounters a pimp advertising “ten shillings a maidenhead. Fresh thing was

⁵⁰ Joyce, *Ulysses* (367).

⁵¹ *Ibid.* (367).

⁵² *Ibid.* (430).

never touched.”⁵³ Nighttown is a place where pleasure, in all forms, proliferates in all things. It is here that Bloom’s *jouissance* goes from the sequential one-by-one that Lacan claims signifies pleasure, to an all at once that mirrors the feminine pleasure from Irigaray and Cixous.⁵⁴ Just before we enter Nighttown, Stephen alludes to what lies ahead: “*Laetabuntur in cubilibus suis.*” “They shall rejoice in their beds.”⁵⁵

As Bloom enters Nighttown, he is confronted and accused by several women from his past. These women were subjects of his pleasure, and one-by-one they bear witness against him to the watchmen. This sequential rehashing goes on for some time before Bloom finally is able to get away. When he does escape, he escapes to a brothel, and it is here that Bloom’s pleasure begins to extend and expand in all directions. In this chapter, Joyce breaks for the traditional novel form, and instead Nighttown is written as a play complete with stage directions. The scene begins with “(*the trick doorhandle turns.*)”⁵⁶ This doorhandle, like many other things to come, is not quite what it seems.

On the other side of the door Bloom finds Zoe and Kitty, who are two of the prostitutes in the brothel. However, he does not seem to be interested in their services, and it is not until Bella enters the room that Bloom seems convinced to stay. Bella Cohen is “*a massive whoremistress... flirting a black horn fan... [and] a sprouting moustache.*”⁵⁷ The fan is not an uncommon image in the brothel; however, the presence of the moustache leads to a reading of the fan as a phallic signifier. The definition for the verb “flirt” also points to a sense of pulling the fan (phallus) out: “To give a brisk, sudden

⁵³ Ibid. (441).

⁵⁴ For Lacan *jouissance* occurs when the experiences can be taken one-by-one (*par-une-par*), (Lacan, 10).

⁵⁵ My translation.

⁵⁶ Joyce, *Ulysses* (525).

⁵⁷ Ibid. (527).

motion to; to flick. Also with *out, up*.”⁵⁸ On the surface this can be seen as Bella simply opening and closing the fan; however, with the other masculine qualities of Bella, it points more to the “fan” being “whipt out” in an aggressive manner. When Bella enters the room, the gender lines begin to blur and unravel. In Bloom’s encounter with Bella we see more of his sexuality than ever, and the first element of this is his position as a submissive partner.⁵⁹ Bloom is no longer stalking women through the streets, but rather is performing the passive or, as psychoanalysis would argue, the ‘feminine’ role in sex. And yet Bloom does not profess this desire to Bella, but rather to the Fan. The Fan is again figured as the phallic signifier that must be submitted to. After Bloom’s verbal submission to the Fan/phallus, Bella returns. However, she is no longer Bella, but rather *he* is now Bello. The use of gendered words becomes harder to track as the sexual encounter progresses. The stage direction changes from “Bella” to “Bello.” In the Latin language this vowel change also signifies a shift in gender.⁶⁰ Here the text moves from the feminine ending “a” to the masculine ending “o.” Despite the shift in gender, Bloom still refers to Bello as “Empress!”⁶¹ The exchange continues as Bello verbally abuses while Bloom praises. This verbal “foreplay” culminates with Bloom’s transformation into

⁵⁸ "flirt, v." *OED Online*. Oxford U P, March 2017. Web. 15 March 2017.

⁵⁹ The character of the Fan recognizes that in Bloom’s marriage “the missus is master. Petticoat government.” Bloom responds “(*Look[ing] down with a sheepish grin.*) That is so.” Rather than the aggressive, predatory Bloom of the earlier chapters, we find in Nighttown the secret sexual fantasies of Bloom. (527).

⁶⁰ The words “Bella” and “Bello” could be translated as “war” or “pleasant, pretty, agreeable.” I believe the second translation adds more to the reading of this passage, as this particular Latin word can appear in any of the three gender distinctions: masculine, feminine, or neuter. See E. A. Andrews’ *Copious and Critical Latin-English Lexicon* (195).

⁶¹ Joyce, *Ulysses* (530). My emphasis on the feminine ending of the word.

a woman. This transformation is signified, at this stage, only in the stage directions.⁶²

The gender transformation of Bello and Bloom is recognized in the language of Zoe and Kitty who are still present. They continually refer to Bloom as “she/her” and Bello as “Mr. Bello.”⁶³ In the same breath that Kitty says, “Mr. Bello,” she also refers to him as “ma’amsir.”⁶⁴ There is no longer a clear distinction of moving from one gender to another, but rather language suggests a fluidity of genders that is not *either/or* but *both/and*. Similarly, Bloom is soon after referred to as “he/him” again.⁶⁵ Bloom and Bello freely slide between genders; however, the shift in gender is not recognized by a shift in the sexual act. Whichever gender Bloom inhabits, he nevertheless remains in the submissive role. Zoe refers to Bello here as “suckeress,” while at the same time Bello’s stage directions use “he/him/his.”⁶⁶ After Bloom is sufficiently dominated and humiliated by Bello he whimpers, “Not man. (*He sniffs.*) Woman.”⁶⁷ This is the third sex change experienced by Bloom in this episode; however, this change comes with more than just new pronouns. Bloom’s performance of the submissive sexual role has “unmanned” him, and now he has become one of Bello’s prostitutes.⁶⁸ Now Bloom’s gender transition will be reflected in his appearance, as he will now be “wigged, singed, perfumesprayed, ricepowdered, with smoothshaven armpits.”⁶⁹ After Bloom has been adored like the rest of the prostitutes, the stage directions return to referring to him as a “she/her,” and even

⁶² Ibid. (531). Starting here Bloom’s stage directions refer to him as “she” and “her,” whereas Bello has assumed the “he/him” role.

⁶³ Ibid. (532).

⁶⁴ Ibid. (532).

⁶⁵ Ibid. (533). “Hold him down, girls.”

⁶⁶ Ibid. (535).

⁶⁷ Ibid. (535).

⁶⁸ Ibid. (535).

⁶⁹ Ibid. (535).

Bello is impressed with Bloom's performance as a woman: "*(with wicked glee.) Beautiful! Give us a breather!... you took your seat with womanish care.*"⁷⁰ Bloom is now also socially performing his/her new gender, and in this performance he/she is further solidified as female. However, when the subject of how Bloom will urinate (sitting or standing), Bello gives her/him clearly male instructions: "Do it standing, sir! I'll teach you to behave like a jinkleman!"⁷¹ Bloom is once again referred to as a man, and told that he must urinate as a man would, standing, despite the fact he is now dressed as a female prostitute. Bello, on the other hand, is referred to as both male and female: "Master! Mistress!"⁷² Bello seems to refer to him/herself as a woman, "when *we ladies,*" and forces Bloom to do the same, "I thee own. Say, thank you, mistress;" however the stage direction refers to Bello in the masculine and Bloom in the feminine: "*(He places a ruby ring on her finger.)*"⁷³

Up to this point there has been no indication that these "sex changes" are any than more than performative. Despite being in a brothel, Bloom has engaged in nothing that could be called intercourse, nor has there been mention of any gendered body parts. However, toward the end of Bloom's encounter with Bello, one stage direction suggests a hermaphroditic Bloom: "*(He bares his arm and plunges it elbowdeep in Bloom's vulva.)*"⁷⁴ Bloom's anatomy has now also conformed to the gender that he has been

⁷⁰ Ibid. (536-537).

⁷¹ Ibid. (537). In Richard Ellmann's analysis of *Ulysses, Ulysses on the Liffey*, he does not make much of the constant flow of gender in this passage. He simply notes, "Circe, as Bella Cohen, changes from woman to man as Bloom changes from man to woman." (143).

⁷² Joyce, *Ulysses* (538).

⁷³ Ibid. (538-539).

⁷⁴ Ibid. (539). The Nighttown episode occurs mostly in the brothel. It is important to note that despite the fact that Bloom purchases prostitutes for Stephen and Lynch, Bloom is

performing. Gender and sex are operating simultaneously in this moment. However, Bloom is neither male nor female, but rather has plural gender that exceeds the traditional binary. Both Bloom and Bello exist as gender fluid, or gender plural, individuals whose gender conforms to performance, but it is a gender that is never fixed.

In Nighttown gender is not dictated to the body by its sex, but rather bodily pleasure dictates gender and sex to the body. The gender of the pronouns switches back and forth several times in the span of only a few pages, suggesting the language is unable to keep up, or accurately depict what is happening. The multiplicity of gender pushes language to its limits. In this strained language we see a novel type of hermaphroditic language operating as both/and in terms of gender. And so with “hermaphroditic legibility” we are able to read a type of pleasure in the text, a type of pleasure that is not dictated by gender or sex, but rather a pleasure outside of gender and sex. It is a pleasure for pleasure’s sake, a pleasure outside of use-value. This “legibility” allows us, as readers, to read pleasure of bodies not as male/female, but rather the pleasure of “lived bodies” outside of gender. This is the same way Lacan defines *jouissance*; however, this pleasure differs from Lacan’s insofar as it is not sequential but rather simultaneous. There is no longer the link in causal relationship of pleasure, which is signified in its ability to be taken *par-une-par*. Bloom and Bella/o exist in both genders simultaneously, “switching” at a moment’s notice. This apparent gender swapping does not have an effect on the pleasure received, as Bloom was the submissive partner as both male and female. With Gerty, Bloom’s pleasure is based in the immaterial but still tied to the *Real*; however, when Bloom enters Nighttown his pleasure becomes totally separate from the

the only individual explicitly said to be penetrated in this episode.

real, and because of this exceeds distinctions of gender and binary sexuality, creating an intersexuality that is both male and female and other.

After Nighttown, Bloom finally finishes his perambulations around Dublin. The final chapter is Molly's monologue. Molly's chapter is unlike the others of the text, because it is difficult to determine its duration. The rest of the text spans the events of June 16th; however, Molly's chapter seems to be occurring while Bloom is not present. The Molly chapter seems to start as Bloom leaves for the day and Molly wakes up. While her husband is physically making his way through Dublin, Molly is mentally moving through her past sexual experiences. These are all lived, material experiences that are renegotiated in the immaterial space of the inner monologue. Molly's inner monologue is similar to Bloom's various encounters throughout the city, as both are instances of sexual self-reflection. However, Molly's experience differs because it lacks the causality that Bloom's has. In Bloom's case each experience is prompted by an encounter, whether it is the sight of Gerty or his entrance into the brothel. Molly, on the other hand, goes through experiences one by one without causation, or without physically encountering another body. And so as Molly lies in bed, she makes a mental account of her past experiences, recalling them to memory, and experiences pleasure based on these remembrances. Her pleasure is made apparent in the altered Penelope chapter.⁷⁵

Molly's exclamations ebb and flow throughout the chapter, and they ultimately culminate in 13 of these exclamations in the final page, which is shorter than half a page.⁷⁶ Her pleasure exerts itself through the text in between the narrative of the monologue much in the same way that Bloom's hermaphroditic pleasure exists in

⁷⁵ See Appendix A.

