A B S T R A C T

THE "SUB-STANCE" OF JOYCE'S "GRAMMA(R)"
AND LANGUAGE(S) AT THE *WAKE*

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The aims of the thesis are to show how "grammar," in its etymological sense of "art or technique of the letter," is crucial to the composition and narrative-thematic structuring of *Finnegans Wake* as well as to illustrate its treatment in several languages used in *Finnegans Wake*.

The first section will define the critical perspectives, starting with a survey of the elaboration of the Wakean poetics of language(s). We shall then summarise the manuscript approach in Wakean scholarship before attempting to redefine the notion of "theme" and "thematic criticism" from this genetic angle. This will include a brief discussion of the reflexive, metafictional dimension of Joyce's work.

The second section will consider some significant aspects of how language(s) and meaning operate in the text. We shall assess the structural and formal implications of "metaphor" for the language, narrative, themes and composition of the *Wake*, and then focus on various fictional treatments of the theme of origin(s) in language: Vichian and Joussean theories, Dante, the myths of Babel, Pentecost, and "translation" as another figure of "metaphor."

The third part will examine some derivations to which "grammar" lends itself narratively and linguistically, opening with the relevance of Poe's "The Purloined Letter." It will then concentrate on its narrative and structural function as a cohesive link between chapters and finally deal with the theme of female *identity* and sexual grammar.

The fourth part will analyse more specifically some thematic associations between grammar and languages: Italian, Dante, music, and italics; "grammatical," sexual perversions of Irish and its relation to English and Anglo-Irish; Joyce's use of Uralic languages.

A brief conclusion will bring together some "thematic families" of languages / characters seen on the way before coming to a full stop on the *Wake*'s thematicisation of punctuation.

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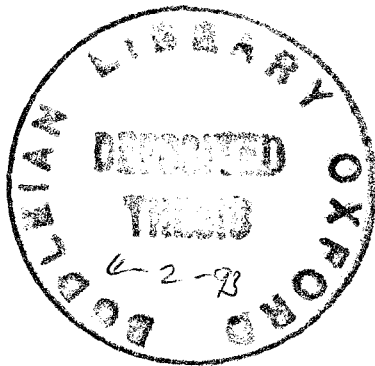
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There is a delicate empiricism which so intimately
involves itself with the object that it becomes true
theory   (Goethe)

C O N T E N T S

A C K N O W L E D G E M E N T S

ABBREVIATIONS AND CONVENTIONS

A Abbreviations

The following abbreviations have been used for Joyce's texts and well-known periodicals or books on Joyce (for full details of the editions of Joyce's texts used in this study, see Bibliography). Abbreviations of other works will be introduced in the text:

D for *Dubliners.*
SH for *Stephen Hero.*
AP for *A Portrait of the Artist as a Young Man,* also referred to as *A Portrait.*
E for *Exiles.*
U for *Ulysses.*
FW for *Finnegans Wake,* also referred to as the *Wake.*
CW for *The Critical Writings of James Joyce.*
JJA for *The James Joyce Archive,* also known as the *Archive.*
Letters I, II, III for *Letters of James Joyce,* vols. I, II, III.
SL for *Selected Joyce Letters.*
O for *Our Exagmination Round his Factification for Incamination of* Work in Progress, also known as *Our Exagmination.*[1]
AWN for *A Wake Newslitter.*
JJQ for *James Joyce Quarterly.*
AFWC for *A* Finnegans Wake *Circular.*
JJ for Richard Ellmann's *James Joyce* (Oxford: OUP, 1982 ed.).

B Conventions

1. Conventions for *Finnegans Wake*

It is customary to quote from *Finnegans Wake* using page and line reference (e.g. 342.06-07), all editions having the same pagination.
Footnotes, left- and right-hand marginal notes on pp.260-308

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[1] For Joyce's use of the siglum for the Twelve Customers to designate the twelve essayists, see *SL* 339 and 341.

are designated F, L and R respectively (e.g. 273.L2: second left-hand marginal note, p. 273).

Sections or "Books" are designated by means of Roman capitals and chapters within each section by Arabic numerals, separated by a dot, as in I.6.

Throughout the composition of *Work in Progress* and in the text of *Finnegans Wake*, Joyce used a set of expandable sigla. The following are the most frequent:

⊓ , E,⊔,Ǝ	:	HCE or Humphrey Chimpden Earwicker.
△	:	ALP or Anna Livia Plurabelle.
[	:	Shem (the Penman).
∧	:	Shaun (the Postman).
∕[	:	Shem and Shuan combined.
⊣, ⏊	:	Issy.
–11–	:	Issy split.
◗	:	Issy-28/29 girls.
K	:	Kate.
S	:	Snake-Manservant.
X	:	The Four Old Men or Mamalujo.
◯	:	The Twelve Customers.
⬚	:	The container or the title (*Letters* I 213).

2. Transcriptions of Joyce's Manuscripts[2]

The following symbols and conventions have been used throughout when quoting from the Buffalo Notebooks and the drafts for *Work in Progress*:[3]

a) Notebook transcriptions

- a slash is used to separate lines of transcribed material when the transcription occurs within the text; a tabular presentation would otherwise indicate the original layout;
- a set of double slashes isolate a superscript segment, due to line break for example;
- pointed square brackets isolate a unit or string of units

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[2] For explanations about the various symbols used to identify draft stages, the reader is referred to the prefaces of the *Archive*. Unless otherwise stated the datation used is based on the one established by the editors.

[3] There is still a lack of consensus about transcription conventions for Joyce's manuscripts, let alone for textual material in general. The set of principles I shall introduce have been adapted from existing practices in the various research groups of the French I.T.E.M.-C.N.R.S. working on 20th-century manuscripts to fit Joyce's case.

inserted between lines;
- all critical interpolations will be italicised: colour deletions
are superscript before and after each individually struck-out
segment, irrespective of length, wherever notebook material is not
tabulated, and textual identification will be given after the
draft-used part of the entry. I have adopted the abbreviations
used in *The James Joyce Archive* facsimile reproductions, mainly:
b=blue, g=green, o=orange (s=sienna in Rose's edition of notebook
VI.B.46; see Bibliography), r=red, etc.

b) Draft transcriptions

- pointed square brackets are used for manuscript additions *in
margins or between lines*, those written on separate folios which
are identified by a mark in the text, and for textual elements on
the same line that can be construed as afterthoughts (on the basis
of a cramped handwriting or in conjunction with substitution by
overlay for instance); double pointed square brackets show
second-level additions or additions at the following stage, etc.;
- square brackets enclose an individually deleted fragment (this
may involve several lines); double square brackets show
second-level deletions or deletions at the following stage of
composition, etc. When the substituted element follows
immediately and can be construed as a direct emendation in the
same phase of writing, it will appear without diacritics in the
transcription;
- vertical strokes isolating two segments of text connected by an
arrow |... ➡ ...| show a transformation by deletion (*the new
version can either be written above, below, in the margin, or on a
separate folio with a relocation mark in the text*). If the
variant is also crossed out, then the two segments will each be in
square brackets and joined by an arrow [...] ➡ [...];
- superscript digits indicate successive revision / accretion (or
deletion) stages and are given before the relevant block of text;
- a bold paragraph sign § will be used for page division in a
block of transcription;

c) Conventions common to notebook and draft transcriptions

- braces enclosing two segments of text connected by an arrow, as
in {... ➡ ...}, indicate rewriting by overlay;
- *a dot will be placed under each doubtful reading or critically
construed transcription*; each dot placed under a blank stands for
one illegible letter;
- the symbol "[...]" has been used whenever one or several (lines
of) notebook entries or a chunk of text have been deliberately
left out of the transcription.

Other more specialised conventions will be explained in due course
for relevant transcriptions.

3. Referencing

> many scholars during the eighteenth century, like modern
> Ph.D. candidates, were oppressed by the possibility that they
> might go on gathering references forever, without ever rising
> to the eminence of their own thin text.   (Lipking 1977: 626)

Therefore, in order to keep authorial notes to a manageable size
while meeting the requirements of a scholarly *summa*, minor
findings and information now become common Wakean knowledge or not
used as the basis of a critical argument have been silently
borrowed from Roland McHugh's *Annotations to* Finnegans Wake (see
Bibliography).

A

PROLEGOMENA : BACKGROUND AND
CRITICAL PERSPECTIVES

the unfacts, did we possess them, are too imprecisely
few to warrant our certitude   (57.16-17)

We [...] may have our irremovable doubts as to the whole
sense of the lot, the interpretation of any phrase in
the whole, the meaning of every word of a phrase so far
deciphered out of it   (117.34-118.02)

the danger is in the neatness of identifications
                                          (Beckett, *O* 3)

F O R - W O R D : P R O - G R A M M E

> His producers are they not his consumers? Your exagmination
> round his factification for incamination of a warping
> process.
> $\qquad$ (497.01-03)

According to Vico's deviant etymological rules in *The New
Science*, *lex*, originally a collection of acorns from the oak
(*ilex*) by which the swine were drawn together, became a
collection of vegetables (*legumina*), then people standing for
the law (*lex*). "Finally, collecting letters, and making, as it
were, a sheaf of them for each word, was called *legere*,
reading"[1] once the metaphors of the law had been laid down on
paper as a text(ure) of signs opening *interpretatio* or
interpatratio, the interpretation of the divine laws of
creation, which Vico fancifully derives from the Latin *patrare*,
"to do or make, which is the prerogative of God" (*NS* § 448) or
fathers (Latin *patres*) in a symbolic interpretive gesture
conferring paternity on its author. The subjective and derivative
acts of reading / gathering letters and interpreting are thus
sanctified by the self-authorising laws of Vichian *etymology*,
itself the "true word" or *veriloquium* (*NS* § 403) of the

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[1] *The New Science* § 240, hereafter as *NS* with paragraph
references in the text. For a recent book-length study of the
often tilled Vichian field, see Verene, ed. 1987.

origins of words used by the creative writer.[2] Put in our turn in

the position of the Wakean "analist" (395.04) reading and writing

on Joyce, a "subject supposed to know"[3] vested with a certain

interpretive authority, we wish to acknowledge Joyce's debt to the

mythical truth behind Vico's linguistic derivations[4] as a

strategic starting point before setting out on our own journey

away along the riverrun of *Finnegans Wake*. *Finnegans Wake*,

where beginning and ending are forever *de-rived*[5] by the

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[2] At least as early as the Middle Ages, whose relevance for
Joyce has been enlightened by Eco's works (see Bibliography),
etymology had become the defining principle of both grammar and
rhetoric and, more generally, a tool of inference extended
everywhere (Bloch 1983: 55-6) and used rhetorically to generate or
guarantee "truth" and "originality." Joyce had explained to
Mercanton that he worked according to the laws of phonetics that
govern the evolution of languages, which meant obeying the laws of
History. "Ainsi, la soumission rigoureuse aux phénomènes du
langage doit lui garantir la vérité de sa connaissance et de sa
représentation des événements." (Mercanton 1967: 36; translated
in English in Potts, ed. 1979: 221. References will be made to
the original French text.)

[3] See Lacan's *Séminaire; Livre XI*, esp. "Du sujet supposé
savoir, de la dyade première, et du bien" (209-21) and "De
l'interprétation au transfert" (221-32) where Lacan derives the
psychoanalytical transference - or, retracing his *démarche* for
our purpose, textanalytical interpretation - from the relative
position of authority held by the subject supposed to know.

[4] "I don't take Vico's speculations literally. I use his
cycles as a treillis" is Joyce's famous statement testifying to
his borrowing from the Neapolitan philosopher. See Colum 1959:
122-3, and *JJ* 554, where Ellmann notes that Joyce revived his
interest in Vico's use of etymology and mythology to uncover the
significance of events when he set out on his new book. Vico's
true usefulness, as opposed to useful truth for Joyce, is also
mentioned in Mercanton 1967: 13.

[5] Published between 1879 and Joyce's birth year, Walter W.
Skeat's *An Etymological Dictionary of the English Language*,
which he and his fictional counterpart Stephen read by the hour
(*SH* 29) and which is therefore a valuable tool and likely source
for understanding Joyce's narrative-etymological determination of

ricorsi of Vichian history put to fictional use as well as by
our reiterated critical endeavours, where problems of the origin
and position of critical authority, desire and truth are
explicitly inscribed. In order to meet the dramatisation of such
endless interactive processes of creation and recreation in the
work's iterative narrative, we have resorted to a similar
recursive approach, i.e. reading again and again, from
kaleidoscopic angles, the same *passages* and "themes" we have
posited as the textual laws[6] of this "collideorscape" of a book
(143.28) for we are told, after all, that "[w]hen a part so ptee
does duty for the holos we soon grow to use of an allforabit"
(18.36-19.02). Since the narcissistic text of *Finnegans Wake*
already programs the history of Wakean criticism as the history of
the thwarted operations of subjective desires later performed on
its portmanteau idiom, we should feel invited to probe the
sub-stance of our *under-standing*[7] and, within this recursive

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words as we shall see later, derives "derive" from Latin *de* and
rivus: away, stream (162). Latin *derivare*: to change the
course of a river, is given by Klein's outstanding *Etymological
Dictionary of the English Language* 204, s. v. "derive," a work
not unlike Vico's in spirit as the full title suggests (see
Bibliography). These two works will be hereafter cited as Skeat
and Klein.

[6] Greek *thema*: that which is placed, is etymologically
related to *themis*: right, law, decree, and *thesmos*: law, rule,
precept, literally "that which is laid down" (Klein). Likewise,
the literal meaning of "law" is ultimately "something laid down,"
"something fixed." We will have to come back on the truthfulness
of the theme as root.

[7] In his major address for the Leeds *Finnegans Wake*
international Symposium, 13-17 July 1987, Fritz Senn, in true
Vichian fashion, related our "under-standing" to its Latin and
Greek metaphors: *sub-stantia* and *hypo-stasis*, and argued that

perspective, handle our critical levers and stylistic responses with a similar awareness of their *dis-cursive* effects.

One of the immediate problems which *Wake* readers have to face - and which they too often shy away from - is therefore the inevitably *metaphorical* nature of meaning and interpretations. Our glosses, like those of the analysts in Joyce's work, are already *translations* of the text into something else, transpositions of existing textual elements into units which are *not* there and which yet, one wishes, would reassuringly "make sense" for us to ground further critical displacements. Such approximations have always been - and, owing to the nature of the text, will perhaps always be - the ineluctable modality of the gnosible in *Finnegans Wake*, the endemic failure of even its most seasoned readers to adjust to the *litteral* surface of the text, including the literal freak as a residual textual litter, which should implicitly lead us to question some of our critical expectations and preconceptions about *liter*ature, its "meaning," the performativity of the language it is written in. Joyce's peculiar "nat language" (83.12; Dano-Norwegian[8] *nat*: night,

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an elementary grasp of what words, phrases, sentences mean is a kind of *sub*-stance which we should secure *under* (and before) any subsequent critical construction. That such a strategy should have progressively imposed itself on one of the most percipient Joyce scholars is a sign of how the text makes us as much as it is our making. The present work wishes to acknowledge Fritz Senn's *radical* questioning as another point of departure.

[8] This blanket term has been used in the case of common forms. For a good recent presentation of the historico-linguistic context warranting the confusion of Danish and Norwegian in Joyce's days as well as an assessment of his competence, see Smidt 1989.

pronounced somewhat like "not") is to be seen in the wake of
contemporary inquests into the strategies of the production of
meaning,[9] displaying and programming a particular form of
"noledge" (as in *FW* 126.02 or 286.26) and om*nie*/nescience (or
homme nie science). We always no, we never know,[10] in the nat
language and "noughty" structure of this circular nightbook, about
the lost secret of the incident that took place in Phoenix Park or
Dublin "garden of Idem" (263.20-21) and which much of the *Wake*'s
oral, written or postal delivery seems in want of recapturing. It
is within that calculated "noledge" of desire, performative
etymology and derivative interpretation, half way between reading
and writing, practical criticism of the part and theory of the
(w)hole, and with a responsibility towards the spirit of the
letter, that the author wishes to situate *The "sub-stance" of
Joyce's "gramma(r)" and language(s) at the* Wake.

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[9] One of the now best-known statements of the *Wake*'s
dramatisation of the emergence of semantic effects is MacCabe's
more general, catchy remark that "[i]nstead of comstructing a
meaning, Joyce's texts concern themselves with the position of the
subject in language. If the literary critic is interested in
meaning, Joyce's texts are concerned with the various positions
from which meaning becomes possible." (MacCabe 1978: 4-5).

[10] The best exploration of the complex map of relations
between nothingness and negation (nought), [k]no[w]ledge or
(ne)science and night / obscurity is in Bishop 1986. His own
interpretive strategies, often stressing what the text's literal
surface is *not*, may be compared with Joyce's anecdote about the
"bloodfield" in *JJ* 397.

THE JOYCEAN POETICS OF
LANGUAGE(S) AND COMPOSITION

Joyce's attempts to harness the effects of language and,
increasingly with time, languages, can be seen as the arch-feature
of his writing which conditioned its technical evolutions and
revolutions, also in the etymological sense since his
innovations sometimes meant readopting once discarded
compositional habits in a different guise.[1] To give a hasty but
convenient summary, the early selective epiphanic treatment of
material and plot (*Dubliners* and the reworking of the verbose
Stephen Hero into *A Portrait*), still haunted by the joint
classical principles of economy and intensity, slowly
metamorphosed back, as *Ulysses* wrote more of itself, into the
all-inclusive compositional technique that will characterise
Finnegans Wake, in which accretions prompted by earlier lexical
cues dilate a narrative sequence to the extreme, thereby shaping
dense interthematic networks through narrative and linguistic
recycling. Another major shift in Joycean production occurs
roughly half way through the development of *Ulysses*: Joyce's
Odyssey turned from a sequel to *A Portrait* mixing stream of
consciousness with third-person narration into an increasingly
self-reflexive work in which the narrative technique ascribed to

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[1] Litz's excellent study (1964 ed.) must be consulted in
this respect (see esp. 35-6).

each chapter is foregrounded as subject through the linguistic, metadiscursive strategies of its oblique, parodic modes of telling. In *A Portrait*, the narrator's language, which gradually becomes more articulate and analytic in order to reflect the development of Stephen's intellect over some twenty years, still serves as a focal point giving the reader a retrospective sideglance into the hero's maturation at choice moments.[2] Conversely, as is expressed in a letter to Miss Weaver of 6 August 1919 (*SL* 242), Joyce felt the need to supplant the "initial style,"[3] with its relatively more conventional narrative agencies, by a polytropic style so as to render the circuitous wanderings of the protagonist away from home in a single day poised between myth and realism. This in turn caused Joyce to recast and amplify most of the earlier episodes towards the end of his own Ulyssean wandering through forms and styles (*Letters* I 172, 7 Oct. 1921). Fiction writing gradually shifted to a more metafictional level, exploring new expressive forms for their own sake, and such elements as the mnemonic flashbacks of the interior monologue came to work as self-reflexive linguistic traces in the later foregrounded stylistic techniques, with their inbuilt vision of

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[2] See for e.g. Burgess 1973: 65.

[3] In his preface to *JJA* 13, Michael Groden shrewdly observes that "Sirens" is the last chapter in this "initial" style and that its final *"Written. I have. [...] Done."* signs the end of the interior monologue (viii). (We shall see later that the *Wake* further develops such metafictional inscriptions of the work's compositional history.) See also Groden 1977, and Senn 1984: 188-98, dealing especially with the key chapters in the novel's stylistic evolution.

the book's encyclopaedic relation to human world and knowledge
expressed in the dual orientation of language towards the
fictional universe of the narrative and towards itself as a
parodic source of fiction within fiction (Lawrence 1981). This
evolution is inseparable from an increased dissolution or
problematisation of neat entities like character and voice, and
the boundaries between them, and, consequently, the emergence of
more polyphonic voices, which in *Finnegans Wake* will combine
with shifting enunciative poles and a pliable linguistic medium to
create discursive effects[4] ascribable to a "side" or "role" in a
"character complex." Likewise, expression of the Joycean emphasis
on the foreignness of the English language will move from latent
lexical defamiliarisation in *Dubliners*,[5] growing to an overt
questioning of the familiar yet alienating tongue of tradition and
subjection at the end of *A Portrait* (esp. *AP* 171-72: the
"tundish" scene),[6] to a systematic attempt at "depleting" styles,
idioms and idiolects, which will culminate in the parody of

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[4] Or, in Kenner's terms (1978: 90), "when voices commence
listening to themselves they turn into styles."

[5] As in the child's fascination for the triad "paralysis,"
"gnomon" and "simony" in "The Sisters," with their alien origins
and uncanny relation between writing and pronounciation, which
will disseminate their ideological tension throughout the
collection of short stories.

[6] Young Stephen will be equally drawn by words as sounds
before gradually learning their power as symbols. See Prescott
1939: 304 and 308, where he examines Joyce's *reincarnation* of
words by unexpected use of their older, concrete meanings. As a
budding aesthete, Stephen will be shown attempting to free words
back to music and poetic rhythm capable of opening them up to
truly foreign languages (*AP* 162) but wrestling with the labile
nature of language in "Proteus."

linguistic vivisection and mimesis pitted against the foetus'

growth in "Oxen of the Sun." Matching the Bloomean yearnings for

Ithaca, the dialectic of such a composition integrating previous

narrative and stylistic priorities at a deeper level is best seen

in the *Nostos* counterpart to the *Telemachia*, with

corresponding agencies but filtered through decharacterised

language and climaxing with the pure enunciation[7] of Molly Bloom's

thoughts infinitely revolving on itself. When "Penelope" fades

out on Molly Bloom's last re-turning sleepy "Yes," this panoramic

one-day trip taken through discourses, idioms, techniques and

styles available in the history of English language and literature

until the early 1920s, and already featuring a dozen foreign

languages mainly used to enhance motifs or for characterisation,

will have prepared for the even more experimental self-awareness

of the *Wake*'s linguistic night. In many ways a counterpart to

the diurnal concerns of 16 June 1904 and a continuation of the

end-of-*Ulysses* nocturnal mood, *Finnegans Wake* will extend the

diachronic scope of "Oxen" to a much broader range of the world's

idioms by its linguistic resources and *recourses*.[8]

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[7] It is interesting to note that the Linati scheme ascribes the infinity sign as the hour of the "Penelope" chapter, which suggests for the closing chapter the "continuous present tense integument" (*FW* 186.01) of pure enunciation as well as the structure of the book to come. In his efforts "to convey the mumbling of a woman falling asleep" (Gillet 1958: 111) in "Penelope," Joyce has made Molly's final "Yes" authorise *Finnegans Wake* where the connections between the female, nil(e) (nought) and night will be further explored.

[8] A typical appraisal of Joyce's evolution from *A Portrait* to *Finnegans Wake* in terms of a linguistic reformulation of compositional techniques, featuring *inter alia* the numinous

If the growing tendency in *Ulysses* is to parody and perform operations on itself as the novel writes more of itself, or to satirise previous stylistic poses in some of its sections,[9] the most encompassing gesture of this kind was to come with Joyce's ultimate creation. As has been repeatedly pointed out on the basis of the headings in the *Scribbledehobble* or VI.A notebook being patterned on chapter divisions of all of Joyce's previous works,[10] its first design seems to have included a thorough parodic reworking of the major stylistic attitudes he had struck so far, a move which was to lead to the elaboration of a self-generating textual wheel mirrored in the small-scale letter or "mamafesta" inscribed at its hub. Throughout the painstaking composition of what was known until publication in 1939 as *Work in Progress*, Joyce kept filling some fifty notebooks of the VI.A

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portmanteau word as a lexical epiphany, is given in Tysdahl 1968: 121. Scholes sees Joyce's literary progress as a journey from the early epiphany, inherited from a romantic-symbolist aesthetics of the late nineteenth century, to the allegorical archetype of *Finnegans Wake* (1979: 52-3).

[9] For e.g. Herring sees a parody of lyrical scenes of *A Portrait* in "Nausicaa" (1972: 25).

[10] In his edition of the British Museum Notesheets for *Ulysses*, Herring notes that Joyce certainly reread his works published so far as well as the unused preparatory material for them which he transferred to this inaugural *Wake* notebook, and perhaps subsequent notebooks (1972: 525). However, in his recent study of the mechanics of the *Wake*'s early stages, Hayman sees the notes under *Ulysses* headings as remnants rather than projections (1990: 21). The titles of his earlier fiction and the "inartistic portraits of himself" in "monolook interyerear" (182.19-20; cf. also 119.32-33) will be especially parodied in I.7, devoted to Joyce's new fictional representation as writer, Shem the Penman, focused through his inimical brother and alter ego, Shaun the Post.

kind with potential pre-draft material, an attitude to random

notetaking he had kept developing more and more systematically

since he had turned to an aesthetics of expansion and a higher

degree of metafiction, from the "Cyclops" onwards. With no

first-step narrative guideline such as the *Odyssey* to follow,

and consequently no definite idea of what structure and thematic

principles should frame his new project, Joyce picked from these

rough lexical jottings and embryonic story elements, often

exploring anew old concerns from various narrative approaches,[11]

and composed disconnected sketches, later to become the structural

nodes[12] scattered evenly throughout the book and knitting it

together. Whereas the haphazard wanderings of Joyce's Odyssean

heroes had made possible a fairly sequential mode of writing,[13]

the architectural problems that necessarily arose from the

elaboration of random episodes entailed a less linear approach to

composition - the first two "Books" (I and III) to have been

drafted being the two opposite narrative currents - which may also

have partly suggested a cyclical structure for the new work.

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[11] A good example is the rethinking of the Tristan and
Isolde story from the VI.A notes under the headings "Exiles (.I.)"
and "Exiles (.II.)" for an early sketch; see Hayman 1964b,
reworked in 1990 (third chapter).

[12] See Hayman 1978-9: 135-49, reshaped in 1987 (third
chapter) and 1990 (second study), and Hodgart's often ignored
early study of the earliest sections of *Finnegans Wake* (1957).

[13] Despite the fact that the earlier 1914 sketches, now
lost, probably centered on the Nostos, especially "Eumaeus," and
"Circe." See *Letters* I 143, dated 12 July 1920, and 152, dated
10 Dec. 1920, and also Litz 1964 ed.: 3-4, whose arguments seem to
me to do better justice to *Finnegans Wake*.

Joyce expressed the divergence in compositional needs in a letter

to Miss Weaver dated 9 October 1923 as follows:

> The construction [of *Work in Progress*] is quite different
> from *Ulysses* where at least the ports of call were known
> beforehand. [...] I work as much as I can because these are
> not fragments but active elements and when they are more and
> a little older they will begin to fuse of themselves.
> (*Letters* I 204)[14]

It is with those data in hand while bearing in mind the

tantalising continuity of some of Joyce's preoccupations and

achievements throughout his *oeuvre*, especially those stylistic

or narrative modes in *Ulysses* which Joyce recycled and

travestied for *Finnegans Wake*, that one should reconstruct the

slow emergence of a radically new linguistic "project" at the end

of the structuration period (1923-1926),[15] after the basic

thematic strands which were to run through the *Wake* had been

fashioned. The main stages of this project are revealed more

clearly if one pairs general draft development against the

linguistic innovations in contemporaneous *Wake* research

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[14] Joyce's remark to Miss Weaver, after mentioning "Cyclops" and "Circe," that "[t]he elements needed will only fuse after a prolonged existence together" illustrates the gradual shift, half way through *Ulysses*, towards the compositional modes that will characterise *Finnegans Wake* (*SL* 241, letter of 20 July 1919).

[15] Preparatory notes were entered in VI.B.10 towards the end of October 1922 while composition proper, on Joyce's own claim (*SL* 296), started on 10 March 1923. For a reconstitution of the post-*Ulysses* transitional period, see Rose and O'Hanlon 1990. See Hayman 1990: esp. 8-16 for the latest summary of the *Wake*'s early genesis.

notebooks.[16] The first of these early episodes to assume

linguistic significance was the encounter between St. Patrick and

the druid or "pidgin fella balkelly" (now in Book IV), whose

various revision stages will already bring out Berkeley's pidgin

and St. Patrick's Nippon English by the end of 1923 (*SL* 397-8,

retrospective letter dated 20 Aug. 1939). While those inaugural

sketches were being polished, Joyce's research notebooks reveal

the earliest Wakean concretions and scraps of foreign idioms whose

significance, despite their randomness at first, lies in the fact

that early seminal notes on Babel were entered about the same

time. Here is a representative sample:

> VI.B.1 (post Oct. 1923-autumn 1924)
> p.102: "Ty Gwyn / white House" (Welsh and English
> translation).
> p.115: "dexstro a saxo Tarpeio / excretio" (Latin)

> VI.B.4; end 1923-beginning 1924 for the first pages
> containing Russian and Dano-Norwegian elements but no use
> until after 1926, except for:
> p.5: "[b]Where ladies have[b] / [b]they that a dog[b] /
> [b]mean sort herring?[b]": the "How are you today, sir?"
> motif in a funnily anglicised Dano-Norwegian (draft
> usage in Jan. 1924, now *FW* 186.32).

> VI.B.8 (May-Nov. 1924)
> p.61: " L Zug / ⊥ Schiff / ⊣ aero / T auto" (a generic
> note associating rudimentary attempts at sigla with
> means of transport, half in German).

These first foreign elements tend to be submerged amid strongly

English-based verbal concretions or prompted by the surrounding

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[16] "Je suis au bout de l'anglais" is Joyce's celebrated
summary of his linguistic situation to August Suter when he
started out on the Wakean journey, at the end of which, as he
mock-heroically declared to Max Eastman, he would "give them back
their English language" (*JJ* 546).

cultural context of the notetaking, as is the case with the earliest Breton samples in VI.B.14 23-7, 57, 61-2, transcribed in Aubert 1978, composed between August 1924 and January 1925.[17] The first VI.B.4 pages are therefore all the more revealing since they show both the primary function of the linguistic research at that stage, i.e. the translation of the motifs or, more generally, recurrent key elements which will be crucial in the overall shaping of the work or the organisation of narrative units (the Scandinavian fragment), and (possibly) the first list(s) of unrelated linguistic units, which were to mark the later compilation of foreign vocabulary (mixed Dano-Norwegian and Russian notetaking). In the following extract from a letter to Harriet Shaw Weaver of 27 January 1925, Joyce's usual epistolary style of "precise indirections" confirms, if somewhat jocularly, the slow advent on the nocturnal scene of a Babelian vein in the translation of such elements:

> The words expressing nightmares are from Greek, German, Irish, Japanese, Italian (my niece's childish pronunciation) and Assyrian (the stargroup called "the gruesome hound"). I speak the latter language very fluently and have several nice volumes of it in the kitchen printed on jampots. (*SL* 306)

Most scraps of foreign idioms woven into the drafts of that period come from languages Joyce had at least a smattering of. The mention of Japanese and Assyrian marks a more radical break from

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[17] So is the case for the later Middle Egyptian found in VI.B.32 (ca. 1925-1927) and VI.B.15 (mid-Sept.-Dec. 1926) as part of the earliest notetaking on the *Book of the Dead*. See Rose 1982a.

the Indo-European family circle Joyce usually tapped since what

could have passed as a unique freak of composition will prove to

have been a decisive step in the production of the *Wake* as a

sample of linguistic entries found in contemporaneous notebooks

will confirm:

> VI.B.19 (Sept.-Dec. 1925)
>> p.76: "Egy darab 20 / filleres abosada / utan a fogantyu / kehuzanda" (approximate Hungarian for "after feeding a 20-fillér coin you must pull the handle")

> VI.B.12 (May-July or Aug. 1926)
>> p.14: various transliterated forms for "I" in Japanese, uncrossed, as in Mme Raphaël's transcription (VI.C.6 4-5), but used in 486.26-27.
>> pp.111-3: Japanese units in characters and transcribed, with some English translations, among which the two Shintoic divinities *Amé no minaka nushi no mikoto* ("heaven's middle master," p.112) and *Ama terasu*, whose meaning is broken down, are prominent.

Soon after seminal notes on Babel, the third-level Esperanto

addition, now in *FW* 565.25-28, is the first passage not in one

of Joyce's more familiar languages to have been incorporated

directly into the text (first draft of "G" subsection of III.4,

Oct.-Nov. 1925, MS 47482a-3v; *JJA* 60:4, 122); it is the first

sign indirectly testifying to the synthetic quality of Joyce's

Babelian night tongue. This qualitative leap of the Wakean idiom

outside the Indo-European frame of reference is on a par with a

quantitative leap, from the isolated portmanteau word to a more

fully-fledged sentence built independently from motif translation

or to the first linguistic indexes, when the structuring (1923-

1926) draws to a close, i.e. once Joyce had devised a full

flexible network of sigla as character universals or archetypes to

organise disparate notebook material into coherent, unifying
planes of meaning capable of structuring themes and narrative
planes. This first "linguistic offensive" will culminate in
1927-1928 with the emergence of longer polyglottal lists in which
the frequency of many-coloured deletions indicates several runs
through the material and increasing draft usage of foreign data in
various sections of the work. The emergence of this truly
Babelian writing as well as the incipient thematic organisation of
some clusters will be seen form a brief selection of Joyce's
linguistic preoccupations between 1926 and 1929 (with extent of
draft usage), randomly culled from five of the eleven workbooks of
the time:[18]

> VI.B.15 (Mid-Sept.-Dec. 1926)
> pp.139-41: unused Finnish index, chiefly dealing with
> the pantheon of Finno-Ugric divinities.
> p.169: first *list* of translations for a motif, here
> "thunder" or related notions, made up of Icelandic,
> Rumanian, Finnish, Malay, Turkish, Arabic, Samoan,
> Albanian, Swahili, Latvian, Russian (heavily used).
>
> VI.B.22 (May-June 1927)
> pp.150-1: the "peace" word motif is translated into
> twenty-four languages; first appearance of Chinese,
> Annamese, Cambodian (Khmer), Siamese (Thai), Lao,

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[18] Notetaking in some of these languages, especially
Russian, Dutch, Dano-Norwegian and Spanish, should be assessed in
the light of lessons Joyce took either to brush up his knowledge
or acquire a varnish likely to be turned to compositional
advantage, sometimes during trips. See Milesi 1985, esp. 161-6,
dealing with the notions of linguistic competence and performance
in Joyce's notebooks before and during *Work in Progress* from a
functional point of view.

Bengali, Persian, Armenian, Wolof, Czech, Slovak, Bulgarian, Serbo-Croat (over half used).[19]

VI.B.27 (about 1927-29);
Three main thematic axes:
- Orthodox religion; pp.1-13, 20: Greek, and pp.13-5: Russian (little use).
- Insects; pp.21-3: Welsh (the most used); pp.24-5: Irish;
- Russian geometry terms; pp.63-6: some fifteen units (only three used).
pp.82, 85-7: Eskimo[20] (about twenty units, only one used).
p.111: two uncrossed Rumanian entries illustrating the rule of the postposed definite article (two other examples in VI.B.4 181).

VI.B.4 (mainly 1928-29, except for the opening pages already mentioned)
p.76: months in Hebrew (uncrossed, as in Mme Raphaël's transcription (VI.C.15 36-7), but four used in 13.24-27).[21]
pp.97-8: Arabic (some ten units, only one crossed but unidentified in text).
pp.104-8: "death" words list in twenty-one languages (about half used), with first occurrence of Basque, Banda, and Lithuanian.[22]
Other names of insects; pp.233, 310-1, 323: Russian (about twelve units, mostly used); pp.312-3: comparative Spanish-Irish table (hardly used; about half the Spanish items are crossed in VI.C.15 164).

VI.B.23 (Autumn 1928); numerous Spanish items and

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[19] For a linguistic parsing of the "peace" words in the text, see Skrabanek 1985c, who refers to Joyce's incomplete list in his letter of 8 August 1928 to Miss Weaver (*Letters* I 263). Let us note already in *Ulysses* a stream of similarly semantically related foreign words (*U* 12:600-1), which one can see as a forerunner of such Wakean motifs.

[20] The source for the VI.B.27 85-87 index is the "Eskimo" article from one of Joyce's main factual quarries, the eleventh edition of *The Encyclopaedia Britannica* (hereafter 11th *EB*) IX 769-70.

[21] For an early index of Hebrew elements in the *Wake*, see Goodwin 1972.

[22] See Skrabanek 1985a for an analysis of textual outcome.

pp.50-4, 70-3: Indian languages (roughly ten units, two
in Sanskrit and one in Bengali used).
p.79: puns on days (Spanish, Italian, French, modern
Greek, Dano-Norwegian), reworked p.144 (with a
Russian-Czech pun), and used.
p.121: uncrossed French-Russian-English index for
rainbow colours.
Other lists of names for days (little used); pp.132-3:
Portuguese; p.133: Rumanian, Dutch, Hungarian; p.134:
Finnish (uncrossed, as in the VI.C.10 233-4
retranscription, but five items used), Irish.
pp.140-3: about thirty-five Russian elements, including
six days of the week (only three used).

This first surge of foreign elements comes to a halt with the end

of the 1920s, when most key sections from Books I and III, as well

as the geometry lesson in II.2, had already gone through several

draft stages (often for serialised publication, especially in

transition). During the following period (1929-1932), marked by

an acute conjunction of physical or family problems and intense

doubts partly arising from the complexities involved in the

mapping out of the middle, denser portion, the composition of

Work in Progress threatened to come to a standstill. This

divides the construction and filling out of the Wakean edifice

into two spans of approximately seven years each, with a somewhat

similar bipolar orientation as in the first decade (leaving aside

the phase of structuration): the elaboration of whole sections

(esp. II.2 and II.3) between 1933 and 1937,[23] and the composition-

revision and final harmonisation process of end 1937-early 1939,

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[23] It is interesting to note that Mme Raphaël's
transcriptions of the unused material from thirty-three of the
VI.B notebooks and from the seven VI.D notebooks, now lost, took
place roughly during that period. They no doubt provided Joyce
with a spark to complete the *Wake* not unlike the incentive he
derived from the gradual filling-in of the *Scribbledehobble*.

with linguistic research of unprecedented scale, as can be seen

from a few landmarks. Joyce filled ten notebooks between 1931 and

mid-1937, of which, if one discards the Amaro list in VI.B.35 6-8,

only VI.B.37 and VI.B.44 (about 1935-1936) may be noted for their

wealth, however relative, of foreign units (Czech, Finnish,

Italian, but mainly Russian and Dano-Norwegian in VI.B.37;

Esperanto, Volapük and Hungarian in VI.B.44). Conversely, three

out of the five workbooks compiled from end 1937 onwards are

crucial for our understanding of the major linguistic explosion

during the final years of *Work in Progress*. These may be

differentiated from their counterparts in the 1920s by

- an even greater contribution of new, sometimes extremely

"exotic" languages (VI.B.41 96, 98: Lapp; VI.B.45: Kushitic,

Ostiak, Samoyed, Mordvin, Ainu, Elamite, Tamil, Mon Khmer

languages (Palaung, Mon, Khasi), Munda;[24] VI.B.46 Roumansch,

Beach-la-Mar, Burmese, Provençal, Ukrainian, secret languages of

Ireland[25]) or the compilation of lists based on languages only

scarcely represented so far, usually in motif translation

(VI.B.30: Armenian; VI.B.41: Swedish, Persian, Breton; VI.B.45:

Armenian; VI.B.46: Basque, Hebrew, Portuguese, Malay, Polish,

Bulgarian, Czech, Armenian, Albanian, Lithuanian, Swahili);

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[24] Most of these puzzles have been solved by Petr Skrabanek
and myself in various studies which are cross-referenced in
Vincent Deane's synthetic presentation (1988), where notebook
entries are compared with Meillet and Cohen's source text.

[25] See Rose's pioneer transcription and annotated edition of
what is now known as *The Index Manuscript* (1978).

- an almost total lack of motif translations (except VI.B.46 1-8: Irish, Welsh), replaced by more compact lists of lexical units of disparate origins;

- a more systematic distortion of verbal units, predigested for draft use and now showing Joyce's increasing mastery of his new idiom.[26] Several runs through this linguistic ferment wil help recast the earlier, more straightforward sections of the *Wake* and harmonise the overall linguistic problematic;

- heavy, repeated draft usage of the linguistic material whose compilation might well have been partly dictated by thematic and compositional priorities rather than the creative spontaneity of the earlier decade, with its major problems of structural and narrative consistency. The data of a given language are massively integrated within a narrative sequence (sometimes as a bracketed expansion), whose boundaries they help to define, refine or readjust.

As *Work in Progress* elaborated more of itself, its major linguistic operations which it seems depended on prior thematic structuring and narrative composition were eventually foregrounded in Ulyssean fashion to become the subject matter through which all other concerns were filtered (as is confirmed by a continuous increase in linguistic sources behind notebook material throughout the work's development). It is also interesting to note that the post-*Wake* VI.B.48 workbook, whose substance includes possible

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[26] It has long been possible to establish a similar tendency during the whole course of *Work in Progress* thanks to Hayman's early insightful collation of first drafts (1963).

thematic offshoots from the context of the book's publication in 1939,[27] and VIII.C.2, with its French word hoard, show the same apparent disconnectedness that characterised the early notebooks. The mythical loop described by the text and relayed by its genetic development - the final reshuffling and fleshing out of the earliest narrative units for inclusion in the book's overall design - is prolonged by the pre-textual loop of Joyce's jottings, whose randomness invited fictional overtures that never materialised; the extraordinary ferment in the pre-textual litter of Joyce's manuscripts was to have the last word...

It is the critical horizon of the analysis of workbook material that it should enable the reader to retrieve in a primal form (i.e. once it is stripped bare of subsequently grafted elements) a textual unit, whose nature and / or origin is sometimes indicated by the index to which it belongs. This critical method is one of the means by which we can interpret the final text and is particularly relevant for the detection of linguistic elements which Joyce, as we have seen, more and more systematically organised into growing clusters in the process of notebook compilation. Their identification by the name of the

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[27] VI.B.48 21-2 deals with Finland and owes its origin to the valiant resistance the Finns put up when their country was attacked by the Red Army in November 1939. "The Finn again wakes" became an enthusiastic leitmotif in Joyce's correspondence at the time as it justified the previous conjunction with his proto-hero (see *Letters* I 408, III 472, and *SL* 403). Joyce's sense of the prophecy was no doubt made more striking by his late notetaking (VI.B.30, 41; two of the last workbooks) on Finns, Finland and Finn McCool whose Scandinavian ancestry, like Finn-Earwicker in the *Wake*, he was given confirmation of in Heinrich Zimmer's work; see Rose and O'Hanlon 1980.

language heading the index or sequence of units - especially in the 1930s - helps us to discard interpretations grounded on cognate languages and consequently maps out a chart of the *Wake*'s linguistic panorama and project as well as readings through obscure passages or, more "locally," allows for an easier atomisation of textual units into several semantic components. Besides, though at notebook stage some languages are represented by very few elements (e.g. Rumanian, Turkish, Arabic) or none at all (Cornish, Gypsy), this corpus of manuscripts provides us with a sufficiently adequate landmark in order to assess the overall number of languages which Joyce chose to weave into his final masterpiece. At any rate, the Buffalo notebooks are more trustworthy than the list of forty-odd languages (MS 47488-180; *JJA* 63:343), so far unrelated to any compositional stage but possibly representing a point half way along the linguistic development of the mid 1930s.[28] This document admittedly includes languages which otherwise would be difficult to track down in the text (e.g. Rumanian, Icelandic); yet it also mentions Novial, Jespersen's artificial language, whose actual presence in *Finnegans Wake* still has to be established (it seems to be present only as a late generic allusion, in 351.15: "noviality"), while leaving out other languages such as Hindi or Provençal whose insertion in the *Wake* no longer needs showing. Piecing together

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[28] See also Mercanton's report, dating no doubt from just before the linguistic offensive of the end 1930s, of Joyce's use of over forty languages which he did not know (1967: 23), one of the most frequent estimates unduly perpetuated in Joycean criticism.

notebook-to-text identification and textual analyses, and bearing in mind that the various diachronic "middle old modern" (270.18) "states" of a given language are equally important within the historical-etymological fabric of the *Wake*, the overall number of foreign idioms to be found in the text would seem to hover between seventy and eighty, a significant estimate on which we will have to come back in a later chapter. Although the fact that Joyce eventually did not include languages represented, however slightly, in the notebooks (such as Banda, Lao; the presence of Estonian, listed in McHugh 1980, is doubtful), can be interpreted as further evidence that this bracket, itself partly the result of the larger problem of freezing the continuous evolution of languages into neatly individualised stages, is the consequence of a linguistic project that gradually took over the work's design, one should remain aware of the ultimate freedom of Joyce's runs through his pre-draft material, on a par with fortuitous laws of occurrence and textual identification. The implicit boundaries of any such theoretical-pragmatic project must be set in a constant oscillation with the work's irrepressible drive to exceed such bounds by its tendency towards encyclopaedic inclusiveness and by the untameable slipperiness of its universe.

GENETIC THEMATICISM :
WAKEAN GRAMMAR IN EFFECT

1. The extrinsic view of Wakean linguistics

Traditional approaches of the language(s) of *Finnegans Wake* have

often revealed themselves to be out of touch with Joyce's poetics

as we have tried to sketch it in the previous chapter. Usually

unaware of the specific genetic history of *Work in Progress* and

how draft witnesses and notebooks could be turned into

methodological tools, most pre-1970 *Wake* critics,[1] i.e. more

often than not lexical glossers, evinced an eagerness to assert

the centrality of their language[2] (or more generally topic) which

often resulted in overinterpretation[3] and, paradoxically for

pragmatists looking for hard facts but ignoring the way Wakean

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[1] An interesting schematic history of Wakean criticism until
the mid 1960s is given in Hart 1966a: 136. The last two stages of
his three-part evolution, from 1° contemporaneous responses during
Work in Progress to 2° global assessment (1939-1955), then,
after Adaline Glasheen's *First Census* of 1956 (not used here),
3° detailed practical exegesis, may be roughly transposed to the
seventies and eighties in conjunction with growing manuscript
studies.

[2] The sixties and seventies saw a profusion of word lists
(see for e.g. Moore's index for *AWN* only, 1982: vi) and four
book-length studies: Bonheim 1967 for German, O Hehir 1967 for
Irish, O Hehir and Dillon 1977 for classical languages and
Christiani 1965 for Scandinavian elements, the earliest and also
the only one with thematic arguments.

[3] For such strategies involved in reading the *Wake*, see
Senn 1964b.

material was configured and integrated "functionally" in the
overall fabric, failed to adjust to the literal residue or litter
which the text tells us its substance is and its criticism should
be all about.[4] As for the few studies dealing with the *Wake*'s
"grammar," one too often notes an ultimate concern with its
relationship to implicitly normative models of linguistic
communication, not to mention canons of artistic acceptability,
against which Joyce's fictional creation is assessed regardless of
the literary, linguistic or aesthetic implications of the effects
of the text's language and "grammar" upon itself. Similarly,
their ready assumption that the *Wake* was informed by a conscious
theory of language,[5] a tendency that was perhaps influenced by
some of the sweeping pronouncements that appeared especially in
the overtly iconoclastic *transition* magazine[6] or in *Our
Exagmination* which Joyce monitored from a distance (*SL* 345,
letter of 30 July 1929), goes against the work's relativising view
of all theories of language(s), which, like philosophies,

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[4] The best known clarification about problems of textual
interpretation as they were felt at the time is in Hart 1963.

[5] Such as the equation between sound and thing which the
Wakean coinage, fusing several levels of experience into a new
physical entity, was often said to express; see for e.g. Hill
1939.

[6] See the twelve articles of faith, no doubt influenced by
the Joycean experiment, that preceded the first part of the
transition 16-17 issue (June 1929) called "Revolution of the
Word" and featuring Stuart Gilbert's commentary on a passage of
Work in Progress. The blind veneration of this experimental
journal, possibly blended with the *Transatlantic Review* which
published the first fragment of *Work in Progress* in April 1924
(Litz 1964 ed.: 80, 145), is parodically remembered in 100.01-02.

religions, etc., are only used for the possibilities they offer of
helping to shape the text's fictional and linguistic priorities,
and its baroque encyclopaedism. Leaving aside those reactions
coming from Joyce's entourage, we may take as our point of
departure Leavis's aesthetics of the subordination of the
linguistic medium in fiction as it is evinced in his early
criticism of the gratuitousness of the Joycean verbal experiment.
With such a biased conception of literary language to underpin its
rejection of *Work in Progress*, "Joyce and the Revolution of the
Word" (1933) remains blind to the literary implications of the
Wake's synthetic language, with its own po(i)etic rules
obliquely derived from models in existing languages whose implicit
tenets and labels are set to parodic play. Among immediate
responses to the work's publication Margaret Schlauch's "The
Language of James Joyce" (1939) is perhaps one of the most
sensitive for, *inter alia*, its early detection of the "lucid
apologia" of the text's poetics (which she confines to I.5),[7] thus
showing some understanding of the self-referentiality of Joyce's
night language while leaving aside his treatment of existing
languages.[8] One will have to wait for the first golden decade of

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[7] Compare with Joyce's letter of 20 August 1939 to Budgen
about the episode of St. Patrick and Berkeley being "the defence
and indictment of the book itself" (*SL* 397-8). Some of these
characteristic reactions expressing either unmotivated admiration,
sheer puzzlement or utter disdain, are reprinted in Deming, ed.
1970.

[8] In a similar fashion, Levin's pioneering study perceived
the larger emcompassing parodic gesture of *Finnegans Wake* in
relation to Joyce's previous fiction (1941: 123-4).

Wakean criticism to see the emergence of yet sketchy attempts to take the *Wake*'s grammar on its own ground. Voicing the by now classical observation that the Wakean sentence keeps the basic predicative pattern and syntactic flow of English, despite the piling up of clauses and parentheses to the point of blurring previous referents, William Irwin Thompson's "The Language of *Finnegans Wake*" (1964), a typical response to Leavis's implicit theory of language marred however by its stereotyped conclusion that Joyce should have drawn the line somewhere, tries to define the text's word and sentence operations using grammar-based labels. He namely sees the writer as adapting the agglutinative word-sentence patterns of non Indo-European languages to word level, whose shaping is described as "subjective," i.e. etymologically, the "throwing under" of several components in one lexical concretion. Another challenging view of Wakean syntax is found in F. J. Asenjo 1964, where Joyce's sentences are compared to catenative strings in which several words alternatively function as subject in the construction of semantic levels (but clear examples are lacking).[9] Yet despite its original perspective, the study again lays too much stress on Joyce's grammatical conservatism[10] and leaves unexplored the significance

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[9] A comparable statement, though more at word level, had been put forward by Prescott, in a study mainly concerned with pre-Wakean fiction, where he mentions Joyce's Elizabethan use of grammar, marked by the changeability of parts of speech (1939: 309).

[10] The unoriginal though, on the whole, valid view of the *Wake*'s syntagmatic similarity and paradigmatic dissimilarity to English begs the question of the *kind* of unreadability which a

of such a treatment of syntactical operations for the *Wake*'s
fictional universe, such as the endless recycling of topics or
"subjects" from different perspectives, which is ultimately the
result of linguistic manipulations. Arguably the first
fully-fledged attempt to deal with grammar in the *Wake*, but yet
again not with Wakean "grammar" in its own terms, is Strother
Purdy's "Mind Your Genderous: Towards a *Wake* Grammar" (1972),
which also reviews a somewhat similar list of previous typical
stances about Wakean language. Acknowledging the sentence as the
basic utterance unit as against the word obsession of Wakean
lexicographers, Purdy attempts a description according to the
categories of grammaticality and acceptability devised by the
generative-transformational model, and understandability which he
adds on account of the *Wake*'s peculiar literary medium. But
Joyce's text becomes hardly more than a pretext to pigeonhole the
types of grammatical deviancies of the *Wake*'s synthetic idiom,
which is not "written in any real, or natural, language, in the
speech of any group," according to linear patterns of
communication. This symptomatic outlook thus stops short of
elaborating a practice capable of dealing with the linguistic
operations behind the fictional mechanics - which would have lived
up to the title's allusion to "Storiella" - despite a promising
outline of general tendencies in the genetic evolution of Wakean
syntax (71-74). The study concludes with the purely linguistic

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similar, simultaneous upheaval of syntax would have entailed and
fails to tackle Joyce's poetics of grammar as fiction.

note that mastery over the text hinges on the recognition of its idiosyncratic grammaticality and grammar rules. Bearing *inter alia* Purdy's ambivalent approach to Wakean grammar as a touchstone when she asserts that the idiosyncrasies of the work's sentences can yet be easily fitted into the patterns of traditional grammar, Susan Grove Hall's "The Grammar of *Finnegans Wake*" (1980) represents the latest and most advanced attempt to chart the multi-layered narratives of the Wakean sentence by showing how they can be rearranged into interbranching grammatical patterns, i.e. how we normalise the most deviant instances in conjunction with lexical parsing until they yield sense. *Finnegans Wake* is thus said to have a secure but adaptable grammatical base whose textual operations may be translated by the interpreter's sentence diagrams into linear interconnected planes of reading, and its grammatically problematic words therefore tell us something about grammar itself or our relation to it in our mental reading and interpretive processes. The following statements are worth quoting as they are among the most explicit formulations, though here again in general linguistic terms, of the need for a "recursive" return to the text, combined with a "perspectival" apprehension of the Wakean idiom at integrated word-and-sentence level:

> the versatility of the word implies a possible relationship
> between the categories in which it can work. [...] Joyce
> shows us a kind of ambidexterity in the words which link
> categories, a capability of doubling in grammatical function.
> (54)

> The polyphonic grammar necessitates a cyclical process of
> reading and reinterpretation which transforms the sentence;
> the interaction among different grammatical systems disallows
> one conclusive understanding, but produces reorganization of
> the concepts from various starting points and perspectives
> (56)

But, in the wake of previous studies, she is still struggling with
the vexed question of the grammaticality of Wakean idiom by
relying on normalising derivations and purely linguistic
categories of morphology, syntax, which are never really related
to the fictional universe of the text and its thematic
constructions.

This critical overview has repeatedly underlined how the
absence of fictional resonance of "grammar" has kept the various
models entrenched within external linguistic concerns, in spite of
percipient hunches more or less grounded on close textual
inspection. After a succinct account of the history of genetic
work on *Finnegans Wake* and the redefinition of the notion of
"theme" within this genetic perspective, we shall come back to
this more functional approach to grammar as not merely a set of
rules structuring linguistic expression but also a word, fraught
with historical, etymological determinations which open up their
own fictional representations in language.[11]

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[11] A similarly functional approach to languages had already
been welcomed by Senn (1974: 54).

2. Genetic criticism and *Finnegans Wake*: history[12] and
    significance

Ambivalently popular through serialisation, rumours about Joyce's
newly emerging idiom in the literary beehive of interbellum Paris,
and short studies or exegetical comments such as *Our
Exagmination* well before its completion, all of which no doubt
influenced its metafictional bend, *Work in Progress* beckoned
attention to the history of its making,[13] which ought to have
created a context for its evaluation intimately bound up with its
surviving stages. However, while the early serious cataloguing
was being done by Alan Cohn (1957), Robert Scholes (1961) and
Peter Spielberg (1962), very few scholars braved the maze of
Joyce's manuscripts in an attempt to probe into the textual
mechanics of the offputting monster from a genetic angle. Most of
these had a bibliographical focus, often with a textual-critical
edge (Higginson 1956 - with Clive Hart's reply, 1960 - 1957 and
1960), and little concern was given to gaining an insight into the
shaping of Wakean language, themes and overall poetics from
notebooks and draft witnesses, or assessing Joycean aesthetics

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[12] A briefer survey of genetic work on *Finnegans Wake* is
to be found in Hayman 1990: 3-7.

[13] For e.g. Edmund Wilson's epoch-making study (1931), gives
three versions from the same "Anna Livia" extract in its first
appendix.

from compositional practices.[14] The early 1960s saw the almost
simultaneous edition or publication, in rapid succession, of
several valuable tools or book-length assessments, which started
making manuscript material more accessible and documenting
compositional practices more thoroughly: Connolly's first
transcription of a Buffalo notebook (1961),[15] A. Walton Litz's
The Art of James Joyce: Method and Design in Ulysses *and*
Finnegans Wake (also 1961[16]), Hayman's *A First-Draft Version of*
Finnegans Wake (1963),[17] Clive Hart's first edition of the
Concordance (1963), one year after his *Structure and Motif in*
Finnegans Wake, and Adaline Glasheen's revision of her 1956
Census (also 1963). This slowly helped to sharpen awareness of
the need not to lose sight of the genetic dimension of Joyce's
fiction, as is evidenced by the selection of three articles by
Litz, Hayman and Dalton involving Wakean manuscripts in Dalton and
Hart's 25th anniversary collection *Twelve and a Tilly* (1966) and
various similar pieces, though often by the same devoted

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[14] This orientation is especially associated with 1° Hayman
(1958a, 1958b, 1964b), whose earlier monumental study on
Mallarmean elements in Joyce (1956) had already made some use of
manuscripts, and 2° Litz (1957, 1959, the latter included in
1964). Hodgart 1957 remains more descriptive throughout.

[15] Connolly's often faulty transcriptions were partially
made good in Hayman 1964a (the printer's corrections to that piece
appeared in *JJQ* 1.3 (1964): 51).

[16] I have used the corrected 1964 edition throughout.

[17] As early as 1940 Louis Gillet had wished for a synoptic
text showing the first and last stages of the work, which he
thought could yield the key to the textual hieroglyphics of the
Wake. See Gillet 1940: 110, and 1958: 67-8.

manuscript readers, in the recently launched periodicals of the
time, *A* Wake *Newslitter* (begun in 1962) and *James Joyce
Quarterly* (end 1963).[18] Amid the following period of slight
latency in *Wake* studies, which therefore saw only sporadic use
of manuscripts - one need only mention Higginson 1972 - a new
generation of critics gradually emerged who will help to
revitalise Wakean studies by renewed "scientific" concerns. Among
those was Roland McHugh, whose attempt to refine the allusive
datings of Spielberg's catalogue (1972) was to spawn a novel
"thematic" perspective in *The Sigla of* Finnegans Wake (1976),
which documents the fictional purposes of Joyce's extended
"Doodles family" (299.F4) as structuring archetypes from the
emergence of sigla systems in the notebooks. Some fifteen years
after the first transcription, the first-ever annotated edition of
a Buffalo notebook (VI.B.46) was made by Danis Rose in 1978. It
coincided with the decisive step towards future systematic
transcription and critical exploitation of manuscripts that was
made possible by their facsimile reproductions in *The James Joyce
Archive* (1977-1980). It is under these propitious auspices that
several research or reading groups started sprouting up, including
the Paris ITEM-CNRS Joyce group responsible for the critical
treatment of some Buffalo notebooks, as well as publications and
papers on Joyce from genetic angles. The comparison of the

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[18] Hart 1966b and esp. Dalton's meticulous analyses pleading
for textual restorations on the basis of genetic inquiry combined
with textual exegesis (1963b, 1964a, and 1964b, its sequel).
Dalton's intransigent criteria had led him to slam Hayman's *A
First-Draft Version of* Finnegans Wake in 1963a.

specific aims and tenets of the relatively new French *critique*

génétique (genetic criticism or textual genetics)[19] with those of

the Anglo-Saxon traditions of Bibliography and Textual criticism

would be the subject of another full-length study. The term

"genetic" adopted throughout will refer to such manuscript-

oriented studies as have been documented in this concise history

and whose hermeneutical relevance will now be examined.

The relationship between the finally published version and

the whole diachronic sequence of drafts available to examine

compositional processes has been adequately summed up by Litz:

> the continuity of Joyce's work on *Finnegans Wake*, and the
> unique nature of the language he employed, place the
> successive drafts in a special relationship to the final text
> and render them of extraordinary use to the interpretative
> critic. But the evidence provided by the manuscripts is
> still subject to the limitations of all historical evidence.
> The finished work remains an independent creation, and its
> structure is the final arbiter.   (1966: 103)

A similar statement could be made to establish the degree of

genetic parentage between the Buffalo notebooks, or Joyce's first,

pre-draft research stage, and the text, which would warn the

readers against the pitfalls of such extreme views of the *Wake*'s

advent as Rose's position in his edition of VI.B.46 where he too

systematically relates textual elements in the final version as

well as in the intermediate stages to workbook units and external

sources from which these units were derived (1978: xiii). The

identification of uncrossed notebook entries in the text already

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[19]   For a brief history of its own genesis, see Mitterand's
foreword to Grésillon and Werner 1985: I-XIV.

argues against this mechanistic conception of Joyce's work as an aggregate of combined items, each of which could be stripped bare to an original trace recorded in more accessible form in the Buffalo notebooks. Besides, the lexical reshaping of a unit prior to its notebook inscription, a pre-textual operation which increased in qualitative and quantitative degree as composition proceeded, makes impossible any attempt at atomising the finished product into a multitude of isolated, univocal and undistorted elements. Even in the case of unbroken transmissional evidence and even if one establishes the laws of lexical transformation whereby a seminal trace is followed through the various draft stages, the question of critical relevance to the final text remains open. The genetic method, which sees the text as the synchronic product of a diachronic process, only hopes to enrich perspectives of reading by giving access to this historical (diachronic) dimension of writing which, once combined with a contextual (synchronic) approach, will go towards bridging the gaps between the various *tempi* of the composition. In this sense, genetic criticism is an overarching perspective or framework within which one may choose one's own critical approach. Such a double axis of interpretation enables the reader to grasp the text of *Finnegans Wake* - or any literary text for that matter - both in its creative dynamics (once provisions are made for the uncertainties of textual transformation and identification) and its contextual environment, with a more "functional" approach to the text based on the subjective,

cultural acquisition and priorities of each reader, at the risk of

an interpretive bias. Is not *Finnegans Wake* after all the model

of a composition shaped by the "scientific" combinatory laws of

physics but generating undecidability, which the imaginary of the

reading community will have to invest?