⁷⁶ Joyce, *Ulysses* (783).

between gender. And so, “that writing is precisely working (in) the inbetween, inspecting the process of the same and of the other without which nothing can live... not fixed in sequences.”⁷⁷ Bloom and Bello exist simultaneously as both male and female; so too do pleasure and monologue. The exclamations create ruptures in the text that show that desire, for the woman, exists “as a different consciousness, proper to the body of another gender.”⁷⁸ The identity of this “other” exists “vertical[ly] in genealogy, [and] horizontal[ly] in the relation between the genders.”⁷⁹ This creates a coordinate plane of subject relations, which can exist non-linearly and simultaneously, as two points can exist in separate, non-connected quadrants. Molly, despite the fact that she recounts her experiences one by one, is not placing them sequentially, but rather is placing unrelated points on a coordinate plane. These points may be close, or they may be distant, but they are not connected by any causality and all the points exist on the plane simultaneously. As a result of this coordinate plane, Molly’s chapter exists as both an expression of *jouissance* and an assertion of her self-identity. Molly’s recognition of the other throughout her chapter, whether it is Blazes Boylan or Bloom, allows her “the possibility of returning” to herself and cultivating herself.⁸⁰ This self-cultivation is the process in which Molly “returns to the body which has been more than confiscated from her.”⁸¹ Molly has surely heard the way others in Dublin talk about her, and by doing this not only “confiscate[s]” her body, but also turns her body “into the uncanny stranger on

⁷⁷ Cixous 883.

⁷⁸ Irigaray, Luce. *To Be Two*. Translated by Monique M. Rhodes and Marco F. Cocito-Monoc, Routledge, 2001. (36).

⁷⁹ *Ibid.* (33).

⁸⁰ *Ibid.* (37).

⁸¹ Cixous, (880).

display.”⁸² And so Molly’s chapter, which does not fit with the *Odyssey* framework of the text, works to rescue her from the “others” in Dublin, and it cultivates her own identity by establishing her encounters as “free acts,” because the “feminine... affirms.”⁸³ Molly’s chapter begins and ends with an affirmation, and the final page (which is less than half the page) uses the word “yes” 11 times. Molly’s chapter affirms her identity, her sexuality, and her pleasure. Molly’s identity, sexuality, and pleasure exist simultaneously and outside of causality through her free acts. This final chapter propels us into Joyce’s ultimate, most experimental work, *Finnegans Wake*, which seems to exist entirely outside of causality.

FINNEGANS WAKE

The whole of the plot of *Ulysses* centers on Bloom’s circular trip around Dublin. For *Finnegans Wake*, on the other hand, it is difficult to say “whether or not it is ‘about’ anything, or even whether it is, in any ordinary sense of the word, ‘readable’.”⁸⁴

However, it can be seen that not only the plot of the novel is circular, but also the language and the structure of the text itself are a “commodius vicus of recirculation.”⁸⁵

The clearest example of this is the “first” sentence. The text begins in the middle of the sentence: “riverrun, pas Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.”⁸⁶ We do not get the beginning of the sentence until the very end of the novel. The final fragment, “A

⁸² Ibid. (880).

⁸³ Ibid. (884).

⁸⁴ Bishop, John. Introduction. *Finnegans Wake*, by James Joyce, Penguin Books, 1999, pp. vii-xxvii. (vii).

⁸⁵ Joyce, *Finnegans Wake* (3).

⁸⁶ Ibid. (3).

way a lone a last a loved a long the,” connects the text back to the beginning.⁸⁷ The text denies narrative closure, and in doing so rejects the traditional structure of the novel, and so rather than beginning, middle, and end, we see instead beginning, middle, and beginning again. The reader is never able to reach a “final stop” in the novel, because the last sentence forces one back to the beginning to start again. This circular structure of the novel makes it difficult to analyze as a whole. This, however, has not stopped interpreters from trying, but when examining the text as a whole, most focus on one central theme to trace through the text.⁸⁸ Rather than taking on the text as a whole, I will instead focus on one passage that highlights the characters: HCE, ALP, Shem, Shaun, and Issy. This is the eighth chapter of the first book of the text, which is often referred to as the “washerwomen” chapter, because the whole of the chapter is dialogue between the two washwomen. These women discuss, in a way that is more readable than other sections, the family of the novel, the crime of the father, the life of the mother, and the state of the children.

Anna Livia Plurabelle is the mother of twins Shem and Shaun, the daughter Issy, and is the wife to HCE. The final chapter of the first book opens by invoking her in two ways. The first is a request to hear her story, “O tell me all about Anna Livia! I want to hear all.”⁸⁹ This is reminiscent of the gossip around Molly in *Ulysses*, especially considering the majority of the “washerwomen’s” conversation concerns her sexual exploits. The second way the chapter conjures ALP is in structure. The above quotation is

⁸⁷ Ibid. (628).

⁸⁸ Joseph Campbell’s text *A Skeleton Key to Finnegans Wake* focuses on the mythology and hero’s journey, whereas John Bishop’s *Joyce’s Book of the Dark* takes a more psychoanalytic approach. These are just two of the many examples of book-length studies done on Joyce’s masterpiece.

⁸⁹ Joyce, *Finnegans Wake* (196).

placed in the middle of the page with the “O” on top, followed by “tell me all about,” and finally “Anna Livia! I want to hear all.”⁹⁰ The effect of this is to create the symbol Δ . Delta is one of the signifiers for ALP, as it represents change and ALP is the mother of creation, or the mother of changing matter. ALP acts as the creator of the chapter, as her symbol starts the text of the chapter, and in the plot, as she is the mother (creator) of Shem and Shaun who are the characters within this chapter. In ALP, we see not only the power to create, but also the power to transform. She is not just a mother or a character, but she is also a river and force. She is the *prima materia*, and the mother of mothers, Eve. Anna Livia permeates the text in her different manifestations, and in many ways she “runs through” the text in the same way the Liffey runs through Dublin. By beginning the chapter with this signifier outside of context, the (re)productive and transformative are seen as inherent in her character and her symbol.

After the Δ we hear all about ALP from the twins who are called the washerwomen. These washerwomen are both figuratively and literally airing out their father’s dirty laundry. The gossip quickly turns from a desire to know about Anna Livia to the crime of HCE, which has circulated through the entire text.⁹¹ This chapter provides one of the clearest descriptions of what the crime may have been: “Or whatever it was they threed to make out he thried to two in the Fiendish park... He has all my water black on me.”⁹² The “Fiendish park” refers to Phoenix Park in Dublin. Here we see one of the difficulties in reading the text; without reading the passage aloud, the reader may miss this connection, because both “fiendish” and “phoenix” have voiceless consonants in

⁹⁰ Ibid. (196). See appendix B for the Δ in the text.

⁹¹ The crime was likely some type of sexual maleficence in the bathroom at Phoenix Park in Dublin.

⁹² Ibid. (196).

their initial position, and this connection is only heard in the pronunciation. Another hint to the fact that the crime took place in Dublin is the phrase “water black.” According to Roland McHugh’s extensive *Annotations to Finnegans Wake*, the name “Dublin” means “black water.”⁹³ However, the incident the washerwomen are referring to does not seem to be the only one, but rather the most recent one. They later reveal that HCE may have taken his wife by force: “I heard he dug good tin with his doll, delvan first and duvlin after, when he raped her home, Sabrine asthore.”⁹⁴ The clearest part of the passage, “when he raped her home,” seems to be rather damning without too much interpretation. However, McHugh suggest that this passage also refers to the “rape of Sabine women.”⁹⁵ Rather than just a sexual crime, this deeper reading suggests that HCE literally took Anna Livia, unwillingly, as his wife, in the same way that the early Romans took the Sabine women to be their wives. ALP is often referred to as a river, the Liffey specifically, and in this passage several of the words may also refer to different rivers.⁹⁶ This river talk, along with the Sabine women, suggests that the marriage of ALP and HCE was not one of consent, but rather one of conquest.

However, it does not take the washerwomen long before they begin to dismiss the violence against ALP on account of her apparent promiscuity: “Shyr she’s nearly as badher as him herself.”⁹⁷ Like Molly of *Ulysses*, who is the constant subject of gossip, and whose final chapter is required for her to reinstate her own identity herself, and so in

⁹³ McHugh, Roland. *Annotations to Finnegans Wake*. The Johns Hopkins U P, 1980. (196).

⁹⁴ Joyce, *Finnegans Wake* (197).

⁹⁵ McHugh, (197).

⁹⁶ Ibid. (197). “delvan,” “dublin,” and “Sabrine” could all refer to rivers, and this, like they delta symbol, connections the action to ALP. McHugh also notes that “asthore” is an Anglo-Irish word meaning “darling.”

⁹⁷ Joyce, *Finnegans Wake* (198).

a similar manner to Molly's treatment, the unwanted sexual advances on Anna Livia are justified by the fact that she is perceived to be promiscuous; however, in the case of ALP she is not just engaging in extramarital affairs, but rather the passage suggests she is as "bad" as HCE. In fact the blame for the act seems to have shifted from HCE to Anna Livia: "baptiste me, father, for she has sinned!"⁹⁸ HCE has not committed the transgression, but rather ALP is at fault. The couple are likened to Zeus and Hera, and McHugh notes that a later passage invokes the *Iliad* book XIV where "Juno prepar[es] to beguile Zeus."⁹⁹ The connection of HCE with Zeus is clear in the way in which Zeus aggressively pursues extramarital affairs.¹⁰⁰ The women who happen to catch the eye of Zeus are taken by trick or force, which is similar to the way HCE took Anna Livia. The connection of ALP to Juno is as matriarch. Juno is the queen of the gods and goddess of childbirth, whereas ALP is the mother of man. Both are the matriarchs of their respective realms, one in heaven, and one on earth.

The accusation raised against her is one that connects her with Eve and the *prima materia* as the mother of all: "Some say she had three figures to fill and confined herself to a hundred eleven, wan bywan bywan, making meanacuminamoyas."¹⁰¹ The word "wan" is Chinese for "10,000; a large number," which is in reference to the number of sexual partners ALP has had.¹⁰² Translating the word as an abstracted large number

⁹⁸ Ibid. (204).

⁹⁹ McHugh, (207).

¹⁰⁰ In Bloom's first chapter he makes a to the butcher. In this trip he follows a woman down the street with "his eyes rest[ing] on her vigorous hips" (59). He hurries through the line at the butcher in order "to catch up and walk behind her if she went slowly, behind her moving hams" (59). This scene occurs in Bloom's first outing for the day, and his reaction to seeing the woman seems to be second nature to him.

¹⁰¹ Ibid. (201).

¹⁰² McHugh, (201).

makes more sense, because the passage gives a number, 111 (“a hundred eleven”), twice for her sexual encounters. The final word at first glance seems to be nonsense, but it is actually a combination of Kiswahili words that add up to 111.¹⁰³ The number 111 is actually repeated three times, once in English, then in Kiswahili, and finally in Hebrew: “Olaph lamm et.”¹⁰⁴ The middle part of the passage also reflects this number of 111: “wan bywan bywan,” or one beside one beside one (111). In total, with the explicit and implicit evocations of the word, we see four occurrences of it. However, I do not believe this is to be read as a literal number, but rather just an extremely large number.¹⁰⁵ The innumeral nature of the number is reflected in the idea that she cannot remember the names given to all the children conceived from these encounters: “She can’t remember half of the cradlenames she smacked on... the cane for Kund and abbles.”¹⁰⁶ Here is where Anna Livia slides from promiscuous woman to mother of man. First the names of Cain and Abel are given as two of her children, the two children of Eve. Secondly, they are not just names but rather “cradlenames,” and by using this phrase she is placed as the cradle of civilization, or mother earth.

Anna Livia’s connection as *prima materia* is given an almost mythological origin in another description from the washerwomen: “First she let her hair fal and down it flussed to her feet its teviots winding coils. Then, mothernaked, she sampood herself with galawater.”¹⁰⁷ This imagery brings to mind *The Birth of Venus* by Sandro Botticelli, and

¹⁰³ Ibid. (201). “mia na kumi na moja: 111”

¹⁰⁴ Joyce, *Finnegans Wake* (201). McHugh reads this as aleph, lamedh, and pe: “aleph means 1; lamedh, 30; pe, 80,” or 111 (*Annotations* 201).

¹⁰⁵ It could be read as 111 to the fourth power, as each mention of the number represents a raising of the self-multiplication of the number.

¹⁰⁶ Joyce, *Finnegans Wake* (201).

¹⁰⁷ Ibid. (206).

the connection to this painting is strengthened when the washerwomen assert, “Anna Livia, oysterface, forth of her bassin came.”¹⁰⁸ In the painting Venus stands nude upon half of a shell with her flowing. So too is ALP described as letting her hair fall while standing “motherfucked.”¹⁰⁹ The connection with this painting is more than just visual. Venus is not born from any form of reproductive intercourse, as she springs from the foamy water where Uranus’s testicles land after he is castrated.¹¹⁰ In this castration, half of the herm(Aphrodite) is born. The hermaphroditic identity is produced through the tension of Hermes and Aphrodite as the two sides of the dialectic. The synthesis of this tension is the production of pleasure. The synthesis is also the union of the two genders, which creates a plural-gendered body that exists beyond the binary of female/male. The hermaphroditic synthesis contains not just one pleasure, one gender, one sex, but rather all pleasures, all genders, all sexes, which are all simultaneously occurring. In the text Anna Livia and her husband HCE stand in for Hermes and Aphrodite. They exist together in such a way that they are both intertwined and one, but also recognizable as separate, even if the boundaries are blurred. These blurred boundaries are clear in the way in which Anna Livia is cast as the Liffey and HCE as Dublin. The river is a central part of the city, flows around and through it, but nevertheless is recognizable as discrete. So too, the city is split down the middle by the river, and the city holds the river on each bank. However, there are places where the river flows beneath the surface, and land is always under the water of river. Despite the fact that they, Liffey/Dublin ALP/HCE, are recognizable as separate, or different, as in the hermaphrodite the parts exist in the same, irreducible

¹⁰⁸ Ibid. (207).

¹⁰⁹ See Appendix C.

¹¹⁰ Morford, Mark P.O., Robert J. Lenardon, and Michael Sham. *Classical Mythology*. 9th ed., Oxford UP, 2011. (189).

whole.

And so, like Venus, ALP comes “forth of her bassin,” or of her own river basin, as Liffey, and is therefore self-producing. McHugh’s *Annotations* also includes an explanation of “galawater,” as “gala” is Greek for “milk.”¹¹¹ “Gala” also seems intentionally close to Gaia, who is born out of Chaos, and is the original mother of the visible (material) world.¹¹² Now we have our “mother naked” bathing in, presumably, her own “[milk]water,” or breast milk. Another ALP can be imagined is Stolcius de Stolcenberg’s *Viridarium chymicum*. In this image the longhaired, naked woman is creating a “lactic sea of renewal.”¹¹³ The “lactic sea” is a “metaphoric womb from which the embryonic consciousness draws continual sustenance.”¹¹⁴ The picture of the *prima materia* is made clear through these two paintings. The first shows ALP as not being born, but rather springing forth. The second shows her as constant mother of renewal. She is “old Moppa Necessity, angin mother of injons.”¹¹⁵ This is a reference to the proverb “Necessity is the mother of invention.”¹¹⁶ However, Anna Livia is not the mother, but rather the “moppa,” which is a blend of “mother,” or “momma,” and “papa.” And so, HCE and ALP are conflated into a singular entity that is able to create. The final word, “injons,” McHugh reads as invention, but it also sounds like “engines.” The idea of engine along with the concept of the hermaphroditic creator points to autopoiesis, which is the “self-maintenance of an organized entity through its own internal processes,” but it

¹¹¹ McHugh, (206).

¹¹² Morford, Lenardon, and Sham, (vi).

¹¹³ Yoshida, Hiromi. *Joyce & Jung: The “Four Stages of Eroticism” In A Portrait of the Artist as a Young Man*. Peter Lang, 2007. (Fig. 1, pg. 2). See Appendix D.

¹¹⁴ Ibid. (2)

¹¹⁵ Joyce, *Finnegans Wake* (207).

¹¹⁶ McHugh, (207).

can also refer to an entity to that is able to (re)produce through “self-creation.”¹¹⁷ The “moppa” (ALP/HCE) is a singular entity that is made up of two different parts, and is, therefore, the hermaphroditic creator and self-producer. The “moppa,” because of its hermaphroditic nature, contains an internal and inherent character of transformation.

As the *prima materia*, Anna Livia is the source of the entire material world. Inherent in her is the power to create; however, there also exists the power to transform. She closely resembles the Christian God in the text, and one description of her is nearly Biblical: “Anna was, Livia is Plurabelle’s to be.”¹¹⁸ The chapter ends with the washerwomen (Shem and Shaun) transformed into a rock and a tree on the banks of the Liffey (ALP). They are transformed into base material objects, rock and tree, through their interaction with the water, as they have been standing in it for the length of the chapter. This reflects Anna Livia’s inherent ability to create the material, and to transform that which is already created. Anna Livia as the *prima materia* also refers to her as the philosopher’s stone, the highest goal of alchemy. The stone, like the *prima materia*, has the ability to create and transform. As the Liffey, Anna Livia is more closely related to the *prima materia*, which is the origin of the material world, and as “moppa” she/he is closer to the philosopher’s stone, because the nature of the stone is always hermaphroditic, containing both male and female.¹¹⁹ And so, not only does Anna Livia always-already exist through time, she also always exists as inherently male *and* female.

This duality of creation/transformation is furthered in the hermaphroditic nature of Shem and Shaun as washerwomen. They are “All Livia’s daughter-sons... the living

¹¹⁷ "autopoiesis, n." *OED Online*. Oxford University Press, March 2017. Web. 17 March 2017.

¹¹⁸ Joyce, *Finnegans Wake* (215).

¹¹⁹ Jung, (232).

sons or daughters.”¹²⁰ First Anna Livia is called “All Livia” recognizing her status as *prima materia* and creator of “All Liv[ing].” The gendered identity of Shem and Shaun is then called into question: “daughter-sons... the living sons or daughters.” At the beginning of the novel the twins are male, throughout this chapter they are female, and at the end of the chapter they are neither. The text uses a chiasmic structure to draw a parallel here between sons and daughter, which seems to make the terms equals. The one factor that links these transformations is their interaction with the water of the Liffey in this chapter. It opens with the twins as washerwomen already at the water, first exposure, and by the end of the chapter they are transformed to base materials. In alchemy, the material is not endowed with additions that change its character, but rather the changes are brought out from within the original material. Heat and acids are applied to base metals (iron) to bring out their true nature as noble metals (gold, silver). In the same way, the existence of male, female, and non-gendered forms that the twins take is not placed upon them, rather it is inherent in them, and they are revealed through contact with the *prima materia*. And so Shem and Shaun exist in all three states at all times, just as iron is “always-already” gold waiting to be revealed. This allows us to read a hermaphroditic legibility on the bodies of Shem and Shaun, which do not exist as either male or female, but exist as both male and female and more.

The way in which ALP has these encounters should also remind us of Lacan’s theory on *jouissance*. As Lacan states, *jouissance* is taken “one by one,” and should be finite.¹²¹ Anna Livia’s experience is just that, as a number is repeatedly given (whether it is 111 or a much larger number), and they are remembered “wan bywan bywan,” or “one

¹²⁰ Ibid. (215-216).

¹²¹ Lacan, (10).

by one.”¹²² Like Molly, Anna Livia meets all of Lacan’s requirements for *jouissance* except for “being” a man. Again we see the female characters of the text experiencing *jouissance* outside of the phallus, and in the case of ALP, outside of causality. Like the exclamations of Molly in the Penelope chapter, Anna Livia’s pleasure and her identity exist in the inbetween of the text. Her name rarely appears as “Anna Livia,” rather the letters “ALP” are embedded in other words in the text.

The constant shift and transformation of the names and signifiers of Anna Livia is similar to the operations of alchemy. However, this is a different type of alchemical transformation, one that “[does] not turn base metals into gold, but bodily powers into work-powers.”¹²³ This “social alchemy”¹²⁴ works to distance Anna Livia from her material body by constructing an “uncanny stranger.”¹²⁵ This form of alchemy transforms Anna Livia from the plural (re)producer, who has the ability to not only create but also transform the material world as *prima materia*, into a singular producer of labor power. Social alchemy works to refocus Anna Livia’s sexuality toward use-value and away from pleasure. The alchemical language used in *Finnegans Wake* portrays the material world as transformed and transforming. Joyce uses the alchemical allusions to work against the violence of “social alchemy.”

AS ABOVE SO BELOW: ALCHEMICAL LANGUAGE AND THE WAKE

The language of alchemy has often been highly criticized because of its high level of

¹²² Joyce, *Finnegans Wake* (201).

¹²³ Federici, (140).

¹²⁴ Ibid. (140).