This double relativity of interpretation is especially

crucial since Joyce's work problematises the relationship between

the text (the *Wake* itself, with its emphasis on the letter, and

the "mamafesta" or narrative letter, its small-scale inscription)

and its commentaries (including the avatars of the letter seen

already as a derived commentary of itself) in a constant dialogue

between (re)writing and (re)reading which equates production with

consumption (497.01-03), sees writing as the production of the

transformations of reading and reading as the production of the

transformations of writing, and insists on and relays its own

making and structure. This process was mirrored by the

increasingly metafictional[20] dimension of *Work in Progress* as it

implemented the central question of the displaced origin. Such an

inscription of critical perspectives and commentaries on the text

itself, which thins out the borderline between both, questions in

advance the nature of subsequent interpretations, of having a

watertight metalanguage[21] taking Joyce's text and language as the

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[20] Pringle sees the final chapters of *Ulysses* and chiefly
Finnegans Wake as metafictional (1981: 399).

[21] Similar claims are made in Norris 1974a: 147, McGee 1989:
429, and more generally Lacan 1971: 233 and 1981: 258. John Crowe
Ransom had already pointed out the constant alteration of terms of
discourse as soon as discourse has started, which he saw as

object of its own discourse and capable of accounting for "meaning" and calculating textual effects. This intrinsic questioning of language as a process of clarification, which presupposes the transparency of its medium, is mediated by an overtly opaque idiom and tacitly fulfils the Jakobsonian view of the metalinguistic function of language according to which most utterances implicitly or explicitly bear a reference to their own code. It also dramatises the physical residue or *literal*ness of language, the endurance of the sign to be played with as the narcissistic condition of (literary) language by metafictions and to be further derived by critical discourses too often wishing to erase their own textuality.[22]

A well-known anecdotal outcome of the linguistic, narrative operations that the text performs on itself, including the inscription of the chance events of its development, has been the story of Beckett's "Come in."[23] But the reflexiveness of compositional processes or the dovetailing of metatextual operations and written text, which increasingly turned *Finnegans Wake* into a fiction about itself as fiction and interpretation,

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undermining the scientificity of the age (1939: 425-6).

[22] See Barthes 1984c: esp. 77, for his theory of the Text indissociable from a practice of writing which forbids the constitution of an authorised metalanguage.

[23] See esp. Halper 1966, republished in 1983, and *JJ* 649, where Ellmann places the incident at the beginning of his chapter for 1932-1935, thus ruling out Knuth's elegant textual identification in the French-German context of 420.12-13, via the French-Dutch translation of "come in" (Dutch *komt binnen*) in VI.B.26 28-29 (terminal date: 1926); see Knuth 1976: 44-5.

exposing interpretation as a parodic fiction on fiction (or

metafiction), may be documented in many other ways, especially in

the addition of "narrative shifters" between narrative units.[24]

The well-known aphorism that "*Finnegans Wake* is about *Finnegans*

Wake," first ventured by Tindall (1959: 237), acquires a new

dimension.

This overlapping of the genetic and metafictional dimensions

surfaces in the characteristically Wakean embedding of "voices"

within voices taken as citational effects or objects of discourse.

A genetic study of the various expansion stages of a given

narrative sequence will often reveal layer after layer of these

stratified voices, such as foreign adjunctions following a run

through a notebook index (especially for the second decade; e.g.

the Albanian additions on the second set of galleys for *FW*

p.110, Spring 1938; *JJA* 49:441), identification tags (e.g. the

"schwrites" passage for *FW* p.113; *JJA* 46:458, "A" typed

addition keyed to the relevant duplicate *transition* 5 page,

1936) or, more generally, voices arranged according to some

narrative-thematic principle of selection. As one goes deeper

into this genetic process of "enunciative inscriptions," often in

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[24] See for e.g. the opening function of "Now" in *FW* 30.01
or "Well? Well," (96.24-25), the trace of the chapter's original
two-part structure (see *JJA* 46:106-7). See also MacArthur 1975:
73, where he notes that after the once united /\ab (III.1-2) were
split apart, Joyce added "now" five times to each "new" chapter at
galley proof stage. Other examples will be seen in "Fumbling for
one continuous integument: Voice and gramma(r) of chapter links"
and the pivotal reworking of "And. But rather." into "And. Nay,
rather" for the reorganisation of II.2 will be fully discussed in
the study "Towards a female grammar of sexuality? 'Storiella as
she is syung.'"

a parenthetical mode of accretion favoured by the Joycean

aesthetics of expansion, the ultimately receding point of origin

of any "voice" acquires a problematical status - as is dramatised

in the spatial fragmentation of discourse in II.2 - and the

emphasis shifts from narration to writing, from utterance to

enunciation, and from the static scene to the finite but endless

oscillating perspective of the "collideorscape" (143.28),

requiring visual adjustment (cf. 111.35-112.02),[25] in a

characteristic process of textual and authorial[26] derivation.

Such a shift of focus in the *Wake*'s derivative idiom and

structure, which makes it impossible to saturate textual meaning

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[25] McCarthy discusses the inscription of the hypermetropic
and myopic perspectives of reading, esp. in I.5 (1988: 241-2); see
also Senn 1984: 79. Seizing the kaleidoscopic letter arrangements
in a word replicates the reader's necessary adjustments to the
various accounts of the Letter or the superposable nature of the
book's set pieces. At the level of a textual unit, perspectival,
"parallactic" adjustments would enable us to read, for e.g. "Mrs
Shemans" (397.31), as s+he+man+s; she+mans; sheman+s, depending on
the narrative-contextual strand being pursued.

[26] The shifting authorship of the letter in its various
palimpsestic versions may be interpreted as a Wakean *mise en
abyme* and recycling of a continuous problematic in Joyce's
fiction, dictated by its implied recursive forms. The typical
trajectory is from Stephen at the end of *A Portrait* (a rewriting
of *Stephen Hero*), once he emigrates to fulfil his artistic
calling and, hopefully, gains enough ironic self-detachment to
write the book we have just read or, if not, its abortive
precursor - the work's "real" authorship doubling back as
fictitious authorisation - to his theories of self-begetting
authorship and paternity in *Ulysses*, where the focus shifts to
Bloom as the possible spiritual father of a still immature writer,
then to Shem the Penman, one of the likely identities behind the
two-faced authorship of the "mamafesta." The future perfects of
the *Wake* may thus be construed as those proleptic marks of the
handing over / erasure of authorship. The questions of mixed
narrative and writing agencies in the *Wake* and the
"Continuarration" (205.14) in Joyce's *oeuvre* are discussed in
Riquelme 1982 and 1983.

and constantly affects the stability of the reader-critic's point
of view, implies a need to redefine the notion of theme within the
dynamics of textual production.

3. The notion of "genetic thematicism" and the "theme" of
   Wakean "grammar"

The concept of "theme" is too closely bound up with its diverse
manifestations to be subsumed in a unique definition, even before
we venture to outline the working effects of the theme of
"grammar" in the *Wake*. Hayman's view of it as "a variable
complex of recognizable motifs contributing along with a number of
other themes to the book's formal unity" (1964b: 93) represents
the classical, descriptive conception of a theme as it is
articulated in a text regardless of its production (in the case of
Finnegans Wake, from prior notebook inscription and through the
sequential stages of textual composition). Yet it is not enough
to recontextualise the traditional thematic approaches to literary
texts, including Jean-Pierre Richard's powerful thematic criticism
as it is exemplified in *L'univers imaginaire de Mallarmé* (1961),
within a genetic perspective. One should set up a grid of
intersecting distinctions between:

1° the more "descriptive" organisation of a notebook index at
research stage (from the random translations of motifs such as
insects or names of days, etc. to the topical indexes, on Islam,
the Nile, etc.) which will enhance a vein or motif in the text (in

a "local" narrative sequence or more diffusely throughout the work) and the deeper structural notetaking (at index level or across indexes and notebooks; e.g. the scattered notes on Babel) to which the significance of the *Wake*'s writing is ultimately anchored;

2° a selective summoning of various textual or pre-textual occurrences which would hope to point *symbolically* towards the infinity of radiating visible effects and the irreducible structural effects of any theme (or *theme in effect*[27]) combined with the formal self-reflections of the linguistic medium, as these have been evidenced by Derrida's brilliant thematic criticism of Richard's study in the second part of "La double séance" in *La dissémination* (1972a: 276ff.). However infinitely interbranching they may be, the *signified* thematic valencies, which thematic criticism too often stops at, must therefore be put into perspective as the visible resulting traces in the *écrit* of the palimpsestic production of *écriture* whose underlying linguistic *signifiance* lies in its own formal effects combined with those proper to each theme. This is especially relevant for the *Wake* whose chief strategy of composition and writing was the atomisation of signifying-signified units down to the literal element in the shaping of the portmanteau idiom and their kaleidoscopic redistribution through the play of intratextuality.

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[27] The relevance of the goals of *La philosophie en effet*, a collection where Derrida's "official" Joyce studies were published (1987c), should be mentioned in this connection (see the back flap).

Yet if Derrida's opening up of thematic criticism to the margins of the theme and its traditional field invites us to calculate the formal effects of language and writing (1972a: 286-7), he admittedly stops short of focusing on Mallarmé's grammatical definition of the theme in *Les mots anglais* as a literal assemblage or minimal unatomisable root testifying to the secret parentage between words of a language (Derrida 1972a: 277 n 42, and Mallarmé 1945: 962). This grammatical as well as *grammatic* (from Greek *gramma*: letter) approach to the theme, sanctioned by the truth of etymology as we saw earlier, leads us tropically[28] to the theme of "grammar" in *Finnegans Wake*, the t(r)opical and parenthetical leap from *gramma* to gramma(r) which *lit(t)erally* unites language and text, turning language into text and returning text to language, changing the minimal unit of language and writing into the small-scale iterative version of the *Wake* known as the "Letter," snatched from litter, *meta-phorised* throughout the *Wake* and probed in differances of language which revert its grammar to its origin in the art of reading and writing letters: "The letter! The litter!" (93.24). Our selected topics, to which we shall now turn, should be assessed in the light of this intrinsically *meta-thetic*

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[28] Derrida notes the inherently tropic nature of the theme, conveniently anchored to the fanlike movement of the fan as theme (1972a: 283). One must also remember that much of Derrida's writing is indissociable from a reading of Joyce, esp. *Finnegans Wake*, as he himself recalled on the occasion of his impromptu Babelian elaboration on "he war" (258.12) at the Centre Georges Pompidou, Paris, in November 1982. See Derrida 1987c: esp. 27-34, and, in English, Attridge and Ferrer 1984: esp. 148-52.

dimension of *Work in Progress*, derived from the endless

permutation of letters and versatility of themes in a text asking

us to sto(o)p if we are "abcedminded" (18.17, 272.12-13).

B

LINGUISTIC   PASSAGES

M E T A P H O R S   O F   T H E   O R I G I N ,

O R I G I N S   O F   T H E   M E T A P H O R :

A N   I N - Q U E S T

> What is truth? A moving army of metaphors, metonymies [...]
> that are being poetically and rhetorically sublimated[1]

Language, in its phatic and poetic double orientation (Jakobson

(1960), is inherently tropic, either displacing one kind of

reality (the world) to another (the word) or turning inward as

derivative metalanguage towards its own inner workings.[2] Turning

inward to the world of the word, it may be argued that all

literature in essence is made of metaphoric language[3] insofar as

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[1] From Nietzsche's "Uber Wahrheit und Lüge im außer-
moralischen Sinn," quoted in Culler 1981: 203.

[2] For the view of language and thought as "radically
metaphoric," see for e.g. Richards 1936: esp. 92, 94, and Cassirer
1946, for whom metaphorical thinking is the common basis for
language and myth (84), which stand in an original correlation
with each other (88) and interpenetrate by meta-phorical exchanges
(97), a view which has some bearing on the *Wake*'s mytho-
linguistic element. See also Vico's conception of metaphor as the
human way of appropriating a world still misunderstood (*NS* §
405). In his middle course between writing, language and
ideology, Gramsci had developed the combined view of language as a
metaphor of objective and sensorial reality, and, in a historical
sense, vis-à-vis anterior ideological signifieds (1975: 1: 4
(XIII) §17 438, 2: 7 (VII) §36 886-7, :11 (XVIII) §24 1426-7 and
§28 1438).

[3] That is, when "poetic" language (and we may extend the
original argument to encompass literary language at large) is
taken as a set of literally true linguistic metaphors in our
everyday world, not when we view *poietic* activity as the creation
of a new metaphoric world in its own right. See Samuel R. Levin
1977: ch. VI: "Metaphor and Truth," passim.

its reading or quest for subjective appropriation implies an anti-quest for literalisation, a middle course between literal production and interpretation bearing a metaphorical relationship to the "original" text, a replacement of what is by what is *not* the text. Likewise, literariness, Paul De Man contends (1979), is undecidably suspended between literal and metaphorical significance. As if to illustrate the now vexed question of the priority of the literal or the figural in language (and Western metaphysics),[4] a convoluted process of *meta-phorisations* has just taken place *literally* and one will in similar fashion turn to the Protean effects of "metaphor," often taken at etymological face value to be the central figure of displacement, in *Finnegans Wake*, a text which dramatises its literal substance "along the" so many infinite meta-phorical returns of its selves. In effect, the Wakean idiom can best be described as metaphoric in its elaboration: the letter is the smallest meta-phorisable unit in the punning portmanteau method of composition, which coins new elements through a series of metaphoric displacements and synecdochic condensations in order to saturate the paradigmatic axis. And the various *trans-lations* or transfers (what was implied in the Greek *metaphora* for the Greek, then Latin traditions of Aristotle,[5] Cicero and Quintilian) of "characters,"

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[4]   See for e.g. Andrew Benjamin 1989: esp. 22-3 and 37-8 (in connection with translation).

[5]   VIII.A.5 25 (*JJA* 12:155) has two notes on metaphor derived from François Cassandre's 1654 French translation of Aristotle's *Rhetoric*, 1733 ed. See Herring, ed. 1977: 26.

leitmotifs and themes into other contexts generate a truly meta-phoric progression of the text, which the break in "*The Suspended Sentence*" (106.13-14), "the lubricitous conjugation of the last with the first" (121.30-31; also the letter's date in 111.10 and 420.20) whose "mediation" will be seen in a subsequent chapter, so obviously activates. Such a problematic origin of language, always historically recycled and derived by communal use yet made original (Levine 1979), and waters - the old muddy river ALP or delta flows into the arms of her father-husband ocean to be rejuvenated as her words peter out in a "last" gasp (628.15) - is in itself a "figure" of displacement, to which the narrative invariant of the quest for the origin of the hero's guilt and sin may be legitimately anchored. This moment of de*riv*ation (Latin *derivare*: to change the course of a river) expressed as the "origin before source" (VI.B.1 57)[6] will first be briefly probed into, in the hope that this point of "departure" will in turn make possible a *derivative* synecdochic study of some metaphors[7] of the quest "along the riverrun" of the *Wake*.

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[6] The date of compilation of the VI.B.1 notebook (post October 1923-Autumn 1924), a couple of years before the first drafts of I.1 and the idea of the split sentence, would indicate Joyce's early preoccupation with problems of origin and waters.

[7] In his brilliant study, Paul Ricoeur, anticipating Derrida, notes that for Aristotle, the word "metaphor" is already metaphoric, having a recursive definition since, like any trope, it cannot be exhausted by classification. See Ricoeur 1975: 25.

0. Confluence and creation: the question of "original sinse" (239.02)

Δ source
r bed
r mouth

(VI.B.6 128)

Language, sex, and water are conspicuously linked in the washerwomen's garrulous talk about HCE's scandalous life in I.8, where they are busy *washing his dirty linen*. As Jacqueline Risset has remarked, judging also from the Italian renderings of the "ALP chapter," which dynamise the substance of the "original" in that respect: "laver et parler sont la même activité: le discours brasse les mots comme le fleuve le linge d'HCE." (1973: 54). But this diluted "lavguage" (VI.B.22 155)[8] turns into a broadening stream of words which flows away from the source (196.01 and the famous deltaic layout), the first drop as well as the first letter uttered after the question following the dumb's access to speech at the end of I.7, the "O" as zero point. A metaphor for the babbling river Liffey herself, it will eventually prevent the washerwomen from hearing the tale of the origin... but also from washing off the stains of guilt and sin, until the two processes become disjoined and discontinued at nightfall. Deferring vindication and exoneration, ALP as an embodiment of linguistic babble / babel carries the sinful flow of the text

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[8] Although the unit finally found its way into Book III (466.32), the notebook from which it was extracted was compiled, *inter alia*, for the revision of I.8 for separate publication.

(481.09: "Sinflowed, O sinflowed!"), a deluge or sin river of

words (Dano-Norwegian *syndflod* or *synd flod*) reminiscent of

the consummation of the original sin in the Garden of Eden with

the feminine rise to language (Genesis 3:2-3) or of man's peccant

linguistic pride in the Tower of Babel episode.[9] In the following

transposition, a barter economy of languages and letters informs

sexual secretions in ALP's womb, before the text moves on to

describe the topography of the Nile (600.13-14), whose problematic

source has been an object of intellectual curiosity and

fascination since Roman days (Irwin 1980: 79-80):

> Polycarp pool, the pool of Innalavia, Saras the saft as
> [...] whereinn once we lave 'tis alve and vale [...] a
> poddlebridges in a passabed, the river of lives   (600.05-08)

Where we are in(n) a Livia, whose name here combines "live" and

French *laver* (wash), fluid (Sanskrit *sara*) is (soft as) love

juice (German *Saft*), and once we "lave" (emit fluid) in her womb

/ riverbed (Latin *alvus* / Italian *alveo*) and are immersed in

dirty matter (*alvus* also means "excrements"), i.e. once we

leave, it is over (Moore's *Hail and Farewell* or *Salve / Ave*

and *Vale*) and a vale of tears, a "madh vaal of tares" (110.09),

comes to our eyes. By a special *meta-phor* of linguistic origins

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        [9] Like the Bible, *Finnegans Wake* leitmotivistically repeats
a few basic narrative patterns and just as the Bible parallels
man's arrogant construction of the Babel Tower, from which sense
emerged in disunited languages, with the sexual sin consummated by
eating from the tree of knowledge, thus drawing language and sex
together, the *Wake*'s quest for the protohero's procreative,
sexual fall in Phoenix Park is equated with the *felix culpa* of
language, the medium which enables it to be forever conducted.

called *meta-thesis*, the letter (from *littera*; *i* ➝ *e*)

wombed in her riverbed produces litter (from *lectus*: bed; *e* ➝

i) while "lave" becomes "alve" becomes "vale" and the

etymological interchange of vowels, the sexual intercourse is

staged. Earlier on, the text had already combined protonames for

river, water (including Arabic *Bahr-el-Abiad*: the White Nile),

and father (the sexual begetter) in several post-Babelian

languages with Babel and the gate of tears (Bab-el-Mandeb): "A and

aa ab ad abu abiad. A babbel men dub gulch of tears."

(254.16-17). The quest(ion) of "sinse," the common origin of sin

and sense "since" time immemorial, since "to begin = to sin"

(VI.B.1 149), has barely been broached but already, questing the

sexual / linguistic sin at the origin of paternity / lamguage

metaphorises into a quest for the origin of water (ALP) in

language (*aleph*, the first letter of the Hebrew alphabet), a

quest for the source or the nil, for the source of the Nile

(French *Nil*, pronounced like "nil"), from which Bab-el-Mandeb,

the strait between the Gulf of Aden and the Southern shores of the

Red Sea, is not too far...

1. The "soorcelossness" of the Nil(e)

Although it is mostly uncrossed, an early cluster of entries in

VI.B.1 31-34 (post October 1923-Autumn 1924) prefixed on p. 30 by

"Bab-el-Man-Deb" and part of a larger, loosely defined index

dealing with Egypt and the Near East from a historical, mythical

perspective, testifies to the interest Joyce took in the source of the Nile in the first stages of *Work in Progress*. Stephen Heath has further drawn together how the question of origins has, as a paradigm in the final text, the quest for the source of a great river, ALP or Alpheus (or Kubla Khan's Alph), whose archetypal model lies in the problematic source of the Nile, and how river and writing are bound up in Alpheus and alphabet.[10] Going up the Nile, then, means in Wakean fashion retracing the historical investigation of its source or nil back to its sexualised delta, and is a metaphor for the *rising* of language.[11] ALP, long for △ and short for Alph, like Coleridge's shortened version of the mythological Alpheus, bears the root involved in the process of linguistic *derivation* and, as such, her bed is also the "allaphbed" (18.18) or riverbed having the first letter(s) (a, aleph, alpha) of the Biblical language, whose alphabet lies at the origin of all Western alphabets. Her name and her bed / womb conceal all the other letters to come, including the countless versions of the mamafesta, the "Letter" woven of letters which came to be buried in and impregnated by litter (see later). As the principal flow of derivation, she will soon bear the Hebrew

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[10] Heath 1982: 139 and 1973: 8-9. Other Wakean scholars before Heath had done justice to the striking family likeness that the name ALP bears to Alpheus and Alph. See esp. Glasheen 1965: 5; Senn 1965: 17 (who draws our attention to the dream setting and atmosphere which run parallel in both literary creations); Aubert 1972: 128.

[11] "There is [...] in Western literature a long-standing tradition of imaging the origin of poetry, or imagination, or language as a remote, hidden, or inaccessible fountain that is the source of a periodically overflowing river." (Irwin 1980: 78).

word-source *abba*: father (or, if capitalised, God, Father, but also one of the names for the Nile now turned into a male principle; Irwin 1980: 83) whose sounds bring forth the alphabet as well as father language,[12] inaugurate the filial relationship in a baptismal flow: "whad ababs his dopter?" (314.30; also Norwegian *döpe*: baptise). The quest for the source of the Protean Nile goes under several guises and is always conducted in a catechistic mode, as in the following examples:[13]

> Ex nickylow malo comes mickelmassed bonum. [...] Only for that these will not breathe upon Norronesen or Irenean the secrest of their soorcelossness. Quarry silex, Homfrie Noanswa! Undy gentian festyknees, Livia Noanswa?
> (23.16-21)[14]

> Distributary endings? And we recommends. *Quare hircum?* No answer. *Unde gentium fe ...?* No ah. (89.26-27)[15]

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[12] See Irwin's argument shaping a context for Coleridge's "Kubla Khan" (1980: 82), whose "sourcefulness" for *Finnegans Wake* is here being implicitly tested and resorted to.

[13] The first passage was the earliest to have been inserted in any draft continuum. It belongs to 2B.*1 stage, the second draft including the first available draft of 23.16-29 composed in November 1926 (*JJA* 44:99, MS 47471a-36), and predates the three other major occurrences, inserted chronologically: March 1927 for 89.26-27, a manuscript addition on MS 47472-203 at I.4 §1(AB).*4/2.*4 fair-copy stage (*JJA* 46:77); Sept.-Oct. 1927 for 202.18-21, a manuscript addition, at I.8§1.8 stage (marked pages of *Le Navire d'Argent* for the printer of *transition* 8), on Yale MS 6.1-65 (*JJA* 48:178); the last extract was drafted much later (1938), as was the whole of Book IV, into which it found its way.

[14] This excerpt was glossed by Joyce in a letter to Miss Weaver dated 13 May 1927 (*SL* 321-2). Joyce's explanations also describe the thematic associations between voice, hearing, seeing, and touching, where sense and senses meet. This first quotation is the one we will mainly concentrate on.

[15] This passage is followed by a cluster of references to the secret languages of Ireland.

Fidaris will find where the Doubt arises like Nieman from
Nirgends found the Nihil. Worry you sighin foh, Albern, O
Anser? Untie the gemman's fistyknots, Qvic and Nuancee!
(202.18-21)

Nuctumbulumbumus wanderwards the Nil. Victorias neanzas.
Alberths neantas. It was a long, very long, a dark, very
dark, an allburt unend [...] Endee he sendee. Diu!
(598.05-09)

Out of nil(e) comes nothing... or paradoxically too much, in the

best tradition of information theory for which too much

entropically turns into nothing. The question put to the source,

deemed to be lost and silent, presupposes a unique origin in

Victoria Nyanza (i.e. Lake), the source of the White Nile only

(through the Albert Nyanza), and thus fails to obtain an answer in

keeping with the terms of the quest. (Similarly, the "untitiled

mamafesta" (104.04) is soon identified by a spate of well over a

hundred names over three pages.) The previous exclamation points

to the (un)veiling of silent HCE ("Homfrie"), left out of the

query, although, as one of Joyce's notes says, "the source of the

Nile [is] later supposed to represent $\amalg$ $+\triangle$," while the double

"Noanswa" reads both as a definite solution (Nyanza) held at bay

by its *duplicity* (Victoria and Albert), thus a "no answer" in

the spirit of the quest. The underlying traditional pattern is

that of Gaelic telling, in which *ni ansa*: not hard, easy, is the

time-honoured formula preceding the answer to a riddle, therefore

the "no answer" pre-text of an answer or its phatic discursive

residue.[16] At a more existential level, the misconstrued silence

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[16] See Mercier 1962b: 80, for a broader context of cultural
heritage.

("no answer") should have been interpreted as a real indication of where linguistic answers come from: the nil or "woid" (378.29) preceding the Word of creation, "Silence in thought!" before "Spreach!" (378.32).[17] Now the main feature of the Nile is that it splits up into several branches or "Distributary endings" with as many disputable sources accordingly, as is illustrated by the VI.B.1 31-34 index. Likewise, the silenced question in 89.26-27 is met with a truncated answer (no a[nswer]), yet a possible answer since Joyce's notebook jottings list "Noah's ark" near "Sources of Nile / caput Nili" (VI.B.1 31). The biased quest for a unique origin is therefore endlessly replicated, dooming its presuppositions to failure despite the apparently confident exclamation of the quester(s) to have seen the divine light of day (French *Dieu*: God - the passage is followed by manifestations of the atemporal *Verbum* - and Irish *diu*: day) towards the "end" of the book. Besides, the polymorphous quest for the Nile works synecdochically as the plurality of quests for the origin in *Finnegans Wake* as well as literature more generally, and its ramifications set the journey up the Nile in a cyclical system where beginning and end meet (Irwin 1980: 81). The reader / quester is engaged in a spiral process of elicitation and will have to go through the same unsolved riddle again as the text

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[17] Compare with the dumb's mystical accession to speech in 195.05-06. However, according to gnostic traditions, silence is the access to the unique Word, shut out in the hubbub of post-Babelian voices (Steiner 1975: 63). See also Vico's etymological networks tying together silence and speech in "myth" and "logic" (*NS* § 401), to which we shall return in a later chapter.

discloses the unstable origin of its first sentence, decentered in the textual loop. Just as Victoria Nyanza is located upstream from Albert Nyanza, the source of the Albert Nile which receives the Victoria Nile from Lake Victoria, the "original" female nil(e) (0), unlike in Genesis, secretes the masculine principle, "Caughterect" (600.14) as Joyce's guilty version of the Logos should be, also the Nile cataracts shaping an upright 1.[18] The process is made clear in the introduction to the ten (1+0) Kabbalistic "wh..." questions on the essence of God, linguistically inscribed in the Wakean tetragrammaton (y)WHY: "Ainsoph, this upright one, with that noughty besighed him zeroine." (261.23-24).[19] The Nile quest and its dialectical answers thus provide a thematic variation on the more general why? question / (no)answer binary pattern which structures the *Wake* and offers further insight into the impossibility for the quest to be solved, as in 597.09-23, which culminates in "Such me," enunciating the crucial paradox of *identity*: search me / such [is] me.

The quest for the Nile / nil stands as a mythological / existential paradigm for hunting ALP down and the passage in

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[18] This order is confirmed in "Femelles will be preadaminant" (617.23-24), soon before the shift from "the" to "riverrun."

[19] "*HCE, c'est, phalliquement, l'unité et ALP, vaginalement, le zéro, le nul où tout retourne mais d'où tout est issu.*" Thiry quoting van Laere in Thiry 1979: 112 (emphasis not mine). The paradigm of the 1001 nights map out that Wakean ebb and flow between man and woman, woman and man, in the *Wake*'s original circular *matrix*, before its secretion.

23.21-26, also illustrated by Joyce's glosses in the same letter
to Miss Weaver (*SL* 321-2), show how HCE's fruitless sensorial
approach (spying, eavesdropping and laying on hands) in an attempt
to elicit sense from the mysterious female source pertains to the
original sin and the quest for truth. We still see him tracking
her in Book IV and responding to his indelicate vision of her
private fall by his cataract in erection:

> Where Allbroggt Neandser tracking Viggynette Neeinsee
> gladsighted her Linfian Fall and a teamdiggingharrow turned
> the first sod. Sluce! Caughterect!   (600.12-14)

Her Victoria or "Linfian" fall spells the French *naïf Nil* in
reverse since the original cataract has been sinfully altered into
a "Caughterect!" by male intrusion.[20] The journey up the Nile
does not only correspond to an expedition to the original source
of written language, fraught with perils as its various literary
representations illustrate since it is reduplicative, hence
transgressive in nature,[21] but is also a metaphor for the sinful
discovery of sexuality (*FW* p.293). As a paradigm for a
ramifying river of creation *ab ni(hi)lo*, from an inaccessible

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[20] A better known analogy is provided by the letters of
Dublin spelt backwards, which traces the delta of the Liffey in
the Irish capital back to the metaphoric source of the *Nil* (see
esp. 24.01, 620.03).

[21] One should here read Irwin's brilliant argument of the
hieroglyphic doubling of the quest for the origin, a transgressive
move (1980: 84) since "it blasphemously aspires to write in that
script of physical objects in which God originally inscribed the
world." (85). For God's prohibition against making graven images
(desecrating the unique Lord by hiero-glyphic carving), see
Leviticus 26:1.

obscure (nought / night) source spawning beginnings, it also
provided a ready metaphor for the genetic investigation into the
cross relationships of a genealogy of texts, with its "parents"
and "witnesses,"[22] a generic reminder of how intimate the relation
is between the *Wake*'s textual matter and its creative processes.
Dis-cursively, *Finnegans Wake* dramatises the networks of
"architexts" and "hypotexts"[23] at its source, whose linear modes
of transmission and classification are questioned by its
thematics, structure and language.

With its uncanny overtones of Babel and mankind's linguistic
misdemeanour, ALP's mysterious lit(t)eral babble is the oral
counterpart to the written letter buried in her "lap." Both are
variously garbled, imitated, and deferred until the deceitful
close of the *Wake*, where the ambiguous tone and persons of the
letter, like the (perhaps) sole instance of ALP's voice fading
into the dominantly male (re)opening of the book, leave the
problem unsolved. *"From Victrolia Nuancee to Allbart Noahnsy"*
(105.14) is naturally chosen as one of the names by which the
untitled mamafesta goes, and to which we shall now turn.

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[22]   See Said's account of and quotation from Paul Maas's
Textual Criticism (1975: 207-8).

[23]   For Genette's concepts, see Genette 1979: 88, and 1982:
7, 11-2.

2.   The Boston Letter

Polymorphous and shifty in content, the tantalising small-scale replica of *Finnegans Wake* involves all the members of the Earwicker family and their *famuli* (*NS* § 556; also Benveniste 1974: 1:358) in the eventful process of its composition and distribution and was, as we shall see, one of the earliest structural elements to have crystallised. About Joyce's letter to Harriet Shaw Weaver dated 16 January 1924 (*Letters* I 208), in which he exposed the basic layout of the book so far, David Hayman noted that "the most significant single theme of the *Wake* was then the concept of the Word as suggested through the treatment of the "Letter"" (Hayman, ed. 1963: 26) and later concluded from the early date of the first seminal trace in the *Scribbledehobble* that "it would appear that long before he wrote the 'Letter,' Joyce was looking for a way to exploit the process of the word's discovery in the midden heap of history." (*JJA* 46:xiv). Source, destination and the genetic origin itself of the document are therefore crucial for establishing historical truth about the mysterious Phoenix Park misdemeanour as well as for retrieving the process of metaphoric derivation this quest for the origins has been made to undergo from its earliest stages.

Perhaps more than any of the central motifs of the book, the letter complex shows a readiness to explode into peripheral thematic interbranchings and to drag an overwhelming proportion of the *Wake*'s substance with it as soon as it comes under

scrutiny.[24] We shall therefore need to limit our analysis to the decisive steps in the Letter's elaboration, discarding later versions and more diffusely related texts.

a) The genetic development

Notwithstanding enormous problems of chronology, one can legitimately claim at least that the earliest seminal trace of a letter project appears in the "Exiles (.I.)" subsection of the *Scribbledehobble* notebook. Dating from circa 1922-1923, this four-line exposition deals with discovery, sender and addressee, and predates the conceptual notes, itemised scenarios and more neatly penned version entered in two different authorial hands on pp. 753 to 757 of the VI.A notebook, which offer varied focus on content and whose dating, on the basis of draft usage, contrasted handwritings, colour deletions and spatial layout could lend itself to many equally unsatisfactory theories. One fact remains certain: Joyce must have turned to or had in mind the general lead on p. 271 when he set out composing 111.05-24, chronologically the first variant of the letter to have been kept in its narrative environment, which is concerned with the process of discovery and offers a first glimpse at the message. The units put to direct lexical use in the first draft of 111.05-24 or which have influenced its syntax appear in bold:

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[24] See for e.g. Hayman's treatment of its "nodal system" in 1990: 42-6.

On the N. E. slope of the dunghill the slanteyed hen of the Grogans scrutinized a clayed p.c. from Boston (Mass) of the 12th of the 4th to dearest Elly from her loving sister with 4½ kisses.

(VI.A 271, *JJA* 28:89; identified as "A" authorial handwriting in Connolly's introduction to the edition of VI.A[25])

Two later clusters of possibly separate material entered under the "CIRCE" heading on pp. 753 (after deleted notes for I.1) and 754 of the *Scribbledehobble*, both of "D" authorial handwriting, specify the "sister" of p. 271 (—1, p. 753) and list some key lexical- thematic items of the letter (p. 754). If we except the now ubiquitous pun on Maggy / majesty found twice on VI.A 753, and the equally conspicuous "jerry" (also on p. 757), the uncrossed generic entries on p. 753 were not used except for "fornix" (116.18) and perhaps "softnosed" (35.25-26), the latter belonging to a manuscript addition at 2.*0 draft stage, probably from October 1923 (MS 47471b-3v, *JJA* 45:30), although this somehow unsophisticated lexical form need not be derived from an uncrossed entry. The following folio, heavily crossed through in red except for "thank you" and "close," is a catalogue of items found on the first drafts of 111.05-24 and 116.19-25; it is to be paralleled with the uncrossed, more neatly penned version on the next folio (p. 755, in "C" authorial handwriting), which reads like a free, more articulate reworking of p. 754 recombining all its draft-used elements except the crucial "dear (gap) Maggy" ("cake" / "kate" is discussed below) and provided a fairly faithful basis for a

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[25] Connolly, ed. and intr. 1961: esp. ix-x, from which future handwriting identifications have been tacitly borrowed.

manuscript addition on *transition* pages, now p. 116. If we

assume, on the basis of first-draft usage for 111.05-24 (December

1923), that both pp. 753 and 754 were preparatory notes, this

would argue in favour of a dual parentage for the first drafts of

111.05-24 and 116.19-25 alike from VI.A 754.[26] Such a crossbreed

would have as its pivot the two-faced "present of [wedding] cakes"

/ "[presence of] waiting Kate," distributed on pp. 111 and 116 at

different stages, while the inclusion of several units both in the

111.05-24 and 116.19-25 versions emphasises the parallel

composition at work over a long period of time.[27] In the

transcriptions of VI.A 753-5, our priority was to show draft usage

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[26] In his preface to *JJA* 28:xxvii, Rose tentatively
suggests 1926 or thereabouts for "D" material, also on the basis
of draft usage. This would imply that the VI.A 754 material found
in the first draft of 111.05-24 was entered as an elaborated
summary of the main narrative elements of p.111 for further
versions of the letter, especially in II.2, p.280 (note "dear
(gap) Maggy," suggestive of Issy's indecisive style). If that is
the case, despite liberal adjunction or reworking of lexical
elements, the layout and nature of the units would indicate that
such a process would have taken place more likely after the
revision of *Criterion* pages for the printer of *transition* 5 at
1.7/4.7 stage, probably in June 1927 (the basis for this different
approach was suggested to me by my friend Andrew Treip). The
degree of linguistic development of these notes is hardly of any
assistance in helping us date the folios.

[27] Comparison of subsequent versions of 111.05-24 with VI.A
754 reveals that all the VI.A 754 units found on p.111 had been
incorporated by the end of 1.7/4.7 stage, when Joyce had revised
Criterion pages for the printer of *transition* 5, probably in June
1927. In the harmonisation process of the late 1930s, when Joyce
was busy marking *transition* pages for the printer of *Finnegans
Wake*, revisions of the 116.19-25 expansion helped refine and
control the degree of relation between 111.05-24 and p.116,
smoothing out unwanted textual overlappings or echoes occasioned
by his "serial-parallel" method of composition (Joyce must have
then leafed back through the *transition* 5 pages for the almost
definitive version of 111.05-24).

for the seminal versions of 111.05-24 (at 1.*0 stage) and

116.19-25 (manuscript addition at 1.9/4.9 stage), respectively in

bold print and underlined, common elements appearing in both

codes, in order to bring out the narrative tidying-up at work on

p. 755. Entries on p. 754 not found on p. 755 are italicised:

> Masjedsty, p 87
> arabicised, foot
> -1 wrote letter, put
> letter together Maggdsty,
> softnosed, O do
> psycho or unes,
> fornix, jerry
>
> (VI.A 753; *JJA* 28:171)

> Boston (Mass), 1ˢᵗ last,
> *dear (gap) Maggy*, many
> asleeps between ourworld
> and the new, someathome
> & moreinausland hate turns
> Milkmike general,
> born gent, present of cakes,
> waiting Kate, thank you,
> funeral, unto life's dinna
> forget, hopes soon to hear.
> close, fondest to the twin
> underlings,
>
> (VI.A 754; *JJA* 28:172)

> Add also <& dinna forget>. That there be many asleeps
> between someathomes <first> and thoseinauslands last, that
> the beautiful presence of waiting kates will until life's
> |endswell⁒(close it!)| ever be enough to make a young
> milkmike in sweet tarts' tonguage, punch hell's hate into
> <his> old <twin> nicky, and thats Maggesty or no Majesty, if
> any boost him born gentleman·and be found heathen by his
> privates and hopes to hear his fondest from the generals he
> selected, well, that is his funny role and his funeral,
> thank you, too. Everyword for oneself but {c⁒C}ode for us
> all.   (VI.A 755, JJA 28:173²⁸)

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²⁸ The passage is followed by random notes in "D"
handwriting at the bottom of the page and carries on in "C" hand
on pp.756-7 (*JJA* 28:174-5, uncrossed), which were left
unexploited but for "speech appleness," part of the manuscript
expansion (113.11-17) on marked pages of *transition* 5, probably

Although it was composed as early as the end of 1923, the passage on p. 111 was not the first version of the mamafesta to have been conceived as part of the I.5 draft sequence. It was preceded by the famous "Revered Letter," also elaborated in December 1923 but put aside at I.5§2.4 stage, when the first typescript was prepared, until 1938, when it was thoroughly reshaped for insertion in Book IV (615.12-619.19). This crucial step led to the discovery of the basic architecture of the book, as is substantiated by Joyce's letter to Miss Weaver of 16 January 1924 (*Letters* I 208) delineating the revised framework of *Work in Progress* in which "Revered" follows the delivery of the letter (I.5§3, also discarded and soon to be used as a seminal plan for Book III). According to Hayman's detailed chronology showing compositional dovetailings between this displaced protoform of the mamafesta and I.5,[29] the "Revered Letter" was ousted from the narrative continuum of its original chapter by the various expansions of the introduction Joyce later devised for it and which came to spawn the "first half" of I.5 into which the shorter, enigmatic version of 111.05-24 found its way. That one account (p.111) took over from the other is made clear in the

mid 1930s (*JJA* 46:445, MS 47475-45v, at 1.9/4.9 stage; the revision of this first set of pages was over by 11 July 1936).

[29]   See *JJA* 46:xiv-xvii; also Hayman 1990: 171-90 for the most detailed account of the genetic process of the letter and its delivery. An analysis of the various stages and processes of reelaboration of the 1938 version in relation to the source draft will be found in Milesi 1991: 185-99. Hodgart's and esp. Higginson's early studies (1957) had already hinted at this displacement of an "original" letter.

revealing juxtaposition of two versions of the final part of I.4,
ending then with "to crush the slander's head," with the fair copy
of I.5§1 (1.*2; MS 47473-5, *JJA* 46:247) on the one hand, and
with the second draft of the "Revered Letter" (2.*1; MS 47471b-36,
JJA 46:261) on the other hand, both probably dating from
December 1923. It is an enlightening paradox that the "Revered
Letter," which promised to be a much meatier version from the
start and was, unlike the curt fragment of p.111, getting to grips
with the overtones of scandal in "to crush the slander's head,"
should have been removed from the narrative continuum of I.5 and
not taken up until the end of *Work in Progress* for inclusion in
the almost diametrically opposite part of the book. In this
deferring process simply lies the evidence that by the end of the
first year Joyce had intuited the notion of "quest" and its formal
mechanisms of displacement since perusal of a crucial document
promising truth about HCE's morality, now regarded by Wakean
exegetes as the blind spot under investigation, was then
deliberately postponed.[30] Besides, the displacement of a possible
early source of truth near the "river's end" of the flowing
narrative in Book IV does better justice to the intimations of
"the riverrun" in its initial "Dear Reverend," or, in Riquelme's
terms:

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[30] About the decentering of the letter, Herring notes, "If
the letter and the *Wake* run along parallel lines of uncertainty,
and the original letter is missing, the shopworn phrase that
Finnegans Wake is really about *Finnegans Wake* gradually begins
to take on new meaning: [...] ALP's letter and the *Wake* are
themselves *gnomons*, each absent or decentered from its
respective context." (1987: 202).

We arrive briefly at the river's source as metaphor for the
writing that is the book-as-river's origin. Anna Livia in
the role of the River Liffey spawns the entire text by
beginning it again at its ending. "Reverend" (615.12) and
river's end become the "riverrun" of the first page.
<div align="right">(Riquelme 1983: 44[31])</div>

The following list of thematic and lexical echoes that the first

draft of the "Revered Letter" already shares with the seminal

version of 111.09-24 and / or the rough notes of VI.A 754 will

confirm the paradigmatic function of the two mamafestas at this

turn in the structuration of I.5:

"is a true gentleman [...] such are born and not made and
  that he was" (MS 47471b-31, *JJA* 46:255)

"<that I had got a lovely face>" (MS 47471b-30v, *JJA*
  46:254)

"but [the] milk as it came from the cow" (fol. 31)

"can I ever forget that" (same fol.)

"my heartiest thanks" (MS 47471b-33, *JJA* 46:259)

"and I shall <now> close hoping you are in the best. [of
  health]" (same fol.)

"<[...] <I can show anyone the bag of cakes given to me by Mr
  Earwicker for our last wedding day. Thank you, beloved,
  for your beautiful parcel. You are always the
  gentleman.>>" (2d-level addition on MS 47471b-32v, *JJA*
  46:258)

"<Hoping [...]>" (fol. 33).

Other parallel echoes were added from I.5 and other accounts it

had spawned over the years, when the "Revered Letter" was reworked

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[31] The riverrun / Reverend parallel is already mentioned in
Hart 1962: 200. Examples abound of Joyce's Anglo-Irish conflation
of [ð] and [d]; see for e.g. *U* 3:65-66, and *FW* 234.16-17,
528.26.

for Book IV in 1938, such as the "Dear [... or "(gap)"] Revered.
May we add majesty?" at IV§4.*0 (MS 47488-117, *JJA* 63:183). One
may also notice, parenthetically, the interplay with semantic
levels later added to p. 111, all around the crucial month of
December 1923 - the old "Revered Letter" having influenced
revisions / extensions of 111.05-24 - as the paradigmatic versions
were competing for inclusion in the narrative structure of I.5.
Joyce might have found a clue for the narrative and lexical
reverberation of the written document in his parallel notebook-
and-draft work on this crucial element. The displacements and
echoic dissemination to which the "Letter" complex was subjected
generated the first major example of leitmotivistic composition in
Finnegans Wake and were no doubt deçcisive in suggesting (or
confirming) the narrative priority of an elusive, polymorphous
letter as well as in giving the quest its polyvalent orientation
within the later devised cyclical structure of the book.

b) Source(s) and destination(s)

The compositional evidence for the difficulty to pinpoint a
unique, straightforward genetic origin for the mamafesta is
matched by the treacherously Protean natures of sender and
addressee, which dissolve into several dyads or compounds as the
"Letter" motif is elaborated. Found by a hen (ALP) and
"originally" written to one Elly by her sister (VI.A 271), the
missive is then more specifically attributed to ─1 and destined to
Maggy / majesty (p. 753) or only Maggy (p. 754), involving Kate

and the twins (p. 754), according to the VI.A notes. The expository version in I.5 leaves the sender unsaid, no doubt deliberately depriving its writing of a nameable origin in this central chapter, and offers as a "pee ess" an enigmatic "tache of tch" (a "stain of tea" in the first draft), half silent for Slavonic *tchaï*, made more opaque five pages later by the equation between Maggy's tea and majesty. One of Issy's versions, the "oral delivery" pp. 457-459, throws other red herrings by distributing Maggy into two halves of Issy's personality: "sester Maggy" (458.10) and "Madge, my linkingclass girl" (459.04), an other as well as a river / mirror reflection or "How they wore two Madges on the makewater." (420.07). One would then establish Issy as both the writer and recipient but for other intermediate, equally corrupt accounts and (cross) examinations which, when combined, involve nearly everybody in the Earwicker household as alternate maker and peruser, even HCE himself (versions in II.3), despite the quasi-linear statement in 420.17-19: "Letter, carried of Shaun, son of Hek, written of Shem, brother of Shaun, uttered for ALP, mother of Shem, for Hek, father of Shaun. Initialled. Gee. Gone," in which, however, the signature vanishes as soon as it is initialled. The final, longest account, that of the paradigmatic "Revered Letter" finally recast and relegated to Book IV, is therefore unconvincing in its too obvious suggestion that ALP has written it all to "majesty" in order to defend HCE (cf.

also 624.03-04).[32] Yet towards the close of the book, we are

still hoping and watching, like the accused HCE, "would the letter

you're wanting be coming may be." (623.29-30). The multifaceted

letter is thus either "selfpenned to one's other" (489.33-34),

said to elicit "The unmistaken identity of the persons in the

Tiberiast duplex" (123.30-31)[33] or "a multiplicity of

personalities" (107.24-25). In her serendipitous article

discussing Morton Prince's *The Dissociation of a Personality*,

published in Boston, as one of the most prominent external sources

for the dual letter and Issy's split personality,[34] Adaline

Glasheen has brilliantly drawn together the several levels of

authorship of the letter, whose style, place of composition, and

"duplicity" were modelled on those "Sally" sent to her other and

to Prince (Glasheen 1954).[35] What is left open for appraisal is

[32] In the original "Revered Letter," the signature was only
added on the second draft, at 2.*1 stage (MS 47471b-42, *JJA*
46:272, probably Dec. 1923), from MS 47471b-30 (*JJA* 46:56,
233, 294; 2.*0⅟ stage).

[33] A manuscript change from "complex" to "<Tiberiast>
duplex" occurred at 1.3/4.3 stage (MS 47473-39, *JJA* 46:337; first
(incomplete) typescript, revised Feb.-March 1925).

[34] See Beja 1977 for other possible sources behind Issy's
fragmented self.

[35] Other models for or sources behind the *Finnegans Wake*
letter have been said to include the *Boston Evening Transcript*
("transhipt from Boston, (Mass.)"), the Boston Tea Party (on
account of the signed teastain), Davitt's pen letter (Hart 1962:
201-2, 250), Documents No. 1 and No. 2 (Garvin 1976: 141-2;
Manganiello 1980: 177-88), the "*bordereau*" (107.24) used against
Dreyfus (Manganiello 1980: 180), Swift's "Mary the Cook-Maid's
Letter," his *Drapier's Letters* ("*The Crazier Letters*" of
104.14) and his letters in little language, as on *FW* p. 413
(Jarrell 1959 and the chapter on Swift in Atherton 1974 ed.:
passim), Pigott's forged letters misspelling the word "hesitancy"

how the letter came into being as a possible matrix for HCE's

exoneration so as to dislodge the Phoenix Park impropriety as the

mythically unique origin and original aim of the quest.

The first attempt to sketch HCE's nebulous sexual encounters

in the Phoenix Park materialised quite early in the history of

Work in Progress. Given the extreme illegiblity of Joyce's

handwriting, the following transcription of the first draft

(probably dating from Aug.-Sept. 1923), which formed the basis for

what is now 33.25-27 and 34.12-29, is no doubt an approximation:

> [...] by insinuating that he was at one time under the
> <ludicrous> imputation of annoying soldiers in the |park⊕
> rushes|. [...] Slander, let it do its worst, has never been
> able to convict that good and great man of any |greater⊕
> worse| |misdemeanour⊕improperty| that that of {an⊕one}
> |incautious exposure and partial |of⊕at that|⊕having behaved
> in an ungentlemanly manner| in the presence of certain
> |nursemaids⊕|two⊕a pair of| maidservants <in the rushy hollow
> whither nature as they alleged had spontaneously & at the
> same time sent them both>| whose|⊕but each of|
> testimon{y⊕ies} |is⊕are|, if not dubious, at any rate
> slightly divergent {i⊕o}n minor points <touching what was
> certainly an incautious, but at the most, a partial exposure
> <with attenuating circumstances <during an |exceptional⊕
> abnormal| S Martin's summer>>>
>
> (I.2§1.*0, MS 47472-97v, *JJA* 45:3)

The first rundown on the Phoenix Park incident was therefore

drafted prior to Joyce's discovery of the redeeming-cum-displacing

function of the letter, as was the basic layout of the Cad's

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as "hesitency" (Glasheen 1977: 234 and *Letters* I 241), and,
biographically, Charlie Joyce's begging letters from Boston (Purdy
1989: 377 n 22), etc. The documents Nos 1 and 2 provide a
historical anchoring for the most visible binary pattern: letter
of accusation / vindication; written by [under ALP's dictation or
sent by Issy to herself, or other bipolar alternatives such as ALP
followed by Issy (619.19), a first and second reading(s), etc.

episode, conceived around October 1923 (MS 47471b-1, *JJA* 45:25;
2.*0 stage). The nearby context for the rumours about HCE's
unpleasant encounters is his ennobling by the king during his
visit, after which he watches *A Royal Divorce* from his
*vice*regal booth (end p. 32; cf. 480.26: "vicefather"), the
Viceregal Lodge or residence of the Irish president in Phoenix
Park, is said to suffer "from a vile disease" (33.17-18) and
enjoys a "long vicefreegal existence" (33.30-31, a later
insertion). The seminal version already develops the meeting with
the king and his bestowal of dukedon on Earwicker as well as the
lexical vein of regalia: "On his majesty" (MS 47472-97, *JJA*
45:2), "he |sat↠surveyed the playhouse| on gala nights |in↠from| a
royal booth" (MS 47472-97v, *JJA* 45:3), and especially, on the
fair copy at 1.*1 stage (probably Aug.-Sept. 1923), the juxtaposed
"[No,] majesty" / "Naw, 'jsty" (MS 47472-98, *JJA* 45:4).
Although the syncopated colloquialism was not kept at the next
stage (1.*2, second fair copy, probably Fall 1923), the
contraction, in conjunction with the Maggy / majesty pun on VI.A
753 if it precedes the seminal I.5 letters, no doubt influenced
the correction "Naw, |magersty↠yer maggers|" (MS 47472-99, *JJA*
45:9), recorded and glossed in 120.16-18 as "that (probably local
or personal) variant *maggers* for the more generally accepted
majesty." This is one of the early key passages described by
Joyce in his letter to Harriet Shaw Weaver, dated 9 October 1923,
and whose importance lies in its later active function as a
decisive catalyst for narrative-thematic structuring:

> The construction [of *Work in Progress*] is quite different
> from *Ulysses* where at least the ports of call were known
> beforehand. [...] I work as much as I can because these are
> not fragments but active elements and when they are more and
> a little older they will begin to fuse of themselves.
>
> > (*Letters* I 204)

More "locally," the relation between the Phoenix Park scene,

"majesty" as a protector to whom defenders of Earwicker could

appeal for vindication, and HCE himself as a *viceroy* is securely

fastened and paves the way for the letter's plural referentiality

of "majesty." "Slander," a quidam later described in the

development of I.2 as being "in leaky sneakers" (34.01), must have

provided another genetic spark for the "Revered Letter," dealing

with Sneakers' calumny, which, together with the finally separate

framework for I.5, was to develop the implications of "to crush

the slander's head" (see draft junctions between I.4 and I.5

supra) and acquire a momentum of its own through parallel

(thematic and genetic) association with the letter fragments of

pp.111 and 116. In the séance conducted with Shaun the medium in

III.3, a later thematic spin-off will strengthen the bond between

majesty / Maggy and unknown (linguistic) origin:

> There is this maggers. I am told by our interpreter, Hanner
> Esellus, that there are fully six hundred and six ragwords in
> your malherbal Magis landeguage in which wald wand rimes
> alpman and there is resin in all roots for monarch but yav
> hace not one pronounceable teerm [...] to signify majestate,
> even provisionally   (478.07-13)[36]

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[36] This is how the first draft and the appended addition,
probably written in November-December 1924, read: "I would like to
ask <here> a point of language are we to take it when we interpret
this word maggers . . . ?" "<I understand that there are <over>
600 different words in your language for monarch but that there is

The Letter is therefore inscribed in the genetic development of *Work in Progress* as a metaphor for the ever receding sin that came to displace it at the forefront of the questers' *priorities*, despite its derivative, polytropic, centrifugal nature. Its combined effects of language and history deprive it of any secure heuristic and hermeneutical foundation.

In its piecemeal, repetitious style, the vindicatory document bids us not forget the "grand funferall of poor Father Michael" (111.14-15), the fallen victim of a snake's "hate" ritually murdered by the "twin nicky." Redeemed angelic innocence and fatal devilish accusation: the VI.A notes and letter versions also stage the earliest, though embryonic, performance of "The Mime of Mick, Nick and the Maggies" at the "Feenichts Playhouse" (219.02) - obviously seen by Earwicker himself (219.13)... from his Viceregal Lodge in Phoenix Park? - which was to become the backbone of the "Twilight Games" of II.1 from 1931-1932 onwards. This pantomime or "twintomine" (223.09), also alluded to in 32.06-12,[37] is performed by the twins and Issy's twenty-nine emanations or Maggies and, as we shall see in the following chapter, can be read, at one level of interpretation, as a drama trying to recapture the gestural origin of language, in a

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no word which signifies majesty.>" (MS 47482b-68 and 67v, *JJA* 58:15 and 14; 3A.*1+, redraft of new material in 3A.*1).

[37] It forms the major part of a 1936 typescript "C" addition, keyed to the relevant folio, at 1.8+/2.8+/3.8+ stage, on duplicate *transition* 2 pages (MS 47475-188, *JJA* 45:115).

threefold mode of interrogation and errantry typical of quest patterns.

3. The fine flower of metaphor

> The youngly delightsome frilles-in-pleyurs are now showen drawen, if bud one, or, if in florileague, drawens up consociately at the hinder sight of their commoner guardian. Her boy fiend or theirs, if they are so plurielled, cometh up as a trapadour, sinking how he must fand for himself by gazework what their colours wear as they are all showen drawens up. (224.22-27)

a) Maggies' drawers: out of sight

Aptly couched in several stages of diachronic English ("showen," "drawen," "fand," "cometh"), this drama of language takes the form of a pantomime in which, through a trapdoor, the fiend or devil must sight-guess the secret, sacred colour of the 28/29 Maggies-Floras' drawers,[38] heliotrope, whose phonetic elements they decompose in exhibitionistic gestures (223.09-11) by miming the consonants without the vowels which are *dotted* in the very fabric of the chapter, aspirated, before being tied and ordered at the end. It is therefore a metaphor for the drama of language, made up of consonants and vowels, male and female of the world of letters. Shem-Glugg's two-times-three repeated conjectures,

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[38] "Angels and Devils or colours" is the name of the traditional children's game that Joyce used as a backcloth for the Mime (*SL* 355; letter to Miss Weaver, 22 Nov. 1930), with [and /\ cast as angel and devil respectively (cf. MS 47482a-2, *JJA* 51:3; original plan for II.1-2, May-June 1926). Flora was the Roman goddess of flowers whose festival, the Floralia, was celebrated on April 28th with games, dances, and mimes (Glasheen 1977: 96).

combining iridescent variations on all colours of the rainbow but the right hue / you (225.22-28, 233.21-26), all result in a failure: each time the girls return a negative answer to his questions. To understand the quester's inability to interpret the mime - as opposed to his incapacity to come to terms with answers he receives - we must consider the object of this metaphoric quest, the Maggies' drawers. "Maggie's [sic] drawers" happens to be American army slang for "a red flag indicating a complete miss on the rifle range" (Berrey and Van den Bark 1954: 808). Glugg's efforts to arrive at the secret name were therefore bound to be unsuccessful owing to the intrinsic nature of the quested object, a red object denoting failure, and its tropic oscillation between signifieds, whether "heliotrope" is a flower (of different kinds) and a perfume, a bloodstone, etc. or their changing colour: the heliotrope becomes a "guarded figure of speech" (237.05-06). Here again, language and sex are paired together behind the visual metaphors[39] and Glugg's baffle at the colour of the girls' undies is a proof of his immaturity to articulate a vision of female sexuality through her language of veil, of his failure to *deflower* (Norris 1988: 149). Like his innocent brother Shaun-Helios, to whom the Maggies turn in helio-tropic fashion, impotent Shem-Glugg will benefit from lessons in female grammar, sexuality and geometry taught in the next chapter.

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[39] For a discussion of the nocturnal optics of the Mime, see Bishop 1986: 237-47.

b) *Flori-legium*: reading / collecting Joyce's languages of
flow(ers)

Heliotrope, the flower of language and desire[40] for the
"florileague" (224.23) of the "Mime," is, in the *Wake*'s
"panaroma of all flores of speech" (143.03-04), the tropic
blossoming of a long metaphorical chain in its "languish of
flowers" (96.11) or "florilingua" (117.14). Starting with
Gabriel's fetishistic lure (*D* 191: "A heliotrope envelope was
lying beside his breakfast-cup and he was caressing it with his
hand."), it then reappears as Bloom's olfactory guess at Gerty
McDowell's perfume, metaphorically associated with her (and
Molly's) periodic roses, the ripe guess (*U* 13:1008-9), but also
as her bow towards him, likewise showing her drawers, then as
another female veil, gossamer-thin and flowing, "emerald,
sapphire, mauve and heliotrope" (*U* 14:1105-6). This strand in
the Ulyssean "[l]anguage of flowers" (*U* 5:261),[41] culminates at
the end of "Penelope" with the heliotropic representation of
Molly, otherwise often adorned with floral metaphors (e.g. *U*

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[40]   Such is the main thread of Margot Norris's elegant
argument in "Joyce's Heliotrope" (1989). She turns in particular
to the antecedents of the "Mime" in "Nausicaa," such as Tommy
Caffrey's threefold "Nao." Some of her own floral collections of
textual passages will be silently sown along our argument. In a
later study, she sees the conflation of flowers and girls as the
trope of the *Kindergarten* (1990: 70 n 22, and 74).

[41]   Eastman 1989 has connected the expression with the
sexualised verbal conventions of a popular Victorian and Edwardian
genre documented in floral dictionaries. In an earlier study,
Saldívar had illustrated how Joyce linked figurative language, or
flowers of speech, with the language of flowers, "or the principle
of euphemistic or courtly diction" (1983: 400).

8:910, 11:1056, 16:1429), when she echoes Bloom's enflowering
language in her soliloquy (Norris 1988: 149-50, and 1989: 15-6).
Earlier on, under the setting sun of the detumescent second half
of "Nausicaa," Bloom had conceived of women as sunflowers as part
of a more general weaving together of solar and floral images, at
the thematic crossroads of sexuality, paternity and language
(Saldívar 1983: 401). Parallel with the trope of female desire is
the translation undergone by the father's name, Virag, to Bloom,
who, Odysseus-like, recirculates as / is anticipated by the
clandestine pen name Flower and Senhor Enrique Flor or Don Miguel
/ Poldo de la Flora, etc. a blooming and trajectory recorded in
the language of flowers, tropically syncopated to the "language of
flow" of the "Sirens" as if still bearing some of the aqueous
relaxation of the end of "Lotus Eaters," when sonless Bloom in his
bath contemplates his "languid floating flower" (*U* 5:571-2).

If heliotropism implies turning towards the sun[42] / son,[43] it
"ultimately" amounts to guessing the word for the displacement of
the father - hence his i(nte)rruption on the scene of this
deceptively naive game - a movement perpetuated from generation to
generation, from father to son to father... As Derrida notes in
"La mythologie blanche: la métaphore dans le texte philosophique"

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[42] The turning of the Wakean night towards sunrise at half
point accounts for the centrality of the Mime according to Bishop
1986: 238-9, also 245, for whom the Wakean dreamer / sleeper, who
will rise with the sun in the morning, follows this heliotropic
movement during the night (*passim*).

[43] Solomon had already noted that ""Heliotrope" is most
certainly a figure of speech for the son and that which turns
toward the sun" (1969: 31), both having the same pronunciation.

(1972b), which may be read as one of his many meta-phorical

writings on *Finnegans Wake* used here as a prism for the

subjection of "metaphor" to itself as process, the heliotropic

movement towards the "one [...] original sun" (263.26-27), that

unique *proper* referent and father of all figures of metaphor but

by this very tropic movement inverting itself into the metaphor of

other metaphors, the natural light having become divine and

spiritual to enlighten the reader, turns into a *mimetic*[44]

interrogation of what is the proper nature of metaphor, the

metaphorical nature of the proper noun; the syntactical

derivation in the questioning being undecidably suspended

between the literal and the metaphoric conditions of language.