¹²⁵ Cixous, (880).

plurality. Many words shared the same meaning, or the same word held multiple meanings, all within the same text. Stanley Redgrove notes that even the alchemists writing the texts were aware of this obscurantism: “the language of Alchemy is very highly mystical, and there is much that is perfectly unintelligible in a physical sense. Indeed, the alchemists habitually apologise for their vagueness on the plea that such mighty secrets may not be made more fully manifest.”¹²⁶ Even the *Oxford English Dictionary* is unclear on the exact origin and meaning of the term *alchemy*. The term comes from a Greek word (*chymia*) meaning “the Egyptian art” (“Alchemy”), but this definition does not actually define what exactly this art is. The prefix “*al*” is a later addition to the Greek word which came “down to us through the Arabs.”¹²⁷ The Greek word *chymia* also had connections with things that flowed or were poured out, metallurgy, and the four humors.¹²⁸ These connections make sense, because the alchemical art uses all of these ideas in its secretive writings. The idea of alchemy as an occult art has been around since its beginnings. The writings were intentionally written using a secretive language to prevent just anyone from having the alchemical secrets, because it is with these secrets that one is able to access the philosopher’s stone, and therefore the secrets are heavily guarded through obscurity. In her work *Alchemy and Finnegans Wake*, Barbara DiBernard makes a similar observation on the difficulty of

¹²⁶ Redgrove, H. Stanley. *Alchemy: Ancient and Modern*. Generic NL Freebook P, 1997. (5). The alchemists wrote with willful obscuration in order to protect the power of both the words and the experiments. The words, like the philosopher’s stone, were inherently powerful.

¹²⁷ Lindsay, Jack. *The Origins of Alchemy in Graeco-Roman Egypt*. Barnes & Noble, 1970. (68).

¹²⁸ *Ibid.* (68). The four humors exist simultaneously in the body, and ancient medicine sought to create a balance between them in order to cure the patient. Similarly, the base metals inherently contain the same properties as noble metals, and the processes of alchemy sought to balance these internal properties to transform base to noble.

pinning down the Hermetic Art—named for its supposed author the god Hermes Trismegistos: “Not only did the alchemists of different periods disagree with each other about the nature of the art, but so also did those working and writing at the same time.”¹²⁹ It is this intrinsic obscurity that makes alchemy the natural companion of James Joyce’s text. Like the language of alchemy, the language of *Finnegans Wake* resists definition and always already exists in plurality.

This plurality is the most clearly illustrated by the split between alchemists themselves. On the one hand the physical alchemist sought the philosopher’s stone in “dung-heap[s].”¹³⁰ This entailed bringing any substance into the laboratory, no matter how vile, to be used in experimentation. These are the alchemists who influence the modern conception of alchemy as the art of charlatans. However, on the other hand there existed a more pure, less literal form of alchemy. This is the work of the spiritual alchemist, who sought not a physical stone, but rather the perfected soul. The spiritual alchemists would “rail against those who use[d] hair, urine, eggs, and other vile substances in their pursuit of the Stone. In fact, some treatises go so far as to deplore not only the use of these common substances, but also of all physical or chemical ingredients and equipment.”¹³¹ These spiritual alchemists saw alchemy in an almost religious way, as the goal was a personal enlightenment. However, regardless of the discipline of the alchemist, both were devoted to the alchemical secret, and to preserving it for the elite few who would have been able to gain access to it.

¹²⁹ DiBernard, Barbara. *Alchemy and Finnegans Wake*. State University of New York P, 1980. (1). The is the same Hermes who makes up the male half of hermaphrodite.

¹³⁰ *Ibid.* (15).

¹³¹ *Ibid.* (17). These physical alchemists were only concerned with the material world, and they saw it as ever changing, and always already possessing the ability and qualities to transform inside itself.

The separation of these two groups of alchemists can result from differing interpretations of alchemy's main tenet: "as above, so below."¹³² In the literal sense the basest of material (iron or dung) could be home to the purest of material (gold or the philosopher's stone). This then becomes the basis for the experimentation of the physical alchemist. However, another reading of the same passage could suggest a more spiritual meaning. The spiritual alchemist seeks to transform his own soul, so that his soul will be as it would be on the Day of Judgment. Joyce uses this alchemical tenet with an invocation of its alleged author Hermes: "The tasks above are as the flasks below, saith the emerald canticle of Hermes."¹³³ This passage works on multiple levels through the plurality of language. The first and seemingly simplest allusion of the *Emerald Tablet* in "the emerald canticle of Hermes" actually contains a second allusion to a sacred scripture: the Songs of Solomon.¹³⁴ The word "canticle" normally refers to a song or hymn; however, this word was also used to refer specifically to the Songs of Solomon, and by extension to Solomon himself.¹³⁵ Solomon was the wisest king of Israel, and similarly Hermes was considered one of the wisest of the pagan gods. The first section of the passage offers the reader much more in terms of alchemical language. Primarily Joyce reproduces the main alchemical tenet here; however, this tenet has been transformed. This refers to "the tasks above are as the flasks below" and this assertion acts as an allusion to physical alchemy.¹³⁶ The work of the heavens is reflected in the experimental

¹³² Ibid. (32). This tenet reflects the alchemists' belief that there was an ideal, immaterial world that could be replicated in the material world through alchemical processes.

¹³³ Joyce, *Finnegans Wake* (263)

¹³⁴ Ibid. (263)

¹³⁵ "canticle, n." *OED Online*. Oxford University Press, March 2017. Web. 17 March 2017.

¹³⁶ Joyce, *Finnegans Wake* (263).

apparatus here on earth. The flask is still important in the toolbox of the modern scientist, and it was no different for the alchemist.

The text goes to great lengths to name one of the characters as an alchemist: “the first till last alshemist.”¹³⁷ According to Clive Hart’s *A Concordance to Finnegans Wake*, this is the closest to the term *alchemy* that the text ever gets. Using this passage to interpret an earlier account of Shem brings the occult into the manifest. Earlier we see Shem the artist; however, there is something seemingly off about the depiction: “while all over up and down the four margins of this rancid Shem stuff the evilsmeller . . . used to stipple endlessly inartistic portraits of himself.”¹³⁸ Shem uses “Shem stuff” to create ink for his own self-portrait—this also acts as an allusion to Joyce’s earlier text *A Portrait of the Artist as a Young Man*—and this matter has the smell of evil. This evil scent refers back to the idea of using vile substances in the pursuit of the philosopher’s stone (such as one’s own waste), and it was said that these physical alchemists could be smelled from far off.¹³⁹ The passage goes on to make the alchemical allusion slightly more clear: “Haunted Inkbottle, no number Brimstone Walk, Asia in Ireland . . . in which the soulcontracted son of the secret cell groped through life at the expense of the taxpayers.”¹⁴⁰ The inkbottle is haunted by the same matter that Shem uses to make his ink, and by the scent that haunts Shem himself. The next portion looks similar to a mailing address, and DiBernard believes this to be the case. She is correct in this, because there is no better place for a budding young alchemist to live than on a street named after one of the most important chemicals in alchemy: brimstone. Brimstone is another name

¹³⁷ Ibid. (185).

¹³⁸ Ibid. (182).

¹³⁹ DiBernard, (126-127).

¹⁴⁰ Joyce, *Finnegans Wake*. (182).

for sulfur, which has many uses in the laboratory. The novel takes place in Dublin, and so because of Shem's alchemical pursuits he has transformed Dublin into a small version of Asia, which is the supposed land of the original alchemists.¹⁴¹

And so Shem conducts his experiments in a "secret cell"¹⁴² as the alchemist often "perches precariously on the brink of heresy."¹⁴³ This is one perch that the alchemist could not afford to fall from, because it would most likely cost him his life. The final portion of this passage refers to a time in which, much like composers, the alchemist would be chartered by a ruling power, "who gave them tremendous amounts of money from state treasuries to carry out their experiments, often supporting them for years."¹⁴⁴ This idea of the taxpayers financially supporting a group of pseudo-scientists widely considered to be frauds no doubt led much of the negative view on alchemy. However, despite all these negative elements, Shem is nevertheless able to transform not only his hometown of Dublin, but he is also able to recreate, or transform, himself in his portrait.

Through the character of Shem, Joyce is able to invoke alchemy in his work without ever having to use the actual word. This absence acts as a specter that constantly haunts the background of the text, operating in secrecy much as the alchemical art did in the world. In this way Joyce has constructed his text in very much the same way that the texts of the alchemists were constructed. The excessive use of obscurity throughout *Finnegans Wake* echoes similar language found in works such as *The Book of Three Words* by King Khalid or *The Allegory of Merlin* by Merlin of Arthurian fame. Both of these texts present themselves in a similar fashion as *Finnegans Wake*, because they

¹⁴¹ Principe, Lawrence M. *The Secrets of Alchemy*. The U of Chicago P, 2013. (9).

¹⁴² Joyce, *Finnegans Wake*. (182).

¹⁴³ DiBernard, (128).

¹⁴⁴ *Ibid.* (128).

purposefully use highly obscurantist language in order to protect the secrets hidden inside the text.

However, there is another alchemist present in Joyce's text: Shem's twin brother Shaun. Above we saw Shem using his alchemy to (re)produce, or perfect himself. Below we shall see Shaun using alchemy much like the charlatans who sold fake gold, and were eventually hanged from gilded scaffolds. The alchemists of this order were so despised that even Pope John XXII made a decree regarding them in 1317:

The impoverished alchemists promise riches that they do not deliver, and they who think themselves wise fall into the ditch they have dug. For indeed the professors of this art of alchemy make fools of one another.¹⁴⁵

Shaun's counterfeit is most clear in two passages. The first passage concerns the game of a group of young girls, whose game is based on guessing colors. The nature of this game in terms of the alchemical is extremely important, because the idea of color, primarily of changing it, played a major role in the work of the alchemist. It is also important to remember, as DiBernard notes, "No one theory can encompass all of the variety of uses of color in *Finnegans Wake*, but a knowledge of the importance of colors in alchemy sheds a great deal of light on their Joycean use."¹⁴⁶ The girls playing the game represent a particularly important color to the alchemist, or rather a spectrum of several colors: the rainbow. The rainbow, like the philosopher's stone, represents a union of all colors. Just as the stone simultaneously contains both genders as one, it also contains all colors. This union is the reconciliation of opposites, and it is because of this union that transmutation is thus able to occur.

The game played by "Mime of Mick, Nick and the Maggies" hinges on the twins

¹⁴⁵ Principe, (61).

¹⁴⁶ DiBernard, (88).

being able to guess the correct color that the girls are thinking, and in doing so they are granted admission into the center of the girls' circle.¹⁴⁷ When a wrong answer is offered the girls respond "no," and entry is denied; however, when the correct answer is given, the girls respond "yes" and allow the boy to enter their circle. The "yes" and "no" of this game echoes Molly's monologue. Just as Molly was repeatedly allowing men "entry," so too are the girls giving consent in this quasi-sexual game. The names given to the twins in the opening of the game also contain alchemical significance. Shem, the purer of the two, is figured as "Nick."¹⁴⁸ The name Nick invokes the image of a legendary alchemist Nicolas Flamel, who was "one of the supposed possessors" of the philosopher's stone.¹⁴⁹ This sets Shem ahead of Shaun, who is figured as a mere "Mime of Mick."¹⁵⁰ This places Shaun into the category of those who sought to imitate the alchemical art. However, he is not a strict imitator of Flamel, but is only seeking the profit of the art, and this is made apparent by the fact that he is an imitator of "Mick," rather than "Nick." Shaun's identity as a false alchemist is furthered through the course of the game. And so despite his slight alchemical knowledge, "Glugg," or Shaun, is unable to gain access into the circle of girls, which ultimately represents his, or anyone's, inability to create the philosopher's stone.¹⁵¹

Shaun's identity as the false alchemist makes itself much more apparent in a latter chapter of *Finnegans Wake*. Shaun is figured as:

The gist of Shaum.... There is a strong suspicion on counterfeit Kevin....
the bells of scandal that gave tune to grumble over him and someone

¹⁴⁷ Joyce, *Finnegans Wake*. (219). This passage is based on a "children's game called 'Angels and Devils' or 'Colours,' in which one child ('the devil') is supposed to guess a color that has been chosen by the others ('the angels'). (Bishop, "Introduction" xxi).

¹⁴⁸ *Ibid.* (219).

¹⁴⁹ Principe, (1).

¹⁵⁰ Joyce, *Finnegans Wake*. (219).

¹⁵¹ *Ibid.* (225).

between me and thee. He would preach to the two turkies and dipdip all the dindians, this master the abbey, and give gold tidings to all that are in the bonze age of anteprosurrectionism.¹⁵²

Much like the earlier passage Shaun's name is reconfigured to reflect Shem's name; however, it again is able to only mimic one letter. This is recognition of Shaun's alchemical abilities, which are only an imitation of Shem's abilities, but nevertheless are present. Joyce provides the reader with "the gist of Shaum," which specifically refers to a false alchemist.¹⁵³ The alchemical text *The Ordinall of Alchimy* tells of a monk who claimed to know the secrets to the art, and promised to erect fifteen abbeys; however, this monk proved to be a fraud.¹⁵⁴ Shaun makes promises of gold that are actually just bronze.

The final word of the passage proves to be loaded with alchemical implications. The word uses two Latin prefixes, the first being "ante" and the second being "pro." The first part of the term is the simpler of the two, meaning "before," and this can be either in time or in space, but the latter, I argue, is the better translation for this passage.¹⁵⁵ However, the second term, which in some cases can have the same meaning as the first, can also be translated as "in the place of, instead of, for."¹⁵⁶ This translation makes more sense in terms of the passage for two reasons. First, Shaun is trying to stand in for Shem by taking credit for Shem's work. Shaun is not able to do this and is therefore a poor substitution. The second way in which this translation of "pro" is more appropriate is because of the rest of the word: "resurrectionism." The resurrection of the soul into its perfect form, or of metals to gold, was the primary aim of alchemy, and so by combining

¹⁵² Ibid. (483).

¹⁵³ Ibid. (483).

¹⁵⁴ DiBernard, (98). "counterfeit Kevin" is referred to as the "master of the abbey" (Joyce, *Finnegans Wake* 483).

¹⁵⁵ See E. A. Andrews' *Copious and Critical Latin-English Lexicon*. "ante" (110-11), "pro" (1203-1204).

¹⁵⁶ Ibid.

both of these prefixes Shaun is placed even further away from the end goal of alchemy. Shaun stands before the resurrection, or in other words he is unable to complete the steps of the alchemical process that are required to reach the resurrection. His inability to reach the final step of the process is again a testament to his fraudulent nature. At the same time that the “ante” is referring to Shaun’s imitation of Shem, the term also tells the reader the type of products Shaun is peddling (“*anti*-products”). Shaun’s alchemical products are substitutions for the resurrection, or this could also be read as fake gold. He uses, or tries to use, alchemy only for profit, and so, due to the impurity of his nature, Shaun is never able to reach the final stage of alchemy.

One evening when the twins are cleaning up the mess of their father’s impure desires (and actions), they seem to be literally transformed. This transformation takes place at the end of what appears at first to be a chapter about the washerwomen and their gossip. However, as the chapter draws to a close there are more invocations of the family, and then it ends by naming both of the twins: “I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia’s daughter-sons.... I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of.... Telmetale of stem or stone.”¹⁵⁷ The first issue to be dealt with in this passage is the reference to Shem and Shaun as “Livia’s daughter-sons.”¹⁵⁸ This type of hermaphroditic imagery is not foreign to alchemy, and in fact Carl Jung notes that it is part of the nature of “the philosophers’ stone, which, as hermaphrodite, contains both.”¹⁵⁹ The ability of the hermaphrodite to reconcile opposites (masculine and feminine) is what makes it the

¹⁵⁷ Joyce, *Finnegans Wake*. (215-216).

¹⁵⁸ *Ibid.* (215).

¹⁵⁹ Jung, (232).

perfect symbol for the stone, because the very existence of the stone is the reconciliation of opposites. By figuring the twins as hermaphrodites, the text alludes to their both possessing a higher level of alchemical prowess. However, the passage continues to ask, “Who were Shem and Shaun the Living sons or daughters of.”¹⁶⁰ Now it would seem that their reconciliation of opposites is in question. The reason for this question will become clear once the transformation itself has been considered. With respect to which twin transforms into which object, the text is unclear. However, Shem, being the pure alchemist, could have only transformed into the stone, because the mention of a transformation into a stone after a hermaphroditic reference clearly points to the philosopher’s stone. This is then another passage that points to the fact that Shem is able to complete all the steps of alchemy, and in doing so he has transformed himself into the philosopher’s stone. Shaun, however, is again unable to follow his brother through all of the alchemical steps, and because of his inability he transforms into the tree. This tree can be read as the tree that grows from “the fallen Adam.”¹⁶¹ In her lectures on Alchemy Marie-Louise von Franz notes, “The task of alchemy... consists in reassembling the light sparks of Adam.”¹⁶² And so even in this redefinition of the goal of alchemy Shaun has failed.

Joyce’s text ends with a seemingly incomplete sentence: “A way a lone a last a loved a long the.”¹⁶³ This seems to be a strange ending for a text that has so heavily used obscure language in order to produce a plurality of meaning, because the words used in

¹⁶⁰ Joyce, *Finnegans Wake*. (216).

¹⁶¹ Franz, Marie-Louise von. *Alchemy: An Introduction to the Symbolism and the Psychology*. Inner City Books, 1980. (93).

¹⁶² *Ibid.* (93).

¹⁶³ Joyce, *Finnegans Wake*. (628).

the final sentence are all relatively simple. In his book *Dreamscheme: Narrative and Voice in Finnegans Wake*, Michael Begnal sheds some light onto this sentence:

Joyce told Louis Gillet that he selected the last word in this way: ‘This time, I have found the work which is the most slippery, the least accented, the weakest word in English, a word which is not even a word, which is scarcely sounded between the teeth, a breath, a nothing, the article *the*.¹⁶⁴

And so the last sentence of the novel creates a sense of sliding away; however, the reader

is not freely drifting away from the novel. Joyce’s final sentence moves the reader back to the first sentence of the novel, which could be read as part of the final sentence:

“riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.”¹⁶⁵ The first and last sentence of the text thus work together to create one of the most popular alchemical symbols: the ouroboros. The symbol of the serpent devouring its own tail is a fitting end (and beginning) for *Finnegans Wake* for a few reasons. The first is that it highlights the circular nature of the text, just as the serpent symbolizes the circularity of all things. The circular nature of the serpent is directly applicable to the work of the alchemist, which is always changing and always in flux, and yet always working to the same goal. The work hinges on the fact that base metals (or human souls) are always both returning to their perfected form, and simultaneously moving away from it. The alchemical process contains all things within it, and is always in motion.

Another reason which makes this particular ouroboros significant is its location within the text. The reader is placed inside the river Liffey from the beginning, but

¹⁶⁴ Begnal, Michael H. *Dreamscheme: Narrative and Voice in Finnegans Wake*. Syracuse U P, 1988. (2).

¹⁶⁵ Joyce, *Finnegans Wake*. (3).

language of the opening sentence also suggests a return: “recirculation back.”¹⁶⁶ The first and last sentence of the text performs this continual circulation and recirculation of the river through the idea of the ouroboros, which in typical alchemical fashion is hidden within the passages.

Other than the ouroboros, there is another alchemical symbol that runs through the text in a circular pattern. The Liffey also acts as “the philosophical water [which] is the stone or the *prima materia* itself; but at the same time, it is also its solvent.”¹⁶⁷ As the stone, the river possesses all things, like the ouroboros, and yet as a solvent the river is able to break things down. The river is simultaneously losing matter as a solvent by carrying out reactions, and at the same time containing all things within itself. The final layer of the Liffey is its identification with ALP, who is also known as Livvy.

And so Anna Livia Plurabelle is not only the Liffey, the *prima materia*, the philosophical water, but she is also Eve. ALP in each one of these descriptions is figured as the mother of all things. Joyce creates one of the greatest novels in the English language through the use of plurality and obscure language. Each character, like ALP, exists in a multitude of forms with a multitude of names. This makes the novel extraordinarily challenging to read; however, with the lens of alchemy many of these layers begin to unfold. While the use of alchemical language and symbols is not the only way to decipher the text, it does provide a rich starting point for understanding Joyce’s final work. In his essay on *The Work in Progress* (later called *Finnegans Wake*), Samuel Beckett notes, “The danger is in the neatness of identifications.”¹⁶⁸ It would seem that

¹⁶⁶ Ibid. (3).

¹⁶⁷ Jung, (235).

¹⁶⁸ Beckett, Samuel. “Dante...Bruno. Vico... Joyce.” *Our Exagmination round His*

Joyce has avoided all danger in the completion of his masterpiece, because there can never be a neatness to the identification of any part of his text.

CONCLUSION

Milly and Issy are the two daughters from the novels.¹⁶⁹ Neither of the girls plays a major role in their respective novels, and Milly is not even present during the action of *Ulysses*. Issy's name is rarely used in *Finnegans Wake*, and it is often difficult to determine, when she is speaking, where she is, and what exactly she is doing. However, both girls represent the important theme of circularity or "recirculation."¹⁷⁰

Both daughters are portrayed as reflections of their mothers, and as inheritors of the same fates of their mothers. In *Ulysses*, Milly is sent off to study photography in Mullingar. The first description of Milly comes from Bloom: "The night Milly brought [the little mirror in the silk hat] into the parlour. O, look what I found in professor Goodwin's hat! All we laughed. Sex breaking out even then. Pert little piece she was."¹⁷¹ Professor Goodwin was "a courteous old chap," who would bow to Molly when she would get off the platform at the train station.¹⁷² Before Milly shows the little mirror in the hat, the bow is considered to be a polite gesture. However, professor Goodwin was using the mirror as he bowed in order to look up Molly's dress. Milly, in showing the

Factification for Incamination of Work in Progress. Shakespeare and Company, 1929. 1-22. (3).