The tropic sun will always have been the trajectory of metaphor

and the rhetorical flower of that language of derivative flow is

the heliotrope, in which the figural space of the metaphor is

inscribed:

> Nous avons sans cesse été entraînés, sans le vouloir, par ce
> mouvement qui fait tourner le soleil dans la métaphore; ou
> attirés par ce qui tournait la métaphore philosophique vers
> le soleil. Cette fleur de rhétorique n'est-elle pas (comme)
> un tournesol? voire - mais ce n'est pas exactement un
> synonyme - analogue à l'héliotrope?   (Derrida 1972b: 298)

> Métaphore veut donc dire héliotrope, à la fois mouvement
> tourné vers le soleil et mouvement tournant du soleil"
> (Derrida 1972b: 299)

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[44]   For Derrida, *mimesis* is the *supplement* of *phusis*,
an argument which is precisely articulated to the position of the
sun as proper transcendental signifier governing primordial proper
nouns which Aristotle excludes from the rule of metaphor but which
Derrida brings back into its realm by explicitly turning to it.

The heliotropic round of the "Mime" inscribes the lure of the
stable origin of metaphor, the tropism of the versatile heliotrope
and of /\-Helios, the sun / son who will turn into a father to be
displaced just as for western metaphysics the sun is the
name-of-the-father of metaphors, to which they are all made to
turn by conceptual "*père-version*" (Lacan 1977: 7). Do not the
Floras, those *tropic* flowery girls of rhetoric (237.02), turn
towards /\-Helios figuratively while *literally* exposing their
undies for the seduction of the immature [-Glugg? In inscribing
the heliotropic movement as one of many metaphors of its nocturnal
quest, handed over from father to son to father..., *Finnegans
Wake* maps out in its textual strategies what metaphysics has
tried to exclude in order to erase the traces of the constitution
of an unquestioned discursive authority. The tropism intrinsic in
the enunciative strategies of the Wakean "nat," which always
catches positivistic readings unawares, is that supplementary turn
necessary for the quest to be forever reactivated. Genetically
the last born of the figures of metaphor for the Wakean quest
whose effects in language I have tried to pin down by taking each
of them in turn, this problematical "primal" metaphor in western
philosophy and its relation to the world and nature
en-tropically dramatises, once more, the perpetual oscillation
of the origin of metaphor, the metaphor of the origin in
Finnegans Wake. Saldívar had shrewdly noted, already in
connection with *Ulysses*, that:

> The heliotropic flowers of the Joycean narrative, always
> tending through metaphor towards a darkening sun [...], point
> to no stable source. Rather they remain unstable and ready
> to efface themselves from the text.   (1983: 407)

The opposition between the literal and the metaphoric in

language is itself a meta-phor for the original metaphor of

language as a *representative vehicle* of the outside world. By

its perpetual displacement of metaphors of origin, *Finnegans*

Wake, and the Letter dredging up language and literature from

physical matter, enacts at one more level the drama of the

emergence and condition of language. At another level, the primal

sin / scene (Norris 1976: 44-7) is that unrecoverable external

referent to which all accounts are forever condemned to turn

inadequately as fabricated fictions in the "other scene" of

writing which promises to probe it and whose poetic effects of

signifiance are achieved by a slipping / lapsing of the occulted

signifier under the bar of the Wakean laws of language in order to

fill in the place of the signifed without ever crossing over into

its secure realm.[45]   Seen from that point of view, the problem of

the origin recedes, becomes the problem of beginning and ending

the other scene of writing: the ultimately mythical manyfaceted

fall of the *Wake* is transformed into its language in the process

of a fictional quest.[46]   The iterability and recursivity, the

metaphoricity of "metaphor" at the *Wake*, may serve as an

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[45]   See Lacan's account of the metaphorical process of
signification in "L'instance de la lettre dans l'inconscient ou la
raison depuis Freud" (1966: esp. 274).

[46]   Compare with Norris 1974b: esp. 346, 348.

operative critical metaphor for the narrative effects of Joyce's

tropic text. As a figure of displacement referring to its own act

of deviation, it points to the essence of a text constantly in the

(un)making of itself as object of literature and language. The

last-and-first juncture inscribes the metaphoric quest for the

origin of narrative, discourse and voice since *Finnegans Wake* is

(about) a story that cannot be told for good and which has always

begun before we start (re)reading. The original quest is

serialised into parallel quests and riddles of a cyclic nature,

such as the Prankquean episode, the Norwegian Captain story, the

Mime, in which the unguessing "hero" or the quizzer wanders in

errancy between each of the three solutions he offers.

All the expressions of the quest are isomorphic, despite or

perhaps because of the shift in perspective on which Wakean

narration revolves.[47] Their common failure to discover or

describe the origin-as-unique[48] is explicitly inscribed in the

genetic process itself, the poietic *metaphor* with its

paradigmatic networks, inviting reflection on the Wakean laws of

narrative metaphor. The theme of "grammar" will be later

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[47] Our treatment of metaphor should be compared with Fritz
Senn's Wakean concept of "metastasis," i.e. shift, transformation,
borrowed from classical rhetoric, as "a rapid transition from one
point of view to another" (Senn 1975: 381). "Metastases allow for
the possibility of contextual shifts, they signal the intersection
of various planes, they provoke speculation and, inevitably,
overinterpretation" (383). See also his more recent "metatropy"
or Wakean turn, change and deviation (1990: 75-6).

[48] Even the discovery of the mother's sexual delta may be
said to elicit a dialectical movement between the two triangles,
the dotted one or hymen being lifted to "identify" with the penis
seen crosswise, inverted by the *specular* line AL.

approached via *gramma*, just as metaphor has been brought under its own rule, the rule of metaphor.

Supplement: from the metaphor from language to narration...

If Joyce's nightbook gradually developed a malleable idiom capable of expressing the mind's linguistic indirections in sleep and dream contexts, the apparently humorous, indomitable pun at its base also worked, as is evidenced by conceptual notes and drafts in the structuration period (1923-1926), as the most efficient of narrative connectors likely to exponentially generate multipolar creation and strong structuring ferments out of chance coinages. The poietic development typical of the *Wake*, from the pun to the narrative sequence fusing themes and lexical items, hinges on this linguistic-narrative interface, and behind it, on the cluster of tropes of displacement generally held to be at the centre of the figural space, metaphor (often privileged owing to its greater etymological immediacy), metonymy and synecdoche (Samuel Levin 1977: 80). Their interactive roles and respective priorities have been variously distributed and accounted for in "linguistic" (semantic, grammatical) and more literary studies of metaphor alike.[49] Detailed genetic analysis, of the "Letter" motif for

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[49] For e.g. in his analysis of the enthymemic dynamics involved in the semantics of metaphor, which largely revolves on verbal creation in *Finnegans Wake*, a model of the work as "epistemological metaphor" (1962: 138, and 1971: 151ff. for an extended treatment; in English in 1982: esp. 74-7), Eco sees the invention of metaphor as contingent upon the metonymic (i.e. contiguous) semantic chains in language (1981: 68, 78; compare

instance, has helped to show indirectly how the creation of *Work in Progress* evinces a marked tendency to combine paradigmatic selection with syntagmatic combination, thus reshuffling and blurring conceptual demarcations: metaphor, held to work paradigmatically, is necessarily performed along the metonymic syntagmatic chain. Similarly, in the narrative, each metaphorical derivation of the quest is in turn a *symbolic* (synecdochic or metonymic) thread of it, as is each of the palimpsestic readings secreted by the text, teasing the reader / quester with the problem of authorising any connection, grounding any tension between identity and difference, sameness and otherness (various perspectives and enunciative agencies, story, "character," etc.). The constant oscillation between metaphor and metonymy may thus be patterned on the literal-metaphorical interface (Culler 1981: 206). It is an effect of the linguistic medium that "metaphorical" is applied "metaphorically" (i.e. in a sense, "literally") or "metonymically" to tropes other than itself and "literally" to itself (hence "metaphorically"...) and *Finnegans Wake* takes pleasure in troping incessantly between such invaginating poles of language and *litera*ture. It is in that

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with Lacan 1981: 259). Jakobson and Halle envisage metaphor and metonymy as distinct linguistic poles, connected with the paradigmatic and syntagmatic axes (i.e. axes of selection and combination) respectively (see esp. Jakobson and Halle 1975b: 72-6, and 1975a: 90-6). Jakobson also reduces synecdoche to metonymy while for e.g. *le groupe μ de Liège* (Dubois et al.) reduces metaphor to synecdoche (Samuel Levin 1977: 80). In his excellent synthesis, Culler (1981) tackles the undecidable tension between metaphor and metonymy, the metaphorical assimilation of metonymy to metaphor, the absorption of metaphor into metonymy by metonymical contiguity.

sense that metaphor and metonymy have become figures for language in general (Culler 1981: 202) and metaphor the "figure of figures, a figure for figurability" (Culler 1981: 188). As we have seen, the quest for the Letter is open to metaphorical displacements while similarly, the quest for the metaphor is anchored in letters and in its own literal secretion. When going upriver, if he hopes to gain access to the essence of Metaphor and Quest in the dream of Wakean creation, the reader must entertain the mad hope of tracing back every single one of these derivations *and* reconcile them all in order to approach the horizon of the book's production and consumption, when the Metaphor of the Quest hermeneutically becomes the Metaphor of his endless Quest for the Metaphor...[50]

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[50] "Eventually it dawns on us that it is the *reader* who achieves the quest, the reader who, to the extent that he masters the book of Doublends Jined, is in a position to look down on its rotation, and see its total form as something more than rotation." (Frye 1957: 46). Ricoeur had tried to link up the hermeneutical interpretation of the work with the conception and working of the metaphor at the level of the word, with interpretation (from hermeneutics to metaphor) and explication (from metaphor to hermeneutics) as the dialectical process of reading and the cyclical disclosure of self and meaning (1981: 165-81). Such a process is not unlike the *Wake*'s circularity of writing and interpretation, by which the reader finds (and founds) what he has brought in; see *FW* 482.31-33 (and its previous manuscript versions) and Purdy's study (1989) of the implementation of Vico's *verum factum* (cf. *NS* § 349) in the writing and interpretive mechanics of *Finnegans Wake*.

ORIGINS OF LANGUAGE,
LANGUAGE OF THE ORIGINS:
VICO... JOUSSE. JOYCE..
ETYMOLOGY

Artistic creation in *Finnegans Wake* can be defined, from a compositional point of view, as a movement displacing letters in order to break away from a "static" classical writing, to dynamise words while dynamiting them, and to reactivate meaning. This Beckett proclaimed to be "a continuous purgatorial process at work." (*O* 22)[1] This purgative movement, which animates Joyce's composition, is a pointer to a more fundamental movement underlying the problematic quest for the origin of language, which aims to retrace the historical development of language, i.e., to trace it back to its source through the writing of the *Wake* as pantomime (for which, see Atherton 1955). Owing to the chronological perspective, which places any text after previously written ones, Joyce's work must resort to artificial stratagems in order to recreate what is lost, such as the infinite structure which abolishes past and future in the "continuous present tense integument" (186.01) of enunciation so as to give the illusion that it can overcome the strictures of time, reverse the process of evolution and thus convey it anew. This dramatisation of

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[1] Also in *O*, see McGreevy 1972 ed.: esp. 124, where the purgatorial aspect of Joyce's idiom is defined in connection with movement.

writing, at work particularly in some passages, will be examined in the light of the two theories dealing with the evolution or *meta-phorisation* of language that are the most central to the *Wake*'s writing: the Vichian and Joussean theories. These will be presented simultaneously so as to bring out their common points as well as their differences.

Vico posits as his first philological axiom the Egyptian classification of language in three different types (*NS* §§ 432, 437-9; also § 32;[2] cf. for e.g. VI.B.12 13-4). The first nations wrote in hieroglyphs (*NS* §§ 429, 435, 933) and "expressed themselves by means of gestures or physical objects that had natural relations with the ideas" (*NS* § 431; cf. also §§ 225, 401, 431). The counterpart of Vico's "divine mental language" (*NS* § 929) in Jousse's equally threefold process of evolution is his *style manuel* or manual style whose *miméogrammes* (Jousse 1924: 472), recorded in "he'll prisckly soon hand tune your Erin's ear for you. *p. p.* a mimograph at a time" (467.32-33), and living *gesticulation* or gestural language correspond to Vico's hieroglyphs and gestures respectively. According to Jousse, "Au commencement était le geste rythmique" (1924: 454) or, in Wakean terms, "In the beginnings was the gest he jousstly says" (468.05); by phonetic proximity between French *geste* (gesture), *chanson de geste* and "gest," the text points to the emergence of the

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[2] A succinct account of Vico's theory of linguistic evolution is also to be found in his Autobiography (Vico 1944: esp. 168-72).

voice which will presently accompany the gesture, here substituted
for the Word (also Jousse + justly, showing the speaker's
adherence to the statement?).

Vico's symbolic language of the second, Heroic Age, made up
of similitudes, comparisons, images and metaphors, was still
characterised by imaginative universals, such as signs, to which
heroic things were reduced (*NS* § 934), and saw the growing use
of articulate speech. It corresponds to Jousse's *style oral* or
oral style in which the utterance is modelled by the original
gesture and still shaped and supported by its accompanying
presence. Jousse calls this language *gesticulation laryngo-
buccale* or "in the muddle is the sounddance" (378.29-30), the
written sentence muddled up by the phonic dimension or sound dance
in this passage teeming with references to the evolution of
language.

Vico's third stage, the epistolary language, is marked by the
fully developed use of articulate speech (*NS* § 931) and "vulgar"
characters (*NS* § 935; also §§ 440-3), i.e. alphabetical letters.
The vulgar languages "are composed of words, which are genera, as
it were, of the particulars previously employed by the heroic
languages" (*NS* § 935). This is Jousse's *style écrit* or
written style, the age of the alphabet. The utterance is recorded
in the medium of a language made up of conventional styles; the
purport of the original, now subjacent, gesture, about to be lost,
must be permanently reactivated under the surface of oral language
to preserve its vitality and avoid the ossification of meaning.

Or again, as *Finnegans Wake* puts it, "Begin to forget it. It will remember itself from every sides, with all gestures, in each our word" (614.20-21).

The fourfold divisions in the overall structure of *Finnegans Wake* owe much to Vico's three-plus-one ages composing each cycle of his ideal eternal history. It is but late in the twenties that Joyce became acquainted with the theories of Father Marcel Jousse, whose lectures or rather performances[3] he attended with enthusiasm. His deep interest is reflected in a series of small clusters entered in three contemporary notebooks (VI.B.18 262, VI.B.21 16-7, 20, 22, 24, 26, VI.B.23 103) and in VI.A 1.

It must be noted that although these three stages succeed one another chronologically, both the Vichian and Joussean partitions allow interconnection between the gestural, the spoken, and the written, which began approximately at the same time - except perhaps the written, posterior in Jousse's system - but were differently emphasised at each stage:

> as gods, heroes, and men began at the same time [...] so these three languages began at the same time, each having its letters, which developed along with it. They began, however, with these very great differences: that the language of gods was almost entirely mute, only very slightly articulate; the

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[3] Colum 1959: 130-1. Although Gillet's account would seem to refer to the mid- to late 1930s, Jousse could well be the name of the Jesuit priest whose identity escapes him and whose lectures on comparative phonetics and linguistics Joyce had heard: "According to this clergyman, all languages constitute a system of the Revelation, and their History in the world is the history of the Logos, the history of the Holy Spirit. [...] I do not guarantee that the speaker really said all that Joyce quoted of him. One feels, however, that such a speech offered Joyce material for long reveries" (Gillet 1958: 113).

> language of heroes, an equal mixture of articulate and mute, and consequently of the vulgar speech and of the heroic characters used in writing by the heroes, which Homer calls *semata*; the language of men, almost entirely articulate and only very slightly mute (*NS* § 446)

It must also be noted that for Vico, who sees the origin of letters and languages as conjoined (also *NS* §§ 33, 429) and redefines grammar etymologically as the art of writing (*grammata*: letters), "All nations began to speak by writing" (*NS* § 429) for "speech was born in mute times as mental language" (*NS* § 401), an apparent paradox which may be recorded in Wakean mentions of "sonorous silence" (230.23; see also 13.03, 345.19, 378.32).

Another principle shared by Vico and Jousse is that the loss of the concrete original names of things can be recovered only with the study of etymological derivations, whose own etymology as the science of truth or *veriloquium* is posited by Vico (*NS* § 403) and is a cornerstone in the foundation of his *New Science* and the elaboration of his poetics.[4] Vico saw the evolution of language as the extension of the referential field of primal units of communication and designation, especially the original names of objects, from the concrete to the abstract, i.e. from the natural signification to the logical abstraction and generalisation.[5] As

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[4] Compare with his earlier project of reaching back to the etymology of words and their semantic definitions in order to deduce the wisdom of the old Italic stock in "De antiquissima Italorum sapientia" (Vico 1914).

[5] Compare with Beckett's statement in *O* 11, "The child extends the name of the first familiar objects to other strange objects in which he is conscious of some analogy." and the

for Jousse, he wished to retrieve the gestures which, according to him, lay under the common stock of Indo-European roots through the Greek and Latin etymologies:

> Or, je crois que la nécessité - une fois sentie - de mieux comprendre notre propre langue, nous obligerait à retourner aux sources gréco-latines, aux mots originels, aux racines indo-européennes toujours concrètes, et, par suite, aux gestes mimiques sous-jacents, identiques aux nôtres.
>
> (1935: 4)

Breaking away from the conventional use of language as a self-effacing medium, Joyce dwells on the point where meaning is constituted, where the written trace is produced, in order to subvert its classicism. In a description of the mamafesta, now on the Professor's breakfast table (124.09-10), the written medium is implicitly held responsible for the corruption of the message and the partial loss of the original intent (123.31-124.12). Joyce's writing in *Finnegans Wake*, on the contrary, bears vivid traces of its gestural production insofar as the various elements fused in the portmanteau word are all preserved in an abridged, distorted, or even allusive form and testify to the origin or origins of the finished product. Mitsou Ronat rightly described the protmanteau word as "code et mémoire de la langue et du langage [...] en mettant en jeu la transformation et la préservation du sens grâce à l'interaction de l'imbrication et de l'effacement." (1979: 35). On a larger scale, the *Wake* is the memory of all its thematic groupings and disjoinings, and all the

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critical topos that Joyce defamiliarised language as early as *Dubliners* by using older, concrete meanings of words.

reworkings of its motifs, which are eventually so many versions
trying to define the nature and scope of HCE's sexual / linguistic
sin. As it constantly harps back on a few basic formulations,
thereby jogging the memory of its readers into recognition,
Finnegans Wake informs Jousse's wish to redevelop the storage
capacity of man's memory by a renewed emphasis on oral recitation.

The synthetic quality of the *Wake*'s writing allies it with
the primitive types of writing, especially those using hieroglyphs
or pictographs (concrete) / ideograms (abstract). Each curtailed
component of the portmanteau word, like each discrete stroke in
the pictograph or ideogram, is a part of the total significance of
the unit; the connotative level of the pictograph / ideogram finds
its equivalent in the allusive nature of the portmanteau word. As
we have already seen, one of Vico's philological axioms was the
Egyptians' division of language into three types, the first being
hieroglyphic. We shall then logically consider the relevance of
the hieroglyph to Joyce's development of sigla as a structuring
element in writing in relation to the theme of the origin of
language.

1. The hieroglyphic use of sigla

This writing that you find so obscure is a quintessential
extraction of language and painting and gesture, with all the
inevitable clarity of the old inarticulation. Here is the
savage economy of hieroglyphics. (Beckett, *O* 15)

Vico reminds us that the hieroglyphs, although they belong to a
sacred, secret language (*NS* § 32), were not originally meant, as

is sometimes believed, "to conceal in them their mysteries of lofty esoteric wisdom" but that they first arose out of "a common natural necessity" (*NS* § 435). The first hieroglyphs or tropic hieroglyphs stood for natural things and not for words.[6] Following the evolution of language from the hieroglyphic to the symbolic, the tropic hieroglyphs, made to divulge sense, were gradually superseded by the tropic, then enigmatic symbols, devised by the priests to veil religious and civil affairs from the common run of men. But conversely, when the second type of characters came into public knowledge and developed into the epistolary - when the abstract metaphysical entity of the word was *tropically* substituted for the product of physical observation - the tropic hieroglyphs were made supernumerary and, because they were becoming less used, lost their power of direct communication. Hence it is that the priests grew to use this then derelict tropic type; the metaphorisation of the abstract metaphysical elements, Derrida notes, conferred on this new veiling its "impregnable" nature as it meant a reduplication of the veil which had been initially fabricated - what Derrida calls *le voilement strophique du voilement*, from Greek *strephein*: to turn, twist (1977: 31). As time went by, a radical split grew between the patent (the letter, the common writing) and the secret (the hieroglyphic or mysterious writing).

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   [6]   See Warburton's essay (1977: 89-346), from which the following simplified account is derived, with additional comments from Derrida's preface in the same collection. See also Derrida 1967: 384ff. for comparisons between Vico and Warburton (for whom see also 402ff.).

A survey of the compositional evolution of *Finnegans Wake* shows a similar relinquishment of originally simpler forms for ever-complicating ones. For the reader of the *Wake*, the stylisation of the hieroglyph, whose evolving form kept only the schematic strokes of the early representations (Warburton 1977: 154), is somewhat reminiscent of Joyce's structuring of his archetypal characters with the aid of a network of stylised sigla. Less personalised than initials, they helped Joyce in his difficult task of channelling disparate particulars and trivia into coherent planes of interconnected universals (cf. 260.R3), or ascribing descriptive elements to the appropriate character during the pre-draft organisation of his narrative or conceptual material, as is evidenced by his unusual request made to Miss Weaver in his letter of 15 July 1926:

> It would be of service to me if you could jot down notes from time to time as ideas connecting them [i.e. sigla] may strike you. *(Letters* I 242)

The following workbook entries are a good example of Joyce's hieroglyphic *use* of sigla; a Scandinavian country is affected to each of the three sigla according to a correspondence pattern between the form of a siglum and the schematic drawing of a given country:

/Π   Norway & Sweden
ΓΠ   Denmark
△   Iceland   (VI.B.17 5)

Of particular relevance to the cryptic nature of sigla as hieroglyphs is the siglum for Earwicker, which stands at the core of one of the most treacherous riddles of the book:

> all tiberiously ambiembellishing the initials majuscule of Earwicker: the meant to be baffling chrismon trilithon sign ⊓, finally called after some his hes hecitency Hec, which, moved contrawatchwise, represents his title in sigla
>
> (119.16-19)

From the start, a crucial distinction must be made in order to solve this "baffling" riddle: Joyce is playing on the phonetic proximity between "triliteral" and "trilithon" as a short definition of the two terms will confirm. A triliteral is a three-letter word or word-element which is chiefly used to designate consonantal roots in Semitic languages. A unit entered on the first page of the *Ulysses* Notebook VIII.A.5 and possibly related to the presence of Hebrew characters in "Ithaca" (*U* 17:738-9) reads "Heb. triliteral roots" (*JJA* 12:131).[7] Along the same line, "tiberiously" suggests the Tiberian vocalisation of Hebrew consonants introduced in Old Testament manuscripts from the tenth century and emphasises the hearing of "triliteral" behind the deceptively literal "trilithon." Being a "chrismon," the

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[7] Herring suggests *FW* 505.04 as a later allusion to this rough note (1977: 11; also in 1969: 294). Joyce often played on such consonantal groupings, esp. in 258.01-02, "Gwds with gurs are gttrdmmrng. Hlls vlls," announcing a conspicuous Hebrew presence at the close of II.1 (*FW* p.258; cf. the *annunciation* in 256.14: "For here the holy language. Soons to come."). Earlier in "Ithaca," Molly is said to equate Hebrew (but also Greek and Irish) characters with signs and hieroglyphics (*U* 17:677-8) and the "Ithaca" section on VI.A 851 has a passage on Hebrew and Aramaic letters and grammar.

three-letter word is a version of another Greek element, the
vocalised "XPI," standing for the Chrismon (see Murphy 1969: 73),
which Sir Edward Sullivan connected with the illustrious Tunc page
of the Book of Kells,[8] an illumination of Matthew 27:38, "Tunc
crucifixerant XPI cum eo duos latrones." A trilithon, as we may
surmise from its Greek components *tri*: three, and *lithos*:
stone, is a megalithic structure composed of two uprights and a
lintel. Its logical representation ought therefore to have been ⊓
not ⊓ . That the two vocalised triliterals HCE or XPI (Christ)[9]
are associated with a four-stroke siglum whereas they should have
been identified as ⊓ gives us the crux of the baffling riddle
whose solution is obtained if we follow the suggestion to turn
counterclockwise[10] and even make it complete a full revolution.
Petr Skrabanek ingeniously took the hint and, exploiting it to the
end, obtained Ш←Ẽ←⊓, which, if they are penned out in the
Cyrillic alphabet, are pronounced somewhat like Shem (1978b: 94).
He then noted that ⊓ was, of its four possible positions in a

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   [8] "The XPI [...] is, as pointed out by Sir John Gilbert,
probably only the medieval note-mark composed of the monogram of
"Christi," which was arbitrarily used to call attention to
remarkable passages. It was known as the Chrismon." Quoted in
Schlossman 1982: 27. "XPI" is an abbreviation of the Greek word
for Christ.

   [9] HCE, like XPI, is a vocalised triliteral root whose
letters have been equated by various scholars (listed in Bishop
1986: 419-20 n 15) with Christ's *Hoc est Enim Corpus Meum* in the
Mass, thus tying with the Letter, from Boston, Mass., as a
Christ('s) Mas(s) (cf. *FW* 419.19: "His Christian's Em.").

   [10] In a letter to Miss Weaver dated 24 March 1924, Joyce had
already anticipated the rotation of HCE's siglum: " ⊓ (Earwicker,
HCE by moving letter round)" (*Letters* I 213).

complete revolution, the last form to appear: ⊔ (6.32), ⴺ

(36.17), E (51.19), ⊓ (119.17) - the two intermediate positions

are the two E's of the Cyrillic alphabet - an order which scans

the "shemletters" (419.19) in a three-plus-one Vichian process of

transformation.[11] The chrismon triliteral HCE, represented by ⊓ ,

becomes a siglal E when "moved contrawatchwise," which "represents

his title [*E*arwicker] in sigla." But as ⊓ , the trilithon

corresponding to its three letters, it becomes ⊏ when turned

anticlockwise, i.e. the siglum for Shem ⊔E⊓ or ⊓ completing a

full counterclockwise revolution.   ⊓ gives way to ⊏ and the

whole passage may be glossed as follows:

The trilithon is ⊓ , i.e. ⊏, which is meant to be baffling

since ⊓ stands in its place. ⊏ as ⊏hrist, i.e. the Word, rises

to law-enforcing paternity, replaces E after some "*hec*itency" or

hesitency, Pigott's mistake for "hesitancy," an indication of

guilt and sin in the *Wake*. ⊏ comes after E, hence the reversal

of HCE into a vocalised Hec, echoed in the tacit invitation to

turn E anticlockwise, to leaf the book back to its problematic

origin in order to unveil the title of the literary god, Shem, in

sigla and to replay, behind the written trace, the gestural

passage from ⊓ to ⊏, that the mediating voice reads Shem. ⊏'s

access to literary paternity will be symbolised by the adjunction

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[11] ∧ likewise undergoes a partial *retrogression* (cf.
Joyce's letter, 24 May 1924; *Letters* I 214 and VI.B.1 76: "∧
walks backwards") to become the Wolfman's "V" in III.4, working
like a "hieroglyphical" inscription in the text's structural
unconscious; see Ferrer 1985a: 376-7, and 1985b: 28.

of a penis, the middle bar yet missing in him, since for the

writer the pen is.

[works as a hieroglyphic key hidden in the text; its

discovery enables the reader to articulate the different modes of

the passage between father and son, chronologically or

retrogressively. But [also happens to be the odd symbol used by

Irish paleographers to indicate that the words it precedes

immediately must be read at the end of the following line, or in

Joyce's free illustration of it:

> the curious warning sign before our protoparent's *ipsissima*
> *verba* [...] which paelographers call *a leak in the thatch*
> or *the Aranman ingperwhis through the hole of his hat*,
> indicating that the words which follow may be taken in any
> order desired, hole of Aran man the hat through the
> whispering his ho   (121.08-14)

Placed in front of the words themselves (Latin *ipsissima verba*)

of our protoparent Earwicker, whose linear order it disrupts, and

redistributing semantic meaning into a phonic space (cf.

121.14-16), [may be read as the origin of textual creation, the

absence or lack ("a leak in the thatch," "hole") as the locus of

the living in-scription, both gestural and vocal, of [-Shem the

creator in the making. That [will eventually step in his

father's shoes in the incessantly deferred future tense of this

infinite book is confirmed by a Jewish tradition involving the

secret name of God which can be applied to the *Wake*. From the

second century onwards, the Tetragrammaton, which had become

ineffable, is designated as the *Shem ha-meforash*, which can be

interpreted as the name that is both pronounced (in accordance

with its letters) and hidden (*meforash*), the secret name.[12] The

trilithon [will become a tetralithon, E, since it is already a

tetragrammaton: SHEM. HCE's name, Humphrey Chimpden Earwicker,

never appears in full;[13] it surfaces at best as the *primitive*

(rather than "original") "Unfru-Chikda-Uru-Wukru" (24.07) and is

serialised into a list of abusive pseudonyms that parody the

manifold naming of God (*FW* pp.71-2).[14] He will be replaced by

Shem the literary god, the "name (of God)"[15] and son (as "proper

name"[16]) in his likeness, whose initials, hidden in the work - cf.

his brother's "I advise you to conceal yourself [...] Sheem"

(188.01-05) - are all-pervasive.[17] To riddle out the hidings

where his secret hieroglyphic initials are disseminated and to

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[12] Scholem 1972: 68, developed in Schlossman 1985: 167. See also "Shem ha-Meforash" 1905.

[13] Approaching the question from a complementary angle, Maud Ellmann observes that the mention of "Humphrey Chimpden's occupational agnomen" (30.02-03), with its resonances of Odyssean no-man and anonymity, "implies that the name of the father will not be traced to an originary fullness of identity" (1982: 85). This for Bishop contributes to the hero's essential unnameability (1986: 132).

[14] Schlossman 1985: 221 n 59, sees the catalogue as adapted from the *Divine Names* of *Pseudo*-Denys.

[15] "Shem ha-Meforash" 1905: 262. The name of the father is therefore borne by the father of the name (Hebrew *shem*).

[16] In "Shem" 1905: 262, *The Jewish Encyclopedia* states that it is possibly also a corruption or abbreviation of a name similar to Shemu'el, the element "Shem" meaning "son" in the combination.

[17] "HCE ordains the *tracing in names (shemot) to Shem*" (Schlossman 1985: 116). Tackling the question from a different perspective, Shari Benstock observes that to write is to erase the name of the father and place the son's name instead (1984: 182).

read / utter (German *Rede*: speech; e,.g. *FW* 18.18) his name,
Shem, is to *gather* (*NS* § 239) all the signatures at the origin
of the *Wake*, whose *shameful*[18] authorship is ascribed to him.
The revolution of sigla will yield Shem's signature across the
text, conferring penmanship on him (he is officially depicted as
the writer of Joyce's *oeuvre* in I.7). *Finnegans Wake* is the
dramatic stage where Shem will be crowned god of writers provided
he acquires the Father's sexual power: [-. "Reed wrote of it"
(94.06), which echoes the allusion to Thoth[19] the Egyptian god of
writing in *A Portrait* (p.203: "Thoth, the god of writers,
writing with a reed upon a tablet"), is one of the stage
directions which point out the quest for the hieroglyphic origin
(Greek *hieros*: sacred, divine, and *glyphè*: carving, engraving)
of Joyce's grammatological writing, reverting the written trace or
sign to its inscription as active signature or "back-carving"
(*ana-glyphè*):

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[18] One may hear "shame" in 188.05 and 580.18, as in the
pronøunciation of the two e's in the Cyrillic Шэғm. This is
another reason warranting the inversion of the first (or last) two
sigla / letters, in what becomes a double revolution.

[19] Thoth is combined with thoughts, tots and perhaps female
pudenda (Old Irish *toth*) in one of the *Wake*'s best known
questionings of origin, "Where did thots come from?" (597.25),
joining babies, sexuality, language and writing. See Maud Ellmann
1982: 76, and Troy 1976: 57 whose reading of "toth's tother's
place. Amen." (570.13) suggests that the locus of origin or
"other place" remains hidden, concealed (Middle Egyptian *amen*).
Writing in the *Wake* only provides a deferred access to the
"other / primal sin" which remains forever hidden. See also
Cixous 1968: 833-9, where she sees a split between the same and
"th'other" in Thoth, both the god of writing (Shem the Penman) and
the messenger of gods (Shaun the Post).

the strangewrote anaglyptics of those shemletters patent for
His Christian's Em"   (419.18-19)

[as XPI, derived from HCE's siglum, reverts the text to a

hypogrammatic interweaving or anagrammatic *sub-stance*.[20]   Such a

retrogressive revelation of Shem's name when one traces back the

dramatic evolution of language also bears the hallmark of the

reading process as the de-creation of the text, a text in which

the vocal, then the gestural surfaces behind the written trace.

2. The dramatic production of writing

> You complain that this stuff is not written in English. It
> is not written at all. It is not to be read - or rather it
> is not only to be read. It is to be looked at and listened
> to.   (Beckett, *O* 14)

It has been a critical topos for decades to compare

Finnegans Wake to a symphony; scholars felt warranted by Joyce's

keen taste for operatic singing and his deep understanding of

musical techniques.[21]   In his general attempt to transpose the

poetic rhythms to his prose fiction, Joyce devised portmanteau

words which aspired to the condition of chords and the careful

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[20]   One should refer to Saussure's infinite search as well as
tropic namings for lexical and *literal* subtexts in ancient
poetry, some of which has been edited in Starobinski 1971; see esp
his comments on pp. 63 and 123, which may be applied to *Finnegans
Wake*, with its ultimately undecidable interlacings of HCEs, ALPs,
and problematisation of the *gramma*. See also van Laere 1968 :
92-3, who has *in nucleo* the idea of a return to the letter as
Saussurean pre-text, and Shari Benstock 1989: 601-3 for a fine
instance of *grammatic* exegesis.

[21]   See for e.g. Dalton 1963b, who has shown how the
structure of III.4 bears a relation to the notion of harmony.

"*verbivocovisual*" (341.18) ordering of their ingredients is the
prerequisite for harmony. Beckett's deliberately provocative
statement stresses the interaction between the visible and the
audible in the imaginary world of the *Wake*, how the voice is
conjured from the written product thanks to the musicalisation of
the text. Despite the "[i]neluctable modality of the visible"
(*U* 3:1), which implies that in any literary creation sound is
necessarily anchored to sight (the reading of graphic signs), the
voice is also made to underline the visual sign so that, as
Stephen Heath put it, "la lecture oscille dans cette "écoute
optique"" (1972 32). Here is a short selection:

> "'tis optophone which ontophanes" (13.16); the reader whose
> eyes are blind to meaning must open his ears and
> translate visual images into sounds like an optophone
> for the essence ("onto-", from Greek *on*, stem *ont-*,
> present participle of *einai*: to be) of the word to be
> revealed ("-phanes," from Greek *phainein*: to show,
> make visible, reveal). (Compare with Litz 1964 ed.:
> 64.)

> "(if you are looking for the bilder deep your ear on the
> movietone!)" (62.08-09); images (German *Bilder*) may be
> glimpsed if the ear tunes in to the audiokinetic
> "movietone" of the book.

> "(here keen again and begin again to make soundsense and
> sensesound kin again)" (1121.14-16); "keen," with a long
> [i:], develops into "kin" by phonetic "kinship" with
> "begin" [i]. The form expressing the content enables
> soundsense (cf. also 138.07) and sensesound to fuse in a
> single reversible entity.

> "if an ear aye sieze what no eye ere grieved for"
> (482.35-36); the inversion of the phonetic groups [iə
> /ai] from "ear aye" to "eye ere" shows the consent (aye)
> of the eye, ere blind to sense, to the ear capable of
> seizing it. The reversal is echoed / mimed in "sieze"
> (seize) where *i* [ai] and *e* [i:], here close to [iə]
> in "ear" / "ere," switch positions in order to make the
> written "soundpicture" (570.14) more tangible.

Joyce himself commented on the polyphonic aspect of his idiom in a
letter to Miss Weaver (27 June 1924):

> "with a half a glance of Irish frisky from under the shag of
> his parallelbrows." These are the words the reader will see
> but not those he will hear.   (*Letters* I 216)

To this cluster of references, we should add the (approximate)
graphic rendering of the pronunciation of some foreign units.
Often used to facilitate the text's toggling between several
levels of its polynarrative, this phon(et)ic approach to writing,
penning as punning, could be represented in this way:

foreign lexical unit

graphic-phonetic
reading

graphic rendering of ————————————————————→ new meaning
its pronunciation   (often in English)
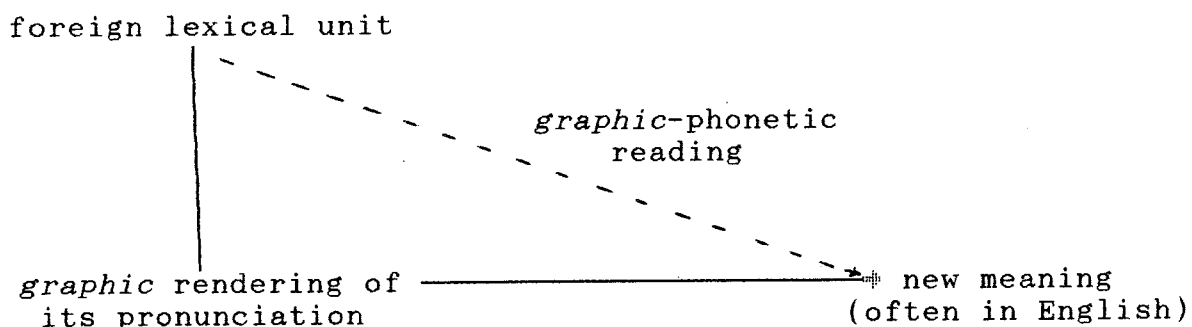
The following examples will illustrate how the phonemes and
written forms of these textual units are also representative of
the idiosyncrasies of the language from which they are derived:

Albanian:
> "messas" (114.28); with *mbesë*: niece, in which *b* is
> silent.

Czech:
> "Dvershen" (332.36); *dveře*: door, where *ř*, the lateral
> *r*, is pronounced somewhat like [rʃ]; "diversion" is
> also intended;
> "katekattershin" (333.07) is another example based on
> *Kateřina* and "shin" (the replication of *r* in
> "rrreke" (208.24) may also allude to this typical
> feature of Czech; *řeka*: river).

Dano-Norwegian:
  "Bolshe" (330.23); *bolsje*: candy, sugarplum, where *sj* =
      [ʃ];
  "their hinnigen" (332.05); *derhen igen*: there again, with
      d = [ð]. "Joyce frequently writes *th* for initial
      d in Danish as for example "thumb" or "Thom" for
      dom" (Christiani 1965: 172) or "Danemark /
      Thane[mark]" (VI.B.15 202).

Hungarian:
  "nad" (178.03); *nagy*: big, where <gy> = [d']; in VI.B.45 86
      g "nåd (big)" is followed by "nådobb" and in both
      cases *a*, pronounced somewhat like [ɔ], is rendered by
      the Scandinavian letter *å* which has approximately the
      same phonetic value (for Joyce's source, see Vincent
      Deane 1988: 67);
  "magyerstrape" (623.16); here the [dʒ] in "magistrate" is
      used for the sound [d'] in *magyar*: Hungarian, also
      meant (cf. Hungarian *elsõ*: first, in "elsor" (623.15)
      and "Hungerig" (623.17); Hungary + German *hungrig*:
      hungry).

Russian:
  "Slobabogue" (350.29); the Russian phrase *slava bogu*: glory
      to God, is spelt with a Latin *b* or Cyrillic [v].

This first step towards the dramatic production of writing

was easy enough to take; more difficult was the passage from the

voice back to the gesture which underlies the utterance[22] and is

active in the written trace, i.e. "(the handtouch which is speech

without words)" (174.09-10) or as it is phrased in III.3,

"(hourspringlike his joussture, immitiate my chry! As urs now, so

yous then!)" (535.02-04): original(ly) (German *ursprünglich*,

abbreviated in "urs") his Jousse / gesture, imitate / initiate

(Latin *initiare*: to begin, originate) my cry. An early notebook

entry dated October 1923-Autumn 1924, " ⊓ spoke by signs" (VI.B.1

---

[22] Cf. Stephen in "Circe:" "So that gesture, not music not
odour, would be a universal language, the gift of tongues
rendering visible not the lay sense but the first entelechy, the
structural rhythm." (*U* 15:105-7).

115), though left uncrossed, testifies to the original intention of
conveying the gestural antecedent of writing, which can be
detected as early as the opening paragraphs of *Finnegans Wake*:
"Bygmester Finnegan, of the Stuttering Hand" (4.18). The
connection between the gestural, the spoken, and the written is
particularly emphasised in the following excerpt, also taken from
III.3:

> - History as her is harped. Too the toone your owld frow
> lied of. Tantris, hattrick, tryst and parting, by
> vowelglide! I feel your thrilljoy mouths overspeaking, O
> dragoman, hands understudium. Plunger words what paddle
> verbed. Mere man's mime: God has jest. The old order
> changeth and lasts like the first. (486.06-10)

The act of crossing back the three stages of the evolution of
language is suggested by the reversal of Tristan into Tantris (the
name he took upon arriving in Ireland) and the reference to
Matthew 19:30, "the last shall be first," as well as by the
allusion to the two styles prior to writing: the oral style
("harped," "toone," i.e. "tune" and "tone" too in one; "mouths
overspeaking," "verbed") and the manual style ("hands
understudium," "mime"). Allied to writing, the gestural and the
spoken complete a "hattrick." The possible distortion of Jousse's
gesture in "jest" along with the *minimising* allusion to his
"mimeogram" ("Mere man's mime") underline the parodic description
of the oral style ("I feel your thrilljoy mouths overspeaking
[...] hands understudium") in which the utterance is supported by
the accompanying gesture.

The allusion to the mime brings to the reader's mind the key episode of "The Mime of Mick, Nick, and the Maggies" in II.1 in which Shem-Glugg tries to guess the sacred and secret word "heliotrope" by interpreting the girls' gestural explanation for it. Joyce began working on this section in September 1930 (Litz 1964 ed.: 147), with still fresh recollections of Jousse's performances. The mime is doubtless meant, at one level, as a parodic treatment of Jousse's demonstration[23] and, as we have seen, the test to which the seeker (Glugg) is put provides one of several metaphoric rewritings. Here is the Maggies' first evocation of "heliotrope," whose consonantal articulation is conveyed in 248.08-10 (see also the charades in 248.11-13 and 248.33-35[24]):

> Up tighty in the front, down again on the loose, drim and
> drumming on her back and a pop from her whistle. What is
> that, O holytroopers? (223.09-11)

The miming conveys the phonetic form of the word "heliotrope"

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[23] The children's game may be compared with the description of Jousse's play in Colum 1959: 130-1. Two possible references to Jousse in II.1 may be adduced as further evidence: 227.27: "but no geste reveals the unconnouth" (cf. the entry in VI.A 1); 229.26-27: "he would jused sit it all write down just as he would jused set it up all writhefully rate in blotch and void." Lorraine Weir also views the Mime in II.1 as a Wakean caricature of the Joussean performance (1977: 318).

[24] Some helpful accounts of the most obvious conundrums on "heliotrope" are to be found in Solomon 1969: 22-3, 27-8, and Eckley 1985: 131-2. See also McCarthy 1980: 136-52 for a detailed commentary on the heliotrope riddle.

while allowing sexual innuendos to creep in[25] at the same time

since the word which Shem must discover is the colour of the

Maggies' drawers. The "gist of the pantomime" (599.36) can here

be decomposed as follows:

> - "Up tighty in the front:" letter *h* at the front of
> "heliotrope" with a tumescent effect provoked by the
> aspiration which accompanies the emission of [h].
>
> - "down again on the loose:" *l* for "limp" (detumescence).
>
> - "drim and drumming on her back:" letter group *tr*, made
> sonorous [dr] by drumming (cf. 89.19: "Harlya*drope*"),
> expressive of (amorous?) backslapping (Gaelic *druim /
> drom*: back).
>
> - "and a pop from her whistle:" letter *p* for "pleasure"
> with a reference to the nursery rhyme "pop goes the weasel,"
> the expression being probably of erotic origin according to
> Partridge's *Dictionary of Historical Slang*.

The phonetic description of "heliotrope" mediates the passage from

Joyce's writing to the visualisation of the twenty-nine Maggies'

pantomime or "twintomine" (223.09). That only the consonants are

mimed turns the Maggies' gestural representation into a possible

imitation of Jousse's performance in which the words spoken were

in Aramaic (a Semitic language, based on consonantal spelling) and

were shown to be shaped by the gesture. About gesture in

Finnegans Wake, Stephen Heath writes:

> Le geste, production de traces, retourne la langage à
> l'écriture comme inscription de traces, de différence,
> horizon de toute communication et d'identité. Un tel retour
> constitue la pratique de l'écriture de Joyce, qui se donne

---

[25] For a sexual reading of the passage, see Solomon 1969:
22.

> comme théâtralisation continuelle du langage[26] dans sa
> productivité.   (1972: 31)

The equation between the spoken (spelled out) and the written,
also expressed in Glugg's name (223.12: "glee you gees"), reveals
the gesture predating them: "when language consisted of gesture,
the spoken and the written were identical" (Beckett, *O* 11).
Despite the interwoven *g*'s in his name, Glugg soon reveals his
inability to perceive the significant essence of *g*esticulation.
His name logically only equates speech with writing, after an
oblique indication of his inadequate mastery of movement in space
("Up he stulpled" - German *stolpern*: to stumble) though he still
has not ventured to solve the linguistic / sexual enigma. His
wrong guesses expose his immaturity as (both) a god of writing-as-
gestural-inscription and a procreative father to come.

The linguistic drama of the *Wake* aims to recapture the
living gesture shaping the word, and turn writing back to its
ineluctable origin as an act of in-scription. Gesture is also the
nearest one can get in the quest for the origin of language and
its original relationship with the essence of things. According
to Noon:

> Joyce's tendency is to regard words as gestures or epiphanies
> of being, gestures whose meaningfulness consists in the
> disclosure of the secret, wordless essence itself. For
> though the essence lies beyond the gesture, there is between
> the two the closest possible rapport; without the gesture,
> the essence would not be manifest at all.   (1963ed.: 152)

---

[26]   Kenner's "dramatic gesture" (1955: 309-12).

It is therefore quite logical that "*The Mime of Meg Neg and the Mackeys*" (106.10-11) should appear in the countless names by which the "mamafesta" is known.

3. "*The abnihilisation of the etym*" (353.22)

> For it [the study] acquaints us with a language [Latin], which has a strong element in English, and thus makes us know the derivations of many words, which we then apply more correctly and which have therefore a truer meaning for us.
>
> (*CW* 29)

In this early quotation from "The Study of Language" (1898-1899?) where he advocates the study of languages in general, and that of Latin in particular, noting in Vichian fashion that the history of words gives access to the history of man, and defined the grammar of a language as orthography and etymology (*CW* 27), Joyce supports his claim with the impregnable tropic play on the etymology of "etymology" as the science of the true or *etymon* at the essential origin, an axiom equally posited by Vico as we have seen. Joyce's interest in and treatment of etymology in *Finnegans Wake* have then understandably been on the minds of critics, especially since his alter ego "read Skeat's Etymological Dictionary by the hour" (*SH* 29).[27] In *Our Exagmination*,

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[27] Whittaker argues (1987: 178-9) that Joyce was steeped in Skeat's etymology of contemporary English, which made him sensitive to Vico's interrelation between language, history and etymology as fiction. One must remember that Skeat's work combined language, literature and etymology, and was meant to provide editors of old texts like him with examples of first usage. For the larger context of Joyce's linguistic and etymological flair in the wake of 19th-century historical linguistics, see Kenner 1974.

Beckett and more directly Gilbert drew the reader's attention to

the etymological configuration of words:

> Take the word "doubt:" it gives us hardly any sensuous
> suggestion of hesitancy, of the necessity for choice, of
> static irresolution. Whereas the German "Zweifel" does, and,
> in lesser degree, the Italian "dubitare." Mr. Joyce
> recognises how inadequate "doubt" is to express a state of
> extreme uncertainty, and replaces it by "in twosome
> twiminds."
> (Beckett, *O* 15)

> Fleuret.   - Recalls the French origin of the word "flirt" -
> *fleurette*.   (Gilbert, *O* 70[28])

One senses a dialectic between the story packed in the definition

and connotations of each word and its reconfiguration on the basis

of more evocative translations whose etymological networks of

correlations are capable of generating a narrative subtext in true

Vichian fashion.[29]

Joyce's taste for etymology may have been sharpened anew when

he brushed up his knowledge of Vico at the inception of the

Wake. As Vico sees a parallel between the history of words and

the history of peoples and their institutions, he offers a schema

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[28]   Note also the jocular comparison: "he [the Englishman]
cuts through vertically through the meat of sound and the fat of
common sense, with an eye only to the funny effect of the chunk
removed; whereas the Irish writer [...] carves his *gigot* in the
continental manner, that is to say, parallel to the etymological
bone, following the way the muscles are naturally and anatomically
set." (Gilbert *O* 61).

[29]   For e.g. in *A Portrait* (p.43) one schoolboy cannot
utter the plural of Latin *mare* since *maria* would conjure up
the Virgin Mary out loud (Whittaker 1987: 188). Bishop mentions
the polyglottal, etymological texture of the Vichian narrative of
history (1986: 184-5).

for the derivation of words through the successive stages of each cycle of his eternal history:

> this axiom [*NS* § 239, dealing with the order of human institutions] is a great principle of etymology, for this sequence of human institutions sets the patterns for the histories of words in the various native languages.
>
> (*NS* § 240[30])

A somewhat similar treatment of etymology operates in *Finnegans Wake*: the etymological ramifications of a key word serve to construct a web of interrelated meanings which can then expand into narrative sequences or subtexts. Seán Golden has shown how Joyce derived from Vico,[31] but also from Celtic onomastics and toponomastics, Bérard, amd Fenollosa[32] "a fundamental approach to the relationship between *name / word / etymology* and

---

[30]   Then follows Vico's famous example *lex* with which we had opened our Foreword and which Beckett also reproduces (*O* 11).

[31]   The most recent and best treatment of Joyce's debt to Vichian etymology, retracing and exploiting in his own writing and charts the possibility of subterranean narrative ramifications from words stripped to their etymons, is in Bishop 1986: esp. 174-215.

[32]   Joyce's borrowings from Fenollosa are discussed in Hayman 1964b: 103, and 1965, where he notes that "[a]s early as 1922 [Pound] introduced Joyce to the theory of Ernest Fenollosa concerning gesture as the basis of the Chinese language and suggested the theory's application to western writing." (205). More precisely, Fenollosa based the Chinese language on the perception of natural movements, i.e. "words as they are expressed pictorially in Chinese ideogram are active in nature." (Golden 1976: 85). *FW* 119.27-32, a passage describing some of the most common sigla of the book, is preceded by an allusion to Pound's China in "Cathay cyrcles" (119.23).

story" (1976: 84[33]) and has coined the useful working concept of "etymythology" for Joyce's works as the process, with the pun as its basic inherent element (Bishop 1986: 210), "which transforms names and placenames into narratives or narrative details" (1976: 1[34]). This use of etymology for narrative developments is also prominent in the Bible, where stories or legends told about Biblical characters sometimes unfold from or are grounded in the Hebrew etymology of their names, especially in Genesis where the birth of man and narrative is indissociable from (mythical) origins in language. Here are two instances showing Joyce's known debt to the narrative use of etymology in the Bible:

> "thuartpeatrick" (3.10); Matthew 16:18 reads, "thou art Peter, and upon this rock I will build my church."[35]

> "Benjermine Funkling outa th'Empyre, sin righthand son" (289.10); the name "Benjamin" means "son of the right hand" (Genesis 35:18).

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[33] Golden distinguishes between the allusive use of etymology, "when Joyce makes the reader aware of what the original meaning of a word was, or of that word's etymological history," and the analogical use, "when Joyce uses a word's etymology as a kernel for a mini-story, expanding or dramatising the etymological details of the word to produce a narrative effect" (1976: 108). See also Golden 1974a, where he explores the (unconscious) narrative woofs knit together in "freedom" and "liberty" and their etymological, diachronic range.

[34] Riquelme 1983: 33-4 takes up the subject in conjunction with tropes and states that "Vico's use of imaginative etymology and Joyce's more extensive use of puns, including etymological ones, exhibit the transforming of word as trope into story" (33).

[35] A Joyce favourite, also glossed in a letter to Harriet Shaw Weaver, dated 15 November 1926; *SL* 316.

In a famous oft-translated essay centering on Joyce's Mediaeval

spirit and his poetics of the pun, Umberto Eco brought the

"soundsense" convergence between narrative and etymology to the

fore:

> C'est ce Moyen-Age qui donne à Joyce son goût de l'étymologie
> qu'il retrouvera par la suite chez Vico [...] la technique
> consiste, lorsqu'on se heurte à une ressemblance fortuite
> entre deux mots, à ériger cette ressemblance en nécessité
> profonde, à découvrir une parenté essentielle, non seulement
> entre les termes, mais entre les deux réalités. Ainsi
> procède effectivement Joyce pour créer ses propres
> calembours, faisant d'une musique de sons une musique
> d'idées.   (1965: 282[36])

The Mediaeval etymologist concentrates on the materiality of

language, on the formal resemblance between signifiers, which he

elaborates into an essential relationship between signifieds. The

Wakean coinages go as far as combining opposite elements into

tightly knit compacts where these various parts are held in

suspension by the text's "twosome twiminds," as in "That he leaves

nyet is my grafe" (353.09-10), either "That he lives yet / leaves

not is my grief" or "that he lives not (Russian *niet*) is my

work" ("grafe" is an archaic form). Exploring the universal

possibilities of word combination to the extreme, Joyce comes

close, as Gilbert noted (*O* 54), to Vico's project of creating a

mental language which would synthesise all common meanings,

regardless of form:

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[36] Eco further comments: "la notion médiévale d'"étymologie"
rejoint la notion moderne de *pun* et de *calembour*. Pour
l'homme du Moyen Age (et pour Joyce), le *pun* devient instrument
de révélation métaphysique" (1965: 302 n 151).

> This common mental language is proper to our Science, by
> whose light linguistic scholars will be enabled to construct
> a mental vocabulary common to all the various articulate
> languages living and dead.   (*NS* § 162[37])

This rediscovery of a universal language is made possible by a

"symbolic" principle of creation mediating between word and world,

between meaning and essence, which Joyce described to Vela and

Olga Bliznakoff, to whom he gave English lessons in Zurich in

1915, anticipating the *Wake*'s "bluddle filth" (*FW* 10.08-09):

> take the word *battlefield*. A battlefield is a field where
> the battle is raging. When the battle is over and the field
> is covered with blood, it is no longer a *battlefield* but a
> *bloodfield*.   (*JJ* 397)

The creative act shaping the portmanteau word is thus a quest for

the original *truth* of meaning, naming, and language, the etymon

pared down to the active *gramma* at its root. This fusion of

diverse elements into a compact aggregate can be compared to the

etymological practice which retraces all lexical units to a

restricted set of basic stems or themes.[38] The main difference

with etymology as a science lies in the fact that Joyce's

creations, like Vico's examples,[39] are associative crossbreeds of

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[37] See also *NS* §§ 35, 145, 445, and §§ 161, 355, 473-82
for an illustration of Vico's "mental vocabulary."

[38] For e.g. Nelme thought that by the process of
decomposition, our modern words could be traced back to the
monosyllables of the original universal language existing before
Babel (Baron 1986: 17). See also McHugh's annotations for
83.10-12.

[39] Gilbert, *O* 54. Vico's metaphoric derivation of words,
embedded in the historical evolution of institutions (*NS* § 354),
owes but little to the derivative word patterns in modern

phonetics and semantics which often defy the laws of historical

derivation the better to parody the notion of linguistic truth and

origin.[40]   Fake etymological forms in the *Wake* may be read in

this light: "a nangel" (222.22) and "a narse" (340.24) are

treacherously coined by analogy with attested cases like "a

norange" (450.08-09), from Arabic and Spanish n-forms, or "a

naperon" (11.34), obtained from misdivision (from Old French

maperon; see Golden 1976: 90-1 for other examples). In the

Wakean quest for an irretrievable Adamic language, Joyce's

etymology can therefore qualify as "falsemeaning adamelegy"

(77.26), although the apparently farcical spellings of some of his

coinages may occasionally help to revive a now forgotten archaic

or dialectal form, nearer to the etymological base and often found

verbatim in the *OED* (McHugh 1981: 29). The act shaping the

Wakean word mimes the etymological search for the *grammatic*

origin while the reader must retrace the Joycean compound to its

various *lexical* constituents. Explicitly inscribed in a text

where the acts of writing and reading / interpreting often come to

the fore, this fictional play between "etymology" (the artificial

construction of new living entities of sense) and "anti-etymology"

(the atomisation of the portmanteau word in order to explore its

---

Indo-European etymology.

   [40]   One such parody may be detected in Joyce's possible
allusion to Brisset's theory deriving man's speech from ancestral
frogs, readily available through Pound's skittish allusion in
Canto XXVII, in 4.02-03 (usually taken to refer to the choir of
frogs in Aristophanes' play; see Wiggin 1969) or, at the juncture
of I.7 and I.8, where a sevenfold French *quoi*, when the dumb
speak, is follwed by "O," also the first trace of vocalic babble.

kaleidoscopic aspect) finds its neatest expression in the climactic murder of the Father / God as Russian general in the Butt and Taff episode. Butt's shot, also against the principle of language, is marked by "*The abnihilisation of the etym*" (353.22), the annihil̂ation / creation ab nihilo of the atom / etymon, Joyce's poietic use of etymology to atomise and recreate language, the reader's *etymological* quest as anti-quest back to the scattered origins of portmanteau coinages in disconnected *alien* words. And also, since family and language share parallel atomic structures, the ab-nihilisation of Adam, as proto-parent and language. In these tensions between the origin (the unity of the word as the basic written aggregate, or the initial constituent of a Wakean concretion) and the universal (the totality of its components, or the hypostasis of common elements from various languages in each new lexical unit), the emphasis shifts from the word to the letter, the minimal combinatory unit at once original and common to Western languages. The dispersal of the "aged monad" (341.13) is equated with the drama of annihilation of the old language and ab-nihilo creation of the new.

The symbolisation[41] of words entails their poetic radicalisation, i.e. the make-believe assumption, for fiction's sake, that the elements of which the portmanteau word is made up have common "aprioric roots" (83.11). The combination of letters

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[41] Gilbert mentions the Joycean incongruities as being "*symbolized*" (*O* 62), from Greek *sumballein*: to throw together, but also to compare, mix, interpret.

and their "visual orientation" (Buckalew 1974: 112) to ensure recognition of the fragmentary traces or levels of allusion confer on the portmanteau word a power of mytholinguistic narration insofar as the Joycean coinage is the fictional reenactment of the rise of constituted language, the organisation of chaotic letters into signifying words. Furthermore, the semantic distance (in terms of both space and time) between the various constituents is another pointer to the universal dimension of the microcosmic portmanteau word and affirms the connection between words and world, both geographically and historically. These symbolisation and radicalisation processes behind combinatory laws make it possible for Joyce's idiom to gain an accretive power of significance according to which the semantic value of each fused item increases proportionally as the given item enters into combination with other ones:

> So you need hardly spell me how every word will be bound over to carry three score and ten toptypsical readings throughout the book of Doublends Jined [...] till Daleth, mahomahouma, who oped it closeth thereof the. Dor. (20.13-18)

The decision to close the door to meaning only depends on the letters ("Daleth" is a Hebrew letter meaning "door") which compose the words... and the individual reader's mnemonic and interpretive limitations.

MAN VERSUS GOD: BABEL,
PENTECOST, TRANS-LATION

1. Numerical strategies of languages in *Finnegans Wake*

It has been said earlier that the overall number of languages and idioms in the *Wake*, taken in their characteristic synchronic as well as diachronic dimensions, is somewhere between seventy and eighty. Seventy or "threescore and ten" (Genesis 46:27, Exodus 15:27) and seventy-two are prominent numbers in the Bible and in Judeo-Christian exegesis dealing with the division of tongues as it is the number of nations traditionally said to have inhabited the earth.[1] According to the Talmud, each of God's commands when the Law was handed down on Mount Sinai was divided into seventy languages, so that each people could hear the divine revelation in its own parlance (Scholem n. d.: 74). Fashioning a linguistic microcosm in which the various nations are represented by however thin a slice of their history, Joyce may have had this tradition in mind when he wrote:

> So you need hardly spell me how every word will be bound over
> to carry three score and ten toptypsical readings throughout
> the Book of Doublends Jined (may his forehead be darkened
> with mud who would sunder!) till Daleth, mahomahouma, who
> oped it closeth thereof the. Dor. (20.13-18)

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[1] It also happens to be the number of scholars believed to have translated the Septuagint.

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In Joyce's "book of Doublends Jined" (having double ends joined
and whose hero is a Dublin giant), the Divine Word lends itself to
seventy possible readings corresponding to its scission into
seventy tongues. Divine punishment or, here, Mohammed's curse
"may his forehead be darkened with mud," will meet anybody who
will not listen until the very last meaning, until the letter
(here, *daleth*, the fourth letter in the divine Hebrew alphabet,
but also standing for the original river-letter ALP-delta), which
opened the book ("riverrun"), comes back to close the door (Hebrew
daleth) of the dwelling (Hebrew *dor*) to semantic proliferation
("along the"), i. e. when God himself, a mixture of divine creator
and divinised reader, locks the gate to the further generation
(also *dor*) of post-Babelian meaning (see *Bab-ilu* later).
"Closing the door" will become the semantic leitmotif of the sixth
thunderword at the end of the Mime (257.26-27) which marks the
irruption of the Lord and father Earwicker.[2] A somewhat identical
version of this passage already appears at the second draft stage
of I.1 bearing the first version of *FW* 18.17-21.04 (MS
47482a-78b, *JJA* 44:87), composed late November 1926, i.e. just
before the first major linguistic offensive. One may therefore
wonder whether, beyond the reference to the Judeo-Christian
tradition, this extract does not provide the first key to a
linguistic problematic ultimately giving a rough guide as to the
overall screening of languages eventually to go into the text.

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[2] The association between the door and the law in Judaic
tradition has been noted in Derrida 1986: 103.

A second landmark for this linguistic project can be found in the number of tongues that was born out of the sinful episode of the Tower of Babel. Among the scores of solutions offered by successive interlocked traditions, the most often quoted numbers are seventy-two and seventy, then any figure within the range of seventy to eighty, and a host of other possibilities, multiples or others.[3] The units in VI.B.12 140-1, "72 names of God," "Lost Word," and "Perfect Language," following a reference to the thunderword, the *Wake*'s replica to God's performative entry into language ("100 lettered name"), in which as we shall see the post-Babelian confusion of language(s) is anchored, may indirectly recall this scission of God's defiled Word into as many languages as He made for mankind to translate His proper (untranslatable) name (see later), as well as Kabbalistic conceptions of the name of God being made up of 12, 42, 72 or even 100 letters, thus tying together letter and language (Scholem 1972: 69; these uncrossed entries were used in 424.23-24[4] after a thunderword structured on ancient divinities). The following excerpt may thus be read as a parody of the Babelian confusion of tongues:

> Favour with your tongues! *Intendite!*
>   Any dog's life you list you may still hear them at it,
> like sixes and seventies as eversure as Halley's comet. [...]

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[3] See Borst's colossal study (1957-63) in which he investigates the symbolic nature of the number seven and its multiples in the Bible and exegetical traditions, mainly of extended Mediaeval origins. An appendix of seven lists of languages and peoples drawn up between the 4th and 17th centuries, often adding up to seventy- two, is provided in II.2 931-52.

[4] See also Schlossman 1985: 171.

Huru more Nee, minny frickans? Hwoorledes har Dee det?
Losdoor onleft mladies, cue. Millecientotrigintadue scudi.
Tippoty, kyrie, tippoty. Cha kai rotty kai makkar, sahib?
Despenseme Usted, senhor, en son succo, sabez. O thaw bron
orm, A'Cothraige, thinkinthou gaily? Lick-Pa-flai-hai-pa-Pa-
li-si-lang-lang. Epi alo, ecou, Batiste, tuvavnr dans Lptit
boing going. Ismeme de bumbac e meias de portocallie. O.O.
Os pipos mios es demasiada gruarso por O piccolo pocchino.
Wee fee? Ung duro. Kocshis, szabad? Mercy, and you?
Gomagh, thak.   (54.05-19)

The scene seems to take place just after man's language has been

confounded; we are asked to listen in silence (Horace's *favete*

linguis, in *Odes* III.1.2[5]) and pay attention (Latin

intendite!) to the echolalic string of truncated idioms

following one another in illogical question-and-answer sequence

and conveying the impossibility to communicate after Babel.

Behind the allusion to the seventy-six year period of revolution

of Halley's comet is the expression of linguistic disorder ("at

sixes and sevens") which, by numerical analogy, suggests the

seventy-odd languages issued from the story of Babel. The voices

that are heard in this polyglottal hubbub offer a foreshortened

view of the work's linguistic spectrum: English, Anglo-Saxon,

Swedish, Dano-Norwegian, Italian, Spanish, Latin, Greek, Hebrew,

Portuguese, French, Irish, Chinese, Rumanian and Hungarian clash

against one another without reconciling their conflicting meanings

into a coherent whole.[6] The grammatical disruptions piled upon

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[5]   See Bishop 1986: 401 n 20 for a more detailed gloss.

[6]   Compare with the holograph list of fifteen languages in
JJA 45:186, MS 47472-147v drafted in conjunction with the
linguistic scraps at 1.3/2.3/3.3 stage, a typescript revised early
1927. The case of Chinese is discussed in Wright 1967.

lexical clutter express the breach of concord between man and the Law, the unique Word betrayed by those who had gathered to build the Tower of Babel. The reference to the seventy-six year period of Halley's comet, as well as the first extant version of the Latin introit (typed), dates from 1936 ("F" addition to MS 47475-197, *JJA* 45:307, duplicate *transition* 3 page with further overlay, 1.8+/2.8+/3.8+ stage), i.e. prior to Joyce's second major phase of linguistic compilation. Although the Babelian vein of this narrative sequence is less explicit, it is worth noting that, as in the first example, what can be legitimately called a linguistic key has been inserted into the drafts on the eve of a major linguistic development in the history of *Work in Progress*. The *Wake*'s emblem could be "a burning bush abob off its baubletop" (5.02), the burning bush where God revealed himself to Moses in Exodus 3:1-4 before bequeathing the Law to him (Exodus ch. 19ff.), which is seen here crowning a Babel top, the Tower of discord and therefore an inversion of Mount Sinai, the symbol of God's Covenant with mankind. The Wakean idiom allows us to travel the mytholinguistic distance between the passage of language into languages and the passing down of the Law in languages, the linguistic scission after Babel being experienced as a *felix culpa* since it is the prerequisite for the Verb to be handed down to mankind as scraps of disunited idioms and for artistic creation to take place, a position not unlike Dante's as artist building his syncretic linguistic tower in the Divine Comedy (Dragonetti 1979: 698). It is through this

rejoycing in the proliferation of languages that the reader

experiences the desire to reenact the passing of the Father's Law

to filial man, which the various figures of the Son in the *Wake*

seem to solicit, a scission of the Word that opens up the

principle of the fall itself, with Shem, at once "inlaw" and

"outlex" (169.04, 03), as the borderline *casus* (cf. *U*

7:866-9[7]).

2. The universal dimension of language: Dante and Babel

The attempt to distinguish between the various levels of

universality in language since its origins must be grounded in the

analysis of the evolution of the name of God or the Word, the very

origin of language.[8] The detour via Dante's *Divine Comedy* and

De Vulgari Eloquentia, whose linguistic founding project for

Italian holds a nationalistic mirror to Joyce's polyglottal

creation as we shall see in a later chapter, is therefore

necessary as they bear some of the best known comments on the

evolution of God's name. In *De Vulgari Eloquentia* I iv 4, Dante

first states that God was designated by the Hebrew word *El* in

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[7] See Gifford and Seidman 1988: 149 for various possible
explanations of Moses' trangression on Mount Sinai in connection
with this passage.

[8] See Scholem 1972: 63, and 70, where he reports that
according to the Midrash, God and his name existed alone before
the Creation and that "[w]hen the name becomes word, it becomes an
essential part of what we may call the language of God."

the vernacular which Adam had received from God,[9] a cry of joy

which postlapsarian man debased into the anguished "heu." He uses

Adam himself to operate a further distinction in one of the last

cantos of *Paradise*, thereby recanting his earlier doctrine of

the immutability of the Adamic language, especially vis-à-vis its

original essence, the divine name:[10]

> Pria ch'i' scendessi all'infernale ambascia,
>   *I*[11] s'appellava in terra il sommo bene
>   onde vien la letizia che mi fascia;
> e *EL*[12] si chiamò poi: (*Paradise* XXVI 133-136)

In *Paradise* XXVI 124-132, Adam had accounted for the lability

inherent in human language, even before Nimrod's generation, by

man's fallible desire; his subsequent confession already allows us

to draw between two stages in the development of language:

- the Adamic language inherited from God and as yet untainted

by the original sin, in which the word for "God" was *I*, but to

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[9] *El* was the first Hebrew name of God in the Old Testament according to Jerome and Isidore of Seville (Hollander 1980: 119).

[10] Dante's constant rewritings of earlier positions, including his conflicting views on the loss of a man-made or God-given original language, is discussed in Tambling 1988: esp. 129-63. See also Borst 1957-63 II.2: 869-77 and Mengaldo's helpful synthesis (1971b).

[11] See Pézard's commentary (1965: 1603-4). "I" designates the uprightness of God in many ancient languages (Mengaldo 1978: 243).

[12] Two of the possible roots for *El* are *Ul*: to be first, to be strong, and *Alah*: to precede (Elwell 1988: I 881). Dante's readjustment would therefore seem to set the origin in motion and turn etymological antecedence into a derivative notion, once God's gift is acted upon by human mutability (see *infra*).

which Shaun's tendency to pose as God gives a plural, hence

parodic twist: "to isolate i from my multiple Mes" (410.12);[13]

    - the Adamic language in its postlapsarian state: the word

for "God" has lapsed into "El" (246.06: "God es El?") with the

fall (Latin *lapsus*), causing the declension or *casus* (German

Fall). The sexual fall is a source of linguistic evolution and

is therefore also a linguistic fall responsible for the alteration

of the identity of the original language: "since primal made alter

in garden of idem" (263.20-21).[14]

At once different and identical, the prelapsarian and

postlapsarian states of the Adamic language are defined by the

same degree of universality, common to all mankind before Babel

though it has already been inf(l)ected by man (*Paradise* XXVI

114), and are fused in the *Wake*'s post-Babelian perspective.[15]

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[13] It must be noted that Adam's Hebrew vernacular "I" has been related to Dante's Tuscan "I'" (same meaning), also a truncated form of *io*: I. See Hollander 1980: 128 (his sixth chapter on "Baby talk in Dante's *Commedia*" 115-29, is worth reading in full).

[14] The pronominal stem *i-* is an Indo-European root which gave, among other derivations, "ilk" (same), Old Norse *idh* (pre-form uncertain): again, anew, "id," "idem," "identity" and "iterate," all correlated units which provide the basic nucleus of thematic connections tying together the disseminating identities of the subject. See *The Heritage Illustrated Dictionary of the English Language* 1969 (hereafter Heritage); all up-to-date information on Indo-European roots will be borrowed from the dictionary's remarkable appendix. Alterity as sinful repetition (not unlike stammering in the *Wake*) lies behind the lack of a unique etymology for "identity," from uniqueness to the same over and over again (see *OED* and Skeat). See Gillet 1940: 106, where he defines sin as disorder brought into the principle of identity.

[15] In 267.18, Joyce refers to the artificial tongue Adam-man, whose name his creator Webster Edgerly explained as symbolic of the primitive foundation of his universal language,

One may further note the reference to Gortighern, the name of the
universal language before the disaster of Babel according to the
Irish *Book of Invasions*, in "Vortigern, ah Gortigern! Overlord
of Mercia!" (565.12), behind the allusion to Vortigern (or
Guorthigirn) who ruled over Britain before it was invaded by
Hengest and Horsa (a unit in VI.B.27 84, crossed in blue, mentions
both references). This double reading is borne out by the
occurrence of a Dutch cluster on either side of "Gortigern."
According to *Hudibras*, High Dutch was the language Adam and Eve
spoke in Eden, which might imply that Dutch, a subsequent
development, can be equated with the postlapsarian state of Adamic
language which lasted until the episode of Babel[16] (see also
170.16-17 where the Russian words for "apple" and "snake" are
injected into a Dutchified passage following a stutter[17]).
Besides the link between Adam and an ancient form of Dutch, one
may also note the connection between Armenian and our forefather,
spotted by Nathan Halper who reminds us that old Armenian was once
spoken near the sources of the Tigris and Euphrates, one of the

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tracing the ancestry of English as far back towards its origin in
order to reach a perfect alphabet and a pure tongue destined to
take the place of present English; see Hart 1987.

[16] See Senn 1974. Fritz Senn makes clear that the context
in which High Dutch is mentioned in Butler's work connects it with
German (*deutsch*) by a classical pun which Joyce also resorted to
in *Finnegans Wake*, in which the borderline between Dutch and
German source words is made elusive by Wakean distortions.

[17] In a letter to Miss Weaver of 24 September 1926, Joyce,
referring to S, the manservant or "Snake," announced: "I finished
my course of 64 Flemish lessons and will use bits of the language
I have picked up for friend Sookerson, I think." (*Letters* I
295).

traditional locations offered for the garden of Eden;[18] in

202.33-34, the "happy fault" occurs when HCE gives ALP "the tigris

eye."

With the confusion at Babel, language is disseminated into a

proliferation of languages (*Inferno* XXXI 77-78; also III 25)

according to the various tasks of the assembled builders (*De*

Vulgari Eloquentia I vii 7). Such a schematic explanation for

the division of languages finds a possible illustration in the

episode of the Norwegian captain (II.3); the preterite form "said"

modulates into "sagd" (Dano-Norwegian *sagde*), "sayd" and "sazd"

when used by the Norwegian captain, the ship's husband or Kersse

the Dublin tailor respectively. One changes therefore from a

common universality in a unique language to a concept of

universality disseminated in languages, together with

differentiation among the human race now dispersed upon the face

of the earth (Genesis 11:6-9). Combining Babelian dissemination

with the less chaotic notion of linguistic kinship, which it

redefines in its own terms, *Finnegans Wake* claims:

> The babbelers with their thangas vain have been (confusium
> hold them!) they were and went   (15-12-13)

> the sibspeeches of all mankind have foliated (earth seizing
> them!) from the root of some funner's stotter all the
> soundest sense to be found immense   (96.30-32)

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[18] Halper 1979, and also Bishop 1986: 461 n 29. The
uncrossed note in VI.A 109, "Adam and Eve spoke Basque," will be
examined in the context of Joyce's treatment of Basque and Uralic
languages.

From one and the same root there spread across the world as many subspecies of human mankind as speeches, of a same family ("sib") since they are all bound by the same subversive ideology, betrayed by the accusatory stutter. The novel idioms born with Babel remain glossolalic to one another, just like the Wakean idiom as long as mediation between linguistic elements is not established, until the advent of Pentecost (divine forgiveness) or translation (the human remedy bypassing the need for Pentecostal atonement).

According to Biblical exegetes, the Pentecostal miracle or the divine gift of tongues redeems Babelian confusion and allows for the restoration of linguistic unity (Mills 1985: 51-2, 102-3). One must observe, however, that unity is only restored "locally," by the artificial creation of a special place where the sum total of languages would be contained. The evolution of a unified language, its dissemination into myriad languages for myriad peoples (*De Vulgari Eloquentia* I viii 1), then their subsequent reunification, may thus be summarised:

before Babel	Babel	Pentecost
mono-logos[1]	poly-logos[1]	poly-logos[2]
mono-topos[1]	poly-topos[1]	mono-topos[2]
mono-demos[1]	poly-demos[1]	mono-demos[2][19]

The polyglottal macrocosm is superseded by the plurilinguistic microcosm. Dante implicitly held grammar, often synonymous with classical Latin, to make up for the loss of the universal

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[19] I have adopted and hellenised the concepts developed by the Groupe d'Entrevernes in their semiological analysis of the Tower of Babel story (1979).

vernacular since its immutable laws regulated by consensus could restore a sense of order which would partly redeem the linguistic fall (*De vulgari Eloquentia* I ix 11).[20] But Joyce's treatment of grammar promises no such Pentecostal mediation as it is forever disrupted, opened to a plurality of foreign grammars and thematic derivations. It is Ireland which provides this microcosmic mono-topos anchoring, if not restoring, law and order thanks to the mediating nature and mixed origin of Anglo-Irish vocables, whose essence therefore cannot be adulterated by the *Wake*'s all-round punning and interlinguistic coinages.[21] The choice of Ireland for this part is all the more striking since Joyce had always made a point of emphasising the commingling of races and of the various breeds of invaders composing the "native" Irish stock (*CW* 161-2ff.), partly in order to deflate the pretensions of the Irish revivalists. But this law is not the Law of the Word, played by the parent language, the English substratum on which all subsequent lexical creation is grafted. The advent of Pentecost is endlessly held at bay and reconciliation behind the formal fusion of languages must ultimately be prevented from taking place for the *felix culpa* of the *Wake*'s perpetual self-regeneration to be forever consummated.

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[20] One must here leave aside Dante's own conflicting views and practice throughout his *oeuvre* concerning the relationship between Latin (grammar), unalterable but artificial, and the vernacular, corruptible but man's *locutio universalis et naturalis*.

[21] For another reading of the Wakean passage towards Pentecost, see Schlossman 1985: 156-71.

From Babel to the passing of the Law or from Babel to human
Pentecost (translation), there is only a double step, a duality of
readings in which the linguistic war between God and man is
inscribed, between *traditio* and *traductio*, human duplicity /
treason (*traditio*) or man's refusal to expiate.[22]

3. Babel confounded: transgression, avoidance and expiation

Joyce once told me [...] that he thought he had found the
meaning of the Tower of Babel story [...] I let the occasion
slide, so that what Joyce thought was the true inwardness of
the Biblical story is anybody's guess.   (Budgen 1966: 12)

Their [fraternal] hostility is a static hostility, for they
are living on the plain of Shinar in that tower built into
the sky in a unity that will last till day overcomes and
scatters them. Joyce accepted the tower of Babel as a symbol
of sleep. 'Behold the people is one, and they have all one
language.' And he thought it strange that he should have
been working several years on his book before the
correspondence occurred to him.   (Budgen 1989 ed.: 336)

Il n'y a pas de passé, d'avenir: tout s'écoule dans un
présent éternel. Avec toutes les langues car elles ne sont
pas encore séparées. C'est la tour de Babel. D'ailleurs,
dans le rêve, quelqu'un vous parle norvégien, et vous ne vous
étonnez pas de le comprendre. L'histoire des peuples, c'est
celle des langues.   (Mercanton 1967: 12-3)

The mysterious sin attributed to Humphrey Chimpden Earwicker is a
Wakean compound parallel to Adam and Eve's original sin in the
Bible. But the fact that this mystery is probed in (effects of)
language, in each of the versions that try to account for it, adds
a linguistic dimension to the hero's sexual misdemeanour, which
thus equally becomes a sin of linguistic pride, just as in the

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[22] The analogy between Pentecost and the gift of the law is
mentioned in Mills 1985: 51.

Tower of Babel story which Biblical exegesis has likened to the pride of our first parents that caused their fall in the garden of Eden (we have also seen that Adam and Eve's sexual fall had impaired the quality of God's linguistic gift to mankind). Indeed, Earwicker's guilt complex about the Phoenix Park misbehaviour *is* betrayed by his stutter, the oral manifestation of the theme of hesitency. His sexual fall, by which he accedes to fatherhood, as will his warring sons once (re)united, can also be interpreted as a thwarted desire, experienced in the name of his very fatherhood, to grasp the mysterious essence of language, the prerogative of God the Father, the Word and Law according to John 1:1-3. *Finnegans Wake* opens on a foreshortened panorama of the Bible which implicitly reenacts the evolution of language and the development of languages. First, Adam and Eve appear as the inverted "Eve and Adam's" (3.01; also a church on the Liffey), followed by oblique references to Noah, Nimrod's great-grandfather according to the Yahvistic tradition behind Genesis 10:8 - allusions to the vine, which he first planted (*SL* 316; letter to Miss Weaver of 15 Nov. 1926) and to the rainbow, standing for the Ark of the Covenant (3:12-14) - and, especially, by the beginning of the first thunderword, "bababadal-" (3.15), an echo of Babel which will soon be further examined. One may therefore expect the Tower of Babel episode to be one of the key narrative elements, either through a network of direct references or a more general linguistic problematic inherent in the modes of composition or in the Wakean idiom.

A series of early-notebook entries, partly deleted, testify

to the importance of what can be rightly regarded as the main

mythical paradigm behind the linguistic idiom of the *Wake*:

    VI.B.6 (March 1923-Jan. 1924)
        p.102: "all tongues = 7.Ḥ / tower of babel"

    VI.B.1 (post Oct. 1923-Autumn 1924)
        p.116: "Nimrod / Babel"

    VI.B.19 (Sept.-Dec. 1925)
        p.8: o "babel" *several possible identifications*
        p.63: "Babababa! / surprise / & denial" *3.15*
        p.81: *g* "babel /\d".

More than their number and their immediate lexical use, difficult

to establish with certainty, these seminal notes are significant

for their generic function as precursive pointers to the emergence

of the work's linguistic enterprise. We shall attempt to

reconstruct this project on the interplay between notebooks and

final text; the analysis of some prominent semantic clusters on

Babel will provide an empirical basis for a more theoretical

approach to the Babelian vein of *Finnegans Wake*, from the

vantage point of the first thunderword.

    a) The fate of Babelian erection

The name of Babel has been connected with the Hebrew root *bll* or

stem verb *balal*: to mix, confound, babble, by the Yahvistic

tradition in Genesis 11:9.[23]   The edifice itself and the place

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[23]   In a panel on "Joyce's Rabbinic Texts" at the Eleventh
International James Joyce Symposium (Venice, 12-18 June 1988),
Klaus Reichert pointed out that it was God's answer to the
subversive root of Babelian ideology *alal*: to loosen, to

where it was built have thus become associated with the babel of

languages that God's wrath brought upon mankind (cf. *FW*

15.12-13). Babel or Babylon, one of the traditional locations of

the ziggurat, are also related to the Akkadian form *Bab-ilu* (or

ili), meaning "the gate of God" ("Babel, Tower of" 1902: 397).

The siglum ☐, standing for *Finnegans Wake*, the container such

as the dwelling, is also a door opened and shut to the pulsing

rhythm, made of interpolations and parentheses, of the Wakean

sentence and its babel of noises, voices and tongues:

> So you need hardly spell me how every word will be bound over
> to carry three score and ten toptypsical readings throughout
> the book of Doublends Jined [...] till Daleth, mahomahouma,
> who oped it closeth thereof the. Dor.   (20.13-18)

> This battering babel allower the door and sideposts, he
> always said, was not in the very remotest like the belzey
> babble of a bottle of boose.   (64.09-11)

Language and building, two forms of construction, are appropriate

enough for a book whose protagonist is a stuttering mason in one

of his best known identifications and accordingly both themes are

intimately fused in the references to Babel.

In Vico's cyclical conceptions of history, each event

occurring during one given age finds its counterpart in the next

ages. According to this pattern of correspondences, Babel becomes

Balbus in the *Wake*, not only by phonetic analogy but also

because Balbus was a Roman who had endeavoured to build a wall in

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profane, to take sth out of its holy context. *ba-bal*: in
confusion, in babbling (a preposition combined with a form of the
root) is also given in Elwell 1988: I 243.

Gaul (cf. *FW* 467.16 and 552.19-20, but also *AP* 40). The
phonetic similarity between Babel and Balbus found support in the
Book of Revelation where the depravity of Babylon is equated with
the profligacy of Rome,and Joyce himself associated the two cities
in an entry on VI.B.1 139. The fall of the Tower of Babel is
echoed by the *lapsus* (Latin for "fall" and French for "(verbal)
slip") of Balbus (also a Latin adjective meaning "stammering"):
like the god of Vico's giants whose thundering voice signals the
oncoming of the Divine Age, the Christian God chastises whoever
wants to outdo His divine work and vents out His anger in
thunderclaps (Revelation 16:18). Babel, the name given by the
Father to the mischievous place of man's betrayal, is made to
express His hatred when it is spelt as the reverse of Hebrew
lebhabh: hearts, in the palindromic "And shall not Babel be with
Lebab?" (258.11-12). That Babylon is furthermore described as a
whore (Revelation 17:1-5, 19:2)[24] clearly establishes the link
between language and two types of sinful erection castigated by
God:

    - scaffolding and building:

(There was a wall of course in erection)   (6.09)

Who caused the scaffolding to be first removed you give
orders, babeling [...] and for whom in the dyfflun's kiddy
removed the planks they were wanted, boob.
    Bump!
    Bothallchoractorschumminaroundganzumuminarumdrumdrumstrum-
truminahumptadumpwaultopoofoolooderamaunsturnup!   (314.01-09)

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[24] This may help to explain why in the *Wake* the hanging
gardens of Babylon are associated with the fleshpots of Egypt
(192.29-30, 347.11-12).

- sexual erection, when Adam *fell* for Eve:

> as he called down on the Grand Precurser who [...] thundered
> at him to flatch down off that erection and be aslimed of
> himself for the bellance of hissch leif.   (506.05-08)

"Raise" inevitably lapses into "raze," as in "Blabus was razing his wall" (552.19-20). The metathesis in "Blabus" and the reversal of concepts points to the fatal annihilation of the building scheme, when construction is inverted into destruction.

Man's erection is answered by God's levelling of edifices or, to quote one of Shem's irreverent comments, *"Rockaby, babel, flatten a wall."* (278.L4). The passage in the central column to which this marginal note is appended needs quoting too for it highlights the relationship tying together ladders (scaffolding), letters (language), leaders, raising and razing in the Tower of Babel story:

> When men want to write a letters. Ten men, ton men, pen men,
> pun men, wont to rise a ladder. And den men, dun men, hun
> men wend to raze a leader.   (278.18-21)

The building of edifices (with the aid of ladders) and words or sentences (with letters) are drawn together by phonetic association in Carroll's game of literal construction known as "word ladders" (or doublets), according to which "ten" increases to "ton," "pen" begets "pun" (in the case of both Joyce and Carroll), and "den" becomes "dun" becomes "hun." Likewise, "want" gives "wont" and, by way of "went," becomes "wend." More than phonetics, it is the semantics of vanquished ideology which transforms the raised Babel into a razed Babel once the leader /

masterbuilder has been brought down by God's curse. The vertical dimension of the Tower, a symbol of the concentration of all mankind united by a single language in one place and itself an avatar of the tree of knowledge, is destroyed and superseded by the horizontal dimension, when men are scattered and language is disseminated.[25]   Babel fallen and razed is the babyish babbling of a river (Revelation 17:15) and the babel of tongues, born from the babelisation of language, which can be heard "by the waters of babalong" (103.11; Psalms 137:1 rewritten to bring out the horizontal dimension).

The ineluctable modality of the "raise / raze," "Babel, Balbus / stammering / lapsus / fall" network finds corroboration in one of the etymological origins of Shinar, the name of the land where the Tower was located. According to Rupert de Deutz, Shinar means, among other interpretations, "pulling out of teeth" (*excussio dentium*)[26] i.e. the site where the Tower was built foredoomed the builders to the loss of one of their phonatory organs. That the fatal failure of the Babel project is ultimately revealed and confirmed in the etymology of language, otherwise a powerful narrative tool in the Bible as well as in *Finnegans Wake*, shows how in this particular instance language brings about, *is* division - language is born and forever reborn out of

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[25]   The cosmic tree of the cross, bearing the embodied Logos, will restore a centre and provide a mediation between both dimensions. See Irwin 1980: 36 (in a different context).

[26]   Rupert de Deutz, *De Sancta Trinitate et operibus eius*, IV, In Genesim IV, 41; quoted in Groupe d'Entrevernes 1979: 165.

a symbolic split from silence - just as language itself was diversified into a babel of languages, causing *philo-logy* to inflect, from the love of the Logos to a science of differing roots.[27] This is concretely expressed in the opening syllables of the first thunderword which the reader comes across: "bababadal-".

b) "bababadal-": the gestation of language(s)

The Babelian context for the uncrossed notebook entry in VI.B.19 63, "Babababa! / surprise / & denial," given earlier on has been implicitly established by the joint presence of two further (short but unequivocal) references to the legendary Tower in the same notebook. About a year after the compilation of these units, the seminal version of the first thunderword found its way into VI.B.15 (mid Sept.-Dec. 1926), p.155. This protoform, deleted in orange, was immediately fleshed out by Joyce's holograph addition, "Badalgharaghtak." The stuttered iteration of "ba-", whose pre-draft origin may be seen in the uncrossed VI.B.19 unit, was not added at the beginning of the thunderword until its structural and semantic configuration had been fully elaborated (it first appears directly on the first set of galleys for *Finnegans Wake*, dated by the printer 12 March 1937; MS 47476a-1, I.1§1.6/2.6/3.6, *JJA* 49:5).

In *The New Science*, the thunderclap is understood by Vico's giants as a proof of divine remonstrance against their

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[27] Steiner 1975: 64, who also notes (67) that the towering ascent to Heaven is an inextricable mixture of rebellion and worship.

unrestrained copulation under the open sky and this may explain why Wakean thunderwords can always be parsed into semantic components (as in Skrabanek 1975). Jupiter's thundering voice gave birth to the first ejaculation by man in his consternation, "*pa!*", reduplicated as "*pape!*" (*NS* § 448),[28] which also helped to shape the opening of the eighth thunderword (332.05-07: "Pappappappa-"). This monosyllabic rise to language (*NS* § 231) provides the roots which will generate our stock of words in response to the expansion of original practices. Once inserted in the *Wake*, the inaugural stammer which marks the lapse into language as an attempt to mimic the divine clap, the fall in the speech of the fallen one, may be interpreted not only as the manifestation of man's guilt when he is surprised and tries to deny (cf. the VI.B.19 63 entry) but also as the evidence of his desire to overcome the castigating god by imitating and, therefore, appropriating his language. Too often exclusively regarded as the telltale exposure of sexual sin and guilt, the hesitency motif may profitably be seen also as the expression of the wish to overcome the unique Word thanks to the subversive power of imitation: the hesitency motif as a re-beginning,[29] a split from God the Father, therefore a desecration. One may also

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[28] Jocularly enough, Vico probably derived the last interjection from Dante's *Inferno* VII 1: ""Pape Satàn, pape Satàn, aleppe!"" where "pape" refers to the devil.

[29] "L'homme ne peut commencer. Il est condamné à un perpétuel re-commencement. S'il veut être à l'origine de tout et de tous, il profane" (Banon 1981: 59). The Hebrew root *alal*, mentioned in an earlier note, would thus become man's own attempt to profane Holy Creation.

note that "stutter" (4.18: "Bygmester Finnegan, of the Stuttering Hand") is derived from the Indo-European root *steu-*: to push, stick, knock, beat, "with derivatives referring to projecting objects, fragments, and certain related expressive notions and qualities" (Heritage). The assault attempted on the Father is manifested in the aggressive power of reduplication. Etymology further teaches us that *baba-* is an Indo-European root[30] "imitative of unarticulated or indistinct speech; also a child's nursery word for a baby and for various relatives" (Heritage). Here again, the etymological overtones of a lexical unit and the whole range of its polyglottal derivations crystallise into an embryonic *fable*, telling its own history (*NS* § 401), which is thus tacitly retold in the interplay between the first thunderword and the whole polynarrative of the *Wake*:

1° Middle English *babelen*: to babble, which Skeat's *A Concise Etymological Dictionary of the English Language* explains as "'to keep on saying *ba, ba*,' syllables imitative of a child's attempt to speak."
2° Middle English *babe, babie*: baby.[31]
3° Italian *bambo*: child, simpleton ⇒ *bambino*.
4° Polish *baba*: old woman ⇒ *baba, babka*.

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[30] Petr Skrabanek had got to a good start when he noted that *bha- was the Proto-Indo-European root for "to speak" and further added that "[t]he first thunderword starts with babe's babbling and ends with Babel's confusion of words for thunder in various languages" (1975: 109). The following development will make clear why I opted for *baba-* as a more apposite starting point. Atherton's suggestion of the French slang word *baba*: astounded, is appealing as it would connect with the notebook entry given earlier and could be made to express man's bafflement at the confusion of Babel (1968: 41).

[31] It has also been suggested that "Babylon" is a corruption of "Babyland" (Hodgart and Worthington 1959: 53, who refer to Iona and Peter Opie's *Oxford Dictionary of Nursery Rhymes*).

5° Russian *baba*: old woman ⇒ *babushka*.
6° Russian *balalaika*, imitative of the sound.
7° Latin *balbus*: stuttering, stammering.[32]
8° Old French *babine*: pendulous lip, and *baboue*: grimace (both associated with the notion of making incoherent speech sounds).
9° Greek *barbaros*: non-Greek foreign, rude (originally, "one who speaks incomprehensibly") ⇒ barbarous, barbarian, barbarism.
10° Hindi *bābū*: father.

Although there is no evidence of a direct relationship between Babel, combined with "babe" in "babeling" (esp. 314.02), and this kernel of derivations, it is held most likely that the association with "babble" has had some impact on English speakers, which thus would have made Babel a part in this etymological network (*OED*, s. v. "Babble"). Besides, through various groupings, "barbarous" has been shown to be cognate with Babel since both came to mean a confused, unintelligible language:

> barbaric / barbarous, from Latin *barbar(ic)us*: foreign, stange, outlandish, from Greek *barbar(ik)os*: non-Greek, foreign, barbarous, cognate with Old Irish *barbarah*: stammering (designation of the non-Aryan nations), from the Indo-European imitative base *barb-: to stammer, to stutter, unintelligible, with 1° *balb (Latin *balbus*) as a collateral base and 2° *bab: the imitative base, semantically cognate with bll-: confusion (Babel).
> (Klein 70, s. v. "barbaric;" the asterisks denote hypothetical forms[33])

Joyce knew the etymological origin of "barbaric" and the distinction between Greeks and non-Greeks or barbarians, mentioned

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[32] *Paradise* XXVII 130, 133 suggests the contextual relevance of the child's babble behind *balbuziendo*: stammering, both being conjoined in modern Italian *balbettare*.

[33] See also Dragonetti 1979: 696-7 (and n 10).

as early as his essay on "Ireland, Island of Saints and Sages"
(*CW* 154; see also *FW* 555.24: "rhubarbarorum" or Latin *rhus
barbarorum*: (barbarian) rhubarb, from which the slang term used
to express a babel of noises is derived).

The etymological determinations of "bababa-" emphasise how
mankind acceded to language. Located after the end of the main
Ricorso, at the beginning of the Divine Age (the Age of Birth or
Rebirth), the thunderword links up old age (*baba, babushka*;
the book "closes" on ALP's dying voice) and infancy (*babe,
bambino*) in its inaugural performative babble, in the timeless
suspension between "prefall paradise peace" (30.15) and
postlapsarian tumult, yet pre-Babelian undifferentiation. Its
unbridled flow of sounds conveys the rise of language with "Eve
and Adam's" (3.01), the infancy of language or the language of
infancy, onomatopoetic (*NS* § 447), musical (*balalaika*),
unintelligible in terms of semantics, and therefore universal.[34]
Once the Father (Hindi *babu*) or Vichian God comes in, sound is
constituted into meaning and the "sinse" is consummated. The fall
is in the emergence of sense, the vehicle of man's subversive
ideology, especially that of the Babel generation. "bababadal-"
is truly an echo of *balal / bll*, the Hebrew root for
"confusion," and the Wakean expansion of *badaboum*, the French
onomatopoeia for a fall. The thunderword ends with a performative

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[34] "L'enfance de la langue vaut donc universellement
puisqu'elle ne vaut pas comme langue." (Wolff 1979: 811; "langue"
here means the specific idiom of a nation). See also Dragonetti
1979: 704 on the connection between primordial unity and music as
universal communication with regard to Dante and Nimrod.

babel of words for "thunder" in different tongues (successively

Hindi, Japanese, Greek, French, Italian, Old Rumanian, Portuguese,

Swedish, Dano-Norwegian, Irish). From baby's babble to linguistic

babel or the passage from innocence to perverse experience; the

universal language is lost and God's curse on Babel in order to

thwart the fulfilment of man's treacherous ideology triggers off a

profusion of national linguistic identities as well as the

correlated twin notions of "nativeness" and "foreignness"

(*barbaros*),[35] which the semantic unity of the thunderword will

hope to mediate by its promise of a Pentecost. Later on in the

first chapter, the Mutt and Jute dialogue will illustrate this

partial wound inflicted to the communicative function of language:

> Come on, full porterfull, hosiered women blown monk sewer?
> Scuse us, chorley guy! You tollerday donsk? N. You
> tolkatiff scowegian? Nn. You spigotty anglease? Nnn. You
> phonio saxo? Nnnn. Clear all so! 'Tis a Jute. (16.04-07)

> Jute. - Boildoyle and rawhoney on me when I can beuraly
>   forsstand a weird from sturk to finnic in such a
>   patwhat as your rutterdamrotter.   (17.13-15)

The Babelian confusion means the loss of the infancy of

language, a symbol of innocence, since the Tower of Babel project

was prompted by adult pride. God's punishment, which brings

understanding among men provisionally to a close, indirectly

points to the esperanto by which mankind could have avoided

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[35] "La perversion du géant Nemrod fait signe vers la
jouissance du soliloque adamique" (Dragonetti 1979: 703). For a
chromatic treatment of the dialectical relationship between
"inwader and uitlander" (581.03) or acclimatised invader (native)
and foreigner, see Colm O'Sullivan 1987: 47-77.

linguistic division: a universal language based on non-verbal harmony, a dance or a symphony of music capable of bypassing the necessity of semantic intelligibility while preserving vital communication.[36] Just as Adam, God's grown-up creature who was never a child (*De Vulgari Eloquentia*, I vi 1), had been unable to keep untainted the universal language in infancy which he had been entrusted with by his Maker, the adult generation of the Tower of Babel, by nature, found it impossible to devise for itself such an innocent language. Once again, man's fall had to be atoned for by a divine repeal.

c) The Pentecostal atonement

According to the Scripture, Babel, destroyed by fire (Revelation 17:16, 18:8), is redeemed in the Pentecostal gift of tongues (Acts 2:1-13); cloven tongues of fire descended upon the elect people of Galilaea in this *purificatory ritual*[37] which reenacted the diaspora of languages in one place. Through this miracle, one and the same people is endowed with the gift of speaking in all the diverse idioms, which provides the universally disseminated languages with a unifying frame: universality and intelligibility are restored locally. An uncrossed early-notebook entry in VI.B.1 101, "gift of tongues," jotted down some fifteen pages before the reference to Nimrod and Babel, seems to invite the reader to

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[36] A similar argument in developed in McAlmon, *O*, esp. 105.

[37] Fire (Greek *pur*) often purifies in the Bible, as in Isaiah 6:6-7.

connect the Tower of Babel story and the Pentecostal mystery for the genesis of the Wakean project. The reconciliation of tongues in a single unifying frame is especially noticeable in most thunderwords, with a marked emphasis on the Divine Age. To turn once more to the hundred-letter word in 3.15-17, the various vocables for "thunder" in different languages point to the semantic unity of the compound: convergence of meaning is restored in this "local" concretion. Announcing the beginning of each Age in the *Wake* as well as the origin of language and its secretion of languages, the thunderword subsumes the whole movement of the work, from the rise of language and the exploration of the different angles from which meaning can be produced out of a fusion of sounds, to the Babelian dissemination and the possibility of a solution in Pentecost.

Of the various references to Pentecost and Whitsuntide in the *Wake*, two have the fable of "The Mookse and the Gripes" for contextual environment: one appears at the opening of the fable proper (152.27-28) while the other is uttered by $\bigwedge$ as Jaun the sermoniser (432.33-35). The portent of the fable lies in the $\bigwedge$-Mookse and [-Gripes' implicit recognition of the necessity of union in order to overthrow the father. The Father's repeal of His own curse with the Pentecostal gift of tongues may be regarded as the cause of His overthrow. Between curse (Babel) and paternal weakness (Pentecost), the language of the *Wake* informs the central theme of the father's displacement according to a cyclical and eternal pattern of erection, fall, substitution after union.

The text dramatises the division which is inevitably reborn after any union and filial accession to paternity. God's Pentecostal forgiveness must be felt as imminent but forever deferred to perpetuate man's linguistic struggle against Him, the *lability* (Latin *labi*, past participle *lapsus*: to slip) of the Wakean "lapsus langways" (484.25) and the *felix culpa* of its cyclically renewed linguistic falls. It is in that sense of a struggle against the Holy Word that one should understand the contract of translation that in their effort to unite men must draw up, so as to establish a passage (Latin *translatus*, past participle of *transferre*: to carry across, transfer, translate) from one language to another, between "nativeness" and "foreignness," and restore semantic intelligibility and communication out of the glossolalic babel of inarticulate utterances.

4. The obliquity of translation: man versus God.

a) The glossic / lalic veins in *Finnegans Wake*

Being an attempt to fight against the horizontal dimension of the dissemination of language(s) without the possibility of recreating the vertical dimension of the erection of language, the use of translation can appropriately be described as an oblique makeshift, the human alternative to divine leniency.[38] The glossolalic aspect of languages before the remedy of translation

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[38] See also Steiner 1975: 31, for a view of translation as a diachronic (vertical) and synchronic (horizontal) process through time and space.

reminds us of the ecstatic manifestations in the Biblical charisma

of glossolalia, also called "gift of tongues" by allusion to

Pentecost, with which it has often beem assimilated by Biblical

exegesis (especially the Pentecostal view).[39]   Despite this

rapprochement which seems warranted by the Greek mention of

glossa in both cases, a material distinction may be kept.   The

glossolalic utterance in the Corinthian experience as described by

Paul is unintelligible and its community spells division and

disunity (Mills 1985: 104-5) whereas in the Lucan account of the

Pentecostal miracle (Acts 2:6-8ff.) every one Galilaean spoke

intelligibly in a foreign, previously unknown tongue, an act made

possible by the intercession of the Holy Spirit.   Pentecost is

therefore a manifestation of what is now more commonly referred to

as "xenoglossia" whereas the gift of tongues or glossolalia cannot

be likened to any known idiom on account of its semantic

unintelligibility (despite various inconclusive attempts).[40]

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[39]   See *Bible de Jérusalem* 1978: 1573 n g) and 1659 n f),
and Samarin 1972: 16. Mills 1985: esp. 101-5 maps out several
exegetical links between the theophany at Mount Sinai and the
Tower of Babel story in the Old Testament and the Pauline and
Lucan texts in the New Testament (Mills also has an abundant
bibliography on glossolalia). See also Borst I:224 for another
rapprochement between the episode on Mount Sinai (see esp.
Exodus 19:16ff.) and Pentecost.

[40]   Aligning himself with the Pentecostal position, Michel de
Certeau understands the Pentecostal mystery as another ecstatic
utterance, which the Apostles explained according to the
hermeneutics of meaning and intelligibility (1980: 30). I take a
more literal view of this crucial passage, which I regard as the
actual restoration of communication between estranged peoples and
languages. For a further synthesis of contrastive positions on
glossolalia and xenoglossia, see for e.g. Samarin 1972: 109-15 amd
Williams 1981: 25ff.

Although glossolalia also bears some basic features of existing languages (such as recurrent phonic patterns which it emphasises artificially) and children's (secret) talk,[41] its foregrounding of the phonological apparatus on which there is no need to impose a semantic system (Samarin 1972: 127) and its ultimate lack of (grammatical) rules place it outside the scope of meaning, hence outside the sphere of languages, which are a vehicle for meaning and its ideology. This extra-linguistic phenomenon could be the model on which God had planned to undo the language of man's sinful ideology so as to revert it to its former state as the innocent language of infancy. Antoine Compagnon's remark that "parler en langue ou en langues, cela revient au même, à l'unique dans la diversité" (1979: 826), may be used to point to the convergence between speaking in tongues (glossolalia proper), speaking in existing *alien(ated)* tongues (what one could call "post-Babelian xenolalia") or in reconciled idioms (Pentecostal xenoglossia) as parallel currents in the *Wake*:

- At first sight, *Finnegans Wake* is run through by post-Babelian xenolalia; its opaque, foreign-sounding, *alien*-looking texture causes the signifier to be foregrounded, deprives the written trace of spontaneous semantic intelligibility and the (temporary) disruption of the link between signifier and signified leaves the reader / decipherer in a maze of arcane sounds.

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[41]   Samarin 1972: esp. 140, and McHugh 1987.

- The gift of tongues or glossolalia proper also appears in the *Wake* in all its best known recurrent features (alliterative, vocalic and other truly "lalic" - Greek *lalein*: to babble - phenomena), especially when Wakese becomes ecstatically self-conscious of its rhythmic and phonic patterns (e.g. 186.20-21). If the *Wake*'s post-Babelian xenolalia is the outcome of *edification*, St Paul reminds us that the gift of tongues has more to do with self-edification (1. Corinthians 14:2-4). In a passage which invites comparison with the unbelievers' equation of the Pentecostal tongues with libation in Acts 2:13 (for which see 624.34-35), the *Wake* describes HCE in his cups, blubbering and self-edifiying, as:

> thruming through all to himself with diversed tonguesed
> through his old tears and his ould plaised drawl
> (381.19-21)[42]

This double lalic vein turns the theme of misunderstanding, and the quizzes (I.6) and riddles often left unguessed, into structural elements.[43]

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[42] Of interest for *Wake* readers is Samarin's account of the glossolalic outburst of a psychoanalysand, who had recently been involved in Pentecostalist religion, in connection with his guilt feelings about certain sexual acts (1972: 90ff.). A decoding of his talk could proceed along associational lines not unlike the linguistic mechanisms of the *Wake*'s dream techniques.

[43] Both veins would intersect in Nimrod's much-glossed infernal glossolalic babbling as rendered by Dante in *Inferno* XXXI 67, according to Barański's refined work on Dante's Biblical linguistics (1989: 130), and in Lacan's view of Joyce's linguistic elation or *élangues* (Aubert ed. 1987: 37).

- Then, as a child who gradually acquires a language, the reader finds his way through the musical ballet of words and sentences, hears, sees / understands,[44] i.e. invests them with stratified layers of reassuring meanings by interpretively reducing it to isolatable (recurrent) elements, and accounts, as I am illustrating now, for the proliferation of languages and the promise of their reconciliation by a structural problematic. Within Joyce's linguistic melting pot, a basically Irish family, like the Galilaeans, is made to speak in foreign idioms unknown to them before.

glossolalia

xenoglossia   xenolalia
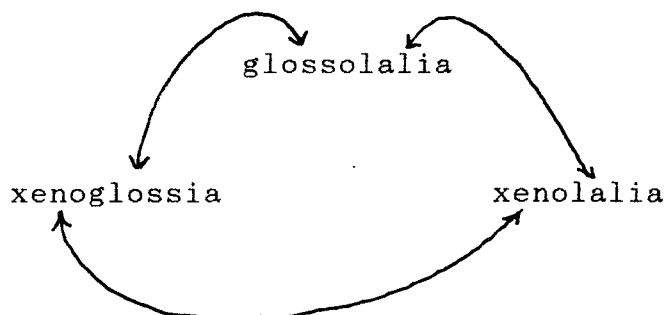
b) The two ways of trans-lation:[45] meta-phor translated

The presence of interpreters (91.03-04, 478.08, 479.09, etc.) mediating between various characters emphasises the role of translation in the linguistic scene of *Finnegans Wake*, not to

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[44] For an account of exegetical emphasis on hearing as opposed to speaking in the Pentecostal narrative, see Mills 1985: 60-1. The Pentecostal tongues of fire are also a visual translation of the voice heard on Mount Sinai (Schlossman 1985: 157).

[45] Fritz Senn's admirable work on creative issues of intralinear translation in Joyce's *oeuvre*, in-between the "so familiar and so foreign" (*AP* 172) of Joyce's English, must be mentioned here. See for esp. Senn 1983a, 1983b and 1984.

mention the numerous generic references (152.12-13, 215.26-27, 276.F6, 419.24-25, etc.). But the subtler impact on the work's writing, especially on the unfolding of the polysemic sentence, is achieved in what Atherton aptly described as the "trope of translation" (1974 ed.: 203): in "drim and drumming on her back" (223.10) the Irish *druim / drom* is translated into English "back" whereas a shift in signifiers ("drumming") turns, *metaphorises* the first element into the first link of a second semantic chain. The break from monosemy is thus obtained by variations on the paradigmatic axis (the vertical dimension of the portmanteau word as a concretion of signifiers and signifieds) as well as syntagmatically (the horizontal dimension of various linear readings), breaking down the barrier between intralingual and interlingual translation through a constant switch between the phonic and the graphic poles of language. As such, these plural readings are in need of the reader's singularly oblique intervention.[46] In the light of this tropic use of translation to establish narrative polysemy, one sees how the built-in vein of intralinear translation is coupled with a status of untranslatability; the exploration of the passage between languages in the *Wake* precludes a later passage of the whole

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[46] Cf. the diagram in the previous chapter showing the phonetic approach to writing. In "Metastasis," which is roughly defined as the equivalent of our meta-phor or trans-lation, Fritz Senn mentions a complex instance of this narrative trope in *Ulysses*. The Greek word *eucharisto*: I thank you, is implicit in "Thanks, old chap" (*U* 1:28) as it helps to point to the parodic Eucharistic scene (Senn 1975: 383-4; cf. Gifford and Seidman 1988: 14, s. v. "*for this . . . genuine christine").

work from the source parent language into any other language
without disrupting its tightly knit polyglottal mosaic.[47]

The untranslatability of Joyce's Babelian work bears the
inscription of God's real project motivating the confusion of
tongues if we adopt Derrida's account of the Tower of Babel
episode. For Derrida, God compelled man to translate Babel, the
proper noun born with the Father's will, into a common name; i.e.
God set mankind the necessary as well as impossible task of
translating what by nature can only be transferred and not
translated as a proper noun is beyond the scope of all existing
languages (Derrida 1982: 134-9, and also 1987b: 207). The
untranslatable nature of proper names is also developed by Cixous
in conjunction with Stephen's efforts to think of God's names "in
all the different languages in the world" (*AP* 15) which reveal
the mystery of the difference and identity of being in its
relation to language (Cixous 1974: 261). This other detour
through God's name, the Logos creating Babel or the confusion of
language, shows how translation means identity in difference /
difference in identity, an essential feature of the language
altered by man as we saw earlier. However, these interpretations
must be confronted with the more classical view of translation as
man's own palliative for the loss of the universal language, which
thus stands in opposition to the idea of a divine retaliation.
The human way aims not only at doing away with the Pentecostal

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[47] For similar arguments, see Heath 1972: 35, and Risset
1973: 58-9, who quotes from the French translation of Walter
Benjamin's essay on translation, to which we shall come back.

forgiveness, hence with the filial debt to the Redeemer, but also at giving a secular, debased version of God's project, an immanent reduplication immediately frustrating the design of the transcendent Being. The translation of the nameable and translatable would thus be superposed on the divine wish to set man to translate the Unnameable and Untranslatable. This opposition shows through the texture of *Finnegans Wake*, a medley of Babelian languages bonded together in part by translation and thus equally bearing the scars of a partial structural untranslatability imposed by the Law of the Word, of the entropy of translation caused by the differences in what languages must convey (Jakobson 1959). Pre-draft compilation of linguistic elements from several languages, belonging to the same semantic field (linguistic interferences across the whole range of the Buffalo notebooks) or related by theme and motif (and often in indexes or clusters), gives better evidence of the impact of translation on the linguistic fabric of the *Wake* than the final text, in which Joyce's compact research is diluted and made less visible by the adjunction of several layers of signifiers. Here are a few examples scattered throughout the work:

> "Achdung! Pozor! Attenshune!" (100.05); German *Achtung!* =
> Slavonic *pozor!* = French *attention!*: be careful!
> "Byfall. Upploud!" (257.29-30); German *Beifall*: applaud,
> which somehow means "up loud." This follows the sixth
> thunderword, semantically unified around the notion of
> closing the door.
> "Comme bien, Comme bien! Feefeel! Feefeel!" (420.12-13);
> French *combien?* = German *wieviel?*: how much?

This simple variation on the trope of translation discussed above helps to highlight the vein of intralinear translation, which sets aside the historical developments of national languages and groups them together following Joyce's own associative decisions so as to reestablish a creative passage between sound and sense, if not a lost universal concord. We are not far from the theoretical approach of Walter Benjamin, for whom translation makes tangible the active presence of a universal language and "ultimately serves the purpose of expressing the central reciprocal relationship between languages [... which are] not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express."[48] This anhistorical practice as such counteracts the consequences of Babel insofar as exhausting the possibilities of combinations between languages also goes against the *symbolic* choice of one fragmentary linguistic medium for each original oral and textual utterance, a choice that was made necessary by the division of the whole linguistic community after Babel. While subverting linguistic parentage, already inscribed in a narrative of filial betrayal and

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[48] Walter Benjamin 1970: 72. Compare with Vico's hypostatic (re)construction of a mental dictionary, mentioned earlier. Benjamin further adds that "all suprahistorical kinship of languages rests in the intention underlying each language as a whole - an intention, however, which no single language can attain by itself but which is realised only by the totality of their intentions supplmenting each other: pure language." (73). For an assessment of Benjamin's Kabbalistic and gnostic approach to translation, see Steiner 1975: 63-4, also mentioned in Andrew Benjamin 1989: 87.

trans-lation of paternity,[49] it also points towards the originally

plural dimension of Wakese as a mode of linguistic displacement,

the ontological loss of the unicity which the myth of Babel had

placed at the origin.[50]   The original language of the *Wake* is

already derived by the effects of these various modes of

translation.   Derrida further notes (1982: 201) that the original

is a priori indebted to translation(s) insofar as it owes its

survival to the scission of languages, which enables its

proliferation by being rewritten in another idiom.   Taking his cue

from Walter Benjamin's "original" *Überleben* and *Fortleben* of

the original in translation, Derrida also writes that it is the

mixed status of (un)translatability that enables the text to live

on (1979: 102), a paradox which De Man had pointed out in the

ambivalent title of Benjamin's essay: *Aufgabe* (task) also means

"giving up" (1986: 80).   In this double bind, one may register the

linguistic war between man and God, son and Father, since a

parallel may be established with the debt that binds God, the

original Creator, to man, His creature whose mission on earth is

to promote his adoration in one language, then in the various

post-Babelian tongues by God's deed of translation.   (The divine

punishment seems therefore a desire to strengthen the filial bonds

with mankind by reenacting the secretion / scission of the origin

---

[49]   "[Joyce] confronts the problem of parenthood, as well as
the problem of translation and betrayal, on the level of language
itself, not merely on the level of language-as-narrative" (Seamus
Deane 1990: 52).

[50]   For the bearing of our argument on Benjamin's text, see
Andrew Benjamin 1989: 100, and De Man 1986: 73-105 *passim*.

- God multiplying His substance in mankind - in a linguistic scene
in order to ensure for His Law and Word veneration in a multitude
of languages; cf. *AP* 15). But in return the origin of language
/ languages is indebted to those who perpetuate it / them from
generation to generation. In Joyce's work, the English substratum
stands for the derived original Logos, the traditional law of
language already displaced in the first drafts, which was
gradually revitalised by the multi-layered grafting of foreign
vocables but which never ceased to impose its grammatical
constructions as substructure for the literal translation of
foreign parts of speech:

> "agentlike [...] thundersday" (5.13); German *eigentlich*:
> really, where *-lich* is equivalent to English *-like*,
> and German *Donnerstag*: lit. "thundersday," i.e.
> Thursday.

> "cubehouse" (5.14); literal translation of Arabic *Ka'aba*,
> the Black Stone at Mecca, the centre of Islam.

> "cowrieosity" (14.02-03); the context also invites "cowrie"
> since an informal name for it in French is *pucelage*,
> which also means "maidenhood."

> "clearobscure" (247.24); "chiaroscuro," of Italian origin,
> rendered literally.[51]

The *Wake* is traversed by a dialectical tension between the
amalgamation / naturalisation of foreign imports and the
alienation / foreignisation of the source parent tongue. In
Shaun's satirical portrait of his mixed brother Shem the Penman,
the "outlex" (169.03), outside the law of normative English and

---

[51] For 450.20-21, 22, see the development in the chapter
"Italian Studies for a Musical Grammar."

using "several lingua" (VI.B.17 36), but also an "inlaw" (169.04)

destroying the language within its limits, is said to wage a

linguistic war, having ideological implications, against the law

of the English language (note the intrusion of the Finnish

translative ending -*ksi* registering the impending process of

transformation - see later):

> he would wipe alley english spooker, multaphoniaksically
> spuking, off the face of the erse.   (178.06-07)

The loss of the capital "E" in "english" may be seen as Shem's

desire to debase the English Word, though like any profane act,

his desecration depends on an implicit recognition of the Law.

The translation of Joyce's work cannot be envisaged as a

faithful rendering of meaning into another language, nor even into

"deforeignised" English precisely because of the English

substratum on which the *Wake* is ineradicably grounded and which

is yet already displaced. (Likewise, Dante had mentioned the

impossibility to transpose the tightly-knit musical fabric of an

artistic creation into another language without disrupting it in

Convivio I viii 14.) To recognise this level of

(un)translatability, a true dimension of any literary work which

the *Wake* dynamises, let alone when it is already somehow a

translation,[52] is to forego in part the meaning imparted by the

language of the Law and to experience *jouissance* from the

---

[52] "Translations [...] prove to be untranslatable not
because of any inherent difficulty, but because of the looseness
with which meaning attaches to them." (Walter Benjamin 1970: 81).

babelisation of writing. The reduplication of original English
vocables in the process of translation dispossesses them partly of
their semantic-ideological value as they become enmeshed with new
coinages in new fictions, giving another orientation to the new
text. One must recall at this stage the extracts from "Anna
Livia" that Joyce recast into French (1930) and Italian (1937)
with the help of several collaborators, each time transposing a
tangential part of the original in order to adapt it to the new
linguistic context, where the language was allowed to be
"powerfully affected by the foreign tongue."[53] Since meaning is
the result of the negative estrangement of language from its
referential field, its evacuation points the way to the recapture
of the original, universal language in which words and things
tallied and therefore meaning did not exist... but neither did
man's subversive ideology! *Finnegans Wake* is full of
undecidables or structural hesitencies. Its (un)translatable
nature, that of the proper noun Babel, itself a metaphor, acquired
despite the intralinear human translation born of the interplay
between the seventy-odd Wakean languages, anchors in writing the
ceaselessly renewed opposition between man and God / the son and
the father, the jubilation in the fall into languages serving in

---

[53] Walter Benjamin 1970: 81, quoting from Rudolf Pannwitz's
die Krisis der europäischen Kultur. Or, "a translation touches
the original lightly and only at the infinitely small point of the
sense, thereupon pursuing its own course according to the laws of
fidelity in the freedom of linguistic flux." (80) and "the
translation must be one with the original in the form of the
interlinear version, in which literalness and freedom are united."
(82).

part to undo paternal supremacy, to which the Wakean hero will however try either to cling or to accede. The trans-lation between languages and meta-phor from generation to generation stop where the covers of the book meet and we enter the de-rived realm of the untranslatable possible translations of the original Wakean struggle between the Creator and the created.

C

GRAMMAR IN WRITING

/

IN - WRITING GRAMMAR

R E - F U R L O I N E D   N O T E P A P E R :
T H E   *P O E T I C S*   O F   G R A M M A (R)

> Would you be surprised if I wrote a very good English grammar
> one day?   (*SL*; letter of 15 March 1905)[1]

> One great part of human existence is passed in a state which
> cannot be rendered sensible by the use of a wideawake
> language, cutandry [sic] grammar and goahead plot.
>   (*SL* 318; letter of 24 Nov. 1926)

In his *Poetics*, Aristotle had defined the *poiesis* of language

at the crossroads of *muthos* (myth, fable) and *mimêsis* (Ricoeur

1975: *passim*). Later, at the opening of his section on "Poetic

Logic," Vico will relate *muthos* (whence Latin *mutus*: mute),

the *vera narratio* or true speech matching etymology or

veriloquium (*NS* § 403), to *logos* (hence "logic"), whose

first and proper meaning was *fabula*: fable, "carried over into

Italian as *favella*, speech" (*NS* § 401). Mytho-logy, taken in

its original, etymological sense, will therefore be the history of

primaeval Logos, the fabulation of fabulation as language, or the

proper language of the fable (*NS* § 403), whether silent or

articulate. As corollaries of this poetic logic are the first

tropes, of which metaphor, seen earlier, has the greatest power of

interpretive assimilation and is defined as "a fable in brief"

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[1] For Joyce's interest in books on English grammar, even in
foreign languages, see also *JJ* 779 n 30.

(*NS* § 404).[2] It is in the wake of that Vichian homology between
narration and language that we will look into Joyce's
meta-phorical opening up of "grammar" to its etymological,
associative potential for fictional construction, in the language
in effect of his text's self-perpetuating telling. Other chapters
will deal in greater detail with the structural function of
"gramma(r)," the *Wake*'s destabilising writing / (re)reading in
the interplay between grammatical labels and functions (for e.g
the hesitancies in grammatical category of the opening / closing
"riverrun"), or with the thematicisation of foreign grammars.
This study will mainly be concerned with some aspects of Joyce's
grammatomythological writing: shifting the emphasis from what's
in a name (*U* 9:901) - the relation between world, void and word
(378.29: "woid") often remaining the major preoccupation of Wakean
studies - to what's in a letter / Letter,[3] when the narrative-
linguistic tension between the alphabetic part and the fictional

---

    [2] In his work on myth and metaphor in Vico, Gillo Dorfles
has defined myth as historical metaphor and metaphor as linguistic
myth (1969: 588). Ricoeur has also pointed out that the "live"
metaphor recovers its role as a fable, especially with the
reawakening of etymological motivations (1975: 370).

    [3] For an early insight into the connection, which we shall
probe from a hopefully new angle, see Hart 1962: 200. Nadel
comments on the parallels between Wakese and Hebrew, a theme which
will only tacitly surface on various other occasions in our study:
"Hebrew reaffirmed Joyce's belief that the semantic boundaries of
letters and words are limitless, and that a single letter can
contain a world" (1989: 138; also 127-38 which deal with Joyce's
relationship to, knowledge and use of the language). See also
Reichert 1986 on the similarities in structural and literal
working of Hebrew and Wakese. Steiner writes that "[t]here is a
philology and gnosis of the individual Hebrew letter as there is
of the word and grammatical unit" (1975: 60).

whole in the work's "allforabit" (19.02)[4] reverts the textual

litter to a texture of diacritical signs scratched from the midden

of the page.

1. The Letter as, *literally*, "allforabit"

Within the *Wake*'s timeless en*cyclo*paedia of language(s),

(hi)stories and "*letteracettera*" (339.36-340.01) spanning the

Alpha-Omega of Creation, the Letter stands at the crossroads of

the part-(w)hole dialectic of "allforabit," between its narrative

function as a small-scale metafictional reflection of / on Joyce's

book, an iterative, derivative anamorphosis of the self-

regenerating *Wake*, and its linguistic role as a collection of

letters and sign(ature)s dredged up from the "allaphbed" of the

mother tongue, also her delta-shaped sex. On the one hand, this

narrative superposition multiplies into the text's "forged

palimpsests" (182.02) of literary (re)creations (such as the

Scriptures or Book of Books, or "*Mac Person's Oshean*" (123.25[5]))

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[4]   We thus wish to go beyond Hayman's statement that nodal interaction informs every aspect of the book, from the largest narrative unit to the *syllable* (1987: 105).