¹⁶⁹ Milly is the daughter of Leopold and Molly Bloom, and Issy is the daughter of HCE and Anna Livia.

¹⁷⁰ Joyce, *Finnegans Wake*. (3).

¹⁷¹ Joyce, *Ulysses*. (63).

¹⁷² *Ibid.* (63).

mirror to everyone in Goodwin's presence, suggests that Milly knew the purpose of the mirror without having to be told. Molly also recognizes the similarities between herself and Milly: "they [Milly's breasts] were shaking and dancing about in my blouse like Milly's little ones now when she runs up the stairs I lived looking down at them."¹⁷³ Mr. Bloom also reflects on watching Milly on the stairs; however, his view is from the bottom: "Her slim legs running up the staircase. Destiny. Ripening now."¹⁷⁴ Molly's comment is recognition of the connection of the body of the mother to the body of the daughter. The body of the is "the first other which [one] encounter[s]," and this encounter "differs depending upon whether [one] [is] a girl or a boy."¹⁷⁵

There is a deep connection between the mother and daughter, and in this case one of the reasons for the connection is Bloom's lust for both Milly and Molly. After Bloom reads Milly's letter to him, he begins to regret an unnamed past action:

*Those girls, those girls,
Those lovely seaside girls*

Milly too. Young kisses: the first. Far away now past. Mrs Marion.
Reading lying back now, counting the strands of her hair, smiling, braiding.

A soft qualm regret, flowed down his backbone, increasing. Will happen,
yes. Prevent. Useless: can't move. Girl's sweet light lips. Will happen too. He felt
the flowing qualm spread over him. Useless to move now. Lips kissed, kissing
kissed. Full gluey woman's lips.

Better where she is down there: away.¹⁷⁶

The beginning of the quotation is a portion of a song about the "seaside girls." These are the girls that sing for Blazes Boylan's company. Throughout the text Bloom displays anxiety about the affair going on between Boylan and Molly, and it is likely that Molly is not the only "seaside girl" that Boylan is seeing. Bloom places Milly alongside these

¹⁷³ Ibid. (761).

¹⁷⁴ Ibid. (66).

¹⁷⁵ Irigaray, *To Be Two*. (30).

¹⁷⁶ Joyce, *Ulysses*. (67).

girls, and then proceeds to fantasize about kissing her. He calls her kisses “young,” and hints at the fact that he was Milly’s first kiss.¹⁷⁷ However, he quickly places the event in the “far away now past.”¹⁷⁸ The letter Milly sent was a thank you card for her birthday gifts. Her fifteenth birthday occurred the day before *Ulysses* takes place, June 15th. How long ago these “young kisses” took place is unclear; however, what we can be certain of is that she was younger than 15. The incident also reinforces the connection between the body of the mother and the body of the daughter, because the very next thing Bloom’s mind moves to is Molly, or “Mrs Marion.”¹⁷⁹ We can also be certain that this past event was not innocent, because it is a memory that brings regret. The mere thought of what happened is still so fresh in Bloom’s mind that he is filled with uneasy remorse for what he has done. Later in the passage we learn that Bloom did not just kiss Milly, but rather their “lips kissed, kissing kissed. Full gluey woman’s lips.”¹⁸⁰ This suggests a long passionate kiss, or one that forcefully held. Milly’s lips are no longer “young lips,” but rather “full gluey woman’s lips.”¹⁸¹ Bloom is no longer talking about kissing Milly on the mouth, but rather is referring to her vaginal lips. This is made clear by his use of the adjective “woman’s” as opposed to “young,” which was used earlier. The deep regret Bloom feels is not about being the first man to romantically kiss his daughter. In this passage we see a clear indication that Bloom has engaged in an act of incest with his daughter, and one that was non-consensual. Bloom also recognizes that he is unable to prevent himself from doing so again, so he has had to send Milly away. He did not send

¹⁷⁷ Ibid. (67).

¹⁷⁸ Ibid. (67).

¹⁷⁹ Ibid. (67). Marion is Molly’s actual name.

¹⁸⁰ Ibid. (67).

¹⁸¹ Ibid. (67).

Milly away for the purpose of studying photography, or any other subject, but rather sent her away to protect her from himself. Milly is “better where she is down there: away,” away from her incestuous, lecherous father.

Issy is subjected to the same violence from her father in *Finnegans Wake*. The text operates as the counter part to *Ulysses*. Whereas *Ulysses* is the book of the day and being awake, *Finnegans Wake* is the book of the night and the sleeping mind, or the unconscious mind. Because of this, locating the crime is more difficult, because it is repressed by guilt. However, there are several clues in the washerwomen chapter that bring the crime into the light. The first is the way in which HCE is aligned with the Greek god Zeus. The text compares Anna Livia to Hera and HCE to Zeus by using a story from the *Iliad* when describing one of their interactions:

And after that she wove a garland for her hair. She pleated it. She plaited it. Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow. Then she made her bracelets and her anklets and her armlets and a jetty amulet for necklace of clicking cobbles and pattering pebbles and rumbledown rubble, richmond and rehr, of Irish rhunerhinerstones and shellmarble bangles.¹⁸²

This passage refers to the scene in which Hera adorns herself in fine clothes and jewelry in order to seduce Zeus, so that he might sleep with her and consequently fall asleep afterward. Hera’s ploy succeeds and Zeus sleeps. Anna Livia apparently has used similar tactics and, as is evident from the rest of the text, HCE sleeps.

Later in the chapter the washerwomen give a description of Issy that is similar to Bloom’s description of Milly:

Her bloodorange bockknickers, a two in one garment, showed natural nigger boggers, fancyfastened, free to undo: her blackstripe tan joseph was sequansewn and teddybearlinded, with wavy rushgreen epaulettes and a leadown here and

¹⁸² Joyce, *Finnegans Wake*. (207).

there of royal swansruff: a brace of gaspers stuck in her hayrope garters” her civvy codroy coat with alpheubett buttons was boundaried round with a twobar tunnel belt” a fourpenny bit in each pocketsided weighed her safe... she kep on grinding a something quaint in her fiumy mouth... her snuffdrab siouler’s skirt trailed fffifty odd Irish miles behind her lungarhodes.¹⁸³

Like Milly, Issy’s father has engaged her in a non-consensual, incestuous act. While this passage is less clear than the account of Molly, it nevertheless points to some kind of oral sexual activity: “she kep on grinding a something quaint in her fiumy mouth.”¹⁸⁴ We can also be certain that Issy, like Milly, was also a young girl when the event took place. The passage describes part of her clothing as “teddybearlinded,” or lined with a teddy bear. The reference to Leda and the swan makes it clear that HCE, as Zeus or the swan, has committed an act of sexual violence against Milly, Leda.¹⁸⁵ Milly is also being sent away in order that she might be protected from her father. The “fourpenny bit” in each of her pockets “weighed her safe.”¹⁸⁶ This likely refers to money to be used to travel by bus or train. She is being sent fifty Irish miles away, because, like Bloom, HCE is unable or unwilling to control himself around her. Her clothes, despite the fact that they are “fancyfastened,” are “free to undo.”¹⁸⁷ This suggests that the transgression is ongoing, as HCE is free to unfasten the clothes as he wishes. Both girls are victims of acts of violence from their fathers, and are sent away because of them.

Both girls are also likened to their mothers in the respective passages. Issy is constantly referred to with the same “river language” that is used to invoke Anna Livia throughout the text. Both mothers are also placed side-by-side, as each is given the final

¹⁸³ Joyce, *Finnegans Wake*. (208).

¹⁸⁴ *Ibid.* (208).

¹⁸⁵ See “The Wild Swans at Coole” by W.B. Yeats.

¹⁸⁶ *Ibid.* (208).

¹⁸⁷ *Ibid.* (208).

chapter of their respective texts. And so, as the Liffey flows into Dublin and out again each day, the texts of *Ulysses* and *Finnegans Wake* create a cyclical narrative of pleasure and violence. The narrative structure of *Ulysses* is the path of the sun during the day. It begins near to the ground, the home, and goes through the sky illuminating all things. And so, throughout the text we find moments of philosophizing on words, Shakespeare, and identity. *Finnegans Wake*, on the other hand, maps the path of the sun when it has set. It delves deep into the language of the unconscious and breaks away from all causality. The two texts work together to create a complete circle.

The function of *jouissance* is pleasure outside of utility (or “use-value”), and the work of *écriture féminine* is to create the space for the female sexual experience of *jouissance*. Joyce’s radically experimental language in both *Ulysses* and *Finnegans Wake* works to break down the patriarchal control of narrative and of pleasure. However, in doing so Joyce has also created situations in the text where sexual violence occurs. These incidents range from “peeping” to incest. The latter forces us, as readers, to ask, “what is the cost of Joyce’s radical *écriture féminine*?” I believe that the sexual violence of the text does not work to undermine Joyce’s writing, but rather to strengthen the representation of “lived bodies.” Neither text depicts a utopian world where all bodies are given equal space to speak, but rather they show the material world in which bodies must speak all things, especially those of oppression and violence. When these issues remain in silence, they are unable to be corrected. Joyce allows for the victims in the text an opportunity to bear witness against their attackers, and in doing so places them in a position of power.

The circular nature of these two texts (either considered as separate text or a

single text) creates what Julia Kristeva calls a “bound text.” A “bound text” is one whose “initial programming, its arbitrary endings, its dyadic figuration, its deviations and their concatenation” reveal “the novel’s textual order is based more on speech than on writing.”¹⁸⁸ And so, this is not only reflected in the ends of Joyce’s novels (which point back to the beginning), but also in the fact that both novels end with either a monologue or soliloquy from the main female character. Consequently, these two novels are “closed and terminated in [their] very beginnings.”¹⁸⁹ For us, this means we approach these texts as objects, which are complete in themselves. We are then able to read consent and pleasure in the text. The “bound text” also creates a space for “hermaphroditic legibility,” where we are able to read “lived bodies,” their experiences, and their pleasures. This reading will differ in each encounter with the text as our own “lived bodies” gain experience, and so you must “decide for yourself on your position in the arena of contradictions, where pleasure and reality embrace” how to read these bodies.¹⁹⁰

¹⁸⁸ Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia U P, 1980. (38).

¹⁸⁹ *Ibid.* (41).

¹⁹⁰ Cixous, (891).