[5]   In his review for the *Observer* of 7 May 1939, Gogarty dubbed the *Wake* "the most colossal leg pull in literature since Macpherson's *Ossian*" (*JJ* 722). The artist's "official" emanation, Shem the Penman, derives his name from the notorious nineteenth-century forger Jim the Penman, his original name in 125.23 (see also *Letters* III 157, where Joyce dubs himself "James the Punman"). The ineluctably plagiaristic nature of all literature is proclaimed in the burlesque *confiteor* of 108.33-36. For a recent stimulating account of the theme of forgery, see Cheng 1984: 96-101.

- each, like any critical commentary, a metonymy of the whole -
including Joyce's own previous works[6] and perhaps family letters,
and ancient manuscripts, all being various aspects of pre-text.
The book as Letter and history of writing here revisits past
belles lettres and their inscribed letters, as well as their
interpretations.[7] On the other hand, the 1001 alphabetic letters,
all told, of the ten thunderwords stand in synecdochic relation to
the *One Thousand and One Stories* to map out the equation between
letter and tale within the *Wake* as "one thousand and one
stories, all told, of the same" Letter-tale (5.28-29),[8] as history

---

[6] Especially *Ulysses*, identified for e.g. by its interior
monologue technique (119.32-33, 182.20), its Dijon publisher, its
last chapter and the number of pages in its first edition
(123.04-06, and 1.16: "ulykkhean"). This "farced epistol to the
hibruws" (228.33-34) is itself a book of circulating letters,
epistles and *grammata*, such as Martha Clifford's famous missive
inscribing the literal difference in the letter (wor(l)d), the
proteiform renderings of the "U.P.: up" postcard sent to Denis
Breen, and the two letters Molly Bloom mentions in "Penelope"
which may bear archetypal traces of the Maggy-Issy versions of the
recursive letter (see "my dear Doggerina" in *U* 18:613, 621-22,
the fivefold "x x x x x" signature (1.623) and the "my Precious"
style in *U* 18:1176-78). The interweaving of letters and
narration in *Ulysses* paves the way for the more consummate
invagination of letter and novel in the *Wake*. See Shari
Benstock 1982b for a good analysis of the letters in *Ulysses* as
a dramatic inscription of writing-as-reproduction destabilising
text and mimetic voice.

[7] See of course Atherton 1974 ed., Füger's study (1982) of
the symbiosis of the microversion of the Letter and the novel
"itself" and Cheng 1984: 27-31, for a recent discussion of the
relation between letter / litter, literature and interpretation.
An early insight into the letter's representation of all
literature, inclusive of *Finnegans Wake*, is to be found in
Tindall 1969: 98. Some of the best known models for the *Wake*'s
letter have been previously listed.

[8] Cf. the VI.*A* 21 entry, beginning the subsection of "The
Sisters," "Arabian nights, serial stories, tales within tales,
[r]to be continued,[r] desperate story telling, one caps another

of alphabets and even printing.[9] Its "root language" (424.17;

before /\ blurts out the "hundredlettered name again, last word of

perfect language"[10]) reminds us that the *grammatic* letter lies

at the origin of the narrative Letter, the tale within a tale or

gramma's gramma. More particularly modelled on the sexualised

Tunc (alias "cunt") page of the *Book of Kells* (and Sir Edward

Sullivan's minute Introduction), which the *Wake* even claims as

its own descendent (122.22-23),[11] the Letter similarly draws

attention to the physical features and pictorial embellishments of

its literal components which have become corroded by prolonged

exposure to the litterish fragments in the enveloping midden,[12]

to reproduce another rambling mockheroic tale."

[9]   See for e.g. Shloss 1986, who suggests (118) Christopher
Plantin's Polyglot Bible (Antwerp, 1569-72), "with its synchronic
babble of languages and types," as a visual predecessor of the
Wake.

[10]   The examiners' supposition that Shaun "could come near
it" (424.24) points to the intrusive 101st letter, necessary for
the telling of 1001 letterstories.

[11]   The most conspicuous Irish ancestor of *Finnegans Wake*
with the *Annals of the Four Masters*, this illuminated Irish
manuscript was Joyce's favourite model for his artistic ambition
(*JJ* 545; see also Schlossman 1985: 183-91). For accounts of its
relevance, see Campbell and Robinson 1977 ed.: 103-4, Atherton
1974 ed.: 62-7, Murphy 1969, Golden 1974b, and Rose 1986 (about
notebook indexes).

[12]   Likewise, the Book of Kells had been stolen and was
rediscovered under a sod of turf (111.31-33; see Atherton 1974
ed.: 63), another reason which should have urged the nationalistic
Buckley to shoot the Russian general when the latter wipes himself
with a clump of grass. In 304.F3, Issy will irreverently exclaim
"Wipe your glosses [i.e. comments, languages] with what you know"
in response to intimations of majesty and the letter (cf. 1.12:
"funfer all").

thereby causing all dichotomous identities[13] to proliferate and
amalgamate in its ambidextrous (107.11), doubly boustrophedon
writing (18.32-34, 114.16-18). The forgery of writing is
indissociable from the corruption of the original trace, lost and
found but transformed and re-cycled in the process of its repeated
scrutiny by any subjective critical "eye" (see 112.24-27). The
letter's iterations are its exiles and *errancies*, the crisscross
cardinal orientations (114.03-05, 11) of its lexical (word,
letter) and even of its minutest physical (penstroke,[14]
paperspace) signs all constituting its signatures (115:06-08).

2. The "alphybettyformed verbage" (183.13)

> every person, place and thing [...] was moving and changing
> every part of the time: the travelling inkhorn (possibly
> pot), the hare and turtle pen and paper, the continually more
> or less misunderstanding minds of the anticollaborators, the
> as time went on as it will variously inflected, differently
> pronounced, otherwise spelled, changeably meaning vocable
> scriptsigns.   (118.21-28)

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[13]   Here are but a few: sender(s)-addressee(s) of the
document, male-female (107.12, 122.33-34), self/same-other,
container-content, text-comment, negative-positive (111.27-28,
33-35) or recto-verso (123.34-36), text-body of writer (I.7),
single-plural (107.25), "one stable somebody" (107.30) versus the
"multiplicity of personalities" (107.24-25) of the "writer
complexus" (114.33-35) / "Tiberiast duplex" (123.30-31; changed
from "complex")... and-or (the "four shortened ampersands" of the
letter p.111 and in 121.36 / the "either/or" motif), etc.

[14]   See for e.g. Joyce's (and Bloom's) "crisscrossed Greek
ees" (120.19) and perhaps "the toomuchness, the fartoomanyness of
all [his] fourlegged ems" (122.36-123.01), responsible for the
interchangeable readings "Amn. Anm. Amm. Ann." (495.33)... and
illegible notebook items!

The *Wake*'s "proteiform graph" (107.08), many-titled, therefore

"untitled mamafesta" (104.04), recursively insists on its

metamorphic texture of substances (pen, paper), including changing

alphabets: Latin, Greek (568.32-33), Cyrillic, Irish, Hebrew

(19.08, 91.36, 249.16, 290.06), the runic alphabet or *futhorc*

(18.34), sometimes combining two by two, as in 327.34 (Latin,

Cyrillic) or 553.02-03 (Greek and Irish), in memory of the

parallels between Greek and Hebrew letters (see 19.08-09) from

which the "allaphbed" (18.18) is derived. The literal variation

is a pivot in the *Wake*'s organisation of thematic doublets, on

the basis of the Carrolian "word ladder" (also known as

"doublet"), itself mimetically produced from "letters" in 278.18,

20, whose chains, capable of linking up all language into tight

linear or cyclical patterns, offer a model for a *grammatic*

anchoring of Joyce's encyclopaedic thematic networks (see for e.g.

Norris 1976: 104):

> furrowards, bagawards, like yoxen at the turnpaht. Here say
> figurines billycoose arming and mounting. Mounting and
> arming bellicose figurines see here.   (18.32-34)

Belonging to the tour of the "claybook" or "allaphbed" (18.17, 18)

which takes place soon after the "first" occurrence of the Letter

(p.11), the boustrophedon sentence, turning like oxen in ploughing

(forwards, backwards),[15] inverts love ("bill and coo" in

"billycoose") into war ("bellicose"), and oralisation or "say"

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[15] The agricultural flavour of the passage recalls the
etymology of "boustrophedon," for which see Derrida 1967: 407.

into visual inscription or "see," to which "say," its Irish pronunciation, is reverted. The passage is followed by alliterations in "eff" (120.33) and the east-west (or forward and backward facing) versions of the enantiomorphic F𝔏 , the Shem and Shaun "wranglers" of 266.21-22 fighting face to face before their union (see also 121.03, 07), and one may gather retrospectively that the boustrophedon somehow represents a brotherly tug of war between spelling and pronunciation (cf. VI.B.49.b-recto: "spelling v pron /[" which Joyce derived from Clodd's *The Story of the Alphabet*, discussed below). The *Wake* is rife with "verbivocovisual" play on Irish letters establishing a parentage between reversed ideas by kin "soundsense" and "sensesound" (121.15), a phrasing which aptly follows a reference to the "turn under the path" in Irish manuscripts, a sign indicating reordering of word order, with innuendoes of the "turnpaht" in 18.32. Similarly, "Only is order othered" in 613.13-14, where, by the laws of Irish phonetics (*d* is pronounced [ð]), "order" becomes other as "othered," also an adequate description of Wakean narrative invariance and literal, perspectival variances.[16] The trope thus extends to mirror character entities, treated like themes: another Irish phenomenon, the P/K split, connects Persse

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[16] Cf. also 354.24-25: "They had their mutthering ivies and their murdhering idies and their mouldhering iries" which recalls the "Murthering Irish" theme in *U* 9:579. Similarly, the [v] pronunciation of aspirated *b* in Irish (*bh*) anchors the De Valera / devil era, deo volente, deva network of "doublings" to the "D.V." (287.01, 527.26) of "duvlin" / "Devlin" (Irish *Dubhlinn*). See Manganiello 1980: *passim*. The theme of *grammatic* perversions in Irish will be more fully documented in the appropriate chapter.

the sailor with Kersse the tailor, both facets being

ultimately ascribable to a polymorphous HCE (as are Tetigi and

Pepigi in the Honuphrius case). The whole Alpha-Omega spectrum of

Creation is marshalled into this *grammatic* trope and reduced to

its pulsating rhythms: *a* and *o* take turns to map out thematic

pairings (as in b*a*ttle / b*o*ttle), concentric circles of

infinity - the meatier version of the Letter in 615.12-619.19

expands from "*A*nd" to "t*oo*" and connects with the embedded a-o

patterns of the "Lessons" chapter, to which some of the following

chapters will turn (see also Riquelme 1982: 107-8) - and

themselves fold back into the vocalic patterns that rush across

every page of this "Tiberiast duplex" of a tale, with its tensions

between silence, mute language (117.14: "sordomutics") and spoken

Word.[17] The proto-characters disseminate their letters, and mute

con-sonan**s**ts and vocal vowels, like male and female, are in turn

dialectically subjected to the bipolar laws of the *Wake*'s Letter

and allowed to interpenetrate, as in the embellishments on U, V,

VV, and I, Y.[18]

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[17] A prominent example is Kate's T.k motif, discussed in
another chapter, an early avatar of which is the cricketbat's
"pick, pack, pock, puck" in *AP* 54, possibly reworked in *FW*
278.12-13.

[18] Baron observes (1986: 67) that "[o]ne gender stereotype,
popular until recently, assumes that the speech of women and, by
extension, the feminine, romance languages abound in vowels, while
the speech of men and the masculine, Germanic tongues are
predominantly consonantal" and refers to Swift's fake experiment
in *A proposal for correcting, improving and ascertaining the
English tongue* (1712) according to which men wrote consonantal
strings sounding like "High Dutch" while the vocalic series of
women resembled Italian. Baron further quotes Max Müller's
Lectures on the science of language (2d series, 1864): "Several

The Letter itself has its alphabetic contents itemised and atomised. A valuable source text for the *Wake* as Letter was Edward Clodd's *The Story of the Alphabet*, which provided accounts of the transmission of the alphabetic process, its connection with the earlier "pictorial," "ideographic" and "phonetic" forms of representation and its place in the development of writing and signs.[19] As Joyce's notetaking and first draft usage for I.1 date from Autumn 1926, at the junction of the end of the structuring period and the first linguistic offensive, the near-siglal origin of alphabetical letters must have been felt to be relevant for the linguistic-structural treatment of the archetypal *Wake*-as-Letter. (The polylinguistic texture of the "mamafesta," uttered / written in "universal," "neutral idiom" and "anythongue athall" is evoked in 117.13-16 and the discussion of the family sigla on p.119 triggers off the pell-mell analysis of the polyalphabetical texture of the letter.[20]) Its successive versions and the various stories of its

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languages divide themselves from the first into two great branches; one showing a more manly, the other a more feminine character; one richer in consonants, the other richer in vowels; one more tenacious of the original grammatical terminations, the other more inclined to slur over these terminations, and to simplify grammar by the use of circumlocutions."

[19] For transcriptions and annotations of the VI.B.15, VI.B.35 and VI.B.49.b indexes, see Deane 1987, supplemented by Rose 1988 and Rose and Deane 1988.

[20] One may note in sequence: P / K or Q split (119.35-120.02), W and T (120.03-04), Greek E (1.19), third Hebrew letter or *ghimel* (1.26), Greek *iota* (1.27), W (11.28, 31; as "uu" in 1.32), F (1.33), hence Greek *digamma*, which almost looks like F and sounds like W (1.34), H after an aspirated consonant in Irish (121.16), Latin I or J (11.17-18) and Arabic *jim* (1.18), Roman

transmission are as many kaleidoscopic insights into the story of the handing down of alphabets, whose acrologic synecdochic nature – the first letters of a Western alpha-bet are usually encompassed in its name – works like the synecdochic transmissions of the letter ⊢ alphabet / "allaphbed" ⊢ "allaphbed" as Letter ⊢ *Finnegans Wake* as the encyclopaedic Alpha-Omega of Creation. The scattering of the protagonists' synecdochic *initials* and sigla[21] among crossbred alphabets and other graphic signs turns them into sign(ature)s crisscrossing the Letter and testifying to its complex origins. Among his notes from Clodd's book entered on VI.B.35 159 and VI.B.49.b-recto are references to the various "families" (*aett*) of the primitive Gothic alphabet and the four aicmes or groups, each containing five letters, of the Ogam alphabet. Of the latter Joyce used "balifuson" ("b a l o f u s e n i / balifus{in⊢on}" in VI.B.15 159, deleted in orange), a rough combinination of the first and fourth aicmes (B, L, F, S, N; A, O, U, E, I) which intersect at right angles according to Clodd's description:

> Somedivide and sumthelot but the tally turns round the same
> balifuson.   (19.18-19)

.

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letters I, V, X, M, D, C used as numerals (11.34-35), R (122.06-07, 11), L sounds (1.32), M (122.36-123.01), aspirated Irish G = DH (11.1-2), X and Y (1.2), Z (1.4).

[21] Initials in notebooks may be regarded as a step towards the integration of characters' names as sigla, which started as personal to generic pre-draft switchpoints before being fed into the *Wake*'s fabric.

In the alphabetical "claybook" (18.17) of the Earwickers, division

and summing come to the same *crucial* thing: the mnemonic

scratches recording additions and subtractions ("tally") always

show the circular twelve ◯ "turning round" the same four basic X,

"plussing" meanings by their repeated inquiries and, like the

letters on which arithmetical operations are performed, or the

Wake which, as an *ur-document*, double crosses the texts it

includes, "doublin their mumper all the time" (8.08-09).

3. The cross-signatures of the letters: from dialogism to diacriticity

There are usually some fifteen versions of the polytropic letter

recorded in *Finnegans Wake*, varying from the major expositions

of ALP's "mamafesta" to Issy's own variants or the children's

joint "NIGHTLETTER" winding up the lessons chapter. As we have

already intimated, the basic nucleus of family roles, with their

various siglal and literal inscriptions, partake of the writing,

sending, reading, interpreting, questing and delivering of the

Letter, flicker in and out of it as first, second or third

persons, masculine, feminine or neuter. The slipperiness of

senders and addresses alike eschews even such linear statements as

the rather late comment in 420.17-19 ending with the wondrous

disappearance of a mysterious G (Gee, i.e. God? or French *J* for

Joyce?) as soon as it is revealed: "Initialled. Gee. Gone."

Breaking beyond the opaque veil of the siglal Earwicker family, we

shall peruse some of the telltale marks inflicted upon the
"proteiform graph" (107.08).

The *Wake*'s literal embellishment on the Tunc page of the
Book of Kells, which bears part of the text of crucifixion with
Christ's trigrammatic initials "XPI," similarly inscribes the
numinous T and X, whose dialectical relationship already imprints
the mutability of the letter, its doubling upon itself as a
structural figure for the l/Letter, the Tau being a cross.[22] A
performative mark of proliferation and ramification, the manifold
signature of the X already superimposes the commentators on the
document itself. It stands at the crossroads of the text's
enunciation of the ineluctable corruption of the original intent
and of the impossibility of isolating language from metalanguage
since the letter already secretes its own radical otherness in its
very texture, on which the *Wake*'s tropic movement towards its
own making as a text and a meta-text *pro-gramming* its
derivations hinges. Thus, the letter of redemption to a reverend
/ majesty crosses over into an antagonistic document crisscrossed
with cross kisses in its "cruciform postscript" (11.27, 111.17,
122.20-21), sending poisonous "youlldied greedings" (p.308) for
Xmas / Christ's mass. Lifted from the "book of kills" (482.33 cf.
11.28: "Undo lives' end. Slain." where the traditional *Sláinte*:
health, is ominously truncated), its aim is equally to *crucify*

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[22] A discussion of the centrality of T and X in the letter
is to be found in Solomon 1969: esp. 63. Note in passing that T
for Tristan is described in 119.30-31 as "a tea anyway for a tryst
someday," a "T for two" yielding also his lover —1 by siglal
revolution.

the old generation, bringing news of HCE's funeral as fun for all

(cf. 13.15, 111.15, 458.22). "Such crossing is antechristian"

(113.11),[23] an irreverent betrayal (crossing) of Christ's T(au) or

cross, as is Issy's "anticheirstian" drawings in 308.F1, for it

comes from the Satanic "twin nicky" (116.24). The Lessons chapter

will be marked by an ominous "double crossing:" the twins'

changing sides at half time to join forces and see each other's

point of view, and Issy's rebellious attempt to cross over to the

central column. The transcript shipped fromm Boston, Mass. turns

into a black mass (301.05-06: "late for Mass, pray for

blaablaablack sheep"), the "youlldied" X-mass of the two twins and

Issy's two split emanations xxxx-communicating the parents (cf.

172.08-10, 424.13), a sacrilegious communion in which Kate and her

cakes also share (11.23-24, 111.13-14, 116.21-22, 280.15-16; see

also 239.01: "communicake").[24] The crossing of identities, as in

the epicene analists, "heladies" (386.15) and "shehusbands"

(390.20), is also revealed in the amalgamation of majesty, the

supposed addressee, with Maggy's tea (e.g. 116.24), Issy the "wee

one" and her silent P.S or "pee ess" (111.18) shaped like a "tache

of tch" or "teastain" (111.20) with a "cupital tea" (369.32: T) to

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[23] A more *literal* reading would yield the letters A.C., a
cross between BC and AD providing time boundaries, also the first
four letters ABCD which the *Wake* often spells out in various
alphabets.

[24] The more subdued involvement of the Manservant or Snake
may be gathered from the presence of serpentine letters in the
Tunc page, in relation with the association between snake /
Sneakers and malignancy (cf. 102.17: "crush the slander's head"),
for which see *supra*.

accompany a Chrismas / parcel of cake(s). The "urogynal" (619.02)

connotations of "tea" are well known since *Ulysses* (*U*

1:356-57ff.) and further developed in *Finnegans Wake* (see Hart

1962: 206-7 and Solomon 1969: 77-8), where Issy is tempting the

twins, whose initials are a "pee ess" in reverse, with the sound

of her micturition (Hart 1962: 206) in the joint letter-writing

(such as the nightletter with its threefold signature), which thus

becomes mixed up with the original sexual-linguistic scene. But

the P.S. is also a lady's fart (42.08-09), so that bipolar Issy,

who elsewhere "signs hers with exes" (625.02; cf. also 205.09),

joins both anal and vaginal orifices in a single preoccupation

when she signs off her letter with "kissists my exits" (280.27).

The fourfold X-communication of sexes - Issy's "X.X.X.X."

(457.03)[25] gives "sex" by "ligatureliablous" (186.23) liaison -

inscribing the boys and split girl taken "two and two together"

(124.26),[26] pervades the *grammata* themselves (cf. 116.28-29).

Seen as four puncture sign(ature)s or sexualised "please stop"

(124.04-05)[27] signs of punctuation, they are also the pricks of

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[25] It is perhaps interesting to note, given Joyce's propensity towards recycling the personal trivia of everyday life, that this common affectionate signature ending letters seems to have been conspicuously used by Nora; see for e.g. *SL* 48 (28 Dec. 1904).

[26] The seXXXX also admits of a geographical reading of bisexuality: the "middlesex" (523.28; an Anglo-Saxon kingdom) is at the bisection of "norsect" (523.34: a hypothetical *Norsex* county), "exess" (524.01: Essex), "Soussex" (524.15: Sussex) and "Wissixy" (524.16: the former Wessex).

[27] See Evans's elegant connection with the triangle-shaped evocation of sexual pleasure (1984: 8).

"fourks" (370.12) revealed on p.124, the fourfold mark left by the Professor's breakfast fork but also the perforations "originally" inflicted by the serendipitous hen or "pringlpik" (11.10). More and more minute scrutinising of the Letter now takes us beyond the letter to the *thematic* origin of the *gramma* in the Indo-Europan root *gerebh-*: to scratch, hence *graphein*: to scratch, draw, write (Heritage 572, 1516), remembered in the pen's ability to scratch (182.13-14, 412.32). The hen's scratching (111.07) *initials* the diacriticity of the sign(ature) in the *Wake*'s letter, decomposed into its gestural traces and reverting the elements of scription to their origin as an act of inscription, from letter to siglum to scratched punctuation (cf. VI.B.35 100: "diacritical pts"), and our subsequent need to "start from scratch" (336.18). In ALP's final monologue, the reader, like HCE, hopes that it will be reassembled, "Scratching it and patching at with a prompt from a primer." (623.31-32). The *letter*, French or other, is the *crux* (cf. 623.33-34) or cross of all inquiries into alphabet, grammar, family and sexuality in the *Wake*. The polyglottal letter scratched by the hen is the matrix of all lit(t)er-*rature*, literature made up also of crossings-out and dumped fragments, as is *Finnegans Wake*, and its decomposition bears the marks of the composition of Joyce's text, in part an assemblage of crossed items in notebooks, just as the reading of it will decompose what has been patiently sewn together. The growing tendency of *Work in Progress* to record and problematise the textual genetics in the written document is

ultimately bound up with the thematicisation of the impossible and necessary return to the act of inscription. As a scripture of Scriptures or a text always at a remove, Joyce's creation is a texture of letters, signs, marks, signatures (all in the Hebrew *'oth*); the signatures of its letters, from Alpha to Omega, are the muted language of God.[28]

Ever closer inspections of the *Wake*'s literal variations magnify the detail, causing a shift of emphasis from the recursive letter, decomposed into its physical components (118.29-30, 119.12-16, introducing a description of the sigla, 120.18-19: "crisscrossed Greek ees"), the X crosses turning into obeli or daggers of cross-referencing (120.14), with its several modes of inscription (size, type, letter as hieoroglyphic siglum, sound or written trace), to the differential diacritic (cf. *FW* p.124), which questions its ultimate physical indivisibility. The letter's thematicisation as *trace* of | *écart* from the "normally" awaited letter in a word, in anticipation of a similar inadequation in Wakean criticism as *diacriticism*, makes of *Finnegans Wake* a tale of substitution of letters or "stolentelling" (424.35) - at the end of I.5 Shem the Penman is called a "notesnatcher" (125.21-22) - whose delivery is forever

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[28] Scholem 1972: 174, who also notes (71): "The letters of the divine language are what lie at the basis of all creation by way of all combination." The relation between the Torah and its commentary (Scholem 1972: 80) maps out a model for the relation between the Letter and its interpretations within the Alpha and Omega of the *Wake*'s Creation. Kabbalists and adepts of Hermes Trismegistus sought to ferret out clues to the lost *Ur-Sprache* "by scrutinizing the hidden configurations of letters and syllables" (Steiner 1975: 59-60).

deferred. Stolen and mislaid, deviated / prolonged from its
course, these are the two etymological meanings of "purloin" which
Lacan had played on in his epoch-making reading of Poe's "The
Purloined Letter,"[29] in which he had proclaimed the non
partitivity of the letter of the unconscious and the fact that it
always reaches its destination. We shall now assess the relevance
of Lacan's maxims to the *Wake* as a derivative "*re*'furloined
notepaper" (419.29), with the help of Derrida's reading of Lacan's
Poe in "Le facteur de la vérité," perhaps the most crucial piece
in *La carte postale* (1980).

4. The re-purloined letter of *Finnegans Wake*

The parallels shared by Poe's tale and Joyce's telling are
remarkably numerous. Not only is the theft of Poe's letter
equally reiterated,[30] inverting the roles of watcher-robber and
watched-robbed around the letter in Wakean fashion, but in both
cases, the content of a compromising document of uncertain sender

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[29] Lacan 1966: 39-40, and 35 for his mention of Joyce's
letter / litter. The defilement of the signifying letter in Joyce
and Lacan is examined in Berressem's excellent study (1990) which
takes up Poe's story in another perspective. For the view of the
Wake's "litterish fragments" (66.25-26) as the *Tagesreste* of a
Freudian dream, see Bishop 1986: 134-5. The first development of
the Joyce-Poe connection is Riquelme 1983: 28ff., who especially
explores in both writers the relation between narration and
narrative, to which we will come back in the wake of Derrida.

[30] The primitive scene during which the minister removes the
illicit letter from under the eyes of the Queen remains
"foreclosed" or *hors scène* and only its repetition is inscribed
in the diegesis of Poe's short story.

addressed to her majesty is either never ascertained (Poe) or polyvalent (Joyce) and is ultimately irrelevant for the narrating of the drama (Berressem 1990: 141). The letter is significant only as a signifier to whose address the signified is sent back (Cixous 1974: 254) and which performs effects on protagonists occupying porose, shifting agencies, just as the *Wake* explores the various positions (emission, reception, delivery, triadic patterns of (co-)enunciators and third person) of related subjects around the anamorphic structure of the letter, with the opposite tendencies in focalisation of Books I and III. The acquisition of Poe's letter turns the male seeing possessor into a female seen possessed subject no longer in control, while similarly in the *Wake* characters' identities double (oppressor / oppressed, foreigner / native, etc.), just as the sons' acquisition of a sexualised language is the prerequisite to their accession to paternity, possession of which will expose them in turn to overthrow. Both documents share a mythical power of textual *relance* (relay) which originates in the transit of the document and the dissimulation of a (therefore) sacralised message, as opposed to a definitive revelation; in both cases, the narrating-narration interface displaces and becomes the content(s) of "The Purloined Letter" or the *Wake*-Letter. Poe's letter is only known through a minute description of its physical appearance, internal and external, just as the envelope of the *Wake*'s polylogic letter, the alphabet / allaphbed, the enveloping phonetics and context (109.07ff.), is indissociable

from its unstable content(s). Finally, both "letters" are
structured by a play on initials (Dupin and the minister D as
unconscious *d*oubles) and counterfeited signatures or seals; the
"doubling" of gramma / letter upon itself reduplicates the
substitution of missives, the duality of characters / *poets*
versed in letters (Klenman Babener 1988: esp. 332) or Dupin's own
duplication of the crime whose effects he undoes (Hoffman 1973:
122), as etymological conundrums playing a crucial narrative
function.

Using as a touchstone the minister's relabelling of a woman's
letter to himself while increasingly assuming the feminine
features of the original sender, Lacan's analysis has also
stressed that a letter always returns to us in an inverted form,
that perhaps the addressee was never the true destined receiver,
and consequently the letter always reaches its destination as a
document a subject sends to itself through the circuitous route of
others inscribed as objects of desire in its structure:

> l'émetteur [...] reçoit du récepteur son propre message sous
> une forme inversée. C'est ainsi que ce que veut dire «la
> lettre volée», voire «en souffrance», c'est qu'une lettre
> arrive toujours à destination.   (Lacan 1966: 53)

The *Wake*-Letter similarly offers tantalising problems of
destination and reception at cross purposes – its interpretive
processes of lexical atomisation run counter to the work's fusion
of words into new entities – and if one bears in mind Joyce's
original project, materialised in the book's texture, of recycling
his previous works as *other* texts, relabelled to himself as

rereader, one may agree with Manfred Pütz that ultimately "[s]omebody (author) has written a letter to his other self (reader), penning it really to himself" (1974: 389). The autobibliographical project is intimately bound up with the autobiographical dimension of the text, as has been noted by various critics, especially in the JJS signature of the ominous nightletter, which one could also read as James Joyce and Son. Yet, unlike the Lacanian letter of the unconscious, the *Wake*'s letter, in order to be endlessly quested by the reader (and although it is the destination of Joyce's *oeuvre*), must never reach its address. Rather, it must be sent to too many recipients, forever renewed with changing configurations of the subjects of desire, according to the terms of the perpetual quest: the revelation of the sender / addressee complex must be held at bay. The *Wake*'s circuitous Boston letter is that purloined letter Joyce deferred sending to himself for seventeen years, constructing a fictional writer (Shem) and postman (Shaun) or a narcissistic —ll— sender-adressee pair as relays, until the keys to the *letter* had to be *given* (cf. 628.15) with the *date* of publication signing the last page away.[31] Between last and first, the dates or dative gifts of letters, recalled by Derrida (1986: 33), ultimately seal the delivery of the *Wake*-Letter to other readers after sending it to Joyce himself as first reader. This

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[31] The date or, etymologically, *data (littera)*: (letter) given, was the first word used in letters to indicate the place and time of writing, as in the *Wake*'s "PARIS, 1922-1939." (Klein, s. v. "date").

problematic (extra)textual inscription, which further disrupts the book's cyclical structure, is perhaps the only true signature of Joyce the creator on a polymorphous document whose ownership is shared by "characters," writer and readers alike, all porose and divisible agencies.

In the light of Lacan's neglect of the narrat*ing* of Poe's narration, which *is* seen as somehow diverting his efforts to track down the displacements of the supreme, infrangible letter-as-signifier (1980: esp. 455-6), Derrida's essay "Le facteur de la vérité"[32] prises open Lacan's systematic linkage between the non partitivity of the letter and its ineluctable destination (1980: 492) by focusing on the Lacanian simplification of the infinite duplication and interchangeability (hence divisibility) of character and narrative agencies round the letter (see esp. 488, 517-8, 520-1). Similarly, whereas Lacan's typographical or narrative letter is not partitive (1966: 33-4), Joyce parts the writing and reading of a plural letter woven of hierogrammatic signs which open the alphabet to diacritics and prevents the letter from ever reaching its destination by narrative and literal dissemination. The most telling instance is on *FW* p. 124, to which Derrida's own diacritical strategy will provide a distant echo (1980: 452-3; "*le manque à ⚓ a sa place*"). Besides, by a pun on French partitive *du pain*, Dupin's "mimetic" bread seal in place of the minister's letter "D" is made to be the signifier of

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[32] The Wakean framing of *La carte postale* but also its relevance for *Wake* readers are admirably discussed in Shari Benstock 1984.

divisibility. Its Wakean counterparts are for e.g. the T(ea) stain, partitive for "majesty" / Maggie's tea, or even the Christmas cake (Kate), a festive version of the bread ominously broken at the X-mass of the *Wake*. Even more deliberately than Poe, Joyce opens grammar to its *poetic* fictions by crossing its etymology with the associative range of the "letter" as translation and meta-phor for *grammar*.

Lacan's analysis wishes to avoid the trap in the second imaginary position of the viewer who fails to see he is being seen in turn, a position which he ascribes to the feminine and into which, like Dupin according to him, he runs the risk of falling, as the subsequent chain of replies, Derrida's and the later necessarily derivative responses, remind us of (see Derrida 1980: 483, and Muller and Richardson, eds. 1988). More than the emphasis on the analytic in Poe's tale, the deeper inscription of the untenable position of critical analists in *Finnegans Wake* points to the limitations of our own démarche and to a reading of Joyce's text as a critic's cure in which the processes of semantic recovery and re-velation (Greek *a-letheia* or truth) always sketch a necessary but ungetatable horizon for the "intrepider" (467.05). The (la)bi(le)-sexuality of the protagonists' slippery positions around the letter, combined with the accidents of its transit in the *Wake*, bring us back to the origin of "sinse" and the sexualisation of the "letter" and grammar in Joyce's text.

5. Sexual accidence of *grammar*: the lapsing letter[33]

Joyce had already explored the sexualisation of letter and grammar in *Ulysses*. In Martha's letter, the metonymic epenthesis of a *letter* in *world* penetrates the word in a context suggestive of the irruption of an ill-repressed female sexuality. And in "Ithaca," Bloom's reflections following Molly's adultery lead him to describe the act of union in active and passive voice alternately (*U* 17:2217-23). In the *Wake*'s ubiquitous inf(l)ections of grammar and promiscuous miscegenetions between foreign parts of speech, as in 100.06ff, the latent tendency of Joyce's previous novel became magnified into a thematic nexus knitting together the book's linguistic and sexual fabric in so many places that here again "a part so ptee [will do] duty for the holos" (18.36-19.01).

Careful scrutiny of the *Wake*'s incestuous letter in I.5 yields a psychoanalytic closeup on a sexualised grammar of family relations (bottom half of p.115). This possible critical approach to the microcosmic letter as a figural space sketching linguistic and genetic positions is further illustrated in the following instance (the first proposition has already been analysed in a previous chapter):

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[33] True to the earlier sections of this chapter, the following remarks only aim to provide a context of "active elements" (*Letters* I 204) which will irradiate into our subsequent studies.

> In the beginning was the gest he jousstly says, for the end
> is with woman, flesh-without-word, while the man to be is in
> a worse case after than before since she on the supine
> satisfies the verg to him! Toughtough, tootoological. Thou
> the first person shingeller. Art, an imperfect subjunctive.
> (468.05-09)

The reversal of the "Word made Flesh" (John 1:14) is apposite for

woman, the end or goal, is supine - also the Latin form often used

to express purpose with a verb of motion - and busy satisfying the

man's sexual desire (possibly orally). The "man to be"

(*futurus*) is to come and, having come (*fututus*) and fallen,

will be in a worse case (German *Fall*) than at the beginning.

The "out-come," baptism (twice German *tauf(en)* in "Toughtough"),

is only too too logical or tautological while, given the cyclical

nature of desire and the sexual act, *post coitum homo triste* and

the end meets the beginning. The dialogical situation inherent in

any sexual performance is then evoked in appropriate grammatical

terms with further echoes of the Gospels: "thou" blends with the

first-person singular, fused here with "shingle" to lay a thematic

bedrock for an allusion to Matthew 16:18, "thou art Peter and upon

this rock" (Latin *tu es Petrus et super hanc petram*," which

Joyce saw as the founding pun at the beginning of the Church[34]).

The technique (*ars*: art) of the female "thou" is then declared

post coitum "an imperfect subjunctive," grammatically a

"technical" tense, etymologically an unsatisfactory sub-coupling.

Just as the etymology of syntax or "sintalks" is recalled in

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[34] This famous Joycean motif is part of the explanations for
the opening of I.1 sent to Miss Weaver; see *SL* 316 (15 Nov.
1926).

"subjunctions" (269.03; see later), conjugation is generally

treated as the art of joining together: "maker mates with made"

(261.08) performs the divine act of creation (maker) by uniting

the male active agent with the passive maid, made by him into a

participle,[35] and generally the *Wake* makes much of the

copulative function of "be" which, in the cyclical future of

Joyce's text, be-comes (e.g 108.09-10). Probing nosily into the

alleged sexual sin(s) of its male protagonist, Joyce's pen ensures

the secretion of writing in the continuous tense of enunciation,

so that the pen *is*.[36] The conjugation of identities alternately

exposes the deponent and the epicene, the lack or duplicity

equally betraying the expected unicity of gender attributes.[37] In

120.33-35 the text proclaims the fallen condition of the di-gamous

"hetarosexual," tainted by a Greek minion (*etairos*), whose

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[35] Thomas of Erfurt, belonging to a group of "speculative grammarians" analysing language as a set of modes of signifying, had connected the masculine and feminine with supposed active and passive roles both play in sexual reproduction: "Thomas elaborates the generative notion of gender introduced by Priscian [in his *Institutionum Grammaticarum*], using an implicit metaphor for sexual intercourse and procreation." (Baron 1986: 93, in a passage dealing with the relation of gender and generation to ideology about the origin of language and sexes, influenced by the etymological derivation of woman from man in Genesis).

[36] Joyce metonymically puns on the penis as pen, as in "pen in pen out" (VI.B.19 90; see also Ferrer 1985a: 376) and perhaps "he would pen for her, he would pine for her" (301.11-12; also French *pine*: cock).

[37] Rabaté has written (1985a) how the *Wake*'s obscene licence (cf. 523.34) lies in its suspension between all the polarities of language and desire: the common or neuter gender, (cf. "/\ Common / [Neuter" in VI.B.19 127), the bisexual or the epicene (the same gender regardless of sexual differences, hence the "middlesex" in 523.28), the active meaning and passive form of the deponent or middle voice.

"lipsus" (lips, lapsus) sound the Greek digamma, written somewhat like F and pronounced like W (for woman who, if fallen, is inverted into a M for man). The *Wake*'s rude / root language, which equates the Tunc letters with cunt, dramatises the letter as ob-scene; its recursive and performative hesitencies of "sinse" revolve on the lapsing letter, the root of the *Wake*'s linguistic fall (Latin *lapsus*) or *felix culpa*, without which Joyce's text would not exist. Accidence, the name under which morphology was known until the end of the nineteenth century, stems from Latin *accidere*: to happen, be*fall*, or *fall* out, and bears an etymological kinship with Latin *casus*: case. The *casus rectus* or upright case (nominative) originally stood outside the declension as an external yardstick to which the oblique forms of the "falling" declension could be compared. In "Der Fall Adams" (70.05), the *genitive* case causes such a fall as our protoparent's and is tried accordingly (all meanings in German *der Fall* - the "casus" brings about such a fall on *FW* p. 414, with a thunderword of words related to coughing). The confused origins of genders and generations, the blurring of sexual identities and the merging of sons into father begetting new sons, are intimately bound up within etymological networks of derivations, all aspects of creation: Joyce's poetics of genetics, textual as well as sexual, is indissociable from his idiosyncratic recycling of a *poetic* dimension of gramma(r).

FUMBLING FOR ONE
CONTINUOUS INTEGUMENT:
VOICE AND GRAMMA(R)
OF CHAPTER LINKS

Between the early sketches of *Work in Progress* and the time when

Joyce had finished composing seminal versions of Books I and III,

mapping out half of the Wakean universe from both ends of the

tunnel,[1] some three years elapsed during which the writer was

groping for the night language and the overarching (or

underpinning) structure of his new work. The joint concern for

style and organisation finds one of its climactic moments in what

is perhaps still the most distinctive and best known feature of

Finnegans Wake, which he jocularly but proudly announced to Miss

Weaver on 8 November 1926, along with a rough layout of the book

so far:

> The book really has no beginning or end. (Trade secret,
> registered at Stationer's Hall.) It ends in the middle of a
> sentence and begins in the middle of the same sentence.
> [*Joyce mentions episodes from the first part of the book*]
> The third part you have also $\bigwedge$abcd. I have written only a

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[1] "I am boring through a mountain from two sides. The
question is, how to meet in the middle." Suter's words as
reported by Budgen (1963 ed.: 24), with Budgen's adjustment of the
metaphor in *AWN* o. s. 13 (1963): 8. See also Suter 1970: 194
and, for the latest version, Budgen 1989 ed.: 356. Joyce's
favourite imaging of the *Wake*-building yard can be pinpointed to
the more precise date of 9 November 1924, when he wrote to Harriet
Shaw Weaver, "one of the partitions between two of the tunnelling
parties seems to have given way" (*SL* 304).

small part of the second, ending with Roderick O'C. The
fourth will be shorter than the others.   (*SL* 314-5[2])

The problematic leap back to the beginning of the text to reread
the second half of the now completed sentence brings further
issues in its wake, especially in the light of frequent
compositional dovetailings at chapter or narrative junctions.
What is one to make of the nodal breaks or pauses between chapters
and "Books"? Or, taking into account the genetic development of
Work in Progress, do the chapter ends and beginnings jointly
reveal a cohesive continuous pattern holding together the cyclical
structure of the *Wake*'s narrative and language and relaying the
"final" switch of a first-and-last sentence which encompasses the
whole encyclopaedic world and language of the book in its infinite
textual loop? It is therefore a prerequisite to examine the
modalities of this rite of passage, when the dis-closure endlessly
folds back into a reopening.[3]

1. "the   riverrun"

In *Ulysses* [...] in order to convey the mumbling of a woman
falling asleep, I wanted to finish with the faintest word

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[2]   In an earlier letter to Harriet Shaw Weaver dated 21 May
1926, Joyce wrote, "I have the book now fairly well planned out in
my head" (*SL* 314), but he still did not know whether to start
with II.1 ("Twilight games") or Book IV ("K's orisons").

[3]   Herring's stress on the traditional conclusiveness of
chapter ends in *Finnegans Wake* as cyclical wheels within wheel
(1987: 179) - a structure which extends down to the Vichian
pattern of some sentences - does in no way conflict with the
following study of literal / siglal structural relays for the sake
of the book's cohesion.

that I could possibly discover. I found the word *yes*,
which is barely pronounced, which implies consent,
abandonment, relaxation, the end of all resistance. For
Work in Progress, I tried to find something better if
possible. This time I discovered the most furtive word, the
least stressed, the weakest in English, a word which is not
even a word, which barely sounds between the teeth, a breath,
a mere nothing, the article *the*.

(Quoted in Gillet 1958: 111)

In his minute study of the inaugural "riverrun" and its relation
to both sides of the split sentence, Jacques Aubert has emphasised
the concept of articulation as being central to the strategies of
writing and the constitution of our readings (Aubert 1972).
Though he was chiefly concerned with grammatical articulation -
the repetition of "a" and status of what it indetermines,
especially "a long," the ambivalent category of "riverrun," etc. -
this pivotal notion might profitably be extended to include vocal
articulation or "conjugation" (cf. 121.30-31); grammatical
indetermination gives way to determination ("A way a lone a last a
loved a long the") as the dying voice of Anna Livia fades into a
non-female, perhaps a male evocation of "Howth Castle and
Environs" (3.03). The repeated indeterminacy dwells on the
growing faintness of ALP's voice; the passage to the determinate
joint "the" seals the surrender of the passing river to the
rejuvenating father-ocean and the... past participle "riverrun"
("the river [is] run" is one possible parsing, "past Eve and
Adam's"), now reread as a word awaiting the (re)ordering power of

the divine verb ("brings us [...] back")[4] by Vichian recirculation

(also Italian *riverranno*: they will come back). Prepared by

ALP's "getting mixed" (626.36) as a "daughterwife" (627.02) or

"Niluna" (627.30: $\triangle$+$\dashv$ as 0+1), the increasing dialogism of the

close spells out the Ricorso and reversal from female to male

original principle, from Eve to Adam, in the resigned "Us then,"

the ambivalent appeal "mememormee!" (remember me, me, more me as I

am, water - Hebrew *mem* - dying - French *mort* - insisting on my

identity), after a kiss of life on sealed lips in "Bussoftlhee"

(628.14; *buss* (kiss) soft of thee but softly) has been given,

"Lps. The keys to. Given!" (1.15).[5] The "i" is lost in the

"Lps" that give the kiss / keys of life and death to "thee," "a

long the," breathed out as a soft short "the," whose mixed

pronunciation could therefore be a prolonged [ðə:] as the reader

turns into a rereader[6] (the written / phonic syncopation can be

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[4]   The first draft of the (re)opening actually began with
this more explicit active verbal form; see *SL* 315-6; letter to
Miss Weaver, 15 November 1926.

[5]   "Lps" and other variations are Anna Livia's lisping motif
in her moving monologue. The last form is an indirect reference to
Arrah-na-Pogue or *Nora of the Kiss* by the Irish playwright
Dion Boucicault, in which the eponymic heroine gets her foster
brother out of jail by means of a message and key she delivers to
him in a kiss (Anglo-Irish *pogue*; the song "I Will Give You the
Keys to Heaven" is also relevant). Cf. also Issy's "there's a key
in my kiss" in 279.F08. The trigrammaton "Lps," Anna Livia's
token of love, is also the more prosy contraction of *Lips'
Brandkasten en Slotenfabriek N. V.*, or largest lock factory in
the Netherlands (Knuth 1968). Knuth's point is that Joyce could
not have missed the ubiquitous Lips keys during his stay in the
Low Countries.

[6]   For a subtle hearing of the *articulum* or joint as a soft
Chaucerian "thee" in the context of the *Wake*'s dialogic closure,
see Senn 1986b, and also 1986a: 265, where he mentions the

compared with a similar effect in 626.02: "Let me lean, just a lea, if you le"). Rhythmically, the movement of Anna Livia's death and rebirth, as a young girl, in her father-husband's arms is conveyed by the iambic metre, slowed down on "a long," suspended on the breathed-out proclitic "the," when ALP leans forward in amorous clasp (Greek *pro-klinein*) towards her "riverrun, past Eve and Adam's," in a carryover of the iambic flow to the point of its reversal into a trochaic pattern ("riverrun"), before reencountering what are perhaps more "businesslike male rhythms."[7] "the" calls for a following stress in the voice and voices the need for the definite articulation to be somehow articulate(d) as "the" phonetically leans forward to meet its "riverrun," now determined and joined at last; it thereby takes its full force as anaphora (as well as *metaphora*) since it leads us to rediscover what we have already read, seen and heard. The break or breath in the sentence meandering beyond *FW* p.628 back to p.3 rests, formally as well as functionally, on the "mimetic" translation of the physical embrace, in the interplay between voice and grammar, in the accession to or renewal of speech.[8] The

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pronominal and enunciative indirections of the close. The chiasmatic reversals of long / short "the(e)" on either side of the suspended leap generate the multiplication or "doublin" (3.08) of the text.

[7] This now common reservation about the book's "stylistic circle" is here voiced by Epstein 1983: 68-9. This generic shift had already been intuited in Harry Levin 1941: 105-6, and Morse 1966: 69-70.

[8] Compare with Reichert's equation between "the" and *aleph* (1986: 248-9).

discontinuation or modulation in the voice and the narrative *ricorso* to the source after the origin of the looping sentence - cf. "origin before source" (VI.B.1 57) - take place and time within the intratextual play on linguistic mechanisms and grammatical categories, from one chapter to the next, from the last Book back to the first.[9] It is in that perspective of junctures to be articulated by the reader's gaze and voice, "by a *commodius vicus*" (3.02; my emphasis) that the first-person plural pronouns "us" on either side might be construed, once the textual keys have been given.

Though Joyce's intent in splitting the sentence was patently cyclical in order to give expressive form to Vico's structuring eternal history, the resulting implication to turn the book backwards for rereading(s) opens the apparent circle to other structural figures, such as the hermeneutic spiral (Butor et al. 1979: 74), the Moebius strip[10] or the infinity sign,[11] and, as an imaginary consequence of this fictional universe, brackets the

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[9] Begnal comments on the textual marks which the narrative bears of its going backward and observes that "the narration pauses a moment to look at itself from behind" (1988: 16).

[10] See for e.g. Riquelme 1982: 109-12. This figure inscribes in itself either an internal switch somewhere in the book (such as the twins' changing sides in the bracketed passage, *FW* 287.18-292.32, or the shifting point when the narrative becomes regressive, as we shall see later), or the reader's gesture of turning the book back on itself to p. 3.

[11] The dual inscription mentioned in the previous note is found in the infinity sign, also mediated through the chiasmatic figures on both sides of the split (much of the *Wake*'s textual recycling and proliferation being achieved through X). See for e.g. Hart 1962: 130.

whole text as a parenthetical promise of the deferred origin for the perpetuation / perpetration of the Wakean quest for "sinse." The origin of the *Wake*'s circular discourse is doubly deferred since the end of the "first" sentence and the following paragraph (3.01-14) map out the book's structure and offer a concise thematic panorama inviting to question the origins of "The fall" (1.15), followed by the thunderword or Vichian accession to language. And on the basis of the description of itself as "one continuous present tense integument" unfolding "all marryvoising moodmoulded cyclewheeling history" (185.36-186.02), *Finnegans Wake* gives the illusion of being one unending sentence spread across seventeeen chapters and four Books questing the nature of its linguistic articulation, with pauses or relays in the structure to be determined in the light of compositional strategies.

2. Hierogrammatics and vocalisation in the Divine Age

End of I.1-beginning of I.2

Just before the second chapter, devoted to the origins and history of "Humphrey Chimpden's occupational agnomen" (30.02-03), the conclusion to the first chapter of the first Book, doubly concerned with divinity if one follows the traditional Vichian explanation, clearly stands out as a prelude to the disquisition on naming. As the opening chapter was, along with I.6, the last episode of Book I to have been drafted, there is no doubt that its

final section was devised and rearranged to lead into the discussion of Earwicker's name. The emendation of "he is he and no counter he" to "he is ee [...]" (first in *transition* 1 (April 1927) p.30; the late corrections to the proofs (1.4+/2.4+; probably March 1927) are lacking) after the gradual concentration of he-related forms (addition of "totalising him" and of another "he" on a redrafted version of the first fair copy, dated 6 December 1926; *JJA* 44:137, MS 47472-40; 1.*2+/2.*2+ stage), testifies to the author's wish to fashion a smooth suitable thematic introduction to the adjacent piece. A further clue is to be found at an earlier stage in the draft sequence, in the capitalized E which is given as "Ш" (*JJA* 44:44, MS 47471a-1; 1.*1 stage or 2d draft, November 1926), which anticipates the mutation of "he" into "ee" but also relates the following "Earwicker" to the revolution of its hierophantic sigla (see below). This is but the first encounter with the internalised linguistic play on grammar reverted to *gramma*, here revolving on the "declension" of the *pronomen* "he" (him, ee, E) into the *agnomen* Earwicker.

End of I.2-beginning of I.3

The development of "The Ballad of Persse O'Reilly" is fairly straightforward except for the fact that it originally stopped abruptly in the middle of the last-but-one stanza (somewhere around 47.22 in the "final" text; *JJA* 45:41, MS 47471b-13v). The remainder was added at the next draft stage or second draft

(*JJA* 45:43, MS 47472-118), probably in November 1923, when Joyce was also busy composing the complex overture of I.3. Though at first sight there still seems to be a marked shift in tone between the last musical notes of I.2 and the foggy opening of I.3, a careful scrutiny and hearing of both sides of the text reveals an underlying play on sound and sight in writing. While "to raise a Cain" concludes the ballad on a semantic evocation of noise and is sung again, "(bis)," instead of the awaited "Chorus," the exclamation "Chest Cee!" (48.01) ties together the aural and visual implications on either side of the chapter division. The direct reference is the tenor's chest C, with undertones of "just see" and "just C." "corpus," "Connaught," and especially "Cain" from the last stanza are contracted into a mere "C" which the text helpfully harps on to make up for reduced vision: "you spoof of visibility in a freakfog" (48.01-02), "cloud barrage" (1.5), an echo of "Corpo di barragio!" (1.1), itself a carryover of "corpus" from the end of the ballad. The draft sequence for the opening of I.3 backs up the visual obfuscation from a compositional point of view; not only did Joyce's first draft begin on the reduced vision of "a cloud of witnesses indeed!" followed by a first go at the grammatical muddle, now in 48.06-09 (*JJA* 45:137, MS 47471b-2v; probably November 1923), but his own view of the opening of I.3 seemed to have become denser and foggier, and as new additions, corrections or restarts poured into the text, the inaugural sketch became fragmented and receded into the distance. One may even wonder whether the holograph "Sdense!" (*JJA* 45:223, MS

47472-227; 1.5/2.5/3.5 or 2d typescript, probably March-April 1927) and some later additions (e.g "you spoof of visibility in a freakfog! [...]" in *JJA* 45:290, MS 47475-22v; marked pages of *transition* 3 for *FW*, mid 1930s) are not, partly, reflections on the growing opacity of the unit and internalised inscriptions of compositional vicissitudes since *Work in Progress* had grown to integrate the mythical aura of its making in metafictional traces. The two final touches were no doubt meant to harmonise the passage from the lively ballad to the nebulous setting and to strengthen thematic links: "Corpo di barragio!" (*JJA* 45:301, MS 47475-111v; 1.8+/2.8+/3.8+, overlay on duplicate *transition* 3 pages, 1936) and the inaugural "Chest Cee!" eventually worked in at galley stage to complete the retrograde process of composition linking up with the close of I.2 (*JJA* 49:60, MS 47476a-30v; "k" addition to galley 27; I.3§1.9/2.9/3.9, 1937).

The concluding lines of I.1 elicited the letters H, E; the second chapter dwelt on Earwicker and ended on Cain or C as we are told to see and hear his name early in I.3. The first two chapter junctions already spell out the letters H E C while "hecitantly" playing on our visual-aural perception of gramma(r); the declension of "he," before the shift in emphasis from *pronomen* to *agnomen*, is faintly echoed *by* "corp*us*" becoming "Corp*o*" *by* another commodi*us* vic*us* or Vichian recirculation.[12] They

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[12] "By" ablative preposition, "vicus" may be freely derived into "Vico," as was shrewdly observed by Fritz Senn (1989: 52). In "till Thingavalla" (469.32), the *Thingvellir* or Icelandic parliament is similarly declined in the genitive: *til þingvalla*.

also begin to map out the passage from HCE to Shem as the chief

concern of the Shaun-biased narration and enquiries of Book I; the

rumour about HCE-Ш (29.01: "the hubbub caused in Edenborough")

will become the noise or Cain raised about his son Shem-Cain ⊶

just C or [, a distinct advance from the inarticulability of the

divine name HCE (like Yahweh's tetragrammaton) to a more

vocalisable language, Shem or CHEm, or CHEst C.

End of I.3-beginning of I.4

Despite the now apparent final closure of I.3, the history of this

narrative seam over several draft stages is a fine example of

run-on composition, with typical padding in on both sides and a

gradually emerging need to draw the line somewhere between I.3 and

I.4. The latter "began as an appendage to the first draft of the

conclusion of I.3, [...] the passage simply grew into a chapter

and, amoeba-like, severed itself from its parent cell."[13] The end

and beginning of I.3 and I.4 respectively were followed through

from (probably) November 1923 (3.*0) to the first set of galley

proofs for *transition* 3, dated 28 April 1927 by the printer

(1.6/2.6/3.6), whose last lines belong to I.3 (the two

intermediate stages of March-April 1927 are numbered twice to

indicate placement, namely in I.4§1). Similarly, the last

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[13] Hayman, in his preface to *JJA* 46:vii. This mode of
nuclear expansion away from an original centre of narrative focus
is typical of Book I and though it is a variation on Joyce's
overall accretional method of composition, it helps to account for
the specific overlappings of the first half of the *Wake* as well
as for the traces of its more complex structuring pattern.

paragraph of I.3 (74.13-19) still belonged to the *transition* 4

typescript (*JJA* 46:131, MS 47472-294; April-May 1927) but is no

longer found on the galley proofs towards the end of May 1927

(*JJA* 46:161, MS 47472-367). Possibly owing to these

compositional dovetailings, no significant connection stands out

between the two chapters, which yet still seem to be united by one

and the same creative movement. The only noticeable parallel

would bring together the beginnings of the two sections, with the

transformation of "zimzim, zimzim" (48.16) into "Zijnzijn

Zijnzijn!" (75.08; Dutchified according to the linguistic

environment), which tends to turn the whole of I.3 into a

parenthesis opening with fog and clouds and ending when the

atmospheric disturbance is over and whose symmetrical boundaries

would be "Sdense!" (omitting the late linking cue "Chest Cee!")

and "Sdops." More exploitable is Joyce's decision to terminate

I.3 at "Sdops," here again as if to reflect the modalities of

chapter delineation; the chapter is asked to stop, full stop, when

it finally says so (while the raindrops slowly stop), once the

consonants *sd* have been joined together in the performative

injunction after some *literal* scattering and preparatory rhythm:

"When we sleep. Drops. But wait until our sleeping. Drain.

Sdops." (*JJA* 45:219, MS 47472-193; 1.*4/2.*4/3.*4, fair copy,

probably March 1927).[14] Retrospectively, the configuration of the

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[14] More circular and final than the earlier "[...] When we
sleep. Drop." holograph addition to typescript 1.3/2.3/3.3; *JJA*
45:198, MS 47472-155v, probably December 1923 but revised early
1927.

slightly later "'Sdense!" (manuscript addition to 1.5/2.5/3.5) appears to have been guided also by the concern for a formal counterpart (it also parodies divine oaths and anticipates "Corpo di barragio!" or one of many corruptions for Joyce's favourite "corpo di Bacco!"). As the initial gathering of clouds, blurring the vision ("'Sdense!") marks bad human weather setting in, so does the discontinuation of rain announce the ricorso movement back to order and calm antediluvian weather. This cloud-into-rain process is reminiscent of the end of the capital Ricorso of Book IV, when water ($\triangle$) is sucked up into cloud only to drop again as $\perp$ (628.11)[15] - when ALP agrees to be reborn in order to humour her husband's incestuous longing for his daughter.[16] This is soon to bring back ricorso news of Anna Livia herself as a flowing link between chapters and a way back to HCE; [HE (Shem Earwicker) will shortly give way to his mother "She": just "shee" (*FW* passim).

End of I.4-beginning of I.5

The first ricorso transition of the *Wake* is outstanding insofar as it is among the last chapter junctions to have been composed, possibly on account of its strategic position in the middle of Book I, whose links between sections had been generally

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[15] Early in I.1, the Prankquean riddle had already (re)established the connection between Anna Livia and rain in the threefold running-raining motif (21.22, 31; 22.08-09).

[16] If one bears in mind the reemergence of $\sqcap$ from 532.06 onwards, this transformation may also be read as HCE's renewed vision of his own wife after he has managed to be sexually reborn in the sterile though successful lovemaking scene of III.4.

established by 1927. While the gap between the I.4 and I.5 chapters as we know them now gradually closed in during the 1920s (with far more intermediate stages for the end of I.4), showing comparatively little uniform writing (except at 2.*2 fair copy stage for I.4, followed by I.5§1.*2, probably early January 1924, and I.4§2.3, 1st typescript, prepared in conjunction with I.5§1.3, timidly introducing Δ as *Notre dame de la Ville* (cf. 102.18-19) in a holograph addition; *JJA* 46:63, MS 47472-162, typescript variously revised until beginning of 1927), the prayer junction was not conceived until Joyce marked the *transition* 4 and 5 pages for the printer of *Finnegans Wake* (for 103.08-11, concluding I.4; *JJA* 46:190, MS 47475-42v: 1.8/2.8, probably mid 1930s) or even started adding further overlay on a duplicate set (for the prayer end at the beginning of I.5, 104.01-03; *JJA* 46:452, MS 47475-220, "C" typed addition keyed to relevant *transition* page: 1.9+/4.9+, 1936). As it now stands, the concluding Biblical evocation of Anna Livia's babbling waters (based on II Kings 5:14 and especially Psalms 137:1-2: "By the rivers of Babylon [...]") is articulated with its Koranic-cum-Christian sequel by the *ruah* or breath taken at chapter break. Joyce's significantly late decision to split the psalmodic flow from its narrative prayer tag, anastrophically rejected to the beginning of the next divine cycle of Book I, testifies to his constant desire to devise appropriate relays for the final "backwash" to the more neutral agency of the "riverrun" half (the internal ricorso transition of the Divine Age naturally

substitutes a subdued version of the lyrical pangs of Book IV, with distant reversed echoes of the end of I.8 and beginning of I.1; see esp. 104.02-03: "her rill be run," i.e. her small river[be]run). I.2 ended with a ballad raising a Shem Cain from his father; I.4 sings of the advent of a *little* lady goddess (102.23-24: "She must be she," the indirect rendering of the Yahvistic formula "I am what I am," deprives the utterance of its performative potency) who tricked HCE into a doomed marriage (102.31-103.07 is a burlesque take-off of "At Trinity Church I Met My Doom"), and announces her prominent role as the hen which scratched up the redeeming letter.

The crux of authorship in I.5

The position and significance of I.5 calls for separate treatment; its key siglum is ☐ standing for the "mamafesta" or small-scale replica of the whole book, of which the chapter proceeds to give several interpretations (X) and which bears the first review of family sigla (p.119). More prominent than others in this divine chapter investigating holy scripture and authorship is ⊓ and the riddle in 119.17-19 suggesting to turn this hierogrammatic "baffling chrismon trilithon sign" counterclockwise to obtain his title in sigla. As we have seen, the result, once penned out backwards, happens to be ⨆ ╪ ⊐ ╪ E ╪ ⊓ or She(e)m in the Cyrillic alphabet, backed up by the numerous implications of [as a *trili*thon instead of ⊓ as a *tetra*lithon but standing for the

triliteral HCE.[17]   Towards its close, I.5 takes up the passing

mention of the Tiberian vocalisation of Hebrew consonants in

119.16 ("tiberiously").   "The unmistaken identity of the persons

in the Tiberiast duplex" (123.30-31) is revealed by its fourfold

punctuation or perforation, the basis of datation for the Book of

Kells, used here to relate time to its appropriate exponent.