Works Cited:

- "autopoiesis, n." *OED Online*. Oxford University Press, March 2017. Web. 17 March 2017.
- "ante." *A Copious and Critical Latin-English Lexicon, Founded on the Larger Latin-German Lexicon of Dr. William Freund: With Additions and Corrections from the Lexicons of Gesner, Facciolati, Scheller, Georges, ect.* Harper & Brothers, 1868.
- Beckett, Samuel. "Dante... Bruno. Vico... Joyce." *Our Exagmination round His Factification for Incamination of Work in Progress*. Shakespeare and Company, 1929.
- Begnal, Michael H. *Dreamscheme: Narrative and Voice in Finnegans Wake*. Syracuse U P, 1988.
- Bishop, John. Introduction. *Finnegans Wake*, by James Joyce, Penguin Books, 1999, pp. vii-xxvii.
- . *Joyce's Book of the Dark: Finnegans Wake*. U of Wisconsin P, 1986.
- Botticelli, Sandro. *Birth of Venus*. Circa 1480, tempera on canvas, Uffizi Gallery, Florence.
- Breu, Christopher. *Insistence of the Material: Literature in the Age of Biopolitics*. U of Minnesota P, 2014.
- Campbell, Joseph, and Henry Morton Robinson. *A Skeleton Key to Finnegans Wake: Unlocking James Joyce's Masterwork*. New World Library, 1944.
- "canticle, n." *OED Online*. Oxford University Press, March 2017. Web. 17 March 2017.
- Cixous, Hélène. "The Laugh of the Medusa." *Signs*, vol. 1, no. 4, 1976, pp. 875-893.
- DiBernard, Barbara. *Alchemy and Finnegans Wake*. State University of New York P,

1980.

Ellmann, Richard. *Ulysses on the Liffey*. Oxford U P, 1972.

Fausto-Sterling, Anne. *Sexing the Body*. Basic Books, 2000.

Federici, Silvia. *Caliban and the Witch*. Autonomedia, 2004.

"flirt, v." *OED Online*. Oxford U P, March 2017. Web. 15 March 2017.

Franz, Marie-Louise von. *Alchemy: An Introduction to the Symbolism and the Psychology*. Inner City Books, 1980.

Freud, Sigmund. *On the Sexual Theories of Children*. Read Books, 2013.

Grosz, Elizabeth. "Feminism, Materialism, and Freedom." *New Materialism: Ontology, Agency, and Politics*, edited by Diana Coole and Samantha Frost, Duke U P, 2010, pp. 139-157.

Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Indiana U P, 1994.

"Hermaphrodite n. and adj." *OED Online*, Oxford U P, March 2017. Web. 10 March 2017.

Irigaray, Luce. *The Sex Which is Not One*. Translated by Catherine Porter, Cornell U P, 1985.

---. *To Be Two*. Translated by Monique M. Rhodes and Marco F. Cocito-Monoc, Routledge, 2001.

Joyce, James. *Finnegans Wake*. Penguin Books, 1999.

---. *Ulysses*. The Modern Library, 1992.

Jung, Carl. *Psychology and Alchemy*. Princeton U P, 1968.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*.

Columbia U P, 1980.

Lacan, Jacques. *The Seminar of Jacques Lacan: Book XX On Feminine Sexuality, The Limits of Love and Knowledge, 1972-1973*. Translated by Bruce Fink, WW Norton & Company, 1998.

Lindsay, Jack. *The Origins of Alchemy in Graeco-Roman Egypt*. Barnes & Noble, 1970.

Marx, Karl. *Capital Volume 1*. Translated by Ben Fowkes, Penguin Books, 1990.

McHugh, Roland. *Annotations to Finnegans Wake*. The Johns Hopkins U P, 1980.

Morford, Mark P.O., Robert J. Lenardon, and Michael Sham. *Classical Mythology*. 9th ed., Oxford UP, 2011.

Principe, Lawrence M. *The Secrets of Alchemy*. The U of Chicago P, 2013.

“pro.” *A Copious and Critical Latin-English Lexicon, Founded on the Larger Latin-German Lexicon of Dr. William Freund: With Additions and Corrections from the Lexicons of Gesner, Faccioliati, Scheller, Georges, ect.* Harper & Brothers, 1868.

Redgrove, H. Stanley. *Alchemy: Ancient and Modern*. Generic NL Freebook P, 1997.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. U of California P, 1990.

Stolcenberg, Stolcius de. *Viridarium chymicum*. 1624.

Yeats, William Butler. *Selected Poems and Four Plays of William Butler Yeats*. 4th ed., Scribner Paperback Poetry, 1996.

Yoshida, Hiromi. *Joyce & Jung: The “Four Stages of Eroticism” In A Portrait of the Artist as a Young Man*. Peter Lang, 2007.

(740)

...mist makes you
 [Redacted text block]

Lord I

y yes

(741)

[Redacted text block]

iiii .oooo

eeeee

[Redacted text block]



(742)

[Redacted text block]

O [Redacted text]

God [Redacted text]

(743)

[Redacted text block]

a woman as soon as you're old and ought to have a
 t. *only full stop*



[REDACTED]

Lord [REDACTED]

skating rink and smoking their cigarettes
when it on her dress when I saw
button I sewed on to the bottom of her jacket
and

(751)

[REDACTED]

(752)

money of course he has to pay for it from O
of making it something better for us in the
other world trying something God
for a night but always remains me of
old when I suppose he scratched himself in it often enough
I think I remember from Lord Napier that I used to
O God here we are at all Raymond Terrace and On
and Lombard street and Jones street and he goes
pretending to help the men with our
of furniture and then the City Arms notes worse and
that charming place on the landing
paying them leaving an then stinks
and then always know who was in there last every time were
just getting on right something happens or he puts his big
foot in it Thom and Terys and Mr Cunes and Drimmies
think he's going to be run into prison over his old lottery
tickets that was to be an our salvations or he goes and gives
of the Freeman too like the rest on account of those Shiner
of the Freemasons then well see if the little man he
showed me dabbling along in the wet all by himself round by
Goudy's lane will give him much consolation that he says is so
of the trousers I saw on him wait theres Georges church
bells wait 3 quarters the hour wait 2 o'clock well thats a nice
time of the night for him to be coming home at to anybody
dabbling down into the area if anybody saw him in knock
him on that little habit tomorrow first in look at his shirt to
see if he see if he has that French letter still in his pocketbook
I suppose he thinks I dont know decent men an then 20
up in bed like those babies in the Aristocrats Masterpiece he
brought me another time as if we hadnt enough of that in real
the without some old Aristocrat or whatever his name is dis-
heads and no legs thats the kind of villainy theyre always
dreaming about with not another thing in their empty heads
they ought to get slow poison the man or them their tea and

(757)

for him himself on both sides and would go I sup
Jews used when somebody dies belonged to them and wouldnt
ought I stood out enough for one time and let him he does
it all wrong too thinking only of his own pleasure his tongue is
too hot or I dont know what he forgets that we then I dont
in make him do it again if he doesnt mind himself and rock
him down to sleep in the coachman with the blackcocties I
wonder was it her jostle on her head with my castons hes such
a born that too he ned never have the courage with a married
woman thats why he wants me and Boylan though as for her
Dont as she calls him that forlornlooking spectacle you
couldnt call him a husband yes
faces that Hornblower with the emms bonnet on the top on
his nob let us into by the back way he was throwing his sneeps
eyes at those two doing skirt duty up and down I tried to wink
at him first no use of course and thats the way his money goes
style at the grand funeral in the paper Boylan brought in if
they saw a real emms funeral thats be something reversed
broom and Tom Kernan that drunken little barmenly man that
bit his tongue off falling down the mens W & drunk in some
place of other and Martin Cunningham and the two Deuaruses
and Fanny McBoys husband white head of cabbage skinny
thing with a turn in her eye trying to sing my songs shea want
to be born an over again and her old green dress with the
lowneck as she cant attract them any other way like dabbling
on a rainy day I see it all now plainly and they call that friend-
ship kissing and then burying one another and they all with
their wives and families at home more especially Jack Tower
keeping that barmaid he does of course his wife is always sick
or going to be sick or just getting better of it and hes a good-
looking man with though hes getting a bit grey over the ears
husband again into their sketches if I can help it making fun
of him then behind his back I know well when he goes off with
his notions because he has sense enough not to squander every
penny piece he came down their gallow and looks after his

(758)

~~wife and family good for nothing poor Paddy Dignum all the same I'm sorry in a way for him what are his wife and 3 children going to do unless he was insured comical little teetotal always stuck up in some pub corner and her or her son waiting Bill Bailey wont you please come home her widows weeds wont improve her appearance theyre awfully becoming though if your good looking what men want he yes he was at the Clarence dinner and Ben Dollard base baritone the night he borrowed the swallowtail to sing out of in Holles street squeezed and squashed into them and grinning all over his big Dolly face like a wellwhipped child betty didnt he look a banny ballocks sure enough that must have been a spectacle on the stage imagine paying 5/- in the preserved seats for that to see him and Simon Dedalus too he was always turning up half screwed singing the second verse first the old love is the new was one of his so sweetly sang the maiden on the handmill bough he was always on for firetying too when I sang Maritana with him at Freddy Mayers private opera he had a delicious glorious voice Phoebe dearest goodbye sweetheart he always sang it not like Bartell driney sweet tart goodbye of course he had the gift of the voice so there was no art in it all over you like a warm showerbath O Maritana wildwood flower we sang splendidly though it was a bit too high for my register even transposed and he was married at the time to May Goulding but then hed say or do something to knock the good out of it hes a widower now I wonder what sort is his son he says hes an author and going to be a university professor of Italian and Im to take lessons what is he driving at now showing him my photo its not good of me I ought to have got it taken in drapery that never looks out of fashion still I look young in it I wonder he didnt make him a present of it altogether and me too after all why not I saw him driving down to the Kingsbridge station with his father and mother I was in mourning that 11 years ago now yes hed be 11 though what was the good in going into mourning for what was neither one thing nor the other of course he insisted hed go into mourning for the cat I suppose hes a man now by this time he was an innocent boy then and a darling little fellow in his lord Fauntleroy suit and curly hair like a prince on the stage when I saw him at Mat Dillons he liked me too I remember they all do wait by God yes wait yes hold on he was on the cards this morning when I laid out the deck union with a young stranger neither dark nor fair you met before I thought it meant him~~

(759)