Beyond the silent but telltale diacritic $\wedge$, which accuses Shaun

as the destructive "Brofèsor" (or Wyndham Lewis) introducing a

notion of time (his *Time and the Western Man*) in his supreme

Space, lurks Shaun's "ondtish" desire to make time-oriented Shem

(co-)responsible.   This hypothesis is soon developed into the

hidden acrostic on Shem, the unvocalised SHM letters or ['s

"shemletters" (419.19) in "shoots off in a hiss, muddles up in a

mussmass and his whole's a dismantled noondrunkard's son"

(125.01-02), before the final revelation of the identity of the

writer-notesnatcher, "Shem the Penman" (125.23), aptly preceded by

a late parenthetical Russian version of the "How do you do?" motif

(*JJA* 46:467, MS 47475-140; 1.9+/4.9+, manuscript overlay on

duplicate *transition* 5 pages, 1936) as a pointer, like the Latin

transliteration "Sheem" in I.7 (*JJA* 47:444, MS 47474-66; 1.4/2.4

or 2d typescript, probably June 1925; an emendation of "sonny"),

to the Cyrillic puzzle on his name.   Brofèsor $\wedge$, who gradually

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[17]   Skrabanek (1988) has pointed out that the riddle also
admits of an Elamite solution: ΠE, the ideogram for *sunkuk*:
king ("sun of a kuk" in 162.15, and a cluster of related entries
in VI.B.45 89), although the revolving elements of the siglal
puzzle had already been inserted before Joyce worked units from
the late VI.B.45 index into the *Wake*.

emerges as the possible narrative agency as we move towards the professorial quizzes of I.6, tries to hide that the "silent" (if unvocalised) duplex is in fact the hush sound of SH(aun/em), ⊔⊔ , i.e also HC/CH(e) himself, responsible for the identities of his twins. The then perhaps not so unmistakable "Tiberiast duplex" still somehow bears the imprint of its original "complex," the "multiplicity of personalities" (107.24-25) of the "writer complexus" (114.33), which is further revealed by a closer inspection of the Shem acrostic:

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SHAMROCK
H E N
E mi
M not you (U)
SHE|M US
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                              (*JJA* 46:341 and 47:429, MS 47482b-122v,
                              which also bears a first version of the
                              culinary passage, now in I.7, p.184; 1.3⊢
                              /4.3 ⊢: extradraft material, partly used
                              in I.7§1.*1, §2.*0, §1.3)

It is interesting to note that the acrostic was added to the already existing "fourleaved shamrock or quadrifoil jab" along with the essence of the ⊓⊓ riddle, "tiberiously" and the change to "Tiberiast duplex," which underlines the parallel functions of the Shem acrostic and the ⊓⊓ riddle[18] in relation to the voicing of the unpronounceable hierogrammaton or divine name (cf. YHWH). The Shem complex now runs as follows:

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[18] ⊓⊓ (119.07), "Sheem" (188.05), ⊔⊔ (6.32), then Ⅎ (36.17) and finally E (51.19) were inserted in February-March 1925, June 1925, October-November 1926 (first-draft emendation), then March-April 1927 and May 1927 (before publication of *transition* 2 and 3) respectively.

thinkers all put grown in |Ireland ⇥ waterungspillful
Pratiland| only and a playful fowl and musical me |{and ⇥ by}
⇥ and| not you in any case, two and two together, and [...] a
sigh for shyme   (124.24-27)

> (*JJA* 46:337, MS 47473-33, holograph
> addition to the 1st typescript at 1.3/4.3
> stage, probably early 1924 but revised
> Feb.-March 1925)

The "musical me and not you in any case" is not as straightforward

as its peremptory appeal for discrimination and decency (non-U)

would like to suggest.[19] We shall see that the strong musical and

casual opposition will melt into an ambivalent "Shemus" (or

short Shem + -*us* case ending, not -*u* in any case; but also

we-us, the same/Shem/shame) just as the /\-Brofèsor "shamelessly"

takes up the bread-scoffing connotations attached to the

Shem-Jacob-baker type when he fades into a "Brotfressor." The

letters of the Shem(us)-SHE|M US acrostic further yield the

letter-bearing H E N (SHE as "a playful fowl") or ALP as Dame

Partlet jabbing the document while unearthing it (11.22-24), who

forms another duplex with her husband (supposedly talked about and

cleared in the "mamafesta"). Whatever the hesitancies in

narrative agencies and identities, "the fourleaved shamrock or

quadrifoil jab" remains, weaving "two and two together," the four

SHEM letters, the four sinful punctuation marks in the identity

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[19] Adaline Glasheen's too simple ascription of most or the
whole of the "Hen" chapter to a Shem narrator conflicts with the
final derogatory mention of Shem the notesnatcher, after an
expletive Russian aside, originally introducing /\'s diatribe
against his brother in I.7 (1977: xxxvii-xxxix). More significant
perhaps is the archetype of the quester(s) as a narrative agency
in I.5, whose end modulates into a focus on the Shem-Shaun duplex
which will be carried on into I.6 and I.7 (see later).

complex of Ireland quested by four analysts who X meanings and identifications, the same over and over again (the alternative genesis of the letter written by ⊥ to her divided self is left aside here). The silent inscription of X prepares for the emergence of its triplicate version ◯, the twelve quizzes on the family album in I.6, where the "noledge" of Shem the "lazy and gentleman" (126.01) is tested by professorial Shaun,[20] while the climactic movement from synecdochic hidden forms of Shem to the revelation of the writer's divine name in full paves the way for his exposure in I.7.

End of I.5 to end of I.7

Probably in January 1924, Joyce drafted what was to become the opening section of I.7 at the end of the second draft of the conclusion to I.5, "[...] insufficiently despised notetaker Shem the Penman." [*new paragraph, signalled by indentation*] "Shem is as short for Shemus [...]" (*JJA* 46:314 and 47:330, MS

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[20] The vexed question of the identities of teacher and pupil might be indicative of the whole movement towards the twins' fusion in I.6. The prevailing view according to which [asks questions to Shaun (see for e.g. Rose and O'Hanlon 1982: 88) seems to clash with the emergence, at the end of I.5, of ∧'s professorial indictment of [. The knowledge of the "lazy and gentleman" is perhaps best attributable to a Shem figure, a "Nayman of Noland" (187.28) - see e.g. the symmetry of "callhim forth!" (126.02) and ∧-Justius' "Stand forth" (187.29) - and Glasheen's reascription of the eleventh quiz only to Shem (1977: xxxix, footnote) would seem to go in the right direction. This would provide a mirror reversal for Shaun-Yawn's questioning in chapter three of the opposite Book III. Yet neither Joyce's ambiguous mention of ∧ doctor in I.6, esp. quiz 11 (*Letters* I 257-8; letter to Miss Weaver, 14 Aug. 1927), nor the introduction to the quiz show (126.04-09) really solve the problem.

47471b-49v; I.7§1.*0 following I.5§4.*1, predating the insertion
of the SHEM acrostic), as well as the close of the originally
second part of I.7, uniform with the first version of the now
famous introit of "Anna Livia Plurabelle," "babbling bubbling
chattering to herself Anna Livia" [*new paragraph*] "O, tell me
all about Anna Livia! [...]" (*JJA* 47:381 and 48:13, MS
47471b-68; I.7§2.*0 with I.8§1A.*0⊢; see the slightly different
first-draft opening for I.8 on *JJA* 48:3, MS 47471b-74: 1A.*0,
Feb. 1924). Both the Shem and Anna Livia narrative bridges at
either end of the central portraiture of I.7 were thus clearly
established at a single early draft stage (with minor later
expansion for what is now 195.05-06) in the gradually elaborating
continuum of the second cycle of Book I (the [to △ passage from
I.5 to I.7-8 might have influenced the similar move between I.2
and the late I.4 to I.5). Joyce's subsequent decision to
interpolate the twelve quizzes of I.6 as a whole separate chapter,
"to balance ⋀abcd more accurately" (*Letters* I 258; letter of 14
Aug. 1927), seems therefore extraordinary and is a unique fact in
the *Wake*'s compositional history, which reveals the flexibility
of the book's jigsaw structure. The overall skeleton for the
dialogic I.6 was formed in Summer 1927, when the twelve-quiz
layout following a one-to-one siglal ascription was drafted along
with a neat version of ⋀'s opening provocative address in which
"So?" is already clearly detached as a narrative shifter pointing
to compositional interpolation (*JJA* 47:2-3, MS 47473-150v, -116,
1A.*0 or 1st draft; same list of sigla on p.28, MS 47473-132v). At

the other end, the final ambiguous landmark in 168.13-14 was soon

brought in to tie up, even more forcefully than the originally

preceding "Shem the Penman" did, with the Shem-Shemus equation

opening I.7: "12) *Sacer esto?*[21] Answer: *Semus sumus!*" *(JJA*

47:170, MS 47473-183; 4.*1, fair copy, probably August 1927). By

that time, Joyce had extended his 1924 list of sigla (⌐, △, [,

∧, S, P, T, ⊥, X, ◻ ; *Letters* I 213, dated 24 March 1924) to

accommodate, *inter alia*, /[and ◯,[22] which may both be found in

the inaugural "So?": S(hem/haun) or /[, which finally (e)merge in

the answer to quiz 12 on [, + ◯, standing for the twelve (and

here also an adequate approximation to the chapter's

semi-parenthetical nature in the structure of Book I). The speedy

delineation of the framework for this connective catechism took

place just before Joyce chose to recast the second half of I.7

into a dramatised dialogue (when the pages of *This Quarter*,

Autumn-Winter 1925, were marked for the printer of *transition* 7

at 1.7/2.7 stage, possibly Aug.-Sept. 1927). Two dramatis

personae, first known as JUST*US* and MUSTE*US*, emerged and ∧'s

monologued indictment of [was split into a two-part trial

(accusation and defence), with adequate second- to first-person

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[21] This Latin phrase, borrowed from the *Law of the Twelve Tables*, VIII.21, ambivalently means "let him be accursed / sacred" and is an apt prelude to the emergence of a /[in the plural answer. The ambivalence of *sacer* is discussed in Benveniste 1969 2:187-8. For various developments, see von Phul 1966: 85, Cowan 1974, and Epstein 1974: 65-9.

[22] See VI.B.8 244 for the appearance of /[(dated early 1926 in McHugh 1976:9, and even mid 1924-Nov. 1924 in the relevant *Archive* preface). ◯ occurs in a new list of sigla in a letter to Miss Weaver, dated 15 July 1926 (*Letters* I 242).

singular pronominal adjustments. This went one step further than

the originally planned passage from a purely narrative-descriptive

mode (the accused Shem being referred to as "he") to a one-way

direct address without the defendant's answer (187.28-32ff.; *JJA*

47:377ff., MS 47471b-66ff.; 2.*0 stage, Jan. or early Feb. 1924).

But particularly conspicuous is the massive introduction of

references to grammar, especially Latin grammar, which along with

the gradual fusion of opposite Shem and Shaun (prepared by such

I-you-I dialectical play as "you know me and I know you;" *JJA*

47:382, MS 47471b-68v, holograph addition at 2d draft or 2.*1

stage, Jan. or Feb. 1924) may be viewed as an expansion on the /\

signature and SHEM acrostic of I.5 and on the newly added movement

of I.6 towards the half dog Latin of "*Semus sumus!*" perhaps

meant to be utterd by /[: We are Shemus, Shem-us, the same (Shem).

The nodal Shem*us* character, a name which I suggest would fit the

dual essence of /[, especially in Book I, foliates into a dialogue

lawcase or *casus* - a Latin grammatical case, redolent of fall

or German *Fall*, showing the modifications a name goes through in

the Wakean cycles - having ambivalent Anglo-Latin implications

which refocus the whole of I.7: from Shem-Mercius' impossibility

to *decline* Shaun-Justius' *slanted* pronouncements (his

third-person singular portrait was already *oblique*; see 187.29)

to the ever-increasing realisation that Shaun-Justius must voice

and confess "s(h)ameness," the prerequisite of the twins' unity

for potential fatherhood (cf. Mercius' demand for a "homely little

confiteor" in 188.04, or his own utterance of the Latin middle

voice form *confiteor*: *I* confess). We are (Justus ⊹) Justius
and (Musteus ⊹) Mercius;[23] we are -us, we are who we are, a middle
plural subject trying to perform the Father's elusion of naming[24]
(compare with ALP's "She must be she"). The emergence of a plural
/[through changes in enunciative agencies, dialogisation, and
subjective / nominative-accusative hesitencies (see esp. the
stage directions "to himother," "of hisself" or "*Domine
vopiscus!*" all September 1927 additions) or the merging of two
opposite subjects into a middle voice -*us*, a singular Latin
subject collectively *accused* as an English object, announces
much of the explicit substance of Book II with its Shem-Shaun
reversals and unions. These momentous developments of enunciative
strategies for characterisation or rather modulations are also
tinged with a recall of the eye-ear dichotomy (part of the ∧-[
ambivalent duality), here attuned to the prevailing mod*us* of the
/[duplex (e.g. addition of "to catch a listener's eye," now
174.17-18, also at 1.7/2.7 stage; *JJA* 47:473, MS 47474-75). The
tension is temporarily neutralised and the twins' fusion ominously
preceding the ritual murder of the father is held at bay by the

---

[23] Musteus, who had to comply with legalistic Just(i)us,
later became Mercius when he was given a chance to plead for
mercy.

[24] When asked to decline his identity, God expresses his
being without disclosing His name; Exodus 3:14: "I AM hath sent me
unto you" (Hebrew *Ehyèh*, from *hayah*: to be, to which the name
Yahweh is etymologically related). See Odelain and Séguineau
1978: 390-3. The complete formula *Ehyèh ashèr èhyèh*: I am the
one who is, I am the one I am, I am what I am, I am what I shall
be, etc., must be related to "he war" (258.12), in a Babelian and
Hebrew context brilliantly analysed by Derrida (1987c: 15-53).
For the various identifications of the motif, see Hart 1962: 227.

modulation of Mercius' defence into the evocative babble
signalling the return of Anna Livia, less as a voice than as a
medium and vehicle for the washerwomen's own gossipy voices. Her
ever-widening course, from her source "O" (and the typographical
layout in 196.01-03) to the mingling of her waters with the
father-ocean, separates left and right banks, /[, while these
gradually estranged voices concern themselves with the prototypal
figure of her husband. SHEM|USt vanish for SHE|Must appear, die,
rejuvenate, and clear HCE's sinful linen. Yet her banks are also
the twins who swop each other's knowledge to get a better aim at
the father. "She must be she" again in the flowing ricorso of
I.8; "So?" or S(hem/haun), i.e. them (Old English *hem*),[25] and
s(he): "O, tell me all about Anna Livia!"

        End of I.7-beginning of I.8: the ◯ of I.8
The transition to the I.8 ricorso brings back HCE, at least in
talks presumably exchanged by female agencies. As the run-on
composition suggests, Joyce might have been fumbling for a
grammatic play capable of informing the narrative switch to the
story of HCE and ALP as well as announcing the cyclical structure
of the concluding ricorso of Book I, *Anna Livia*. *O* ...
all (pronounced [ɔ:l]) ... *Anna* Livia, where "O," the
first drop of the Liffey, but also the last-become-first letter of

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        [25] See 590.24, "Male and female unmask we hem," in which
"hem" is a later substitution for "them" (*JJA* 60:295, MS
47485-28; 4.*2+, redraft of fol.41 (4.*2), prob. March-April
1926).

language and phatic narration, is the emblem of the cyclicality of
the I.8 ricorso, devised as early as the first drafts (the
repetitive incantations of "tell me" on both sides of the chapter
are already found in February 1924 at 1A.*1/1B.*1 stage,
containing the first available draft of 208.27-216). Though it
may seem to dilute the original intent, the late insertion of the
late transitional "Quoi-", repeated seven times and having eight
q's, phonetically mediates (and consequently amplifies) the effect
of vocal modulation between I.7 and I.8, from [ɔ] to [a] (French
quoi and "quack" combine to yield the diphthong [ɔa]).[26]
Vocally and echoingly, the end of I.7 trickles into the circular
meandering flow of I.8 which will close on silence as the two
banks become too wide apart to hear each other's insistent
requests for telling. When "Night!" is heard / has fallen at the
end of Book I, the page goes blank and the tale, as we already
know, is once more deferred.

In a letter dated 16 January 1924 (*Letters* I 208), Joyce
informed Miss Weaver of his rough plan for the intended sections
between the end of I.5 and the "Revered Letter" (now in Book IV),
which then comprised I.7, I.8 and Book III (the delivery of the
letter). The first three months of 1924 were spent working on the
Book I chapters (which we have shown still bear intrinsic witness
to their continuous process of generation) while the siglal nature
of "characters," offering greater flexibility for narrative

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[26] Cowan reads the connective "and" in 195.05 as the
Norwegian for "duck" before the "quack" sequence, or ALP
introducing the river theme of I.8 (1974: 42).

developments, was being elaborated, just before Joyce set out composing the four watches of Book III (until late 1925-early 1926). There were still no provisions for Books II and IV, then only extant in the form of early disjuncted episodes (with a finer outline for "Mamalujo" in II.4), some of which will be reshuffled towards the end of *Work in Progress* and integrated into larger continuums. But although Joyce equally devoted his time to Books I and III, their evolution and, accordingly, their final interrelations are dissimilar and reflect their respective structural positions and functions within the whole edifice. The dominant feature of the Book I episodes is the amount of compositional overlappings and resulting thematic "bridges" sometimes spanning several chapters[27] and which received even further elaboration in the composition-revision phase of the late 1930s (especially I.2-3; I.4-5). The *grammatic* revelation of structural family sigla and compositional patterns relaying an emerging overall scheme under-writes the narrative *progressive* function of *grammar*, from consonance to voice and vocalisation, and enables Joyce to secure as early as the first of the four Books the polyhedral network of the *Wake*'s underlying mechanisms of textual generation. It is an indisputable fact that the writing of *Finnegans Wake* is cyclical and has boustrophedon effects but its ever returning, forever rejourneying themes, motifs, narrative invariants, etc. are subjected to a mode of sequential

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[27] This point was already well developed in conjunction with I.5-I.7 in Epstein 1974.

presentation which has to take the linear, temporal constraints of language into account.

3. The Books of the night

While distant cryptic narration gradually gives way to voice and dialogue as the *Wake* moves towards Heroic, then Human Age (to culminate with the onslaught of direct addresses and dashed, disintegrating polylogues in the most "human" chapter of the book, III.3), plot development reaches a peak at the end of I.8, at the threshold of Book II whose mixed fabric and denser idiom entwines the inverted strands of the genetically earlier Books I and III.[28]

Rounds and lines in II.1-2

Tagged after "Anna Livia Plurabelle" in Joyce's sketchy layout for the opening of Book II ("$\triangle$. night! Driftwood on $\triangle$ [...]" followed by a scheme ascribing one of the sigla to each section; *JJA* 51:3, MS 47482a-2, May-June 1926), II.1 offers at its beginning the now familiar shift from syncopated lyrical female-oriented incantation to a more informative (re)opening comment as a relay of the final switch back to Book I. Worthier of notice is the children's vocalic call to the mother at its

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[28] See *Letters* I 220 (16 Aug. 1924), about the problematic fusion of the two parts of the book, *SL* 327 (14 Aug. 1927), about composing Books II and IV, and *Letters* I 261 (9 Nov. 1927) for Joyce's dream after composing the basic framework for Parts I and III, which he equates with a split rainbow. Clive Hart was the first to work out an inverse order of correspondences between the episodes of Books I and III (1962: 66-7).

close: "Ha he hi ho hu. Mummum" (259.09-10) following (Anna

Livia's?) prayer to placate the Lord and Father's wrath towards

the lingering offspring (*JJA* 51:140-1, MS 47477-146-7; 7.*0 or

1st draft, 1931-2, and 7.1 ⊢, extradraft extension for 7.1, now

missing), which heralds the theme of feminine semi-vocalisation

and the vocalic structure of II.2 (see next chapter). The

equation between linguistic and sexual knowledge underlying

"Storiella as she is syung" and the geometry lesson is silently

rehearsed in the performance of the mime of II.1, compounded of

round and line dances, in which guessing the word for the colour

of the girls' undies obviously constitutes pre-sexual initiation

into the gender mysteries of the II.2 textbook. Its later

tentative opening will adapt the ordered vowel sequence to the

compass of its universal knowledge and divine revelation, the

Alpha and Omega - the A [...] oo or ω limits were established in

parallel fourth stages of composition in 1934, typescript and fair

copy respectively[29] - while a later revision will replicate the

macrocosmic structure in the opening sentence. The second-level

manuscript addition "Tea Tea Too Too," now decapitalised and

maimed of its final "t" in 260.02-03 (*JJA* 52:85; MS 47478-183,

1.6/2.4/3A.6, late 1934), anticipates the "too" closure of the

"Nightletter" tailpiece (*JJA* 52:280, MS 47478-178, 9.*4, fair

copy) and thereby sketches the cyclical pattern of this "*oval*"

chapter in which the twins, as Kev and Dolph, are led to the

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[29] There is a sense in which "too" can be said to end the
chapter as the subsequent footnotes and drawings refer to elements
higher up in the central column.

disc-ovary of their mothers' genitals by drawing two intersecting circles (p.293), after a long parenthesis peppered with dashes and ending on the suggestion to draw the line somewhere (292.31-32) where, by changing sides and joining knowledge, they progressively map out the construction of the sexual diagram (- - -).[30]   The key chapter of Book II, where the two opposing cycles of Books I and III coalesce to shape the mystical Vesica Piscis or Yeatsian Vision of female sex, naturally rearranges and dynamises some of the thematic nodes devised earlier for the Book of Divine Age, especially the *overall* change to vocalisation in its second half. The overture of II.2 will eventually be fashioned so as to combine simultaneously the prominent grammatic pause and following comment on p.94, which occupies a central position in the I.4 ricorso but also acts as a pivotal switch for the whole of Book I:

> As we there are where are we are we there from tomtittot to teetootomtotalitarian. Tea tea too oo.   (260.01-03)

The grammatical ligature conveys the geographical erring of the children back to pub and study room (see 260.R1) and, within its gradually expanding cyclicality (from "we there are" to "are we there"), conceals the Shem*us* divine formula "we are we," a

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[30]   As should be expected, geometrical patterns play an important role in the structuring of II.2, whose major set piece is the twins' schooling in the first proposition of Euclid. See *Letters* I 242 (letter to Miss Weaver, 15 July 1926) - Joyce composed and revised the geometry lesson during the Summer - and Senn 1966.

threatening usurpation of the father's prerogative, as the twins

are about to learn knowledge from alpha to omega:

> Now tell me, tell me, tell me then!
>   What was it?
>   A .... !
>   ? .... O!
>   So you are now there they were, when all was over again,
> [...]   (94.19-24[31])

The Alpha-to-Omega query and exclamation, with its sum total of

twenty-four dots, signs and letters like the Greek alphabet,[32]

seems to be a pivotal afterthought half-way through Book I, meant

to introduce a more vocalic mode in the Wakean quest, with

conspicuous (compositionally retrograde) anticipation of the

passage to the I.8 ricorso, in inverted order ("tell me" then

"A...O"). This source thematic network will then be rearranged in

the microcosmic opening of II.2, a prelude to the construction of

dots, lines and, once the elements of geometry are fully mastered,

circles enshrining the female sexual triangle.

Structural relief and narrative culmination in II.3

A climactic crossbreed between earliest fictional incentives and

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[31]   Inchoate draft of "So there you are [...]" in *JJA*
46:41, MS 47471a-1v; 1B.*3 including 1st draft of 92.06-96.34,
probably late 1926-early 1927; "tell me" motif and "A -- ! -- .
O!" in *JJA* 46:80, MS 47472-206, 1(AB).*4/2.*4 or fair copy,
probably March 1927; the "A...O!" sequence probably appeared in
its revised final form at now incomplete 1.7/2.7 stage, on galley
proofs for *transition* 4, dated 27 May 1927 by the printer.

[32]   It is also the same as the number of books in Homer's
epic, with which Riquelme weaves a parallel (1983: 31; see also
114 n 27 about a/o as origin and end).

late actualisation,[33] II.3, the linguistically densest chapter of the *Wake*, mainly revolves on the two skits of its first half, leading to the shooting of the father staged as a drama of atomic physics and etymology. The structural simplicity of its textual boundaries after the tight geometrical patterns and spatial acrobatics of II.2 might confirm that Joyce was chiefly concerned with framing this "official" narrative of the cyclical father-son-father subsitution. One needs only mention the late insertion of the opening twelve-word sentence, with its negative-positive oscillations and Cyclopaean acrostic of "I'm Noman," which stands for the twelve customers hearing / watching at the bar but also for the man who is not a man (the first riddle of the universe, *FW* p.170), the "Nayman of Noland" or Shem side of the Butt-Taff figure (althoguh /\-Butt "officially" shoots the General dead). The murder of the father being accomplished, the text may move on to the second, "regressive" narrative movement of Book III, which the structure of II.4 rehearses.

## II.4: the voyage into humanity

Far more revealing of Joyce's compositional methods and structural shaping is the inconspicuous ricorso of Book II, the shortest of all the *Wake*'s episodes, tagged onto the second longest. It is

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[33] The "Norwegian Captain" story and "How Buckley Shot the Russian General" are two of the best known anecdotes of Joyce's father, which were reserved for the dramatic staging of the father's ritual killing in II.3; see *JJ* 545. See also Litz 1964 ed.: 99, for an account of the crucial narrative role of the chapter.

at once the first chapter to have been really started, the
"Tristan and Isolde" piece and "Mamalujo" already bearing much of
the chapter's substance and internal vocal pattern when it was
published in the *Transatlantic Review* (April 1924), and possibly
the last to have been completed, harmonised but also reshuffled at
both ends (from July 1938 onwards). II.4 occupies therefore an
outstanding position in the draft history of the *Wake* and offers
remarkable evidence of Joyce's late structuring method, especially
at work at the beginning of the chapter, to shape its ricorso
circular pattern and introduce the more linear regressive scheme
of chapter junctions for Book III, which is "a description of a
postman travelling backwards in the night through the events
already narrated" (*Letters* I 214; letter to Miss Weaver, 24
March 1924).[34] The maritime scenes of II.4 mark the end of the
bridge between narrative progression and progression-as-
regression, flux and reflux or "sinistrogyric return" (120.27)
back to the first missing half of the circular sentence spanning
Books IV and I. What we may now interpret as an ebbing pattern
inaugurated in II.4 was perhaps alien to Joyce's composition when,
as early as October 1923 (at 2.*1 fair copy stage), he carefully
distributed the four evangelists' names as follows: 386.12,
"Johnny" (*JJA* 56:40, MS 47481-14; superscript anteposed
addition), 388.10, "Marcus" (*JJA* 56:41, MS 47481-7), 390.34,
"Lucas" (*JJA* 56:43, MS 47481-9; superscript anteposed addition),

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[34] See also VI.B.1 76, "/\ walks backwards," and VI.B.1 167,
"/\ ray of light / travelling backwards / antipodes / night-noon"
(crossed through in red).

393.04, "Matt" (*JJA* 56:45, MS 47481-10), i.e. *Matthew Mark
Luke John* conveying narrative backwash:

<pre>
        Ma   Ma   Lu   Jo
        4°   2° ⟶ 3   1°
</pre>
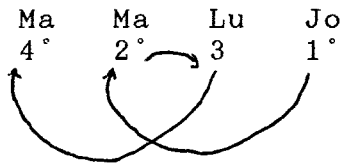
The waves bring us back, with Tristan and Isolde, from Ireland to
King Mark's Cornwall (cf. 3.04-06) where their fatal doom will
eventually restore the prototypal hero to his former supremacy.
Here Earwicker appears in the archetypal form of the downtrodden
"*Muster Mark*" (383.01), whose siglal form M was an early
ingredient of ⃔⃕, not wholly carved out at this primitive stage.[35]
The structural loop backwards in II.4 is the late mimetic outcome
of Joyce's introduction of seagulls' cries of (now logically
ordered) "Mattheehew, Markeehew, Lukeehew, Johnheehewwheehew!
Haw!" in 399.29-30 (*JJA* 56:213, MS 47481-134, holograph addition
on 2.8/3.10 2d typescript, probably Aug. 1938), as a coda to the
"Anno Domini" poem, started possibly way back in September 1923,
and an echoic anticipation (or a compositional recall) of the
"Hark!" opening of III.1. This move was simultaneously rounded
off by a reshuffling and reversal of the narrative units pillaged
from "Tristan and Isolde" for the beginning of II.4,

                                                        from

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[35] See McHugh 1976: 8. Several attempts at fusing ⃔⃕ and M
appear in early notebooks but M is no longer included in the 1924
list of sigla already given.

|So ⟜ And| there they were \<too\> listening in as hard as they could [...]³⁶ all four of them \<listening\> they were the big four \<master\> waves of Erin all listening four [...] and here now we are the four of us [...]

> (*JJA* 56:26, MS 47481-2; 2.*0/3A.*1, 1st draft sent to Miss Weaver on 5 October 1923, now 383.19ff.)

bearing the insistent introduction of the four masters, their

emergence in direct address, while the earlier separate "Tristan

and Isolde" passage (§1) was *concluded* by "So sang seaswans:"

(383.15-18) and the first version of the song to Muster Mark, now

383.01-14 (*JJA* 56:18-19, MS 47481-98v; 1.*2 or 3d fair copy,

April 1923),

to

|[...] ⟜ That song sang seaswans. The winged ones overhoved, shrillgleescreaming| [...] the big kuss of Trustan and Usolde. [So sang seaswans:]
    - Three quarks for Muster Mark
            [...]
[...] his money and mark.

> (*JJA* 56:169, MS 47481-107; 2.8/3.10, 2d typescript, probably Aug. 1938)

The final reversal and harmonisation was carried out from the next

stage onwards as follows (2.9/3.11 or 3d typescript, probably

Sept. 1938, is now missing):

- chapter opening with song, now preceding its original introduction (in which "That song sang seaswans. The winged ones." and "Overhoved, shrill⌣gleescreaming." are now inverted at its beginning), in order to match the concluding seagulls' cries, hence
- (partial) "tone" adjustment (exclamation *marks* added to

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³⁶ A textual expansion, not reproduced here.

song) to match these shrill cries at the end (a process continued later).

II.4 now significantly opens with a united M and ends with his quartering into X. Another function of the concern for symmetric echoes and narrative tidying-up by reversals was to bring the finally ordered ricorso to announce structurally and phonetically (as well as narratively) the now distant, early composed counterpart at the end of III.3, before the structural reappearance of the four X in the III.4 ricorso. But by then the slow ineluctable sinking into sleep will have been consummated in various stages by Shawn/Shaun-Jaun-Haun-Yawn.

Climbing down the word-ladder into sleep: III.1-3

The more linear progression unifying the regressing continuum of Book III, which recapitulates the main events of Book I in reverse gear, should also be seen in the light of (at least) three other narrative guidelines: the delivery of the letter by $\bigwedge$ (the seminal plan for Part III; *JJA* 57:2-5, probably Dec. 1923-Jan. 1924; see also letter of 16 Jan. 1924 already mentioned), who is also "a barrel rolling down the river Liffey" (*Letters* I 214, 24 May 1924), and his gradual descent into sleep and medium trance. As such it forcefully contrasts with the highly thematicised junctures of its contemporaneous, ana-*morphic* counter-Part. The movement of II.4, from "Mark" to X and the seagulls' cries of "Haw!", is summed up by the opening injunction "Hark!", then "Hork!" (403.01, 03; *JJA* 57:8, MS 47482b-3; this first draft, of

March 1924, originally had two "Hark!") but also by the less

obtrusive "Mark as capsules." in 403.06 (interestingly given as

"Mark has captures" in the holograph first version of 403.06-17;

JJA 57:313, MS 47483-98, 3d proofs for *transition* 12,

doubtless emended on now missing 4th proofs). Much of the

structural fashioning of Part III seems to have happened towards

the end of 1923. The originally run-on ∧ab was divided into

chapters III.1 and III.2 by means of spacing just before "Jaunty

Jaun" (*JJA* 57:176-7, MS 47483-52, 130; 1A.5/1D.5//2A.5/2B.2/

2C.5, 1st typescript, late 1924), shortly after distortions of

Shaun's name had either been introduced (beginning of III.3) or

substituted (end of III.2) to convey the several stages of ∧'s

surrender to yawning and sleep as he also becomes a lying medium.

The triggering process was the reworking of "Shaun" into "<Jaunty>

Jaun," which led to the adoption of "Jaun" throughout III.2 (May

to mid-June 1924). The later distortions of "Jaun," "Jauneen" at

the close of the still continuous ∧ab into the inarticulate

drowsy "Haun," "Hauneen," now in 471.35, 472.14, 20 and 473.21

(*JJA* 57:156-7, MS 47483-30, 31; 1A.*4/1D.*4//2A.*4/2C.*4 or 3d

fair copy, late 1924), might precede and have influenced in turn

the sleepy labial evocation "Lowly, longly, a wail went forth.

Pure Yawn lay low." (474.01; but also "Yawn," 1.11), already found

in the first draft of the opening of III.3 (*JJA* 58:3, MS

47482b-62, 3A.*0, probably Nov.-Dec. 1924; occurrences of "Yawn"

in 476.10 and 477.27 were added at 3A.*1 and 3A.*2 respectively,

same date). Between "full fost sleep" (473.24, end of III.2) -

"every post shall sleep" was already in the first draft of March 1924 and was symmetrically balanced at the beginning of the then uniform III.1 by the later addition of 403.05 (*JJA* 57:2?, MS 47482b-34v, probably mid-June 1924) - and the sleepy overture of III.4 (555.01-02), the all-too-human III.3, the chapter of declining humanity which was to become the largest section of *Finnegans Wake*, was equally given its final textual limit late in 1924 with the yawned-out (or yelled-out?) equivalent of the Mamalujo cry prior to Book III, "Mattahah marahah luahah joahah" (*JJA* 58:79, MS 47482b-106; 3A.*2+/3B.*0; this version supersedes a more straightforward distortion crossed out on the same folio). At the close of III.3, "(rimrim rimrim!)" (553.24) reminds us of its corresponding motif at the *opening* of I.3, another human subcycle which one recalls also ended on a note of sleepiness, now pervading the whole Book of Human Age with the Shawn-Yawn word-ladder and other semantic elements. But the ricorso of humanity and the Ricorso of Dawn which has been more and more openly intimated since the end of III.1 (428.17) are drawing near.

The wake of HCE's letters in III.4

In August-September 1925 Joyce tackled the last watch of Shaun (/\d). This unique instance of a minor ricorso followed by its Book-length model may help to account for the highly fragmented and overlaid first draft, perhaps the largest basic draft of all sections (see Hayman's preface to *JJA* 60: vi). This double transition, just before the wake from sleep and on the brink of

the Divine Age, had to proceed from a sensation of disintegration straight back to a numb (re)awakening leading into a past-become-present again. This prospective movement is anchored in the structure of III.4, as is already evident on the first elaborate draft; the staging of the parents' sexual performance is viewed in four sterile, decomposed stills by each of the analysts as voyeuristic bedposts, and heard as four musical chords combining in a cyclical form the letters of HCE, who is now waking from the inarticulate H... slumber of the three previous episodes. As we shall see, this fourfold structure is more important than the actual chapter delineations for the overall scheme of the book. The musical pattern is already indicated in the margin of the first draft of the inaugural chord, now in 559.21-22, here written out in sol-fa ("Domicy") and more fully developed than the others at a corresponding draft stage:

```
HCE       CEH
Sidomy    CHE
          HCE
          (JJA 60:58=136=143, MS 47482a-30v; 4F.*0/4H.*0[37])
```

Joyce perfected the structure and actually chose to open (and conclude) on CEH, rather than plainly ordered HCE, so as to impart a discordant effect - CEH being a major seventh - to the trigrammaton of the still half asleep God (he also rewrote the overture in German notation, possibly to weave in a clue to the

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[37]   For an explanation of the circular arrangement of HCE's letters in German musical notation attuned to sol-fa, see Dalton 1963b.

musical riddle; *JJA* 60:285, MS 47485-8; 4.*2+ or redraft of MS 47485-30). By the 4.*2 fair copy stage of March-April 1926, showing extensive revision, the principle of the revolving chord was firmly established along with the novel distribution of the ordered evangelists "Matt!", "Mark!", "Luk!", "johnny!" as voyeurs (French *mater*: to ogle; to mark, to look, how jolly), a reminiscence of II.4 ending on the Mamalujo exclamation just as the regressive Part III precedes their return to the fore by a similar ejaculation at the end of III.3. "Luk!" is therefore one of those momentous typescript omissions which went unnoticed until final publication and accounts for the now lopsided structure (*JJA* 61:108, MS 47486a-126v; 4.7, marked pages of *transition* 18, revised during mid 1930s).

It may be worth noting that the structural scheme equates visual perceptions of sexual positions with written descriptions of the chords, which in turn stand in opposition to their actual technical implications. "Say! Eh? Ha!" (559.21-22) or CEH is the cue for action - as well as a pointer to Joyce's substitution of German H for B or si in sol-fa - in "first position of harmony" but the chord is actually discordant or unharmonious. "meseedo" (564.04) or EHC uses Latin sol-fa with French-English for "see my back" (French *dos*), a "rereway" view of male partly eclipsing female, and although it is described as a discord, EHC is in fact concordant. "Sidome" (582.30) is a frontal view of female imperfectly masking male "sidomising" her (cf. the "unnatural coits" of the Honuphrius case) and is indeed a "position of

concord!" (11.29-30) but the chord is a *perfect* fourth.
Finally, "Two me see" (590.24) or second CEH (you see me for the
second time) in "Fourth position of solution" (11.22-23) may also
be glossed as "I see the two of them [side by side]," or as the
text itself adds, "Male and female unmask we hem," once the
performance is over; its discordant unrest still waits for
resolution. The sterile, stilted sexual performance, with its
association of sodomy with a position of *concord*, was bound to
end on a jarring note, sounding the decadence of this human
ricorso. The late rhythmical syncopation concluding III.4
(changed from "funnyman's functions rumbling." in *JJA* 61:114, MS
47486a-129v; 4.7 stage; see similar earlier transformations at the
end of I.3 to increase finality) further emphasise the halting
performance which, despite the woman's blessed bliss and the final
applause, jerks to a standstill, as does Book III altogether.

The revolving chord of HCE anticipates the return of his
gyrating siglum, travelling backwards from I.5 to I.1, and
definitely marks dawn setting in at the end of a regressive line
of sleepy mutations, Shawn/Shaun-Jaun-Haun-Yawn-Dawn!: "Who now
broothes oldbrawn. Dawn!" (590.25; originally "who now broothes
down. <Nown!>"; *JJA* 60:115, 247, MS 47482a-59v; 4T.*1), "Ring
down." (590.27, added on galley proofs)... "Calling all downs"
(593.02, the original beginning of Book IV, which then ran:
"Calling all dawns. Calling all dawns to dayne."; *JJA* 63:3, MS
47488-4; 1.*0, late 1937), or the return of a/o vocalic play

announcing ALP's concluding monologue, the necessary mediation "back to Howth Castle and Environs." (3.02-03).

As II.4, with its dual inscription of M and X, was on the edge of slumber after the killing of the father in II.3, so does the following ricorso anticipate the wake of his hierogrammatic letters for the next cycle of Vichian history. The Book III ricorso not only closes Human Age but it also concludes one three-part Vichian cycle. The "Halp!" "Hun!" rhythmic tags (590.26), especially reworked at 4.*2 stage (*JJA* 60:279, MS 47485-41; probably March-April 1926), round off the H grammatic motif which had prefaced the Book of Sleep (403.01, 03, 05); the late final "Tiers, tiers and tiers. Rounds." (590.30) loops the Human Age ricorso and opens the whole of the Vichian cycle (Books I, II, III) to the general Ricorso movement of Book IV: "Sandhyas! Sandhyas! Sandhyas!" (593.01).

3+1   Recourse along the

Every rereading of *Finnegans Wake* spirals into new (re)discoveries, deeper visual and aural awareness that "something fails us" (627.11). But whereas two halves of a casual glance are enough to brace together the *symbolic* threads of the last-become-first sentence, their compositional junction was delayed by almost the whole span of the work's progress. In other words, Joyce did not leap the loop until the very end, long after composing the scattered sides of the intermediate ricorsi with a

view to the overall scheme and the unwritten major link (I.8 to

II.1: 1924/mid 1930s; I.4 to I.5: mid 1930s/1936, by revision;

II.4 to III.1: Sept. 1923 (harmonised Aug. 1938)/March 1924; III.4

to IV: 1938 (revised)/late 1937), some twelve eventful years after

the inchoate idea of a return to Dublin hero and city through a

dis-closing of language had been hit upon and couched on paper:

<pre>
                                            brings us to
    Howth Castle & Environs! [...] |not ⫫ pass|encore <re>arrived
                              (JJA 44:3, MS 47482a-83; 1A.*0
                              or 1st draft, Oct.-Nov. 1926)

                                        river<run> brings us back to
    Howth Castle & Environs. [...]
                              (JJA 44:105, MS 47472-4; 1.*2/
                              2.*2 fair copy dated 29.11.1926
                              by Joyce but with later
                              insertions; see also letter to
                              Miss Weaver, of 8.11.1926,
                              quoted in the introduction)
</pre>

The closing ALP monologue underwent scant notebook preparation and

composition speedily attained some of the lyrical heights which we

know from the "final" text. Yet several layers of stylistic as

well as structural improvements may be distinguished, especially

the following interrelated aspects: the growing circularity of the

monologue (from "Soft morning, city! Lsp!" onwards), the

deliberate inscription of a first-person plural subject as ALP

sheds her waters into the ocean and her voice dissolves into the

neutral discursive tone of page three, and the various adjustments

of the first half of the Ricorso sentence.

As, more than any chapter, ricorsi structurally mirror the

circular pattern of the whole work, Joyce was obviously carefully

contemplating a similar move with ALP's lisping dying notes.
Draft evolution gives ample evidence of these gradually implanted
symmetrical echoes:

> "Soft morning, city! I am leaf[f]y speafing <Lifp!>" (*JJA*
> 63:209, MS 47488-120; 5.*0 or 1st draft);

> "Let me lean, so soft our morning. So." (*JJA* 63:216, MS
> 47488-135v, manuscript addition to 5.1 typescript),
> originally inserted before the contemporary version of
> the interrupted sentence but later pushed away by
> massive expansion (*JJA* 63:231, MS 47488-148v,
> holograph addition to 5.3 carbon of 5.2 typescript: "Let
> me lean, just a lea, if you le, bowldstrong bigtider.
> All girls is wea. At times. So.");

> "So soft this morning ours. First. We pass through the
> grass behush the bush. So., But I'm taller now. And
> there. As then. Softhee, mememormee! Lps. [...]"
> (*JJA* 63:281),

and some intermediate disconnected variations inserted as
semi-rests at key narrative switchpoints, such as:

> "Lst!" (now 621.17; *JJA* 63:213, manuscript addition to MS
> 47488-135, at 5.1 stage);

> "Softly so." (624.21; *JJA* 63:217, manuscript addition to MS
> 47488-137, same stage);

> "But one clings still. Lff!" (now 628.07, in two parts;
> *JJA* 63:259, end of a long holograph addition on MS
> 47488-175; 5.5 typescript);

> "Lsp." (619.20; *JJA* 63:268, MS 47488-183, holograph
> addition on 5.6 typescript), etc.

The emergence of a "we" or accusative "us" would almost seem
a random phonetic alteration if it had not been anticipated by
former echoes on the other side of the Ricorso ("brings us"). The
change imposed itself on Joyce possibly also because the
linguistic evocation of HCE-ALP's embrace in the early draft
steered him into using pronominalisation as one of the elements to

be carried over into I.1 despite (or perhaps to lessen) the apparent discontinuation in the speaking voice. Hence the intermediate developemnt of first- and second-person forms insistently calling for their reunion: "How glad you'll be I waked you. My! [...]" (*JJA* 63:210, MS 47488-126; 5.*0), "But I'm taller now. And there. As then. Softhee, mememormee! [...]" (holograph addition to 5.3 recalling "Morandmor!" in 102.18, towards the end of the I.4 ricorso), "Till thousendsthee" (*JJA* 63:265, MS 47488-180v; 5.5 - or extradraft material for 5.5 typescript), leading to the reworking of "And here. As then." into "End here. Us then.", placed before the emphasis on "thee," "mee" and "thee" embraced, in which a's gave way to e / u.

Neither last nor least comes the delayed half-ending. Its few variants clearly show what Joyce's new aims were for each stylistic adjustment. The iambic proclitic rhythm had already been conveyed in the first draft: "A bit beside the bush and then a walk along the". The second version daintily distributed the first two letters of ALP's liquid initials, made complete with the second half of the sentence ("past"), while intensifying her a/o vocalic features: "A way a lone a lost a last a loved a long the" ... "past Eve [...]" (*JJA* 63:231; ·5.3). The third ultimate attempt, with its elimination of "a lost," secured the dual prosodic option of having the twelve syllables of final completion: $\bigcirc$, or only eleven, opening the closed circle into a spiral of rereadings if one has "lov'd" the book well enough to resume it: $\bigcirc$.

The iambic flow of ALP's a/o's pauses on "th*e*" to be reborn
as a trochaic rhythm of i/e/u in "riverrun." The split anchors
the basic tension between dialogic vowel clusters: A/O, the
amplitude of knowledge and Creation anchored in the female nil or
Nile source,[38] and I/U, the dialogic principle of all language,
with E as a mediating letter and verb, the Father (he) responsible
for ordering Creation and the families of letters:
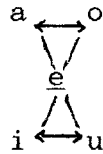
The W/word is disassembled back to letters (male consonant, female
vowel) whose grammatic and vocal patterns combine with Joyce's
structural use of sigla to shape junctions and relays[39] in the
cyclical organisation and proleptic movement of *Finnegans Wake*,
in spite of compositional dovetailings. Those, as we have seen,
are resolved by being worked into the text at metalinguistic and
metafictional levels as narrative developments of *Work in
Progress* gradually engulfed its own history. The denser
reticular structure of Book I, writing the riddles of Shem the

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[38] Cf. Kenner's early statement: "If a vowel is deformed
into "A", the copresence of alpha and omega ensures that it will
recur as "o" (1955: 303).

[39] The grammatic continuity of the Wakean cycle / spiral
stands in opposition to the paratactical rearrangement of *A
Portrait* and the juxtaposition, sharper after "Scylla and
Charybdis," of chapter techniques in *Ulysses*. For a similar
view, see Hayman 1987: 153-64.

Penman and probing polyhedral Scripture (I.5), is fused with the
more linear, regressive, humanly accessible delivery of Book III,
bearing the landmarks of Shaun the letter-bearer, into the mixed
fabric of the Book II keystone, in which they map out, in
alternation, the sexual delta of Anna Livia poised between the two
strands of the riverrun sentence. "The seim anew."

T O W A R D S   A   F E M A L E   G R A M M A R
O F   S E X U A L I T Y ? :
" S t o r i e l l a   a s   s h e   i s   s y u n g "

> I am thinking of studying grammar. I think it would be a
> better whetstone for youth than geometry.
> <div align="right">(SL 62; 2 or 3 May 1905)</div>

At the juncture of the "Mime" and the "Lessons," the children's
vocal call to their "Mummum" (259.10) fades over into the
grammatical muddle opening II.2. This *metaphorical* expression
of their topographical wanderings and hesitencies, "UNDE ET
UBI." as the didactic right(eous) margin pompously glosses in
Latin, finds its *translation* in the central text at 260.08-09:
"Whence [...] where." The chapter will therefore be, among other
things, an inquiry into the origin and displacement of discourse[1]
from several angles, in accordance with its special / spatial
layout. In the meantime, the reader is faced with further
grammatical confusion, which the sedulous pupil dismisses with a
curt "SIC." (260.R2), showing full acceptance of the law and all
its improbabilities: "Whom will comes over. Who to caps ever."
(1.4). The impersonal verbal form becomes a third-person singular
in a central column constantly threatened, dispossessed and

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[1] In a marginal gloss, Lipking reminds us that a gloss first
meant an obscure word before designating the explication itself
(1977: 612). This displacement of the gloss is to be paralleled
with their displacement of the text and the left-right change half
way through.

reappropriated by an other, the lesson of the authority waiting to be mastered by the twins and daughter, "three squads of candidates [...] awaiting their turn in the marginal panels of Columkiller" (122.24-26), and at the end, the central column will count itself out using the ten Sephiroth of the Kabbalah,[2] in anticipation of the "real" killing of the father in the next chapter. The central text as the repository of the Law mimes its questioning and supposed defeat by the sons, the column killers who will decapitalise and sever it,[3] and much of this chapter will be concerned with the thwarted elaboration of a female way out of this battle for sexual / textual paternity which the inaugural lines and their marginal responses spatially dramatise. Below the interplay between main text and marginalia, Issy's florid footnote gives vent to her desire to be seduced by the Patriarch but also bears the germs of a subversive female enunciation to oppose the grammar of the Verb: "quoshe" (260.F1) not only marks her desire for union with the verb (quoth|she ⟶ quoshe) but also shows the irruption of a purely female voice of discourse in a new assertive third-person singular form. This yet *underlying* theme of female grammar and sexuality will be examined in its later outcroppings in the central textbook of II.2, especially in the "Storiella"

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[2] Brivic derives the column structure of II.2 from the Kabbalah (1983: 14).

[3] The gist of this explanation for "Who to caps ever" read as "cap[ital] s|ever" was suggested by Alan Roughley's short talk on the opening of II.2 for my workshop on "Grammar, Voice and Structural Effects in *Finnegans Wake*" at the Leeds International Symposium, 13-17 July 1987.

section (266.20-275.02), and in the light of the reshuffle of the whole chapter and integration of an ⊥-oriented "Storiella" before male geometry. An insight will occasionally be provided by Joyce's notetaking on grammatical labels as it obliquely shows how the tension between form and function in established canons of grammar, with their unquestioned, cut-and-dry categories, could be turned into a subversive weapon to destablise ideological boundaries in a phallic dominant model of language and sexuality.

1. Vocalisation, voWelisation and female identity[4]

One of the functions of the children's vocalic sequence at the end of II.1 is to map out the fictional space of a textbook from a to ω , from "As" (260.01) to the double o or *omega* in "too" at the other end (308.25), in which female identity but also the Law of the Father will be questioned in *literal*, even *vocal* terms. The incomplete vocalic evocations of "heliotrope" heard throughout the Mime are ordered at the end into the full *pneumatic* sequence "Ha he hi ho hu." (259.09), panted out by the children once the Lord has irrupted onstage, a renewed gift of the basics of vocal expression to the twins or "babeling" (314.02) before the Lessons as they have to master the art of communication anew after the Babelian confusion brought about by the Father's thunderword

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4   VI.A 39: "consonant shift due to M! air, speed of speech modern, ⊥ plague on vowels, wedge on lip = no eff. words little pronounced change," belonging to "An Encounter" (whose crossed units were used mainly for II.1, 2; "D" handwriting, entered then around 1926), may be a generic key to the theme.

(257.27-28; see Derrida 1987c: 13-53). The aspirate vowels, a propitiatory *homage* to the divine creative afflatus (*pneuma*) of the thundering Lord or "Loud," the Hebrew *ruah* at the source of language (end of II.1, passim), are echoed in 267.18-21, deaspirated and with the significant addition of the two semivowels: "Adamman, Emhe, Issossianusheen and sometypes Yggly ogs Weib. Uwayoei! So may this sybilette be our shibboleth that we may syllable her well." The sole comment, coming from Issy, hinges on the difference between the language and law of Adam man, derived from the Word (decapitalised two lines earlier), and Adamán's law providing heavy penalties for killing women, the female substitute Issy implicitly refers to in 267.F5 (appended to "Adamman") in Anglo-Irish tones, flouting conventional grammar but sporting the alienating id-entity of a third-person singular in her enunciation ("I thinks").[5] Issy's wish to make herself *vocal* is spelt out and denied in the string of "silents self-loud" (1.17; German *Selbstlaut*: vowel), the independent woman in her being made silent as the semivowels betray her still semivocal nature. After all, no sign of *aspiration* is to be found and she is faced with her split id-entity (note the P/K split in her

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   [5] Issy is often abbreviated as "I" or Is" in the notebooks and therefore "I *is* a..." *ide*ntifies her obliquely. See also "What will be is. Is is." (620.32), in which Is[sy]'s name is a third person, divided in the act of enunciation that spells out her ontological status, and "Ysit?" (75.11) that questions her identity. "Is, is." (570.29) and similar instances also refer to Isis, the sister-wife of Osiris, who is discussed in Troy 1976: 42-8.

broken "pottles and ketts" in F5) as a weak semi-woman[6] (German neuter *Weib*[7]) whose ontological uncertainty fractures "I" into "Y"[8] or I... why? Is|sy's name is split half way across into two imperfect enantionorphs showing mirror image and self to be beset torn by problems of identity. The letters have unstable positions in "s*y*b*i*lette" and are musically dramatised in the title "S*ingalingalying*. Storiella as she is s*y*ung" whose combination of letters bear the key to the grammatic signature of I.s.s.y in the riddle of vowels and identity ("Issossianusheen"), an "I" turned into a "whY" by serpentine snares. The text plays out the fiction of her dual identity, couched in artificial language, mythology, and Ossianic forged texts. It also tacitly points to her oral deficiencies. as the double s's in the sybilette's name mark her inability to syllable correctly the [ʃ] in "shibboleth," the lexical rite of passage that the foreign Ephraimites mispronounced "Sibboleth" and which thus turned into the "passing place" of their execution as they were trying to

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[6] Joyce declared to Mercanton that the weakness of woman was one of the universal themes of mankind in the *Wake* (1967: 18).

[7] The connection between woman and neuter already appears in *U* 15:4376.

[8] In the wider treatment of Issy as double, John Gordon had already noted the interchangeability of the letters i/y (but also the reversibility of p|q or the P/K split; see later) in connection with Issy's name (1982: 2), and Mercier the reversal of w and *y* in the words bearing them (1962a: 235; his article gives a good account of the Irish flavour of the passage in its context).

cross the Jordan (Judges 12:4-6).[9] The Biblical name has

metaphorisable meanings of, *inter alia*, "passage" (itself a

metaphor of sorts[10]), "small river," and is here turned into a

source of subterranean narratives as Issy's name is used as a

lexical rite of *passage* by the twins, her "I" forking into "Y,

her only "way" (concealed in the unpronounceable "Uwayoei") of

uttering the alien(ating) sound, not unlike a secret sacred

(sibylline) name, being in remaining "silents selfloud:" mum's the

word, or "Shshshsh!" (148.32).[11] The passage from the written to

the right sound also spells the only passage for woman, in

sibylline silence. Her eagerness to displace the mother and be

seduced by the Father in 267.F5 - she confesses that she allows

herself to be ruled by the fathering law - may be interpreted as

an impossible attempt to despatch the *w*omanness in her, for

which her "Mummum" - i.e. "I dub you / double you=uu=*w* Mum," or

silence is their *w*ord - is to blame (cf. also 53.02-03: "dumb as

Mum's mutyness"). These "demivoyelles" (116.28) w.y asking "I...

why?"[12] lack the divine afflatus of the ineffable tetragrammaton

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[9] See Derrida 1986 for a similar treatment of "shibboleth"
as a lexical figure of displacement and passage (the Biblical
origins are recalled pp.44-5).

[10] See Derrida 1986: 55-6, in connection with Celan's poem
"In Eins."

[11] One should remember at this point Issy's characteristic
lisping; see Shari Benstock 1982a: 187-8, and 1989: 601-2.
Derrida notes (1986: 106) that "shibboleth" condemns the
foreigner's unable vocal organ.

[12] Cf. the telling concatenation in VI.A 851, "oblique
cases: semivowel, i, j, y: *ᵍiota small in Aramaic, Yod big in
Hebrewᵍ*: preposed: postponed: inflexion: indicative mood:

YHWH[13] which the stuttering wh... at the start of the "Lessons,"
after the Lord has appeared onstage, and the ten Kabbalistic
"Wh... is he?" questions in 261.28-31, showing "this upright one,
with that noughty besighed him zeroine" (11.23-24) as 1 + 0,
otherwise suggest.

The "Storiella" episode is a short story or fib of a young
girl who sings / makes herself vocal while lying on her "solfa
sofa" (268.14) until the lie she has knit (Dano-Norwegian *sy* in
"syung," echoed in 268.13) is pierced by a Jung capable of inter-
preting and recognising "The law of the jungerl" (268.F3, combin-
ing "Jung," "young girl"[14] and "jungle"). Her lie also *lies* in
the uncertainty of her vocal score, between a "selfloud" musical
grammar of tenses and a sexual urge to seduce (267.02-03: "(ringr-
ang, the chimes of sexappealing [...] rung!)"), between a lisping
/ lapsing[15] imitation of the *consonance* of male language[16]

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euphonic: accents: dilated letters: stonecut letters horizontal."
Another instance of this *grammatic* play is the one on German
W(eh) (French "V"), (wh)Y, (yo)U, I, occurring especially in
159.17, 408.15-16.

[13]   Glasheen was the first to draw our attention to the
possible equation between "why" and God's four-letter word (1963:
5). See esp. *FW* 123.01-02.

[14]   Jung attempted to cure the "young girl" (Lucia) about the
time when Joyce recast II.2 and devised "Storiella;" see *JJ*
676-81.

[15]   Much of the childish babble in VI.B.2 (and subsequently
in VI.C.2) which Joyce derived from Jespersen's *Language: Its
Nature, Development and Origin* (see McHugh 1987) was fed into
Issy's part, conferring the sense of an immature, imperfect
command of language rather than innocence since the young girl
shows herself capable of provocative come-ons. "Is lisps" (VI.C.2
51), deleted in green after its transcription from VI.B.2 56 and
which helped to shape *FW* 265.18-19, may be seen as the generic

(267.27: "*wend, wen*t, *w*ill *w*en*d* a *w*ay," showing

consonantal shift but also womanish alliteration) with its

characteristic aspiration (268.04: "the It with an itch in it")

and, at the same time, the aggressive sexual itch of a split ego

(itch=*h*; it+h≈hit; the reduplicated "it" becomes unstable). The

fetid *id*eology of the young Irish *gael* ready to become the

servant (Irish *gillie*) of a foreigner (Irish *gall*) is betrayed

in her own "girlic tongue" (260.F1: girl + Gaelic + garlic), in

her own attempt at vocalisation: "gael, gillie, gall.[17]

Singalingalying. Storiella as she is syung." (267.07-08). Such

an estrangement or *barbarity* (Greek *barbaros*: foreigner), to

which her uncertain womanhood and split personality are seemingly

imputable, will perhaps benefit from lessons taught in "gramma's

grammar" (268.17), the art of the letter (Greek *gramma*) playing

on the literality of words.

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key.

[16] Although purely consonantal, Issy's motif "Ppt" should
rather be heard and seen as female punctuation, female
interference or noise on the radio (Raynaud 1986: 307). "pepette"
may also be heard as French slang *pépé*: girl, i.e. p. p. which
Shari Benstock suggests to read as the female counterpart of the
penman and postman (1984: 178). Beyond the suggestion of an
immature female orality (vowels) and unpronounceable male
con-sonants, Joyce's lesson is ultimately that, like both genders,
both are necessary for the articulation and reproduction of
language.

[17] Cf. VI.A 31, "gall gael" (uncrossed).

2. Female sexuality in "gramma's grammar"

Charles-Pierre Girault's *Grammaire des Grammaires*[18] or
"Grandmère des Grammaires"[19] (256.20, in a passage announcing the
contents of the lessons), the protogrammar out of which the
grandmother (French *grand-mère*) will *gramm*atically dictate
matriarchal laws of language, then Lindley Murray's *Grammar of
the English Language* - his name and surname appear disjoined in
269.29 - are used as keys (and cues) to teach Issy how to knit
genders, cases, moods and tenses together during lessons of
Trivium or "triv" (306.12), i.e. grammar, rhetoric and logic,
the arts of the letter, tropes and the Logos. The twins seem to
be racking their brains and fighting about "a rhythmatick"
(268.08), the first of the *Quadrivium* or "quad" (306.13),
followed by geometry, "whereas she [...] jemenfichue will sit and
knit on solfa sofa " (268.09-14), perusing these authoritative

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[18] This comprehensive synthesis evinces a rational approach
and reactionary purism favouring conservative terminology typical
of post-Revolution canons in grammar and politics. It works on
the mythical anti-Wakean belief, exposed in the conflicting
statements of the book, that fixing the "natural" (yet, as it
recognises, arbitrary) rules and stemming the course of language
will prevent grammatical corruption. The grammar does not
separate morphological forms from functions in syntax, with which
it almost becomes coextensive. Such a normative endeavour to lay
down the laws of grammar, both particular (French) and universal,
was especially found in highly centralised contries, another
relevant fact for II.2 and its authoritative central text. See
Levitt 1968.

[19] The wordplay has a well-known literary antecedent in
Girault's own language; in fact, *grammaire* and *grand-mère* had
the same pronunciation in 17th century French. The classic is
Molière's *Les Femmes Savantes*, II.vi, 491-2 (see also ll. 497-9
for the definition of grammar as the teaching of laws).

textbooks which will try to remedy a bad command of linguistic laws, betrayed by the involuntarily outrageous *English As She Is Spoke*[20] from which "Storiella" takes its name. Let us likewise learn her lesson, dividing the central column into significant wholes for easier parsing.