~~but hes no chicken nor a stranger either besides my face was turned the other way what was the 7th card after that the 10 of spades for a journey by land then there was a letter on its way and scandals too the 3 queens and the 8 of diamonds for a rise in society yes wait it all came out and a red 8s for new garments look at that and didnt I dream something too yes there was something about poetry in it I hope he hasnt long greasy hair hanging into his eyes or standing up like a red Indian what do they go about like that for only getting themselves and their poetry laughed at I always liked poetry when I was a girl first I thought he was a poet like Byron and not an ounce of it in his composition I thought he was quite different I wonder is he too young hes about wait 68 I was married 68 Minny is 15 yesterday by what age was he then at Dillons 5 or 6 about 68 I suppose hes 20 or more Im not too old for him if hes 23 or 24 I hope hes not that stuck up university student sort no otherwise he wouldnt go sitting down in the old kitchen with him taking Eppas cocoa and taking of course he pretended to understand it all probably he told him he was out of Trinity college hes very young to be a professor I hope hes not a professor like Goodwin was he was a patent professor or John Jameson they all write about some woman in their poetry well I suppose he wont find many like me where softly signs or love the night guitar where poetry is in the air the blue sea and the moon shining so beautifully coming back on the nightboat from Tarifa the lighthouse at Europa point the guitar that fellow played was so expressive will I never go back there again all new faces two glancing eyes a lattice and Ill sing that for him theyre my eyes if hes anything of a poet two eyes as darkly bright as loves own star arent those beautiful words as loves young star itll be a change the Lord knows to have an intelligent person to talk to about yourself not always listening to him and Billy Frestcotts ad and Keryess ad and Tom the Devils ad then if anything goes wrong in their business we have to suffer Im sure hes very distinguished Id like to meet a man like that God not though I would besides being young there fine young men I could see down in Margate strand bathing place from the side of the rock standing up in the sun naked like a God or something and then plunging into the sea with them why arent all men like that thered be some consolation for a woman like that lovely little statue he bought I could look at him all day long curly head and his shoulders his finger up for you to listen theres real beauty and poetry for you I~~

(760)

[REDACTED] woman
[REDACTED] the gods
[REDACTED] O [REDACTED] big
[REDACTED] that will say right to that well he may sleep and right the
[REDACTED] came
[REDACTED] sign
[REDACTED] for a dark man in some property, between a [REDACTED] in prison
[REDACTED] Lord [REDACTED] be
[REDACTED] standing around him in the distance of his looking his
[REDACTED] and
[REDACTED] you ever see me running is just like to see myself at it show
[REDACTED] them attention and they treat you like shit I don't care what
[REDACTED] ground
[REDACTED] going
[REDACTED] one another and slaughtering when do you ever see women
[REDACTED] rolling around drunk like they do or gambling every penny
[REDACTED] yes [REDACTED]
[REDACTED] ever she does she knows where to stop care she wouldn't be
[REDACTED] in the world at all only for us they don't know what it is to be
[REDACTED] a woman and a mother how could they, where would they, all
[REDACTED] or them be if they hadn't an a mother to look after them what
[REDACTED] I never had that why I suppose he's running wild now out
[REDACTED] at night away from his books and studies and not living at
[REDACTED] home on account of the usual rowy house I suppose well its a
[REDACTED] poor case that those that have a nice son like that they're not
[REDACTED] satisfied and I none was he not able to make one it wasn't my
[REDACTED] fault we came together when I was watching the two dogs up
[REDACTED] in her behind in the middle of the naked street that discon-
[REDACTED] tined me altogether I suppose I oughtn't to have buried him in
[REDACTED] that little wooly jacket I knitted crying as I was but give it to
[REDACTED] some poor child but I knew well I'd never have another ear
[REDACTED] O I'm not
[REDACTED] going to think myself into the ground about that any more
[REDACTED] I
[REDACTED] somebody, I brought in instead of rolling around the
[REDACTED] God [REDACTED] and perhaps
[REDACTED] poor mother wouldn't like that if she was alive running him off
[REDACTED] for life perhaps sell to a lovely boy so often I used to be
[REDACTED] coming home after dances the all of the night they have friends
[REDACTED] they can talk to were none either he wants what he wants
[REDACTED] or its some woman ready to stick her knife in you I hate that

(763)

[REDACTED] a
[REDACTED] the
[REDACTED] t
[REDACTED] in there on the sofa in the other room I suppose he was as only
[REDACTED] as a boy he being so young hardly as of me in the same room
[REDACTED] I wonder its like those names in Gibraltar, Solapas, Delgado
[REDACTED] of
[REDACTED] Santa Maria that gave me the rosary, Rosales, O'Reilly in the
[REDACTED] Calle las Flores, Torralba and Pinillos and Mrs. O'Connell in Co-
[REDACTED] O [REDACTED] O [REDACTED]
[REDACTED] O [REDACTED]
[REDACTED] God
[REDACTED] I
[REDACTED] gracias, I used see I haven't forgotten it all I thought I had
[REDACTED] only for the grammar a noun is the name of any person place
[REDACTED] or thing etc, I never used to read that novel of Camille de Mo-
[REDACTED] rabio lent me by Valera with the questions in it all upside
[REDACTED] down the two ways I always know not go away in the end
[REDACTED] can tell him the Spanish and he tell me the Italian then he'll
[REDACTED] to the next sign, the sign, the sign, the sign, the sign, the sign
[REDACTED] the
[REDACTED] poor fellow was dead tired and wanted a good sleep badly, I
[REDACTED] could have brought him in his breakfast in bed with a bit of
[REDACTED] toast so long as I didn't do it on the milk for bad luck or if the
[REDACTED] woman was going her rounds with the water-cress and some-
[REDACTED] thing nice and tasty there are a few olives in the kitchen it
[REDACTED] might like I never could bear the look of them in fibrine, I
[REDACTED] the other way, you see something was getting me all the time
[REDACTED] I'd have to hide back myself not knowing me from behind my
[REDACTED] family wouldn't it in his wife or pretend we were in Spain
[REDACTED] with him half awake with a God [REDACTED]
[REDACTED] or Lord [REDACTED] any
[REDACTED] as
[REDACTED] the
[REDACTED] back room he could do his writing and studies at the table
[REDACTED] in there for all the scribbling he does at it and if he wants
[REDACTED] to read in bed in the morning like me as he's making the breakfast
[REDACTED] for I he can make it for I'm sure I'm not going to take a
[REDACTED] lodger on the street for him if he takes a good bit of a house

(764)

like this I'd love to be [redacted] with an intelligent well-
[redacted] I'd love to get a nice pair of red slippers
[redacted] with the red used to sell of yelow and a
[redacted] morning gown that I badly want or a
[redacted] dressing jacket like the one long ago in wal-
[redacted] 1/2 or 10/6 I'll just give him one more chance I'll
get up early in the morning ill sick of Conens old bed in any
[redacted] I might go over to the markets to see all the vegetables
and cabbages and tomatoes and carrots and all kinds of
splendid fruits all coming in lovely and fresh who knows whod
[redacted] I'd love to see they're out looking for it in the morn-
ing many Dillion used to say they are and the night too that
was her masgoing I'd love a big juicy pear now to meet in
[redacted] like when I used to be in the longing way then
[redacted] I'll show him up his eggs and tea in the moustachecup she
[redacted] give him to make his mouth bigger I suppose he'd like my nice
cream too I know what ill do ill go about rather gay not too
much singing a bit now and then ill la pica masetto then
ill start dressing myself to go out presto noni son piu forte
ill put on my best shirt and drawers let him have a good eyeful
out of that to make his nicky stand for him ill let him know
if he thinks he's missed that his wife is fucked yes
[redacted] I'll be up to my neck nearly not by him 5 or 6 times
handwashing there the mark of his spunk on the clean sheet
I wouldn't bother to even iron it out that ought to satisfy
him if you dont believe me feel my deny unless I made him
stand there and put him into me I've a mind to ten him every
[redacted] and make him do it in front of me serve him right its
all his own fault if I am an adulteress as the thing in the
gallery said O [redacted] about it if that's all the harm ever we did
[redacted] God knows its not much doesnt everybody
[redacted] they hide it I suppose that's what a woman is supposed
to be about [redacted] He wouldn't have made do the way he did
[redacted] to men then if he wants to kiss my bottom ill
ding open my drawers and bulge it right out in his face as
large as life he can stick his tongue 7 times up my nose as
[redacted] my brown part then ill ten him I want 2/1 or per-
[redacted] ill tell him I want to buy undereclothes then ill be
[redacted] he would be too bad I dont want to soak it
[redacted] the other women do I could often have written
out a fine cheque for myself and write his name on it for a
couple of pounds a few times he forgot to lock it up besides he
would spend it ill let him do it on on me behind provided

(765)

he doesnt smear all my good drawers O I suppose that cant be
helped ill do the mament 1 or 2 questions ill know by the
answers which hes like that he cant keep a thing back I know
every turn in him ill tighten my bottom well and let out a
few smutty words smentrump or heck my sint or the first mad
thing comes into my head then ill suggest about yes O wait
now sonny my turn is coming ill be quite gay and friendly
over it O [redacted] I was forgetting this bloody part of a thing
pooah you wouldn't know which to laugh or cry were such a
mixture of plum and apple no ill have to wear the old things
so much the better ill be more pointed hell never know
whether he did it nor not there thats good enough for you
any old thing at all then ill wipe him off me just like a business
his omission then ill go out ill have him eyeing up at the
ceiling where is she gone now make him want me thats the
only way a quarter after what an uncertain hour I suppose
theyre just getting up in China now combing out their pig-
tails for the day well soon have the nuns ringing the angels
theyve nobody coming in to spoil their sleep except an odd
priest or two for his night once the alarmclock next door at
cockshout clattering the brains out of usen let me see if I
can doze on 1 2 3 4 5 what kind of howers are those they in-
vented like the stars the wallpaper in Lombard street was
much nicer the apron he gave me was like that something
only I only wore it twice better lower this lamp and try again
so as I can get up early ill go to Lambes there beside F ind-
laters and get them to send us some howers to put about the
place in case he brings him home tomorrow today I mean no
no Fridays an unlucky day first I want to do the place up some-
way the dust grows in it I think while im asleep then we can
have music and cigarettes I can accompany him first I must
clean the keys of the piano with milk whatn I wear shall I
wear a white rose or those taily cakes in Eiptons I love the
smell of a rich big shop at 79/2 a 10 of the other ones with
the cherries in them and the pinky sugar I'd a couple of 10s
of course a nice plant for the middle of the table id get that
cheaper ill wait wheres this I saw them not long ago I love
flowers id love to have the whole place swimming in roses
God or heaven theres nothing like nature the wind mountains
then the sea and the waves rushing then the beautiful countrys
with heus or oats and wheat and all kinds of things and all
the fine cattle going about that would do your heart good to
see rivers and lakes and howers all sorts of shapes and smells

(766)

O

tell me all about

Anna Livia! I want to hear all

about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went futt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your talk-tapes. And don't butt me — hike! — when you bend. Or whatever it was they threed to make out he thried to two in the Fiendish park. He's an awful old reppe. Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeping and stuping since this time last wik. How many goes is it I wonder I washed it? I know by heart the places he likes to saale, duddurty devil! [Scorching my hand and starving my famine to make his private linen public] Wallop it well with your battle and clean it. My wrists are wrusty rubbing the mouldaw stains. And the dneepers of wet and the gangres of sin in it! What was it he did a tail at all on Animal Sendai? And how long was he under loch and neagh? It was put in the newses what he did, nicies and priers, the King fierceas Humphrey, with illysus distilling, exploits and all. But toms will till. I know he well. Temp untamed will hist for no man. As you spring so shall you neap. O, the roughy old rappe! Minxing marrage and making loof.

Forcing
come out
tope