> From gramma's grammar she has it that if there is a third person, mascarine, phelinine or nuder, being spoken abad it moods prosodes from a person speaking to her second which is the direct object that has been spoken to, with and at.
>
> (268.16-22)

Here are the salient points which the young girl is first explained in this gynaecocentered grammar ("her second"): 1° discourse or communication is organised into a trinity of persons - note the hierarchical order - which persons or *personae* (i.e. masks, characters, parts, etc.) deceptively fall into a "mascarine" (masculine as Italian *mascherina*: half-mask, hence masked child or woman... with mascara?), a "phelinine" (feminine, with some trace of a phallus, hence perhaps feline in appearance) and a "nuder" (who once nude cannot be a neuter any more) and consequently may be spoken "abad." The triadic pattern of persons and genders is reminiscent once more of the Phoenix Park misdemeanour, involving two / three girls or soldiers, possibly homosexual and / or bisexual, a triangle which the Geometry lesson

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[20] This English-Portuguese phrasebook was concocted by one Pedro Carolino whose command of *beurla* was obviously less than basic. Joyce indirectly mentions the book as early as 30 July 1929 in a letter to Valéry Larbaud (*SL* 345).

proper will try to bisect. Compare with the account in the Letter chapter (I.5):

> since then people speaking have fallen into the custom, when
> speaking to a person, of saying two is company when the third
> person is the person darkly spoken of [...] with a tongue in
> his (or perhaps her) cheek. (122.29-34)

2° One must needs speak *to, with* or (aggressively) *at* someone for the Verb mediates between an "I" and a "you" and therefore distances the first enunciator from the "direct object" or co-enunciator; one cannot *speak someone about an absent, slandered third person (or Holy Ghost?) in this Trinitarian model of communication. This of course is also one of many *indirect* accounts of how sexual gossip is propagated in the *Wake*, which the notebook entry in VI.B.17 58, "*b*speak ab laut*b* / by with or from / a whore," although used elsewhere (in 479.33), sheds explicit light on ("ringrang [...] rung!" illustrates ablaut earlier in "Storiella").

One may wish to further investigate this first sample which obviously informs in enunciation itself the impossibility that a co-enunciator or listener be a direct object bypassing the act of speaking, and see how textual effects are dramatised, self-referentially brought to the fore, and why. "moods prosodes" instead of "must proceed" plays on the semantically cognate Latin *modus*: melody, harmony, and *prosodia*: tone or accent of a syllable - its Greek origin meant "song added to speech" - and stresses, *accentuates* the return of the *modal* to its musical origin, from which it *must proceed*. It attempts to displace the

phallic grammatical law by music, by inf(l)ecting the verb ("mood*s*" or *musts) and violating the normative boundary between infinitive and conjugated verb appropriated by a person ("moods prosode*s*" or *musts proceeds), all of which is not unlike Issy's vocalisation in essence. The text in "gramma's grammar" mimes a fictional return of male-*oriented* rules to a musical *origin* capable of displacing conventional laws in normative discourse in order to bring out the female voice and rhetoric in the act of enunciation itself.

> Take the dative with his oblative for, even if obsolete, it is always of interest, so spake gramma on the impetus of her imperative, only mind your genderous towards his reflexives such that I was to your grappa (Bott's trousend, hore a man uff!) when him was me hedon and mine, what the lewdy saying, his analectual pygmyhop. (268.22-29)

The ablative "case" of the oblate or "oblative," who unites his fortune with the Logos or Verbum after having given his goods (Latin *oblatus*), once his goods have been taken away (Latin *ablatus*), is to be taken with the dative (Latin *dativus*), which pertains to the act of giving, if the woman is true to her gender. In other "imperative" words, "mind you are generous" is, for the female, synonymous with "mind your gender" towards the male, self-centered, egotistical principle, which reflexively utters "I am who I am."

The all too patent allusion to "his reflexives" as well as the more obscure argument rounding off this apparently servile advice call for further investigation into the textual effects of the passage. The double imperatives and their identification

anchor the play between utterance and enunciation as the text
moves from third-person to imperative second-person; the grandmo-
ther's "I" is then able to emerge ("such that I was") once her
performative verb, miming the "obsolete" Verbum ("so spake
gramma;" cf. "Thus spake the Lord"), has intervened. Both the
dative and the ablative are here indeed taken together as they
take the same case ending in Latin grammar and "with the oblative"
does illustrate the construction of *cum* but the generous dative
should not have been taken as an object in the accusative as it is
literally already a given case[21] (Issy's avidity in 268.F5, "I'd
like his pink's cheek," makes sense in that respect). The case
therefore becomes "of interest," once giving is declined into
taking, and the subversive female grammar modulates into a covert
exposition of the female barter economy in sexual relationships.
The demotic "when him was me hedon" turns man, the subject of the
Verbum in phallogocentric grammar, into the object (he ⇒ "him") of
female pleasure (Greek *hêdonê*), even a part of herself ("was me
hedon"), while the syntax, turned head over heels, informs the
woman's blind desire: me head was [set] on him.[22] She marks her
possession even further ("mine") when she is "his analectual
pygmyhop," i.e. his selected tiny pick-me-up (the Greek verb
analegein: pick up, collect, which gave "analectual," was

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[21] This nominal "warping process" is in keeping with the
Latin mistranslation of *aïtiatichê (ptosis)*, "(case) expressing
cause," as "case expressing accusation" owing to the dual meaning
of *aïtia* (Klein, s.v. "accusative").

[22] I am grateful to Jean-Michel Rabaté for suggesting the
latter half of this explanation.

obviously chosen to re(p)lay the next word). As in e. e.
cummings's "may i feel said he" the male possessor is possessed in
the wo(mb) of the wo*man* who gives herself over to him in return
for pleasure and reciprocal possession. The matri*arch*al voice
gradually emerges and her "grammasexual" discourse is signalled by
the growing auto-erotic dimension of a text playing with its
enunciative / enounced interface, identifying, subverting its
components and the mechanisms of its production, in short gene-
rating effects upon itself ("obsolete" begets the archaic
"spake"[23]) to the point of becoming the object of its own self-
-reflexive discourse, able to imitate and so bypass the Law of the
Father. The *arch*-womanly wiles of grandma / female grammar aim
at frustrating the male Word by an imitative use of its per-
locutionary force and teaching young Issy a way in the phallic
world in subdued terms (the parenthesis, with its dialectal German
hor emal uff for "stop it!", seems an illustrative invitation to
conceal the implied lesson).

> Have your little sintalks in the dunk of subjunctions, dual
> in duel and prude with pruriel, but even the aoriest chap-
> around whatever plaudered perfect anent prettidotes and *haec
> genua omnia* may perhaps chance to be about to be in the case
> to be becoming a pale peterwright in spite of all your tense
> accusatives whilstly you're wallfloored like your gerandiums
> for the better half of a yearn or sob.   (269.02-11)

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[23] The ablaut change from "spoke" to "spake," in the wake of
the o/ablative, brings back to mind the notebook entry "speak ab
laut / by with or from / a whore," whose relevance for the passage
has already been discussed.

Female grammar and sexuality become more explicitly and formally

joined together: syntax, the process of ordering and coupling

together (Greek *suntassein*), which we have seen may be subverted

to express desire, causes sin talks in the uncertain or "subjunc-

tive" darkness of the Wakean night, in the dankness of its equally

uncertain embraces or "subjunctions," involving, as in the Phoenix

Park scene, two conflicting partners ("dual in duel") or more

("prude with pruriel;" prude with more than two prurient partners,

hence the "sintalks" and German *plaudern*: to chat, in "plauder-

ed" later on). In fact the text covertly elaborates a grammar of

sexual positions in male dominant society: the *modus*

subjunctivus or mood / mode of subordination - it was originally

regarded as proper to subordinate clauses and is often found in

complex syntactical constructions - refers unquestionably to

Issy's own *subjacent* mode, *hypothetical* since (etymologically)

"placed under" the Word or central column to be learned by the

filial sides, subordinated to them as the drift of the chapter,

soon to be discussed, makes clear. A similar uncrossed notebook

entry in VI.B.17 58, "footootoo / -- is the supine / of the verb

to come" further illustrates the sub-versive interaction between

grammatical labels, their functions and semantic-etymological

implications, and latent enunciative strategies. The "supine"

(i.e. lying on its back) is etymologically relevant as a

grammatical form for the sexual verb "to come" (cf. 468.06-08);

yet "the verb to come" also conjures *futurus*, the future

participle of "to be," whose "coming" is held at bay by the

enunciative present "is." (It also turns out that "supine" was added after "third person" at 3.2 draft stage on MS 47478-31 and suppressed in the following revision on MS 47478-132; see *JJA* 52:19, 26.) Grammar is literally "thrown backwards" or made supine, the *sub-version* points to the hierarchy of sexual positions, and the semantic-etymological interplay, there to be activated, confers its auto-erotic dimension on the text. The deconstruction of labels allegorises textuality as well as indicates the speaker's *rhetorical* intent, etymologically the art of speaking as dissembling (Klein, s. v. "rhetor").

After the promiscuous confusion of genders, the hypothetical mode of "subjunctions" in Wakean "sintalks" is supplemented by temporal mix-ups when the aori(e)st (or undefined past), however "perfect" it may be about preterites ("anent prettidotes"), is itself about to become... a preterite of some sort ("pale peterwright"), when the airiest chap around, though he behaves perfectly towards pretty given petticoats (Greek *dotos*: given, in "-dotes") and all those knees / genders (*haec genua / genera omnia*), may perhaps turn out to be a scandalous man (Peter Wright was the author of a slanderous book on Parnell in the 1920s), despite your (the female's) remonstrances or "tense accusatives." As it labours its case, the enunciative voice once more draws attention to itself, its manipulations of established grammar to indict male attitudes towards women. The hypothetical "may" generates "perhaps," then "chance," followed by the hesitant "to be about to be in the case" (a *casus* being a fortuitous occur-

rence), "to be becoming" (from stasis to kinesis at last)... what?
- a "pale peterwright," a tense parodically construed and parsed
as an object of being / becoming, a "tense accusative." The
present of enunciation necessarily mediates between past (aorist
and preterite) and future "peterwright" and makes its presence
felt. Such an ambivalent, "casual" attitude, reminiscent of the
fall (*casus*) in its enunciative "hesitensies" (187.30), is also
responsible for the woman standing a wallflower, more precisely a
geranium ("wallfloored like your gerandiums"), like the gerund
whose possibility in the sentence (*whilstly being wallfloored...)
is denied access by enunciative strategies. The *gerundium*, from
gerendum, itself a gerund form, half verb half noun, denoting
uncompleted actions and only having oblique cases in Latin,
becomes like the jilted flower the emblem of women's repression
translated into grammar, is forsaken for more than six months in a
year or so, for another "better half" who has aroused desire of
any kind ("yearn or sob").

As one reads more of gramma's grammar one discovers that the
text, by performing *arch* operations on grammatical operations
and being a grammar at a second remove only (a grammar's grammar;
cf. also 253.02-03), turns from a woman's seduction manual into a
denunciation of sexual-linguistic laws which bind the female down.
Far from learning male laws of correct language, required by
society, Issy is being taught how to perform disruptive,
derivative operations on them for her own benefit and to interject
the notions of desire and pleasure, not envisaged in

phallogocentric conceptions of sexuality and language, in the deviation from grammar as Law to gramma as residual matter to be taken into account. The transition leading to the second part of the "vocal" manifesto will be briefly analysed.

> For you may be as practical as is predicable but you must have the proper sort of accident to meet that kind of a being with a difference. [...] Every letter is a godsend, ardent Ares, brusque Boreas and glib Ganymede like zealous Zeus, the O'Meghisthest of all. To me or not to me. Satis thy quest on. Werbungsap! Jeg suis, vos wore a gentleman, thou arr, I am a quean. (269.13-21)

After her bit of "sintalks," modal, temporal (and previously gender) blurrings, the female mood / mode brings her "accusative case" to bear specifically on sexual difference, the need for woman to have "the proper sort of accident," i.e. the right kind of "morphology" to meet the male subject (VI.B.17 57, "salad accidental / syntactical," may well be a generic note in this respect). Possibly modelled on categories in Aristotle's *Topica* (predicate, proper, species or "sort," accident, difference),[24] the grammato-logical argument obviously takes its cue from the previous insistence on the linguistic *copula* "be" as the text moves to the sexual / logical "being," how to "copulate" with him sexually (the right "accident," from Latin *accadere*, brings about the sexual conjunction) and logically (the accident serves as the logical copula between (male) subject and (female) "predicable"). Given the (auto-)erotic, self-dramatising, ideological

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[24] Many sentences in translation begin with the causal "for," as in Ross's famous edition (see Bibliography, s.v. "Aristotle").

game at work, every single letter from A, B, G to Z, in a mixture of Greek and Latin alphabets, is a gift of God, e.g. Zeus, the almightiest of all (Greek *ho megistos*: very great), which the female can *literally* imitate, subvert in order to create a performative grammar of the origins, in a direct line from divine principles, via Greek and Latin paradigms. The themes of linguistic appropriation and sexual possession are nicely fused in the female version of Hamlet's harrying self-doubts, "To me or not to me. Satis thy quest on." The question of being, previously inscribed as a "copula," becomes a tantalising dative case, enough (Latin *satis* and the abbreviation *verbum sap.*: a word is enough) to satisfy and urge the quest on for a suitor (German *Werbung*: wooing, also in "Werbungsap!"). The polyglottal "I am, you were a gentleman, you are, I am a queen / quean," with its embraced, circular pattern, illustrates the ambivalence of the female for male desire, mimes the sexual conjugation of the two beings, and suggests a female replica to masculine portraiture: you *were* a gentleman ("wore" almost evokes "whore"), *thou* are... (loss of identity, parallel with "Jeg suis" or Dano-Norwegian / French for "I am"), I am... ambivalent (queen / quean) but with an identity!

> And egg she active or spoon she passive, all them fine
> clauses in Lindley's and Murrey's never brought the par-
> ticiple of a present to a desponent hortatrixy, vindicatively
> I say it, from her postconditional future. Lumpsome is who
> lumpsum pays. Quantity counts though accents falter. Yoking
> apart and oblique orations parsed to one side, [...]
> (269.28-270.04)

Brought in by a reflection on the universality of love (ll. 26-27), to which Issy appends a reference to Lewis and Short, the authors of the standard *Latin Dictionary* which now becomes a "Llong and Shortts Primer of Black and White Wenchcraft" (269.F4), the more overtly polemical sequel to the argument, vindictively expressed in the assertive, indicative mood of reality ("vindicatively I say it"), condemns Lindley Murray's standard *Grammar of the English Language* for failing to bring the smallest part, or "participle," of a present to a despondent *hortatrix*, a woman that incites and exhorts in Latin, whether she actively eggs on or allows herself to be passively spooned, whether she be active as the egg or passive as the spoon on which it wobbles during the race. (The grammarian's name is dismembered, is made to sound like a store selling fine clothes with "fine clauses" not good enough to earn the seducing woman a gift.) The dative case is once more discussed but the now assertive feminist, speaking in the hortative mood about her depressed sister, no longer conceals her subversive discourse in enunciative strategies and textual manipulations; these seem now more like a secondary prop giving a rhetorical edge to her claim. The dejected woman who urges actively or remains passive is "deponent" (from *deponere*: to put aside, put down); like the verb *hortari* which she acts out, she combines passive voice forms with active voice meaning. Her present participle, which is active form and meaning, is therefore unsuited for her "postconditional future," a more than optative mood with a tense

still to be-come (*futurus / futuere*), despite Lindley Murray's final clauses, denoting purpose and future achievement. The female revisitation of orthodox grammar almost peters out on that impossible note, the wish to derive present reality from future hypotheses in human temporal sequence - the theme of chronological subversion is repeatedly sounded in the chapter and more generally in the *Wake*. The opposition between good looks and brave deeds (handsome is as handsome does), between a big lump and a lump sum, then between quantity and accent in scanning (i.e. long and short syllables (cf. 269.F4), and a large sum of money versus mere intensity of speech), is now, joking apart, split asunder ("yoking apart;" an allusion to the etymology of *zeugma*) and the speeches in *oratio obliqua* parsed / put to one side also (as in the direct "I say"). Grammar and sexuality are (temporarily) dissociated and the speaking "I," whoever it be-comes, turns to other "subjects."

The female voice tries to emerge as a first-person enunciator in order to show the limits and ideological preconceptions of patriarchal linguistic-sexual models, on which their own authoritative Greek-Latin etymologies and grammatical labels are brought to reverberate, and propound a modally, temporally radical view of gender relations through a female screening of language. The conflict bears some analogy with the linguistic-ideological strife between Mercius and Justius, the Shem and Shaun types in I.7; "the impetus of her imperative" (268.24), "desponent," "vindicatively" (269.31), and more generally the temporal and

modal hesitancies have their earlier correspondences in Justius'
imperative rejection, in direct speech, of Mercius' grammar and
personality:

> Stand forth, Nayman of Noland (for no longer will I follow
> you obliquelike through the inspired form of the third person
> singular and the moods and hesitensies of the deponent but
> address myself to you, with the empirative of my
> vendettative, provocative and out direct), stand forth, [...]
> (187.28-32)

The incomplete ("deponent"), deviant ("obliquelike") moods and
"hesi*tensies*" which the lawful Justius refuses to follow are
the same modalities which are to be found in gramma's grammar.
The female and the "outlex" (169.03) who misuses foreign parts of
speech (172.35-36) stand for the oppressed voice which strives to
unlace the discursive strait jackets of paternity and Englishness.

The last grammatical comment, an apparently genderless
parenthesis well after the main argument, still voices, imper-
sonally, the desire to divide the (divine) verb: "there's a split
in the infinitive from to have to have been to will be " (271.21-
22), with its compounds "have been" and "will be" severed from
"to," which is made to tie with "from" (the present-present
perfect-future sequence is analogous to 11.269.05-10).

The first transitional lines after the end of "Storiella"
syntactically bring us back to the spatial wanderings of 260.01-
03, now with complementary temporal markers, possibly to lead up
to a latent Einsteinian problematic in the Euclidian geometry
section (282.05 ff.): "And as, these things being so or ere those
things having done, way back home [...]" (275.03-04). Whereas the

children were going round and round in a continuous present, they are now able, after the "Storiella" episode, to find their way back to the Father's house once the present, with the mastery of the past, has be-come a future for them (271.21-22).

3. The genetic space of II.2: inscribing the female

The deeper relevance of gramma's grammar for the "Lessons" chapter and more generally for the whole of *Finnegans Wake* cannot however be grasped without analysing its crucial function within the structure and orientation of II.2 as they are evidenced in the eventful history of its composition. This has been admirably documented In Hayman's various studies[25] and some of his findings will be silently incorporated.

Much of Book II was still rather hazy after most chapters of Parts I and III had already gone through several draft stages, owing to its central position as the Heroic Age - according to the main structural priorities elaborated between 1923 and 1926 - fusing narrative-thematic strands and textual figures from both ends and therefore calling for a more complex structure and a deft handling of materials. The geometry lesson or "The Muddest Thick That Was Ever Heard Dump" (originally "The Triangle," now 282.05-304.04) was started in July 1926 - the long parenthesis (287.18-

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[25] Hayman 1966: 107-18, Hayman ed. 1963: 142-67 and 306-11, and also *JJA* 52:vii-xviii. See also Rabaté 1985b for a first insight into the compositional hesitancies of Issy's voice and their highly personal origin.

292.32) came into being on the second draft, at 8B.*0 stage -

finalised for publication in *transition* 11 (Feb. 1928) and again

revised for *Tales Told of Shem and Shaun* (Aug. 1929). Having

reached an impasse in the development of *Work in Progress*[26] and

beset with personal difficulties (eye troubles but also Lucia's

severe breakdowns), Joyce did not turn back to II.2 until some

time in 1932 or 1933, when he was composing the end of II.1, but

committed extensive notes to the *Scribbledehobble* notebook.

From those especially found in the "PERSONAL" section (VI.A 1-10),

he generated five successive drafts or typescripts of a piece

beginning "Scribbledehobble are..." (§4), which he had meant to

serve as a counterbalancing part leading to "The Muddest Thick."

At a late stage in the composition-revision process of §4, Joyce

stumbled upon the felicitous layout of the "Lessons" chapter, as

is evidenced by margin and bottom space left on 4.5 and 4.5', the

third typescript and its carbon copy, already showing integration

of notes (MS 47478-288, 289 at 4.5' or 5.0 stage; the first

integrated stage for §§1-3, 1.4/2.2/3.4 has the final textbook

format and marginalia were added at 1.4+/2.2+/3.4+ on MS 47478-

154, 154v, 155v; see *JJA* 52:49-51). Joyce's "retrograde" method

of composition for II.2, from a final centrepiece back to prior

developments building up to it, became truly regressive when, a

unique fact in Wakean history, he decided to dismantle the

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[26] Joyce's letter to Miss Weaver mentioning his mad project
of passing the composition of the remainder of the *Wake* (Parts
II and IV) over to James Stephens is dated 22 November 1929
(*Letters* I 288).

complete "Scribbledehobble" section, painfully elaborated from notes but undramatic. Despite revising 4.5 fairly heavily, Joyce began cannibalising 4.5', crossing through as in a notebook and recasting only part of the abortive or deleted material as 5.0 (where 275.03-05, now right after the close of "Storiella," first appears; MS 47478-288, *JJA* 52:197 or 210), into the central column or *back* into disjointed notes for §5, especially Issy's footnotes which his dual concern for narrative, thematic balance in II.2 and for Lucia, her psychical counterpart in real life,[27] must have brought about as a necessity. The detailed examination of the last folio in 4.5 and 4.5' is vital for grasping the radical reshuffling process which was materialising. MS 47478-286 (*JJA* 52:14 or 196) shows the transitional manuscript addition "And. But rather.", followed by a draft of the opening of §3, the "wranglers" paragraph (first stopping at 267.03 but already boasting its highly self-conscious nature as a "commencement"), now *FW* 266.20-267.11 and comprising the identification of "Storiella as she is syung" (included on a fleshed-out second draft, at 3.*1 stage, soon followed by much of "gramma's grammar;" *JJA* 52:15, MS 47478-117) which will from then on expand as the rambling "Scribbledehobble" passage, reading like the VI.A notebook itself, will dwindle into a mere interlude about a page long. MS 47478-298 (*JJA* 52:208 or 244), heavily struck through,

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[27] The complex relationship between the fictional girl and the real daughter, especially the dissolution of the young female character's personality, has been variously dealt with; for a somewhat different perspective, see Shari Benstock 1982a: 192-3 n 4.

bears the second-thought transition "And. Nay, rather." before
another manuscript addition, a first elaboration of what is now
FW 282.01-04 (i.e. 7.1 stage). From this as well as from the
aborted §4, Joyce took off and padded out the "Margaritomancy"
section of *FW* 281.14-17 (the unit is crossed and appears almost
isolated in a manuscript hand on MS 47478-297, at 4.5' stage, one
folio before the "And. Nay, rather" sequence; *JJA* 52:207),
which, now directly joined to the pivotal "And. Nay, rather," the
version finally kept in 282.28-29 (but with late *dramatic*
punctuation to keep up with the manuscript right-hand marginalium
on MS 47478-298, *FW* 281.R3), and to *FW* 282.01-04, corresponds
to 7.*0 stage (MS 47478-314, 315; *JJA* 52:242-243). The
metatextual levels of 281.28-29 still show through the "finished"
product, with its spatial isolation and the surrounding narrative
fragmentation, and deserve thorough unravelling as the whole
bipolar (re)writing that will subsequently take place (e.g. the
composition of *FW* p. 280 ran simultaneously with that of 3.*1 or
3.*2), together with the structural-thematic priorities, is
anchored to that compositional navel. After annotating 4.5 Joyce
sketches a radically new "introduction" to the geometry problem,
as is signalled by the critical, self-reflexive comment "And. But
rather," linking both processes, whose metaoperational function
(also as a self-stimulating expression of hope?) seems underlined
by a distinct handwriting. The same neat handwriting charac-
terises "And. Nay, rather" on 4.5' (and 7.*0), working at a
deeper metaoperational level, as the change to "Nay" reflects on

the decision to discard §4 (despite accretions made on 4.5), to turn it partly back into notes, and connects the process with the drafting of lines on the opposite side of the "wranglers" episode of "Storiella." Both belong to strategies of correction and afterthought *heard* in *oral* discourse, whose temporal dimension irrupts into the textual space, prompting questions about voice and enunciative agency (see *infra*). The latter version of the pivotal structure, now duly introduced by a plain reference to Kierkegård's *Either / Or* both in Danish and English, sticks out in the final text as a silent scar of the painful history of II.2, as the in-scription of the *critical* moment when composition problems were foregrounded in the narrative and were only solved by taking a double, almost schizophrenic orientation. One of the two polarities was the regressive atomisation of an unfocused third-person narrative (mainly) about Issy into unconnected, underlying footnotes wavering between first-person, singular and plural, and third-person enunciation, and remarking on their own narrative, temporal disjunctions (see 307.F4, F5), while the gradually expanding "Storiella" with its grammar lesson will be signed by Issy's letters or *grammata* and thus disperse her identity literally throughout. (Most reused material went into the footnotes, a fact which confirms that the undramatic nature of the narrative voice in §4, inadequate for providing a male focus on female discursive strategies, was the chief cause of

dissatisfaction.)[28]   The void left by the abandoned sequence opens in two symmetrically opposed directions:

1° towards a more narrative, thematic side still reflecting compositional indeterminacies - the "retrograde" conception of female grammar and sexuality in "Storiella," rendered necessary by Issy's seduction letter in 279.F1 (6.*0, possibly contemporaneous with the earlier 4.1-4.4 since written on similar pages), showing piecemeal, interlocked composition (e.g. sequential development of now separate sections, a later split within §3 at 1.*5/2.*3/3A.*5, or §9, starting at 304.05, composed parallel with §1, the new introduction pp.260-3);

2° towards a more compositional side but sounding some of the narrative, thematic elements in order to lead dynamically from one set piece to the other - the transitional sections (§4 ⇒ §5, 275.03-279.09; §6 or Issy's footnote p.279; §7, 280-282.04, each with its various subsections and complex history, as for the Quinet sentence, now 281.04-13, but originally to be inserted after 272.15; see MS 47478-122, *JJA* 52:21 or 251) comprising the crucial letter-writing sequences, to which we shall now turn.

A generic note on VI.A 753 starting "—1 writes letter, put / letter together Maggdsty," *if* pencilled in the interim

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[28]   None of the deleted entries that were salvaged was a source for the right-margin glosses, no doubt because their bombast was alien to the mildly punning mood of the abortive piece. It must finally be noted that one short sequence at least from the 4.5' typescript was used outside §5: "trifid tongue," now in 281.16, part of §7 in *Work in Progress*, II.2 (MS 47478-289; *JJA* 52:199).

period,[29] may have prompted the future idea of Issy's letter-writing when Joyce was busy labouring at §4 from VI.A material. The conception of what is now 279.F1, conversely assembled from a disunited collection of ten unordered notes at 6.*0 stage, seems to have matured when Joyce was turning §4 into §5 and scattered footnotes, perhaps as a makeshift for the aborted female discourse, to be put at a strategically more relevant place in the slowly emerging new drift of the Lessons. An important landmark happened with the second typescript, at 6.3 stage, when "THE LETTER" is crossed through and "Footnote" written instead, precisely to indicate relocation as 279.F1 (MS 47478-309, 310, 311, *JJA* 52:235-237; the typescript still has wide margins as 4.5 did). With all its referential gaps and indeterminacies[30] when she is at last given a chance to take over the central column, Issy's now only true letter (started at 7.*0; MS 47478-312, 313, *JJA* 52:240-241), whose setting in *FW* 280-281.03 became possible after the relocation of (now) 279.F1 as a dramatic transition preparing smoothly for her takeover of the central area, can be exposed as a timid attempt at enunciation, despite the buoyant seductiveness and attempts at "conjugation" one page

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[29] Lucia wrote a letter to the King of England beginning with the salutation "Majesty," an event which Richard Ellmann, however, dates back to early 1935 only (*JJ* 679n).

[30] The letter can best be described as a "pure matrice de toutes lettres," "formulaire à remplir avec des blancs pour les noms des sujets "désirés"" and *heard*, not read or seen by the "I," as a "texte au bord du démembrement, qu'aucune fiction de reconstitution psychologique ne pourra faire tenir définitivement" (Rabaté 1985b: 84, for whom the Letter allegorises loss and perversion, is a parody of the signifier (61)).

before (esp. ll.8-9 of 279.F1) and her general wish to express her
disagreement whenever she speaks fron an underlying position (the
direct change of "usages," crossed on the 4.5' typescript, into
more aggressive "nusances," now 275.F6, at 5.0 stage must be seen
in this light; MS 47478-296, *JJA* 52:206, and MS 47478-319, *JJA*
52:211). 279.F1 is explicitly anticipated as an epheremal
interlude by the central comment to which her footnote is appended
("A halt for hearsake") and Issy's letter, symptomatically enough,
only receives irreverent, slanted jibes from the *sinister*
margin. Its main purpose is to give away treacherously[31] the
colour of the Maggies' undies[32] in the Mime to any "desired
subject." The half-silent *Weib* can only put on a "mascherade"
(Rivière 1929), as if contaminated by the "mascarine" of 268.18.
The pastoral Quinet sentence, as refreshing, undistorted male
poetic prose as one gets in *Finnegans Wake*, reestablishes
masculine power in the central column, as the text moves on to the
pivotal "either / or," which soon takes us into the second half of
the Lessons, concerned with male geometry and sex. There, the
twins will change sides in a long parenthesis (287.18-292.32)
whose symbol ( ) and scattered dashes or broken lines --- end on the
performative suggestion to "draw the line somewhawre," the Euclid

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[31] "Get my Prize" is a covert allusion to Parnell's
catchphrase to his traitors, echoed in Isolde's name given here as
"Soldi," Italian for "money").

[32] "peethrolio" is "backfronted" for "heliotrope," a key
which, as 279.F1 has told us, is as good as a kiss, as it will
enable the "prints chumming" or Prince charming to "kissists my
exits."

line supporting their diagram construction. On the following page, their united perspective will bring the solution to the first Proposition in Euclid's *Elements of Geometry*,[33] the equilateral triangle within the female sex, made up of continuous, dotted lines ("trunkles" and "dotties," 296.27, 25) and two intersecting circles (both the diagram and "you must draw the line somewhere" are first-draft manuscript jottings from July 1926, at 8AC.*0 and 8B.*0 stages respectively; MSS 47482a-67 and -60, *JJA* 53:4, 13 - the dashes are a later gradual addition).

It is significant, within that logical progression, that the Yeatsian vision (see Rose and O'Hanlon 1979) of the female vulva occurs *before* the actual construction is carried out step by step (see e.g. the overtly sexual challenge in [-Dolph's mouth in 286.25: "Can you nei do her?" soon after "Problem ye ferst, construct ann aquilittoral dryankle"). Once contextualised in the Lessons' movement and their regressive, two-faced composition, the subversive sexual grammar taught underlying Issy becomes a mere step in the male quest for knowledge of the female to accede to paternity, a rite of passage to the killing of the old Father by the sons, which allegedly takes place in the next chapter. The problematics in "Storiella," the mechanics of its disclosure as well as the final plea for the "hortatrix," a role that Issy will soon take on, prepares for the young girl's access to the authoritative *central* textbook in two contrasted stages. Her

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[33] The Lessons chapter is primarily about "[coaching $\wedge$ how to do Euclid Bk I,I;" *Letters* I 242: 15 July 1926. The classic for understanding the geometry problem is Senn 1966.

emancipatory letter-writing, like the *arch*-grammar, is destined

to be mastered by the twins, once she falls back into her

subjacent place, for them to "syllable" their sister's distinctive

"shibboleth" (267.21) and to lift the veil off the sex of the

mother, the intermediate generation, belonging to the Father.

After all, the central column already foretold us in 276.06-07

that "she [...] who tears up lettereens she never apposed a pen

upon" (cf. VI.A 13: "--l tears up letters," crossed in red): the

young female can never really write, she can only underwrite /

write under male discursive strategies, even when as a grown-up

wife she appends her name to a letter... a letter about a

husbandman. No doubt then that Joyce failed to devise but also

perhaps saw fit to discard the idea of a unitary positive

discourse for the semivocal girl, divided by her enunciation as

—ll—, never reconciled as a ╂, in a chapter moving towards the

disc-ovary, the sexual exposure of woman's centre undermining in

advance the female linguistic strategies in "Storiella." From a

linguistic and compositional angle, "gramma's grammar" puts

forward a radical conception of grammar as the inscription of

operations on arbitrary labels, on which metaoperations take

place, in a nest-of-dolls series of textual effects, depending on

a "local" or contextual perspective. A superficial compliance

with male language and desire yields upon closer scrutiny a

subversive (d)enunciation of phallogocentric hierarchies and a

female model of sex and seduction, which Issy tries to develop *à*

la lettre, before being dialectically recuperated by the male

agency, ultimately the male writing-enunciative agency responsible for the *chrono-logical* order of the narrative-thematic material. The female mood becomes subjunctive again and the oscillatory perspective of II.2 is indissociable from its regressive, bipolar elaboration. It is most revealing that this "schizophrenic" process uncovering blanks and nodal scars in the text should coincide with acute stages in Lucia's troubles within the family, at a time when composition was turning into a game of double or quits. In no other chapter is the ambivalent relationship of the young girl, real or fictitious, with mother, father and parental law more readily dealt with and her idiolect so sibylline. It is as if part of Joyce's project for II.2 had developed into acting out a strategy of psychoanalytic writing cure through reticular female discourses enounced within the framework of the father-writer's laws of language and desire (we remember Lucia's pictorial *Lettrine* or small *gramma* for "Storiella"[34] - cf. 276.06-07 - and her part in the revision process of the Lessons; see e.g. MS 47478-206, *JJA* 53:287) while the breakdown of the young female voice eventually meant regaining his authorial grasp on his slippery text. We can now see the full force of Joyce's apparently naive afterthought in his description of the chapter to

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[34] See Joyce's letters of solicitude, dated 22 July 1936 and 31 August 1937, to Viscount Carlow; *Letters* III 386 and n 3, and 406. *Storiella As She Is Syung*, published by Lord Carlow's Corvinus Press in October 1937, includes the following words in the colophon, printed in big capital letters: "THE ILLUMINATED CAPITAL LETTER AT THE BEGINNING IS THE WORK OF LUCIA JOYCE, THE AUTHOR'S DAUGHTER." "Lucia Joyce" appears on VI.B.36 210, a notebook used for the revision of II.2 for *transition* 23.

Frank Budgen in a retrospective letter of end July 1939 as being
"a reproduction of a schoolboy's (and schoolgirl's) old classbook
[...]" (*Letters* I 406; see also 107.12, "in his (or her)
occiput" and 122.33-34 in the Letter chapter).

This study would not be complete therefore without a brief
speculative description of some of the texual figures structuring
the Lessons and inscribing the basic family nucleus in the female
sex, the crucible of generations of families.

4. The geometry of the *speculum*

As befits a chapter with a mathematical bend, the Lessons partly
rely on drawings to materialise thematic implications borne in the
text. Below the ominous Yuletide greetings of the "NIGHTLETTER"
signed by the three children - knowledge of the daughter has now
been assimilated - and sent to both parents and old folks
("youlldied greedings" indirectly suggests a poisoned Christmas
cake), the children's "drawings on the line" (308.F3; posterior to
the doodles themselves) sum up in a threateningly realistic
fashion their growing disrespect for the Law, appropriated by
exocentric comments right from the start. Issy's cocked snook
indirectly recalls the insolent "gramma's grammar," then her
frustrating letter-writing lesson, and the deathly "skool and
crossbuns" inscribe the chiasmic reversal of the twins, X, who may
now hope to multiply forces to overthrow the ruling Father (while
recalling subordinate Issy's doomed attempt to cross over into the

central column). Of particular relevance therefore is the frontal

view of ALP's genitals whose revelation problematises the male /

female relationships in the "Doodles family" "umbroglia" (299.F4,

284.04). Though the area enclosed in the arcs already defines the

ovoidal womb, the "geomater" problem must carry Euclid Bk I. I

through to the end in order to inscribe complementary triangles on

each side of the original "strayedline AL" (294.02-03), the whole

forming a "lozenge" (299.28), to which the "Doodles family"

footnote is appended. The *speculum*, which reverses the first

dotted triangle αPL ("alfa pea and pull loose") or missing flap of

virginity into a "muddy old triagonal delta" LπA ("eelpie and

paleale") by *spermatic*[35] *logical* construction (cf. 296.25-26),

neutralises the female and draws both the siglum $\wedge$ of the

bourgeois side (which will win over the mother in society?) and,

by vertically lifting the bottom flap / mother's skirts, Issy's

divided siglum: "till its nether nadir is vortically where (allow

me aright to two cute winkles) its naval's napex will have to

beandbe" (297.12-14), i.e. dividing the acute angles (German

Winkel) in two and bisecting the AαL line at right angles. The

figure finally uncovered by the initial act of opening the

compasses (287.10-11: "O and for a second O unbox your compas-

ses"), also the mother's legs, unites the sigla for mother and

daughter as ─⫩─, two dainty lasses, as well as those of the

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[35] The urinary connotations of π (in French) and P in the
Vesica Piscis or fish bladder are discussed and contextualised
in McHugh 1976: 69.

twins,[36] now identical accomplices like both legs of a pair of
compasses: "And makes us a daintical pair of accomplasses!"
(295.26-27). Shem and Shaun control and gravitate in one circle
each[37] - one remembers the geographical wanderings and the two o's
in "too oo," symmetrically echoed by "too" as the last word in the
central column, at the beginning of the Lessons[38] - and introduce
the speculum, the base for the reflection of triangles inscribing
the phallus in the *Vesica Piscis*, the mediaeval mythological
symbol placed as the first Proposition of Euclid, an image of the
womb, an attribute of the Virgin in Christian hierography but also
an "Evil Eye" whose baneful fascination was averted by a phallic
charm.[39] The new triangle contains the three children who will
sign the ominous letter: "jake" and "jack," almost interchange-

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[36] The inscription of [is more general: he sets the
geometry problem and can be identified as a Euclid figure while $\bigwedge$
who actually solves the problem (and thumps [in the face, hence
the Shemian "vision" at the start) identifies with Poincaré and
Einstein (also German *ein Stein*: a stone; the Mearing Stone near
Dublin castle alluded to in 293.14); see *FW* 304.05ff. and McHugh
1976: 75-6 for a first insight into a complex problem which must
unfortunately be left out here: the twins' ambivalent discovery of
relativity.

[37] The intersection of their hemispheres in Dublin on the
surface of a sphere, combining circle, (), and cross, X, and the
inscription of the diagram of p.293 in Ireland, with Shaun's
centripetal and Shem's centrifugal circles, are discussed in Hart
1962: 110, 112, 117, 249.

[38] *oo* is also Ω, the end of literal knowledge "from aab
to zoo" (263.F1), or ∞, its infinitude. More derogatorily, it
is the symbol "O.O." (54.17) used in some countries for "The
doubleviewed seeds" (296.01) - the "twain of doubling bicirculars"
(295.31) have just been drawn - where semen and urine can be
mixed.

[39] Paraphrased from William Stirling, *The Canon*, 11-4, in
McHugh 1976: 68.

able, and "little sousoucie," Issy as the *underlying double*
(twice French *sous*: under, and *sosie*: double). The female
sex, the girl's or the mother's, is that spatial figure which
fuses [-oriented Book I, more cyclical in nature, and /\-oriented
Book III, more linear, and allows the twins, through their
"discobely" of it (294.12-13) and resolution of the Euclidian
crux, to multiply, X, within the womb / home / book container, ⬜,
and accede to maturity as one future father construct /[, yet to
be written among the Doodles.

The Father's siglum is signed everywhere, even in the
strategies trying to displace it, as the Law of sex, desire,
language will forever be enforced in the plural enunciative agency
of the *central* textbook, from which everything *marginal* or
subjacent acquires significance and which subsumes them all.[40]
Ultimately, the paratextual children work together to dismantle
the central text but the dependence of their comments (see Shaw
Sailer 1990) confirms the crucial role of authority in the
mechanics of textual and narrative generation. Within that
patrilinear transmission, in the last instance bound up with the
name of the Writer / Father, its divine strategies of
presence-absence and ineffability,[41] the same tug of war between

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[40] The removal of the Euclid line, found in *transition* 23,
between footnotes and central text in *Storiella As She Is Syung*
authorised even greater penetration into the female area and
maximum intertextual porosity within an all-encompassing patriar-
chal perspective.

[41] Like the primordial idenification of Humphrey Chimpden
Earwicker, the signature James Joyce shows through but is never
uncovered in full. See for e.g. "Sunny Twimjim" in 211.06 - as a

text and marginalia, the same male-female polarity, the same drift

of events will take place in the *Wake*'s spiral of rereadings and

relativise all our "local" concerns.

"Storiella" maps out the dialectical history and ideology of

gender, grammar (language) and sexuality from a female oral

enunciative perspective which however remains ultimately

"authorised" by a male scriptural point of view,[42] the grammar and

the enunciative rhetoric being subsumed by *logic* in this lesson

of "triv." Within the larger context of the textbook format, a

central column displaced by many-faceted (un)critical glosses, the

episode, once its enunciative effects are probed into and once it

is seen within the narrative-thematic orientation of the whole

chapter from a genetic perspective, reveals the dialectical

relativity of all discourses, patriarchal and law-enforcing or

matriarchal and contestatory, and thereby the impossibility of

purely *autho*ritative metalanguage. Neither wholly filtered by

male vision[43] or the consciousness of a presumed male dreamer /

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child, Joyce was nicknamed "Sunny Jim" by his family - or "Jem"
(169.01) as well as the *initials* "J. J. and S." (83.03), not
only John Jameson and Son but also, by metaphorical shifts in
naming and paternity, the hypostasised John / James Joyce and Son.
In "Penelope" Molly Bloom had already addressed her creator as
"Jamesy" (*U* 18:1128).

   [42] As early as his original plan for II.1-2 (May-June 1926),
Joyce had cast the young girl as the narrator of a sexual
geometry: " ⊥ tells story in bed to /[" (MS 47482a-2, *JJA*
51:3).

   [43] Issy's name may be heard as a cross between "I see" and
"he sees," between her own vision and male vision. It is also a
nominalisation of the mysterious *grammata* identifying Emma Clery

sleeper,[44] nor ultimately wholly distinguishable from a so-called

"male language,"[45] Issy's voice and "gramma's grammar" are, like

any textual fragment (for e.g. the allegedly "female" babble of

Anna Livia[46]), a matter of perspective, enunciative agency and

compositional strategies that turn them into palimpsests of the

problematised (hi)story of the male-female relationship, as part

of the movement of Joyce's continuous *oeuvre* towards

encapsulating (and neutralising?) ideological polarities by verbal

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as E. C. in the rewriting of *Stephen Hero* as *A Portrait*, a
rapprochement further warranted by a parallel treatment of the two
characters, if one is still ready to adhere to that unified notion
for *Finnegans Wake*; see Scott 1984: 155, who also writes that
"Joyce typically filters identities of his early women characters
through the self-sufficient identity and biased point of view of a
central male character like Mr. Duffy, Gabriel Conroy, or Stephen
Dedalus" (133).

   [44] The following remark, made by Shari Benstock, is a
typical summary of a now classical feminist approach to Joyce's
text: "How Earwicker sees Issy, or his wife, is the only "vision"
analyzed in the *Wake*" (1982a: 172).

   [45] The following comment by Bonnie Kime Scott, almost a
revised statement of Benstock's from a linguistic point of view
(see previous note), is again characteristic of a more recent
pondered feminism: "The female production of language in the
Wake is filtered through the dream of the patriarch, HCE, but it
retains powerful suggestions of another order of expression,
distinct from both male language and dream language, as did the
'Penelope' episode of *Ulysses*." (1987: 111).

   [46] See for e.g. Suzette Henke's own lyrical overwriting of
ALP's "lilting, lyrical utterances" (1990: 207), which she
associates with Kristeva's semiotic *chora* and the "free flow of
fertile libidinal desire" (164); see also her general discussion
of "Anna Livia Plurabelle and *écriture féminine*" (205-12) which
tries to mediate between the various contemporary feminist
approaches and concludes on the "revolutionary iterations of a
culturally repressed language of bisexual desire" (212) that the
textual unconscious of *Finnegans Wake* is praised for releasing.
See Attridge 1989, for a shrewd antidote to gender stereotypes and
ossification in Joyce scholarship.

play.[47] We have tried to show on a modest scale that no matter
how much theorising is allowed in the evaluation of such a
relationship, it must take into account the interplay of textual
surface / depth and compositional history (including the
biocritical dimension) and not be governed by extrinsic critical
pronouncements. In other words, Colin MacCabe's earlier statement
that "[g]randma's grammar insists on the dialogic basis to
language and draws attention to the consequent reflexivity of both
language and desire which makes of 'mind your genderous' an
appropriate warning to anyone who attempts to speak" (MacCabe
1978: 148) holds true provided our own reflections as readers
bisect / bisex the interface of language (utterance and
enunciation) and of any text (the narrative-thematic construct of
a genetic production) and thereby open up the necessary dialogue
between genders in this lesson of grammar and sexuality, language
and desire. The (un)ending female "the" calls for the rereading
of a *word*, "riverrun," thus transformed from ALP's opening
eternal river of life into a mediation between grammatical
categories at the reopening of the complex letter, signed, seen,
"said" and sent by all to everybody.

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[47] Gilbert and Gubar detect in Joyce's text an overarching
strategy of male linguistic *puissance* which undermines any
pretence at *écriture féminine* (1987: 260-1). They hastily voice
a typical complaint against what they see as the representation of
female babble (ALP) in 1985: esp. 523 and, as with Gerty's part in
"Nausicaa" (524), fail to see the possibility of a narrative
filter.

D

WRITING IN GRAMMARS:

BARBARIANISM AND NATIONALISM

ITALIAN STUDIES IN MUSICAL GRAMMAR

> After the musical questions, Joyce brought up for discussion those concerning style and grammar. In his opinion, all these matters could not be separated from one another.
>
> (Gillet 1956: 111)

Surprisingly enough, the two languages (if we except English) which Joyce mastered best, i.e. French and Italian, contributed relatively fewer elements in *Finnegans Wake* than his excellent command of them and his life in both countries might have inclined one to expect. That both are Romance languages is not irrelevant to the overall framework of a book whose male protagonist, in his best known guise, is a Dubliner of Scandinavian ancestry assuming many major roles but none calling for an array of Romance items to inform it, and whose migratory route from Scandinavia to Ireland – also the work's itinerary through countries, cultures, and languages – shuns Romance-speaking territories. Yet Joyce's Italian translation of two excerpts from the highly musical "Anna Livia" chapter,[1] a creation in its own right which the writer obviously saw as an experimenting ground where the latent

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[1] Joyce and Frank's effort appeared in two issues of *Prospettive* in February and December 1940 and were reprinted in Settanni 1955 (see also Risset 1973: 59-62, and Joyce, Frank and Settanni 1976: 27-40). The original translation made by Joyce and Frank, without Settanni's subsequent modifications, is reproduced in *Scritti italiani* 216-33. See also *SL* 408-9 (4 Jan. 1941), and, apart from Risset 1973, Reynolds 1981: 204-5 and 357 n 45 for a previous discussion and further bibliographical sources of information.

tendencies of the Italian of the *Wake* might be explicitly played out in an Italianised cultural setting, contributes to establishing the language as one of the structural chords of the book's idiom, thematicised for its readily perceptible musical dimension. The following comment on the Italian renderings of "ALP" will provide the signature key to our interpretation of Joyce's reliance on the musicality of the language:

> L'attirance de Joyce pour la langue italienne se situe en
> effet – et la traduction le manifeste de façon éclatante – à
> deux niveaux précis qui sont les niveaux d'activité maxima de
> cette langue: le texte de Dante, et la pratique des
> dialectes.
> (Risset 1973: 48)

1. Little cloud: Romanticism and Romance languages

> more novelettas
> ------
> romaneskwi-
> romanticos
> (VI.B.31 161)

Nuvoletta, one of the best-known terms of endearment given to Issy, was presumably lifted from Dante, either as such (*Vita Nuova*, XXIII 25; *inferno*, XXVI 39) or as "nebuletta" (*Vita Nuova*, XXIII 7).[2] Always treated as a tiny little doll, a nubile (73.35, 304.19) woolgatherer or *infans*, she goes under many other Italian diminutives, sometimes accumulated in a redundant semantic cluster which perversely inflates the description of a

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[2] Reynolds 1981: 15. It may also refer to the Italian title of Joyce's short story "A Little Cloud," which would warrant the association with *noveletta*: little short story, in 87.23 and 561.11 (Glasheen 1977: 209).

little young girl, as in "Minuscoline's" (226.15), the feminine
plural of *minuscolina*: very tiny, or "poor Piccolina Petite
Macfarlane" (210.10), where *piccolina*: tiny little, is amplified
by French *petite*, then "Mac-" (the whole string is soon followed
by a reference to Isabel and "Mmarriage," l.12). Issy is also a
"kissabelle" (571.15), a kissable (isa)belle alias "Isolabella"
(209.24-25), Iseult la Belle of Ireland combined with the
beautiful island in Lago Maggiore. Like her mother Anna Livia,
who read love romances in her youth (*FW* p. 327), she dreams
about a tryst with a prince charming, a masculine mirror image
such as "Tamtris" (571.08) or Tristan split and inverted on the
waterface, with whom she could play at Manzoni's *Promessi Sposi*:
"Spose we try it promissly" (361.09; Italian *spose*: brides, or
Isod, −11−, whose name is spelt in Irish tree alphabet in
361.07-08, calling "Taunt me treattening!" on l.10, or "don't be
threatening, Tamtris!"). Tristan changed his name to Tantris upon
arriving in Ireland, which the text evokes on p.571 with six tree
letters of the Gaelic alphabet before "acrosticalling" Tantris in
an arboreous message. A parallel is woven between Romance
languages more generally and daydreams of love romances, of
similar etymology, bound in the female desires of both Issy and
ALP. Countless Romance vocables may be identified in Issy's words
or in a 工-context: the answer to quiz 10 (143.31 ff.) reveals
scattered Provençal units which prepare for the denser cluster on
p.148 (esp. 148.18-22), towards the end of her narcissistic
speech. Similarly, the few Provençal items top of p.327 introduce

a passage keyed to the Romansch language in which we hear young

ALP's romantic imaginings about her future lover while she fancies

herself as the heroine of the book she is reading. The Italian

and Provençal exclamations mixed together in 230.15-16, in a

dominant mode of fog, clouds, newlyweds, and rounded off by the

text's own comment on its language, "Occitantitempoli!" (Occitan +

Italian *tanti* and *accidempoli* - by Jove, there is so much

Occitan!), perform another version of the sad tryst with Tristan

("trist" on 230.13 also conveys French *triste*) in a Parisian

paradise or "Parisise" (1.13) now featuring "Mondamoiseau of

Casanuova" and "Mademoisselle from Armentières" (11.14-15) on the

well-known Wagnerian aria - "mudheeldy wheesindonk" on 1.12

alludes to the composer's mistress Mathilde Wesendonk, who

inspired the vein of *tristesse* in *Tristan*[3] - while perhaps

providing a linguistic counterpoint to the historical debt of the

first Italian bards to the troubadours, musicians as well as

poets. Dante himself has Arnaut Daniel speak in Provençal in

Purgatory, XXVI 140-7, and chose to recall "m'abellis" (1.140)

when he rhymed "v'abbella" with "favella" (idiom, parlance;

Paradise, XXVI 130, 132) to convey the natural slippage of our

Babelian tongues. Such instances show how homophony is used as a

musical, semantic key to the polynarrative of *Finnegans Wake*,

which aims to reduplicate the original essence of languages (or to

---

[3] The connection is made in a note on VI.A 301, which
belongs to the "Exiles (.II.)" section dealing mainly with the
Tristan-Mark-Iseult triangle. For a study dealing with the early
development of the theme, especially its Wagnerian echoes, see
Hayman 1964b.

replace it in Vichian style by "abnihilising the etym" (353.22)

when received etymology falls short of Joycean interthematics).

Italian and Provençal, languages of music and love, as well as

Romansch, display a tendency to turn into romance languages in

Issy- or ALP-related contexts. A side aspect of the narrative

emphasis on Italian as a romance language is anchored to a

biographical element which Joyce, true to his mature urge to

sublimate haunting events of the past in fiction, wove smoothly

into the *Wake* as a mild parody of mawkish sentimentality.

2. Anglo-Italian fugue: Issy-Nuvoletta and the Triestine Tristan

In the answer to the tenth question of I.6, a substantial number

of allusions to Roberto Prezioso secure his association with the

young girl. The connection with a naively sentimental maiden

endowed with a split personality (–ll–) and often portrayed in

Italian terms of endearment is fitting since Prezioso was Joyce's

Triestine alter ego and admirer who, in the overplaying of his

role, went as far as to make advances to Nora.[4] Joyce came to

learn about his devious ways and this, with Prezioso's subsequent

exposure and humiliation, helped shape the content of *Exiles*,

where Joyce also tried to exorcise his phantasms as a cuckold

---

[4] See *JJ* 316-7 for an account of Prezioso's amorous
manoeuvres and their pitiful outcome. In 1918 Nora had a dream in
connection with these events and Joyce's interpretation of it
bears some resemblance to the plot of his cathartic play (*JJ*
437).

prior to fully embarking on *Ulysses*, in which adultery was to
strike a major chord. In the writer's own notes to the play, Nora
is combined with several entries, among which Michael Bodkin, the
platonic lover of her youth in Galway (also mentioned), Prezioso,
and the adjective "precious" or Italian *prezioso* (*E* 150:
"precious, Prezioso, Bodkin, music" come first in the list under
the sub-heading "Garter," related to "N.(B.)" or Nora Barnacle)
appear in conjunction with Issy in *Finnegans Wake*, whence we may
assume that they are paradigmatic readings of the Triestine
gallant's name and that the English adjective has Italian
undertones. In order to emphasise the original setting of the
attempted seduction, Joyce transposed the gamut of linguistic
features on which he relied to incorporate Italian into the
Wake, especially exclamations (or ejaculations...),
augmentatives (turned into English superlatives) and possessive
turns of phrase (to express the hypocoristic function of some
Italian diminutives). A ready analogy with "price" also furnished
an easy link with the prototype of the unhappy young adulterer
Tristan, via Parnell (whose downfall was prompted by the
revelation of his illegitimate affair with a married woman) and
his celebrated *bon mot*, "when you sell, get my price." This is
also one of many ties between Italian / Italy and Irish / Ireland
in the *Wake* around the figure of Issy. Particularly significant
in the selected examples analysed below is the angelic nature of
Prezioso, a parodic reworking of Dante's vision in *Vita Nuova*,
XXIII 7, 25, in which the little cloud is followed by a seraphic

procession, as well as the intensification of the fictional ties,

looser and incomplete in *Exiles* and Joyce's notes to the play,

between Swift, Parnell, Tristan, Prezioso exposed as seducers and

/ or traitors:

> quiz 10 in I.6 (for e.g.):
> "precious!," "What exquisite hands you have, you angiol" (143.31, 33): Italian *angiolo* (lit.): angel, with Robert Hand, the seducer in *Exiles*, and Prezioso. Also relevant formally and thematically is the ludicrous piling up of diminutives, "pepette" ("*pipetta mia*" in 147.33), "pette," "pitounette" (Provençal *pitounet*: young boy), variants of "Ppt" or Swift's secret nickname to Stella in the *Journal to Stella*, the key to a new network of associations between English, Italian, and amorous diminutives ("Presto," with its Italian ring, was the variation of "Ppt" in the first editions of the intimate diary).[5]
> "Andoo musnoo play zeloso!" (144.12): a parodic (musicalised?) Italianisation, with Italian *geloso*: jealous, behind *zeloso*: zealous, rhyming with Prezioso. The context reveals other Romance elements: Provençal *jolio*, *roumeu* (1.14), prompted by "provencial" (1.10), also the unfortunate Italian lovers Romeo and Juliet, several Spanish units, and references to Ireland (the song "Come Back to Erin") or Irish (the L/R interchange in "My Eilish assent").
>
> "([...] O my prizelestly preshoes!)" (237.07-08); "prizelessly precious," a reduplication of signifieds around the signifier Prezioso, in a narrative sequence formally and semantically structured by reduplication. "elixir Lovelyt!" (1.9) reconciles the elixir of love and its sad consequences in *Tristan and Isolde* with *L'Elisir d'amore*, a comic opera by the Italian Donizetti. These words are spoken by Issy, who is fascinated by a "nangel" (222.22), i.e. Chuff or Shaun (see 239.29).
>
> "still trystfully acape for her his graph knew well in precious memory" (317.36-318.01). The tryst with Tristan is once again played out in this amorous context (Greek *agapè* and Irish *grádh*: love). Tristan approaches the Irish "coast so green" whose "peak" or P/K split (317.35-36) mirrrors the inversion of his name into Tantris (L/R interchange also in 318.02: "Montmalency") and, under the

---

[5] For an excellent assessment of Swift's presence in the *Wake*, see Jarrell 1959.

guise of Prezioso ("precious"), he tries to seduce the Joycean Isolde (the context here is more $\triangle$-oriented).

The twenty-nine girls' speech to Jaun / Don Juan in III.2 (for e.g.):
"my precious" (457.34-35); "engine dear" (1.32), "angel dear" powerfully sexualised, and Robert Hand in "hands" (458.01), coupled with the philanderer Rudolf Valentino (1.2), enlarge the scope of this passing mention of the Triestine tempter.
"Too perfectly priceless for words." (458.06-07) and "Please kindly think galways again and again" (11.9-10); Prezioso is also Michael Bodkin, Nora's "fiancy" (1.7), her fancy fiancé in Galway who always will be remembered.
"priceless" (461.20); the "Michales" in the following line are a possible allusion to Michael Bodkin and his fictional counterpart Michael Furey in "The Dead."

"precious," "price," "priceless" (500.25, 27, 28, 30, 32); jammed radio talk, magnetic storm or séance, this syncopated sequence is the densest occurrence of the "when you sell, get my price" leitmotif, in which may be heard panting calls to "Pipette" ("Ppt;" "ersther" (1.16) is Esther, the real first name of Swift's Stella and Vanessa) and Isolde ("Sold! I am sold! [...] I sold!" on 11.21-22, 25) or her transient manifestation Brinabride. Communication gradually clears up (1.27: "but my price!") and eventually yields the whole Parnellian phrase undistorted (1.30) before the sound vanishes again into a loud "SILENCE" (501.06) for the revelation of Ireland's betrayal (Isolde: I sold) is too disturbing.

In the play Robert's attempt to steal Bertha from Richard is the disciple's way of vicariously ensuring homosexual intercourse with the admired master and since much of Roberto Prezioso and the impossible triangle at Trieste went into the fashioning of Robert Hand's personality and name, one may surmise that the fictional situation reproduces Prezioso's ambivalent feelings towards Joyce, which his family name, connoting affectation, was no doubt instrumental in crystallising (at least in Joyce's vision and treatment of it). This may be at the origin of Prezioso rhyming with *silenzioso* in 147.35, a silent Italian reminder of Wilde's

blatant homosexuality and his witticism capturing it, "love that dare not speak its name" (458.06-07, quoted above, might be an even more discreet allusion).[6]

Issy's amorous daydreamings often go with requests for kisses and the parting of lips, whether masculine or feminine, linguistic or sexual, as her tender calls to the other reflect back to her exiled selves in the auto-erotic plays on narcissism and doubles (see esp. *FW* p.147 and 528.23-24). The same anew, when Anna Livia's waters "finally" depart and merge into the ocean's, when the "Lps," another trigrammaton of love, part, sealing the kiss and concealing the keys in their form - "Lips" is the largest lock factory in the Netherlands (Knuth 1968); "The keys to. Given!" (628.15) - and soon bring us back to further key links between Italian and Irish, fr'over exiles and divisions.

3. Dialectal dissonance or polyphony?

> Quam multis varietatibus latio dissonante vulgari [...]
> (*De Vulgari Eloquentia*, I xi 1)

Having spent part of his continental life in Trieste and Rome, Joyce, whose Italian was at first somewhat stilted and obsolete and needed colloquialising,[7] was rapidly confronted with diverse

---

[6] One must note that some occurrences of "silence" or suchlike are purely lexical, would refer to Sylvia Silence, or finally to the "Silence" / "SILENCE" motif. Yet the "SILENCE" of p.501 occurs just after the jerky transpositions of *prezioso*.

[7] Alessandro Francini Bruni, one of Joyce's Triestine Friends, was instrumental in bringing his Italian up to date; see *JJ* 187, 215, where Ellmann notes: "Joyce soon understood that

brands of the language, especially the Triestine dialect, which

further refined his already existing awareness, gained in Irish

surroundings from an early age, of local "corrupt" variants

departing from an implicitly established or codified national

"norm." Issy with her dissociated personality (-ll-) conveyed in

her insecure babble (II.2) mirrors the oscillation of language

between the law of a unified, standard, academic version and its

many unstable regional deviancies. Lexically, this idiosyncrasy

is expressed by the dialectal forms which were inserted into the

Wake and which, as they are not the property of female discourse

only, point more widely to the text's inner dialectic between

linguistic ingredients of various origins and statuses as well as

to the subversion of linguistic and grammatical authority. In her

compilation of Italian elements through Book I, Bosinelli notes

that "[t]here are many examples of transliterations of Italian

idioms and phrases, sometimes borrowed from dialects" (1976: 22).

Mary Reynolds remarks more specifically (but unfortunately without

adducing instances as proof) about Joyce's Italian translations:

> Joyce keeps the effect of lively untutored diction which is
> always characteristic of the speaker in *Finnegans Wake*
> [...] by grammatical distortions and errors in syntax, by
> slang, and by the occasional Neapolitan spelling and
> Triestine dialect word.   (1981: 204)

Joyce's selection of dialectal forms goes beyond the mere

"sampling" meant to illustrate the cultural specificities of the

---

Francini had an exceptional command of the best Italian, the
Tuscan, both in its formal aspects and in its character of a local
dialect with special words and meanings" (187).

country in which the language is spoken. It must be seen as a
literary transposition of the Dantean dialectic between lively
local *volgari* naturally acquired and used to convey the whole
range of emotions and the rigid artificial law of (Latin) grammar,
older yet learnt after the mother tongue.[8] Risset is right to
point out that "au lieu que la parole surgisse de la langue et
l'oublie, la parole se retourne vers la langue et la fouille"
(1973: 57). The choice of dialectal elements from various areas
doubtless aims to give the "symbolic" impression that the whole
linguistic field of Italian is displayed geographically and
historically in the time-space continuum of a text incessantly
questing the origins of (its) language. *Finnegans Wake* offers a
foreshortened spectrum and dramatisation of the two mutually
constitutive notions of dialect and language / deviancy and norm
(diachronically as well as synchronically), the former dynamically
aspiring to the status of the latter through widespread diffusion

---

[8] For an analysis of the linguistic project implicit in *De
Vulgari Eloquentia*, see esp. Barański 1986, Pagani 1982, and for
more general studies, Mengaldo 1971b, who, in 1971a, discusses the
Dantean dialectic between *locutio vulgaris* and *gramatica*, and
Barański 1989. The politico-ideological dimension of Joyce's
promotion of dialectal ungrammaticality may be assessed in the
light of Gramsci's contemporaneous comments on the subject in his
prison notebooks, written between 1929 and 1935, where the
artificial norm of the Italian language plays the role of Dante's
Latin, and on the reliance of nationalistic politics on linguistic
unification through (the teaching of) normative grammar (as
opposed to historical). See Gramsci 1975, esp. vol. 1: 1 (XVI) §
73, 81-2; 3 (XX) § 73, 350; vol. 2: 6 (VIII) § 118, 788-9; vol. 3:
23 (VI) § 39, 2234-6; 29 (XXI) § 2-5, 2343-8 and § 7, 2350, where
he sees Dante's linguistic project in *De Vulgari Eloquentia* as
an act of cultural-national politics. A tacit comparison is
invited with Joyce's "poltico-linguistic" move as it is evoked in
the following chapter.

over a country or area. This concept of linguistic dramatisation
may be relevant to account for the somewhat thicker constellation
of Italian units in II.1, a chapter cast in the dramatic form of a
mime, with the traditional game of colours or *colori*[9] as a
backcloth, where the way back to the gesture shaping the utterance
is reenacted. Issy's plurality of unreconciled voices and tension
between scattered selves provide a Protean character orientation
to the "polysonance" of Italian[10] and the gestural expressiveness
of its native users.

The following entries give a mere illustration of dialectal
usage of Italian in *Finnegans Wake*, with the exception of Amaro
though its vocabulary is derived from dialectal forms (Neapolitan,
Genovese, Venetian, Sicilian, Milanese, Torinese, etc.) as Luigi
Schenoni has devoted a special study to this cant (1974 and 1976;

---

[9] About the name Joyce gave to the game, "Angels and Devils
or colours" (*SL* 355), McHugh, using Iona and Peter Opie's
Children's Games in Street and Playground as his source, informs
us that "[t]he game is also much played today in Italy, where it
is known simply as 'Colori'" (1976: 55). See "Coldours" (250.17),
combining "colours" and Cawdor (250.16-17 is a farcical reworking
of *Macbeth*, II.ii.54-5) and "sporticolorissimo" (240.15), with
its superlative in the appropriate language. Other Italian games
occur in 239.27, "gyrogyrorondo" (*giro giro tondo*: initial words
of Italian nursery rhymes, and *girotondo*, the name of a round
dance or *ronda*), and 251.18, "bimbamb bum" (*bim bum bam*: count
out in children's games, and *bimba*: little girl). Singing games
from Italy (but also Germany, France, and England) intrinsically
belong to the texture of the Mime chapter; see *Letters* I 302:
letter to Miss Weaver, 4 March 1931.

[10] What Risset described as "plurilinguisme" (as opposed to
polyglottism), a term which she tells us was used by Gianfranco
Contini in connection with Dante's practice of fusing dialects,
tones, and lexical levels (1973: 50; see Contini 1970: 171). In
that respect, see also Barański 1986 (and esp. p. 13 for his
technical disagreement with the label "plurilingual").

especially relevant for II.1, p.247). It must be noted that
Triestino has contributed fewer elements than could have been
expected from the not unfrequent lapses into the dialect, for
fun's sake, in Joyce's correspondence with Triestine friends and
acquaintances, out of which the picture of a "vulgar tongue"
(Dante's *volgare* made unillustrious) truly emerges.[11] The
tendency seems to be towards North Italic dialects, which would
broadly qualify as "the" dialect Joyce referred to in glosses:

"una mona" (61.01); Triestino *mona* (vulg.): stupid
person, cunt (also sexual); see 368.12, 449.10.[12]

"El Don De Dunelli" (84.36); Venetian *el don de
dunele*: the gift of damsels, i.e. a Don Giovanni, here
stripped of its characteristic lack of gemination.

"cossa?" (89.10); dialectal pronunciation of *cosa?*:
what?[13]

"*Ciaho, chavi!*" (172.02); *ciao* and Venetian *ciavi*:
slaves, from which *ciao* is said to be derived. Let us
remember that Joyce resorts to the whole gamut of the
diachronic states of a major language in order to integrate
it to the linguistic quest of the *Wake*.

"*Senior ga dito: Faciasi Omo! E omo fu fò.* Ho! Ho!
Senior ga dito: Faciasi Hidamo! Hidamo se ga facessà! Ha!
Ha!" (212.34-36); the Italicised units in the text are in

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[11] See *inter alia SL* 269, strong on "cul" and other
obscene puns (including an anal distortion of *Inferno*
XXXIII.80), 275-7, 395-6. These letters are a valuable document
in our assessment of the *Wake*'s dialectal vein, just as Joyce's
Italian translations shed light on more general linguistic
priorities and their treatment in the work.

[12] The pun on *monica = mona* crops up in a letter to
Livia Schmitz, dated "Calendimaggio" (1st May) 1939 (*Letters*
III 439). See also *mona de ostia* in a letter to Francini
Bruni, 8 September 1920 (*SL* 269).

[13] See Joyce's letter to Livia Schmitz, mentioned in the
preceding footnote.

broken Italian, maybe of dialectal origin,[14] the parodic intent being brought out by the echoic exclamations: The Lord said: "Let man be made!" And man was made. The Lord said: "Let Adam be made!" Adam was made.

"soto poce" (261.F4); Italian *sotto voce* (with *soto*, a typical Venetian form lacking the geminate consonant) and dial. *poce*: breast. The text silently executes a shift from "under one's breath" to "under one's breast" and thereby introduces the chest voice, opposed to head voice (in "burglar's head"?).

"old ruffin sippahsedly" (366.23); *Inferno* XVIII, 58, 61, 66: "E non pur io qui piango Bolognese" (1.58), "A dicer sipa tra Savena e'l Reno" (1.61; Bolognese *sipa* = Italian *si*), "Ruffian, qui non son femmine da conio." (1.66). See "seducint trovatellas" (11.23-24), with the Italian for "foundling," which gives linguistic credence to Atherton's identification (1974 ed.: 82).

"*Coraio, fra!*" (466.24); Triestino for "courage, brother!" (but see also later).

In a letter to Miss Weaver of 26 March 1928 (*SL* 330-1), Joyce also explained four other dialectal items, which significantly found their way into the bug-ridden fable of "The Ondt and the Gracehoper." On that basis, a thematic strand may be woven between dialectal dissonance, which departs from the linguistic (phonetic, written, etc.) norm, and diminutives (but also augmentatives), which depart from the normative degree, the word

---

[14] This funny Italianate interpolation has received three different glosses: a translation of Genesis 1:27, 2:22 in a medieval Venetian dialect (Bosinelli 1976: 32, who told me in a personal communication that her informant was a Venetian); a young boy imitating a Slovene priest preaching in Italian according to a description made to Joyce by his friend Ottocaro Weiss (McHugh's *Annotations*); a reference to *inferno*, I 66-67 (Reynolds 1981: 308; but her explanation takes only the first half into account). The second interpretation may be compared with a passage in mock Triestino impersonating Slovene pronunciation in the letter to Francini Bruni referred to in a previous note.

stripped bare of any grammatical suffix denoting variations in size or intensity, *decrescendo* (but also *crescendo*). Joyce's predilection for suggestive dialectal forms also asserts the supremacy of the oral dimension of writing (through phonetic variations) over the rigid written element itself and favours the smooth integration of the often coincidental obsolete and dialectal uses in the *Wake*'s diachronic panorama of language and languages. A further detour via Dante is necessary at that stage to guide our progress through a musical grammar of the Italian language, the thematic locus where language is attuned to operatic singing and music.

4. The musical modes of the Italian language

His [Joyce's] Italian was melodiously articulated and musical; it was, for him, the language of music.
(Suter 1970: 195)

We saw earlier that Joyce's insertion of dialectal forms into the corpus of standard words dramatises the dialectical relation between dialect and language, spoken language as well as poetry, in an active *écriture* in which the linguistic quest is inscribed. Jacqueline Risset argues (1973: 57) that the compositional technique was for Joyce an opportunity of remaking Dante's experiment with the complete range of Italic dialects out of which he forged a supraregional idiom or "illustrious vulgar," "linguistics" being in both writers subordinated to a rhetoric and

poetics.[15] Just as the vernacular *Divina Commedia* follows the
Latin *De Vulgari Eloquentia*, *Epistles* and *Monarchy* in the
Dantean canon, the language of *Finnegans Wake* was not arrived at
until the various brands of English and the foreign languages
available to Joyce had been dissected and synthesised. No doubt
developing some of the lines Joyce himself had thrown to him,
Beckett had already stressed the parallel between the *Wake*'s
international synthetic language and Dante's interregional idiom
exhumed after ruthlessly vivisecting municipal idioms and
parlances in *De Vulgari Eloquentia*, an aspect of the Italian
master's writing which Joyce adopted as a basis for his own
renderings into Italian (*O* 18-19). But Joyce's treatment of
Italian may also be regarded as a reenactment of his acquisition
of the language, from the received language of the classics,
frozen by literary tradition and obsoleteness (Dante and Dino
Compagni; *JJ* 187), to the dialectal or colloquial liveliness of
everyday usage. Now if the translation was for Joyce an occasion
to write in Dante's language and an acknowledgement of literary
and linguistic discipleship, it still had to be achieved in the
Wakean mood of voluntary errors in syntax, grammatical plays, and
all-round distortions for punning purposes. Strangely enough,
Joyce owed his debt to Dante himself for such methods as Ettore
Settanni, the second collaborator for the Italian translations,
recalled:

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[15] For Dante, see Mengaldo 1971b: 656.

> May father Dante forgive me [...] but I took this technique
> of deformation as my point of departure in trying to achieve
> a harmony that vanquishes our intelligence as music does.
> (Quoted in Reynolds 1981: 203-4[16])

Joyce's detection of kinship between Dante's writing and music as "soundsense" or "sensesound" (121.15) transcending all individual languages[17] is a case in point showing his acute sensitivity to the lilt of Italian speakers whose gestural and musical expressiveness turning the sentence into "sounddance" (378.29-30) underpins as well as adds enunciative significance to purely semantic meaning, while the Italian emphasis on the phatic use of language helps to bring the mechanics of story-telling, as in the "Anna Livia" chapter, into special prominence. The musical scale of the native Italian is conveyed by linguistic diminuendos and crescendos (diminutives and augmentatives), which exemplify the whole range of suffixes available for gradation of emotions. Some of them even operate as indications of tempo, such as *"Balbaccio, balbuccio!"* (45.27), in the lyrics to the Ballad of Persse O'Reilly, in which the vocal repetition, with suffixal variation (pejorative *-accio*, diminutive *-uccio*), mimetically relays the Italian *balbo*: stuttering, connoting repetitiveness through speech impediment. Joyce obviously related the musicality of the Italian language also to the long-standing tradition of Italian musical terminology, as at the beginning and end of the

---

[16] Joyce was alluding to the famous verse in *Inferno*, VII 1, "Papé Satan, papé Satan aleppe!" (Pluto's words).

[17] See also Gramsci 1975, vol. 2: 9 (XIV) § 132, 1193, and vol. 3: 23 (VI) § 7, 2193-4.

Ballad score (*FW* p. 44), "*Ardite, arditi!* Music cue," or

"*Da Capo*," and the burlesque subversion of the debt to Dante in

"*Undante umoroso. M.50-50.*" (269.L1), with its twofold humour:

not only should we have two different numbers indicating two

extreme tempos for the metronome but an andante amoroso can never

be played as slowly... unless it is an *andante umoroso* slowing

down Dante's brisk poetic rhythm and giving *un Dante umoroso* (a

humorous Dante)! Joyce's amusement and mild irritation at Italian

suffixation, which he will grow to recognise as a potential source

of artistic creation, date back to his stay in Rome in 1906 as is

attested by a letter to his brother Stanislaus; the passage also

lays stress on the almost "manducatory" enunciation of the

natives:

> A clerk here is named Bartoluzzi [...] You pronounce by
> inflating both cheeks and prolonging the u. Every time I
> pass him I repeat his name and translate 'Good day, little
> bits of Barto'. Another is named Simonetti: they all are
> little bits of something or other, I think.[18]

Twenty years later (12 May 1927), in a lovely example showing the

continuity of his linguistic awareness in his epistolary style,

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[18] *SL* 139; letter of 7 Dec. 1906, in which Joyce's
hostility towards the petty bank clerks whom he worked with and
who spent their time breaking wind rereward (from their
culoni?) and talking about their *coglioni* (488.31-32:
"coglionial expancian"), an augmentative of sorts... (*SL* 135;
letter to his brother Stanislaus, 3 Dec. 1906), must be set off
against his generally peevish mood about Italy and its
inhabitants during his Roman days. Joyce's receptiveness to the
language is also manifest in his objection to the repeated misuse
of some Italian phrases by the natives themselves (*Letters* II
158; letter to Stanislaus Joyce, 6 Sept. 1906). However, see
Mercanton 1967: 50, for a later expression of Joyce's admiration
for the richness of Italian blasphemies.

Joyce wrote to Harriet Shaw Weaver, instancing, by a mock

accumulation of suffixes, such variations in size as are worthy of

Pascal's treatise on the infinitely small and the infinitely

large:

> I hope the size of the *libricciattoluccio* will have the
> same stimulating effects on my colleagues as my
> *libromaccione* seems to be having and that we shall see
> plenty of 1+1 *volumini* about.   (*Letters* I 252)

What could be put down to mere facetiousness in non-fictional

writing repeatedly went into *Finnegans Wake* as a few samples

will easily demonstrate. References to music and operatic singing

as such have been grouped together in a separate list.

> 1° Diminutives and augmentatives
> Some of the lexical units listed previously could be added to
> this index in which, as in the above fragment from the
> correspondence, the parodic imitation of accretional patterns
> of suffixation, sometimes of mixed parentage, are worth
> pointing out:
>
> "Miraculone, Monstrucceleen" (132.15); a double
> augmentative (*-one*) with *miracolone*: big miracle, and
> *culone*: big arse, followed by a second-degree comparative
> combining Italian and Anglo-Irish suffixes: "monster"
> (Italian *mostro*) reconciled by *coincidentia oppositorum*
> with the Italian *uccellino*: little bird, which may be
> parsed as a series of diminutives (Italian *-uccio*, *-lino*;
> Anglo-Irish *-een*). The concatenation of formal and
> semantic diminutives dwarfs the monster semantically while
> formally increasing the size.of the compound.[19]
>
> "As Rigagnolina to Mountagnone" (225.15); a contrast
> between the second-degree diminutive *rigagno* + *-lo* +
> feminine *-ina*: tiny little rivulet (ALP) and the
> augmentative of the semantically big mountain HCE

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[19] See above note for a possible allusion to Joyce's Roman
days. The text seems to invite this connection with the nearby
occurrence of two Roman emperors in 132.18-19, including...
Vespasian!

(*montagnone*), somewhat toned down by the suffixal expansion of the river.

"Grandicellies" (250.12); masc. pl. *grandicelli* (suffix *-ello*): rather big, or contrastive crescendo and diminuendo.

"*Cicilian concertone*" (354.14-15); a Sicilian *concertone* or big concert to St. Cecilia, the patron of music, perhaps played on a not so small concert*ina*.

The range of these variations may be extended to incorporate thematic variants in which superlatives, exclamations, and rhythms chime in unison according to various combinatorial laws:

"O miserendissimest retempter!" (154.06); an imprecation on the mode of the miserere in which the Italian superlative *-issimo* is made more effective by the adjunction of its English equivalent "-est." Joyce puns on other languages and their specific ways of expressing degrees in intensity by means of morphological overlappings, as in "ruvidubb shortartempa" (178.02), which is analysed later.

"osco de basco de pesco de bisco!" (230.06); a parodic alliterative string with vocalic variations and alternate voiced / unvoiced consonants, based on Provençal units, in which semantics gives way to rhythmic accumulation. The word chain may have been inspired by one of Joyce's choice swearwords, *corpo di Bacco!*: by Jove! (or "Gorbotipacco!" in 69.36, with a Germanic pronunciation as befits the lexical vein of this passage featuring Herr Betreffender; see also 412.29[20]) or *corpo de bigoli!* in its Tergestian variant (*Letters* III 439).

"(il folsoletto nel falsoletto al fazzolotto dal fuzzolezzo)" (281.18-19); a string of Italian units in which the major signifying intention is the accumulation of Italian diminutives, keyed to vowel and consonant variations on the mode of musical and grammatical ligature (the definite

---

[20]   The Germanic rendering is a textual manifestation of the cultural dialectic between languages with which Joyce was confronted in Trieste (cf. *SL* 42; letter to his father, 10 Nov. 1904). Note the repeated intrusion of German *Aufgabe* in a Triestino passage (*SL* 269, 276) or the Italianate approximation of *Bleistift* (*SL* 276), and the second interpretation of 212.34-36, based on Italian and Slovene (see *supra*).

article *il* sets the liquid pattern for the three following prepositions, *in*, *con*, *da*, amalgamated with *il*).

2° Lyrical art and music

Owing to the bulk of possible references, this illustrative index merely hopes to point to the importance of this theme in *Finnegans Wake*[21] by concentrating on allusions in which the Italian origin is still perceptible:

"Questa and Puella" (61.16); "Questa o quella," an aria from *Rigoletto*, turned into an illustration of the P/K split typical of Irish (here as pq), in which Latin *puella*: young girl (*puer* + diminutive *-lus*, *-la*) converts "*-ella*" into an Italian diminutive. (The motif is anglicised in 360.13 and 419.22.)

"*La Calumnia è un Vermicelli*" (199.28-29); a delightful pun on "La calunnia è un venticello" (Calumny is like a breeze), from Rossini's *Il Barbiere di Siviglia*, using the same (pluralised) diminutive but dressing the opera in an appropriately Italian culinary style.

"*più la gonna è mobile*" (292.12); behind the literal sense (the more the skirt may be moved) is the aria "La donna è mobile" or "Woman is fickle" (indicated by the skirt's movements), from *Rigoletto*.

"*Se non é vero son trovatore*" (301.16-17); just after the literal translation of *mi sono mangiato il fegato*: I ate my heart out (lit.: liver), in Joyce's days of dire straits in Trieste, this adaptation of the proverb *se non è vero è ben trovato*: if it is not true it is a happy

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[21] It is impossible to draw up an exhaustive repertoire of comments or studies dealing with the structural, leitmotivistic, etc., and exponentially growing impact of "music" on Joyce's writing but the following is a good selection: Hodgart and Worthington 1959 (for vocal music), Dalton 1963b (on the pattern of harmony governing the structure of III.4), Blish 1970 (on formal music), Bowen 1974 (musical allusions), Brown and Knuth 1982 (a biocritical monograph on the Joyce / McCormack connection), Bauerle, ed. 1982 (edition of the most significant scores), according to whom there are over 1500 different musical titles alluded to in Joyce's works! (xvii). We do not wish to enter the controversial debate as to whether instrumental music or vocalised singing plays the larger role. Yet the following statement, culled from the overwhelming store of Joyce's allusions to the subject, is worth quoting: "I don't like music [...] I like singing" (Gillet 1958: 108-9; a similar statement, less dismissive of music, is found in Mercanton 1967: 46).

invention (lit.: well found), suggests the etymology of
"troubadour" or inventor, and Verdi's *Il Trovatore*, a
conspicuous motif in the *Wake*.

"Cosy fond tutties" (417.19); "cosy fond tutties = Così
fan tutte (Mozart) So do Ladies All." (*SL* 331; letter to
Miss Weaver, 26 March 1928).

"(Obbligado!)" (464.02); Italian musical term
obbligato, meaning that an instrument has to perform an
accompaniment (Portuguese *obrigado* thanks the performer and
mitigates the order).

To which we should add the relentless dissection of the opera *Fra
Diavolo* ("*diavolo* [...] *fra!* [...] fa. *Diavoloh!*") by
Daniel François Esprit Auber ("Dauber Dan") in the musical skit of
466.19-27: "die," "fa" may be the do sharp and fa sharp in the key
signature to the overture, i.e. chromatic *de* [di:] in the tonic
solfa (in "dear"?) or "death" giving "die" [dai] by "coloraturas,"
and "*coda*" might refer to the appendix to the opera. Other
musical allusions include a return of "*capo*" (see *FW* p. 44)
and "I'll string second to harmonize" where the dissonant interval
of a second is more *harm*ful than *harm*onious.

Although Joyce seldom missed a performance of Wagner's works,
which he also ransacked for use in each section of the *Wake* and
to which he partly owes his own technique of the (leit)motif,[22] he
felt comparatively less at home with the mettlesome composer[23]

---

[22] Although it is concerned with "Sirens," see Curtius 1929:
321-2, for a critique of the Joycean "word-motive."

[23] Joyce actually used the Italian to dismiss Wagner as
someone who "stinks of sex" (*puzza di sesso*); see *JJ* 382. His
dislike for Wagner was well known by his contemporaries; see
Gillet 1958: 77, 108, and Mercanton 1967: 84. Joyce's evolutive
feelings towards the German composer as well as the impact of
Wagnerian music on his narrative techniques beyond the use of

and, more broadly speaking, the earnest, elaborate German music
and felt more naturally inclined towards light Italian
compositions, more compatible with the comic vein of his fiction
and its repository of nursery rhymes, drinking songs, operettas,
music-hall turns, etc. This convergence of music and Italian[24]
finds its densest expression in the passage now in 450.10-451.01
which belongs to the sermon of ∧-Jaun-Don Giovanni.

≈ ≈ ≈ ≈ ≈ ≈ ≈

The interludic play of Shaun as Irish-Italian tenor:
musical grammar disguising sexual overtures

Owing to the overlapping and complexities of draft witnesses (some
of them missing), the following is a simplified genetic
transcription, stripped of narrative adjuncts expanding collateral
themes, showing the gradual development of this musical interlude.
To avoid cluttering the transcript unnecessarily, we have limited
the reconstitution to the five stages of elaboration on the basic

---

leitmotif is documented in Martin 1982: 135-67. In "Joyce and the
Present Age," Hermann Broch refutes the traditional comparison
between the Joycean and Wagnerian leitmotifs (1949: 81-2).

[24] Mercanton 1967 mentions (73) Joyce's love for the Italian
language in conjunction with opera (as opposed to the absurd
barbaric syntax of the German language; 1967: 25, 42) and Gillet
says that Joyce thought German unmusical for its excess of
consonants, although he deemed French, not Italian, which had an
excess of vowels, as the musical language *par excellence* (1958:
111).

narrative outline (2A.6/2B.4/2C.6, fair copy, April 1926; *JJA* 57:235, MS 47483-145), here in bold:

[...] ³<my g.b.d. in my f.a.c.e., solfanelly in my shellyholders and lov'd latakia the benuvolent, for my nosethrills> with the jealosomines wilting away to their[a] heart's deelight [] and pie while ¹<. O twined me abower in L'Alouette's Tower,> ²<, all Adelaide's naughtingerls, juckjucking benighth me,> I'd ⁴|tonic ⇥ gamut| my ³|twenty ⇥ twitty|⁴|four ⇥ nice| Dorian ³|blackbirds ⇥ blackbudds| ⁴<chthonic solphia> off my singasongapiccolo to ³|play ⇥ pipe| musical³<l> airs ³[,] ³<on numberous fairyaciodes.> I give, a king, to me, she does, alone, up there, yes see, I double give³[.] ³<till the spinney [was] all <eclosed> asong with them.> ²<Isn't that lovely though? I give to me alone I ³|d ⇥ tr|ouble give! ³[.]> ⁴<I may have no mind to |manage ⇥ lamagnage| the forte bits like the pianage, but you can't cadge me off the key{, ⇥ .} I've a voicical lilt too true. Nomario! And bemolley[β] and jiesis! For I sport a whatyoumacormack in the latcher part of my throughers. And the lark <that I let fly (olala!) is ⁵<as> |... ⇥ coc|kful of fun⁵|e⇥a|ntics [that's ....] as it's [....] tune to my fork.> {..ale ⇥ _naturale_[τ]} you might <lower> register me, {..⇥as} diserecordant[,] but I |am ⇥ 'm| {A⇥a}thlone in the {.⇥l}il⁵|tyng ⇥ labilling| of Killarnies. That's flat[δ] <Yet ware the |wood ⇥ wold| [] <[] but mine to wage>> <And now play sharp to me.> Doublefirst I'll |.⇥h|ead foremost through all my examhoops.> And what sensitive coin I'd be possessed of ²<at Latouche's>, [] subdominal []

[a] substituted for "my" at that stage.
[β] "bemolly" as from 2A.13+/2B.11+/2C.13+ onwards.
[τ] capitalised and not underlined from same stage onwards.
[δ] missing on the reproduction.

The following explanations (together with our own comments in square brackets) were given by Stuart Gilbert (possibly ventilated at Joyce's behest) for the passage as it stood in 1929, on the fifth proofs for *transition* 13 (*JJA* 57:418b, MS 47483.224v, 225). Only those glosses which will bear on our own thematic readings have been quoted; they will be tacitly borne in mind during our subsequent analysis:

G.b.d. in my f.a.c.e. - An ingenious combination of suggestions for both pipe-smokers and musicians (the notes on the "lines" GBD are between the "spaces" FACE). The GBD pipe is well known... Here a "music motif" begins to foliate.

Solfanelly. - Suggests the "tonic solfa" and *solfaneli* (Italian matches).

Benuvolent. - Italian forms continue. Full of clouds (*nuvole*).

Deelight. - The word "delight" is thus stressed in the duet "The Moon hath raised her lamp above."

O twined... - Echo of a song ["O Twine Me a Bower" or Moore's "O! Weep for the Hour," with Eveleen's bower].

Adelaide's naughtingerls. - Adelaide recalls the song [Beethoven's aria] as well as the town.

I'd tonic... - I'd teach my nine-and-twenty blackbirds how to sing. (Echo of the nursery rhyme - with musical and floral variations.)

Numberous. - *Numerosus* (musical). [Latin *numerosus*: harmonious, rhythmical, numerous.]

Fairyaciodes. - Variations (fairy - odes).

I give... - This is a translation of the "tonic solfa" names of the notes in the scale (as an Italian ear might ear them: *do*, "I give," *re*, "a king," and so on). *do, re, mi, fa, sol, la, si, do.* I double give: the high *do* (C).

I give to me... - This is the major chord (do-mi-sol-do: CEGC).

Sensitive. - Allusion to the *sensitive* (note preceding the tonic).

Latouche's. - Probably a business in which Jaun thinks of investing; the name is evidently chosen for its musical association (*les touches* - the keys of a piano). There is here a foliation of French words [...]. L'Alouette, "a lark in clear air" [the title of a song] [...].

Subdominal. - Abdominal attuned to subdominant. Note how Jaun in (in)vestments combines, as usual, the lucrative with the ritual. (Gilbert 1972 ed.: 71-3; also 1929)
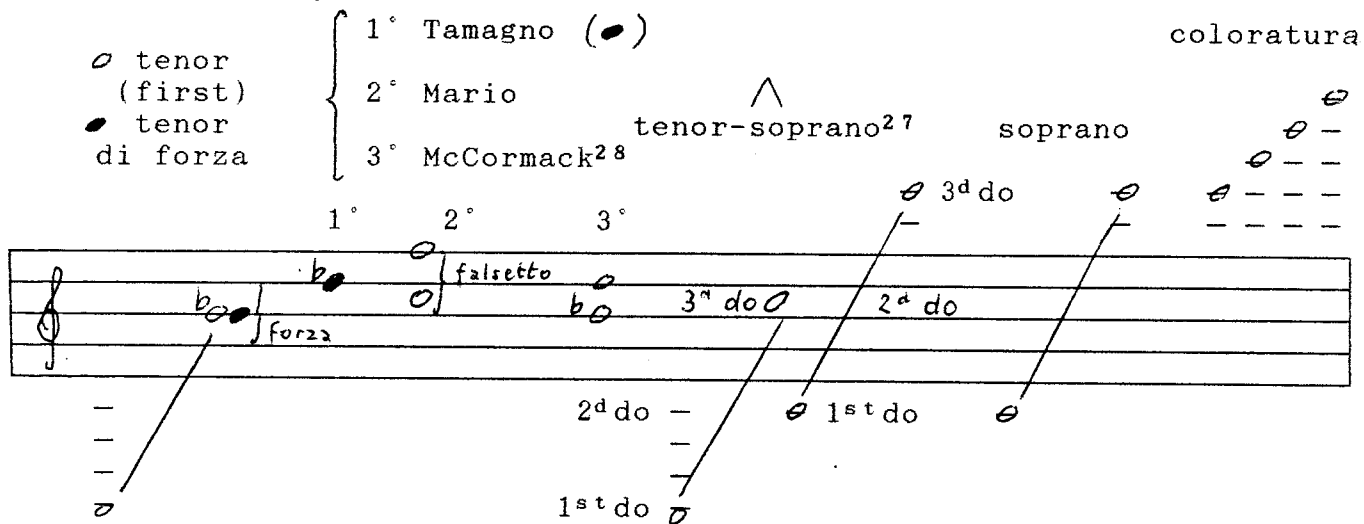
Let us open with the fairly late addition of the three possible
values of a musical note, "bemolly and jiesis!"[25] (1.25), i.e. "by
Mary (be Molly) and Jesus" but also Italian *bemolle*: flat, and
diesis: sharp, echoed in 11.29 and 34 respectively, and the
natural (Italian *naturale*) in the retrospective as well as
prospective and reflexive "Naturale you might lower register me as
diserecordant" (11.27-8). The sharp is, naturally, lowered a
semitone to a natural, itself becoming a sharp again one semitone
further down: lower [...] me / mi ⇒ German *Dis*: re sharp, in
"*dise*recordant" or a flat (1.29), depending on arrangements.
The series ends on another sharp (1.34) and this lowering,
followed by the augmentation, must be registered / recorded
("-recordant") as a discord ("*diserecord*ant") according to the
theories of harmonics: whenever an interval is raised or
diminished there is a discordant effect. The execution of the
diatonic scale in Italian, via English transpositions, modulates
into chromatic variations (diminution, augmentation, *da capo*)
around the *natural* norm in an English-Italian antiphony, in
which *bemolle*, *diesis*, and "flat," "sharp" answer one another
two by two. The linear, temporal mode of literary writing is made
conspicuous when the text plays out the major chord (the
tetrachord, in 450.22) in an arpeggio: "I give to me alone I
trouble give!" ("treble" is heard in "trouble," rightly
substituted for "double" since the text gives us a translated "do"

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[25] Molly's "yesses," repyeatedly thematicised in *Finnegans
Wake*, is also intended (see later).

for the third time). The adjunction of chromatic degrees to
colour the diatonic scale (Greek *chroma*: colour, (colour of the)
skin, surface of the body, then musical coloration; cognate with
chrozein: to touch the surface of a body, to tinge, to colour)
should not fail to touch Issy and her like since $\wedge$ had also acted
as the guardian-angel to the colour of their Maggies' drawers in
the game of *colori*, where gestural and vocal performances
provide the key to linguistic and sexual knowledge... But when he
attempts to seduce the woman in her own female soprano register,
$\wedge$-Don Giovanni the bold tenor, at once an avatar of Tamagno,
Mario, and especially McCormack, the *tenore di grazia* who could
easily sing in the soprano range (cf. 222.07-08) without the trace
of a falsetto (Brown and Knuth 1982: 68 n 62), betrays his vocal
immaturity for this added part. His voice breaks into a treble's
voice, i.e. that of a young soprano boy or girl, as the high do
gives him trouble: "I trouble give!" It may also be heard as a
falsetto effect since the vocal extension is used for comical
impersonations. He is at least forced to go down the scale to la,
a mediocre pitch for a soprano but one he will find it hard to
manage as a tenor despite his pretense that he seems unworthy of
the exercise: "I may have no mind to lamagnage [...]" (11.22-23;
to "la" manage + Tamagno). Although he brags that he cannot be
caught off key (11.23-24), he is unable to pitch his little voice
or "voicical" ("little" in "lilt") higher than the second do
(*sopra: no*), a verdict which we may hear once we ourselves

fig. 1: vocal ranges[26]

o tenor
(first)

● tenor
di forza

1° Tamagno (*●*)

2° Mario

3° McCormack[28]

tenor-soprano[27]

coloratura

soprano

/\

1° 2° 3°

forza

falsetto

3ᵈ do

3ⁿ do

2ᵈ do

2ᵈ do

1ˢᵗ do

1ˢᵗ do

start playing on two registers of interpretation: his little voice

is 1° built for two, or 2° little true, variations on "a bicycle

built for two!" (the last words of the song "Daisy Bell" (1842)),

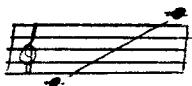whereas /\ superficially boasts that his voice has a "lilt too

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26   The following works of reference or studies have proved
especially useful: Pleasants 1967: 182 (Mario), 252-3 (Tamagno),
330 (McCormack); *The New Grove Dictionary of Music and Musicians*
1980: esp. 11: 689-90, s. v. "Mario," 18: 549-50, s. v. "Tamagno;"
Brown and Knuth 1982: 68 n 62. It must be pointed out that these
documents differ somewhat in their assessment of the three tenors'
vocal ranges. See also *The New Grove Dictionary* and Honegger
1976 for technical information. I am also grateful to my friend
Carl Whitehouse whose deep knowledge of music has helped me refine
my arguments and readings.

27   Joyce's infatuation with tenor parts and distaste for
female voices, even the soprano, is documented in Gillet 1958:
109.

28   Apart from Brown and Knuth's monograph and the 1984
supplement to their study, the Joyce / McCormack connection had
been amply studied in Scarry's unpublished dissertation (1969) and
his subsequent articles (1973, 1974a, 1974b, 1976) in which he
tends to overemphasise Shaun-Jaun's musical-sexual triumph.

true." His voice sounds more and more like a tenorino's, a frail
muffled voice only fit for love songs and light tunes. Our Don
Giovannesque braggadocio is no Mario (1.24), let alone a Tamagno,
a *tenore di forza* who could "lamagnage the forte bits" such as
the las *con forza* in the poignant scene between Othello, the
tenor part, and Desdemona in Act IV, especially written by Verdi
to bring out the full force of Tamagno's voice in the highest
notes of its range. His vocal deficiencies are also conveyed in
terms of (lack of) intensity for pianoforte playing: he would
rather perform the "pianage" (Italian *pianeggiare* (lit.): to be
flat, to which "bemolley" and "flat" give a more musical echo),
more suitable for his gentle level voice ("so piano"). Before
indulging in his vocal exercises, he had offered to teach how to
"pipe" musical / music-hall airs on numerous harmonic variations
(11.19-20: "numberous fairyaciodes") off his singsong piccolo,
having ascending-descending effects - vowel change from acute
ascending *i* to grave descending *o* in "singasongapiccolo" -
which anticipate Jaun's vocal score. The paradigm for his
distant variations (as are "fairyaciodes" from "variations") was
"L'Alouette" (1.16), a breezy French-Canadian song whose
predominant feature, common to its numerous couplets, is an
alternate rise and fall of the voice (fa ↗ do re ↘ fa) followed by
leaps of an octave (^{do}♩$_{do}$↑ ^{do}♩$_{do}$).[29] For as we have heard, Shaun's

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[29] See "Alouette" 1973 in the Bibliography. The well-known
"*alouette, gentille alouette*" is travestied into "Lhirondella,
jaunty lhirondella" in 359.28. Our study of the "intermusical"
dimension of the passage could also take into account "O Twine Me
a Bower" (but also Moore's song "O! Weep for the Hour," with

voice flies upscale before breaking and coming down several notes at a time. The chromatic touch twice betrays his hesitant voice whose tremolos (Latin *tremulus*: trembling) give less credence to his amorous feelings than they testify to his weak vocal range. He parenthetically lapses into an apologetic "(olala!)," blurted out like a hesitency motif, and is in dire need of a tuning fork[30] ("tune [...] fork") to give him *a* natural (French *donner le la* - cf. "lark <u>naturale</u>" at an earlier stage)... an octave below! The burlesque phonetics or "funantics" depict his desperate attempts to master *l* alliterations, as in "the lark that I let fly," another translation / echo of the "Alouette" now out of reach, and concealing perhaps, as Gilbert suggests, an allusion to the oft-arranged Irish folk song "The Lark in the Clear Air." The sexual strain in his musical play becomes more obtrusive when, with his unnameable McCormack ("whatyoumacormack"), a "cock[ful]" or "lark" ready to fly, peeping through the latch / fork of his trousers (1.26) whose key he cannot be cadged off (11.23-24), he resumes an operatic singer's repertoire with the aria "I'm Alone" (also Athlone, McCormack's birthplace), a soprano solo part (vocal range:) in Julius Benedict's opera *The Lily of Killarney* (11.28-9: "the lillabilling of killarnies"). A survey of the two tenors' vocal scores reveals

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Eveleen's bower) and Beethoven's tenor aria "Adelaide," on both sides of the *textual* reference to "Alouette," before the first notes are struck up.

[30]   "tuningfork, among tenors" happens to be the image Joyce used to evoke MacCormack to Budgen; see *CW* 267 (the editors' gloss is corrected in Scarry 1974b: 183 n 10).

that they need not go higher than the standard pitch of the tuning

fork (la),[31] to which /\ had already alluded in the overture to

his musical seduction, "to their heart's deelight" (1.12), an

adaptation of the final words and notes of the duet "The Moon hath

rais'd her lamp above" (the concluding note for both tenor and

barytone is la, the first syllable in "delight" is prolonged).[32]

Now "my heart's delight" from the duet (n° 2), also known as "I

come, I come,"[33] becomes "But could I see my heart's delight" in

the famous solo (n° 13). We shall now try to anchor the dual

argument which runs throughout the passage to our reconstruction

of the text's underlying intermusicality. Though Shaun's voice is

"diserecordant" ("discordant," from Latin *dis-* + *cors*: heart),

i.e. rings false in its emotions, it does not prevent him from

singing alone[34] in a celebrated Irish opera - he usurps two vocal

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[31] See Bibliography under *The Lily of Killarney* and "I'm Alone." For a list of occurrences of Benedict's opera in the *Wake*, see Brown and Knuth 1982: 44 (and 18 for references to *FW* p. 450). Hardress and Myles, the two tenors, appear on 246.18-19 (also 1.18: "the lily of Bohemey"), among other lyrical allusions.

[32] "deelight" is only stressed that way at the very end of the duet and thus transcribed in the lyrics. This eloquently demonstrates the neatness of Joyce's musical memory and how meticulous his fictional use of it was.

[33] "I come, I come, my heart's delight," frequently repeated in the duet, was one of the arias from Benedict's opera which McCormack left us a recording of (Brown and Knuth 1982: 19). "The Moon Has Raised Her Lamp Above" is a later arrangement of the duet by Edw. F. Rimbault.

[34] His position as an ego(t)istical solo performer shows through the translation of Italian notes, which one could rearrange as "I give [...] to me [...] alone" (also 1.22), "to me, she does, alone," "up there" (or "la" and, later, "(olala!)"), the whole being emphasised by "yes see." Shaun as "a king"

parts in his di-sonance - and even if his phonatory organ cannot be pitched to the highest notes, its *cadence* (Latin *cadere*: to fall) enables him at least to disclose his lower "verile organ" (439.36), the true little bird of male seduction ready to fly, give trouble, and set the tune for the fork in his "throughers" (i.e. trousers through which it is peeping). But as soon as his score takes on more sexual overtones, his (de)cadence sounds / looks like a detumescence and his "whatyoumacormack" becomes limp, "That's flat" (1.29), after the ominous "pianage" of 1.23. No *common chord* has been registered - the sequence do-mi-sol is marred by a hapless "trouble" do - and no sexual *concord* will take place between this mock-priest and his female audience. As an adaptation of a musical cadence, i.e. the ending of a musical phrase deprived here of the classical resolution of discord into concord (the cadence also used to be a typical feature of the tenor's part), Shaun's organ dies down on the sensitive (1.35), one tone below the inaugural tonic (and for which it often stands in the resolution of a chord) and fades out altogether on the subdominant or "subdominal" (451.01), sounded in his abdominal hollow as it is four degrees below the tonic and therefore inaudible in his tenorino's voicicle. His scales, arpeggios, and leaps bear the hallmark of female coloratura but sexual impotence in them betrays the basic discord and *double entendre* in the sermon, filled with incestuous desire for Issy and the novices

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foreshadows his visit to a monarch (p.452) during his heavenly ascent.

despite Shaun's preach|ing for earthly chastity which would be rewarded by the spiritual love of /\ as a priest in heaven. Once exposed, the sermoniser's calculated manoeuvres then take on a more financial ring, another of his seven deadly sins here prompted by "register" (hence 451.05: "cash registers"), and Shaun slides back into his major part for Book III, that of Shaun the Post, "chancey oldcoat," i.e. the actor Chancey Olcott who played this character in *Arrah-na-Pogue*, also by Boucicault. Exit /\ the song-twister, with flat sextinct organs, on a musical *coda*.

fig. 2:
/\, inscribing his siglum musically
and sexually on the text

tetrachord
1.22   11.23, "(olala!)"   27,28
11.20,21: octave   24   1.26   27   28,29   34
            3° !   1.25   tunᵍ fork   29   35   "subdominal"
                                                                      451.01

loose chromatism

α   β

(Tamagno)   ρ

soprano
("I'm Alone")

(8) —

1°

1.23: "pianage"   tenor   sensitive
1.29: "That's flat"   (*Lily of K*)
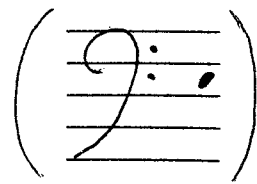
ᵃ   lack of *forte*.
ᵝ   "bemolly" is perhaps also b *molle*, Latin for b (B♭) in the F-G-A-B♭-C-D hexachord or hexachord *molle*. "Naturale" could then refer to the hexachord *naturale*, having no B (C-D-E-F-G-A; see score), the second of the three combinations of six notes derived from Guido d'Arezzo's solmisation (both interpretations of "bemolly" and "Naturale" are historically cognate).

The contrastive scores of $\wedge$'s play on two registers are represented below according to a tacit convention in music which Shaun does not seem to know and which could be yet another reading of his vocal hesitencies; in the tenor's vocal score, ϕ , used for the soprano top part, is understood as ϕ , meaning that the notes must be sung an octave below. Let us remember that $\wedge$ had prefaced his vocal audacities with the mnemonic trick used to teach beginners the position of notes on the stave, "my g.b.d. in my f.a.c.e." We must also note that the progression from one set to the other, if heard as chords, happens to be (by a Wakean coincidence?) a *deceptive cadence* in tonic solfa (a dominant chord followed here by a subdominant chord, imperfect and discordant because of its added major seventh: V-IV^7 ; see Schönberg 1978: 136-42), a key to the impossibility of finding a successful vocal, sexual resolution to the narrative sequence? Finally, the note in "D" handwriting "semi-double octave $\wedge$b 2nd class" (VI.A 2), entered around the time the passage was first drafted,[35] may be read as a generic key to the main part of Jaun's vocal range.

≈≈≈≈≈≈≈

What did the interlude teach us? The narrative unit harps on the identity relation between Ireland and Italy - arias from Irish

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[35] See *JJA* 28:xxvii, where Danis Rose ventures 1926 or thereabouts for "D" material on the basis of draft usage.

operas, combined with music hall or folk songs, infiltrate the
bel canto repertoire, possibly to express Joyce's reproachful
vision of McCormack, the "model" for $\bigwedge$ as seducer-cum-popular
singer, as a flatterer of popular taste[36] - and is tightly
structured by an intermusical pattern holding the key to the
hesitencies in $\bigwedge$'s vocal play. Shaun is actually seen leafing
through the librettos of Boosey and Co. so as to give notes and
scores, orally and visually, in a fugal exposition sounding some
of the themes of *FW* p.450. It is significant that much of the
"phonoscopic" key to the paragraph was devised after the
musical-optical argument of *FW* 450 had been fully elaborated
(2A.13'+/2B.11'+/2C.13'+, 2d set of additions keyed to 3rd set of
transition pages; *JJA* 61:373, MS 47486b-414):

> Sis dearest, Jaun added, with voise somewhit murky, what
> though still fa luting, as he turned his dorse to her to pay
> court to it, and ouverleaved his booseys to give the note and
> score, phonoscopically incuriosited   (448.34-449.01)

His noise of a voice or "voise" (see Gilbert 1972 ed.: 67) is
already made hoarse and diaphonous by vocal amplitudes, from
"murky" (bass) to "high fa luting" (treble) as this part rehearsal
plays on the audio-visual dimension of music and gives us a
glimpse of $\bigwedge$'s affectation ("high falutin") and "soloipsistic"
behaviour.

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[36] Scarry also reminds us of MacCormack's controversial
voice, equated in Shaunian fashion with that of a coloratura prima
donna (1974b: 182).

Once its tangled skeins of allusions are unravelled, the text displays the fragments of a traditional, simplified history of music: mixing of notational systems (tonic solfa, solmisation, one German note), syllabic and literal plays indicating pitches, melodic intervals, chromatic degrees, essentially derived from Italian, the language of musical terminology.

5. From the music of language to the language of music: an Italic hearing

Solfeggio, *coloratura*, *tenore* or the various indications of tempo are as many elements of Italian origin which, individually or generically, hold a key position in the *Wake*'s musical framework. Whole or incomplete scales, crescendo or decrescendo, or more punctual references to solfeggio occur frequently and connect with other systems, sometimes according to numerical laws (the alphabet, the seven days of the week, the seven rainbow colours or emanations from Issy-Nuvoletta) and attract other Italian or Latin lexical elements, a reminder of the etymology of the word "solfeggio" and the history of its origin in the hexachord devised by the Italian Guido d'Arezzo:

> "with iridescent huecry of down right mean false sop lap sick dope?" (68.20-21); a descending scale in an Italianate context, providing a typical example of syllabic (and semantic) variations in solmisation (see later). The pejorative intention in the downgrading scale, from "down" upwards, justifies "iri*descent*." A parallel is woven between the seven notes and the iritic colours (1.19: "Arcoforty; Italian *arco*: bow, and the "forty" days and nights Noah remained in the Ark after the Covenant with God,

the sign of which was the rainbow; Genesis IX:12-17), i.e. between hues and cries.

"*Dont retch meat fat salt lard sinks down (and out)*." (260.L3); Shem's impish gloss in response to the textual reference to Guido d'Arezzo (11.12-13), who invented the hexachord ut-re-mi-fa-sol-la, representing the first syllable of each of the six verse of a Latin hymn to St. John, here given in a later, more elaborate version, do-re-mi-fa-sol-la-si-do (and ut).

"Does she lag soft fall means rest down? Shaun yawned" (407.27-28); Shaun's yawn spans the whole scale decrescendo, musically as well as semantically ("fall," "rest," "down") and conveys his gradual sinking into sleep. (Compare with VI.A 51: "*b*She yawned - dosilafa*b* sigh.")

"(Lad-o'-me-soul! Lad-o'-me-soul, see!)" (225.01-02); a vernacular "lad of my soul" musicalised into la-do-mi-sol, in an erotic context (see 224.35: "Mi, O la!" or mi + la + French *miaula*: mewed, conveying sexual pleasure in music). The four notes are written in the spaces on a score in bass clef, si ("see") being the space above the staff. The brackets adequately isolate the notes written in-between the staff lines, just as the pipe / notes "g.b.d." are meant to fit in the mouth / spaces "f.a.c.e."

The kinship of music and Italian should have also been brought out by the name of the composer of the Ballad of Persse O'Reilly if the identification "Music by O. Gianni!", along with the lyric-writer's and singer's names, had not been inadvertently omitted from the work in progress (see Buffalo Notebook X.B.88; I.2§3.7+, prob. May 1927).[37]

In the various indexes seen so far, one may have noticed that a dense proportion of Italianisms having a "musical" function or connotation occurs in *italics*. A hasty computation reveals that

[37]   See Rose 1973, and *Letters* I 253 (letter to Sylvia Beach of 1927, n. d.). The singer's name is of Gaelic origin while the inverted exclamation mark, ¡, identifies the lyric writer as Spanish.

more generally the two languages most frequently italicised are Italian and Latin, if we leave aside Joyce's generic usage of italics for stage directions in the "Butt and Taff" skit, the "mamafesta" titles or other full-length lists, the overture and finale of II.4, the fable of the Ondt and the Gracehoper, the left-margin comments in the "Lessons" chapter, etc. The homophony of Romance languages and romances had made us alert to the deep in-scription of their common etymology as "romance languages" in the fictional fabric of *Finnegans Wake*. Here, homoeophony (Ital*ian*, ital*ics*) supplements / reduplicates the historical parentage at the origin of Joyce's use of italics, named thus because they were first resorted to for an Italian edition of Virgil, printed in Venice in 1501 by Aldus Manutius, to which we may relate the italicisation of Latin - the mother tongue, having Roman letters - in the *Wake*'s parodic representation. These oblique plays on the etymology of "I/italic" / "Italian," both posterior to Roman writing while including all Roman languages in the Italic branch of the Indo-European stock, displace post-Babelian genealogies and are reminiscent of Stephen's *vocal* and dialectic attempts to authorise himself as his own father through language and the subversion of ascendency in "Scylla and Charybdis." The Italic substratum bred the Latin and derivative Romance languages and became italic again, a typographical process in writing. Oblique in nature as a visual signal endowed with an

aural function,[38] italics are *slanted* in favour of the Italian language and vocalise a dual etymology commanding several fictional networks: the origin of musical nomenclature in the Italian language and its own origin in Italy with the translation of the root language into Italian. Italics revert writing as trace to language with the interplay of displaced etymologies and become the trope for the iconic relation of language to itself by means of the homoeophonic kinship with Italian. The themes of music, Italian, and Italian as music / music in Italian are sounded in unison in those Italian lexical units borrowed from music and italicised. The italicisation of the Latin for "*Thanam o'n dhoul, do you think I'm dead?*" in 74.08 (the last verse of the ballad of Tim Finnegan) may be heard and seen in this way; the italic type lends some visual life to the voice in Latin, a dead language voicing its desire to be born again with the impending *ricorso* of I.4 in the Divine Age, where ancient languages and religions prevail, and relates the language to its very essence, with which the (calling into) question is ultimately concerned. When italic and Roman types swop their respective obliquity and uprightness in II.2 - after formal play on oblique cases in a *declension* (Latin *declinare*: to bend away, inflect) - the same dramatisation of language and history is to be witnessed, which [and /\ are set to understand in order to remedy their mutual shortcomings, join forces as /[, and supersede the Law.

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[38] Italics are part of the components of "textual" voice according to Ross (1979: 308).

The Joycean rearrangements of the diatonic scale show vocalic variations, as in the mnemonic associations of (sometimes quite dissimilar) syllables with tones to designate melodic intervals (*tu rex mi fons sol laus*; *tri pro de nos te ad*[39]). *Vocalisation* or the relation of vowel (*littera vocalis*) to female voice (*vox, vocis*) brings us back to Issy and the issue of female identity in the work.

6. Towards a chromatic rereading of female identity in II.1 and II.2: the bond of old debts.

> He read Blake and Rimbaud on the values of letters and even permuted and combined the five vowels to construct cries for primitive emotions
>   (*SH* 34)

In the Mime of Mick, Nick, and the Maggies, the girls tease Shem-Glugg about the secret colour of their drawers, which they convey by gesturally miming the consonantal phonemes of "heliotrope," therefore keeping the vowels silent. While Shem-Glugg repeatedly turns to the riddle, these angelic maidens, Issy's twenty-nine Floras,[40] perform a round dance and turn towards their Angel-

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[39] *The New Grove Dictionary of Music and Musicians* 1980, vol. 12, s. v. "Solmization." This was standard practice during the Renaissance.

[40] These twenty-nine emanations in the Mime or "twintomine" (223.09) are the twenty-eight days of February or phases of the chaste moon, with every fourth year, the "leapyear girl" (Issy), and are the most plural version of $\perp$'s divided personality: $\perp$ x 2 = $-11-$, $\perp$ x 7 = rainbow girls, then x 4 = 28 + 1 with each period of *four* years. There are twenty-nine complete imitations of the colour spectrum of the rainbow in the *Wake*; see McHugh 1978, who first identified twenty-eight of these occurrences, and McArthur 1979 for the twenty-ninth.

Helios in *helio-tropic* admiration and as a plural "Nuvoletta"

are decomposed by the rays of his light into an iritic band of

seven hues:

> Say them all but tell them apart, cadenzando coloratura! R
> is Rubretta and A is Arancia, Y is for Yilla and N for
> greeneriN. B is Boyblue with odalisque O while W waters the
> fleurettes of novembrance.   (226.30-33)
>
> And these ways wend they. And those ways went they. Winnie,
> Olive and Beatrice, Nelly and Ida, Army and Rue. Here they
> come back, all the gay pack, for they are the florals, from
> foncey and pansey to papavere's blush, foresake-me-nought,
> while there's leaf there's hope, with primtim's rose and
> marrymay's blossom, all the flowers of the ancelles' garden.
>   (227.13-18)

In a letter to Miss Weaver (22 Nov. 1930), Joyce pointed out the

double rainbow in which the colours are first normal, then

reversed (*Letters* 1 295) and which is also signalled by the

round dance of language, clockwise and anticlockwise, its use of

anastrophe, then normal order ("And these ways wend they. And

those ways went they, [...] Here they come back"), thus creating

the formal-semantic chain wen*d* (present) → wen*t* (past) → come

(present) = wen*d*[41] (similarly, "heliotrope" is mimed / danced

backwards in 250.30). The Floras' "coloratura," vocal

fioritures with chromatic embellishments, gradually unveils the

seven R...A...Y...N...B...O...W... colours, where the vowel "I"

shifts into the semi-vowel "Y" under the influence of the ra*y* in

a triad of warm Italian colours which silently recall the Italian

origin of *coloratura*: *rubretta* (red), *arancia* (orange),

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[41]   See the previous chapter for a reading of the mixed vocal
and consonantal status of the chain.

"Yilla" (an Italianate distortion of "yellow"). The ray which
tinges the rainbow tingles as a re in tonic solfa, while at the
other end "bow" rhymes with "doh." The musicalisation of the
iritic colours is heightened by a play on letters, a linguistic
coloratura, when ray meets rain. The vowel "I" forks into "Y" so
that its absence, the refraction of white light,[42] may more
perceptibly enlighten the poem "Voyelles" written by the
like-sounding *R.I.M.B.A.U.D.*, from *Re* to *Do*, which
ascribes each vowel to a colour just as each of the poet's seven
letters is adumbrated and echoed by each letter-colour-note-girl
in RAYNBOW.[43] The ra*Y*'s *diffraction* of "I" mimes the
meteorological phenomenon which typifies Issy's sevenfold
emanation and, by means of letter fragmentation, binds eye and ear
together in the interplay of music and Italian. But despite
visual and aural coloratura mimed by the text, Shem-Glugg is
unable to guess the colour "heliotrope," neither in the Floras'

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[42] It is also the dazzling dot of the Divine Light, which
must be emphasised by a vertical stroke in writing lest it
vanishes in the more human light of the white page, to which Dante
refers in *Paradise*, XXVI 133 and XXVIII 16, following classical
commentaries (esp. the tradition of the *iota* in Matthew, V:18).
See Pézard, ed. 1965: 1603-4, and also Scholem 1972: 170, who
mentions "The Ring of Wisdom" according to which the Hebrew
dot-shaped letter *yod*, the first consonant of the
Tetragrammaton, as well as *aleph*, the first letter of the
alphabet, are the two opening points for all linguistic movement.
The literal substitution in "Yilla" subordinates small i to
capital Y in this *light*.

[43] The pun has been underlined by various scholars; for e.g.
see Hart 1962: 151. For a fuller assessment of Joyce's Rimbaldian
aesthetics and his fondness for "Voyelles," which he could quote
(Curran 1968: 30-2) and copied in notebook VIII.B (1919-20; *JJA*
2:381), see Herring 1987: 140-60 (originally 1982).

tropic reverence rainbowwise to the Sun, nor in their mute evocation of its consonants h-l--tr-p-, lacking the essential *vocalic* link (the vowel is vocal, or Italian *vocale*) between gesture and vision for a Shemite naturally endowed with a pure ear for sounds and deprived of eyesight (the text's playing out of Anglicised versions of the Hebrew letters for "heliotrope" in 249.16-17 (see Senn 1964a) makes sense since Hebrew has no vowel sounds properly speaking, is "disemvowelled" (515.12)). He will remain colour - blind just as /\-Jaun will prove to be tone-deaf on *FW* p. 450, whereby the dual thematic articulation of chromatism is inscribed (the heliotropic Maggies rainbow to Shaun-Helios and reflect in his direction the true inward colour of their undies, which he becomes the guardian of). The lack of vocalisation or the lability of vowels, which are responsible for [-Glugg's failure, are brought out in various tropic ways throughout the chapter:

- vocalic variations on "heliotrope" (e.g. 223.11) or letter permutations in the three anagrams in 223.28;

- a parallel between the twenty-eight girls as colours and the alphabet (247.35-248.02),[44] the Wakean version of the equation between Alpha-Omega and the colour spectrum in "Voyelles" whose sequence A, E, I, U, O ends with "- O l'Oméga, rayon violet de Ses Yeux!" voicing the unfathomable mystery of female identity and of

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[44] The "ginger" girl appears on the first draft (6AC.*0; *JJA* 51:113, MS 47477-115; prob. 1931-32) but was subsequently left out, which accounts for the final textual anomaly. The adjunction of "philomel, theerose" (*p t*) at the end stands possibly for "please turn."

the whole of Creation, refracting the white light (the frequencies of red (I), green (U), and blue (O), owing to their position in the spectrum, favour the emergence of an unsaturated white). They are "Shee" (248.02), the twenty-ninth subsuming entity or Issy identical with herselves, is she? (75.11: "Ysit?" questions her identity with the telling intrusion of "Y" and the neuter); - sketchy vocalic sequences, as in "ay he" (240.04), perhaps referring to the children's game "Old Roger is dead and laid in his grave" whose burden goes under several vocalic forms (Worthington 1967). Vowel patterns such as "Ah ho!" (224.09), "A dire, O dire!" (224.10: Italian *udire*: to hate; 1st pers. sg. *odio*), "Ah, ho! [...] awe!" (224.20-21, at the other end of the paragraph) pervade the whole narrative structure as these variations dramatise the essence of language and humanity, the Alpha-Omega motif intersecting the representation of female discourse, and may also be heard in this way.

These disrupted, half-aspirate renderings of the vowel spectrum become in 251.30-32, "let his be exaspirated, letters be blowed! I is a femaline person. O, of provocative gender. U unisingular case."[45] The female I *is* other (not "I am"), feminine and male ("femaline"),[46] in an aspirated sequence inscribing the debt (I.O.U.), preparing for the theme of grammar

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[45] Claudine Raynaud makes the connection with Rimbaud's sonnet of the vowels (1986: 306).

[46] Issy is often abbreviated as "I" or Is" in the notebooks and therefore "I *is* a ..." *id*entifies her obliquely. The well-known statement, "I is someone else," by the *voyant* who wrote "Voyelles" will soon suggest "I see" behind Issy's vowels.

in "Storiella" and for the complete set of vowels to be ordered at the end of the MIme into the full *pneumatic* sequence "Ha he hi ho hu." (259.09), once the thundering Lord (Chinese *Hu*) has irrupted onstage,[47] before the prayer to the salvational "Mummum" (1.10), who cannot preclude the prior *salve* ("hi") in acknowledgement of the debt to the father ("he"). In keeping with one of its versions, in which the reply to a negative guess is "go and learn your ABC" (Eckley 1985: 130; cf. 250.34: ABCD), the Mime of "Colours" turns out to be a sexualised drama of language and letters preparing for the lesson in female "geomater" since the alphabet is also the mother's "allaphbed." The denser *H*ebrew vein towards its close not only announces the real Lord of the *h*eliotropic —ll— and the final aspirate call but also gives a hint of the lesson in sexual grammar that the twins will have to take, once the "hitch" (248.14, followed by *h* alliterations) will have become an "itch" (268.04), also the *h*ue (257.34-35) of sexual aspiration in the Mime.[48]

The children's vocal call to their mother soon brings about in the textbook of II.2 a mention of Guido d'Arezzo, whose hexachord is dismissed parodically in Shem's lestrygonian mood. His slanted gloss is then refracted in the central column as the seven rainbow colours having "voylets" (261.02) at the far end,

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[47] Similarly, HCE will be brought up again by the sequence "Fa Fe Fi Fo Fum!" in 532.03, combining the ogre's "fee faw fum" (see Hart 1962 for the various identifications of the motif).

[48] See also Eckley 1985: 174-5 for her readings of the letter *h* in II.1.

i.e. violet and *voyelles*, chromatic variations in scale and
light authorised by Rimbaldian poetics. Later, colour and sound
waves[49] will combine again, in conjunction with Irish nationalism:

> That grene ray of earong it waves us to younder as the red,
> blue and yellow flogs time on the domisole, with a blewy blow
> and a windigo. Where flash becomes word and silents
> selfloud.
> (267.13-17)

The waves emitted by "The grene ray of earong," i.e. the white
("ray" of light), green, orange (anagrammatised) of wrong Erin
sound false ("ear wrong") as they bear the colours of the Irish
flag which "flogs" such virulent nationalism as to wave us yonder
to wander in exile ("wave" is echoed in the French ring of
"*yonder*"). Whereas red, blue, and yellow, which will reappear
in Irish in Issy's rainbow of *FW* 277.F4, do not merely beat but
flog time in the domicile, the house of concord or common chord
do-mi-sol, to which the three primary colours correspond by their
positions in the spectrum

blue
yellow
red

common chord
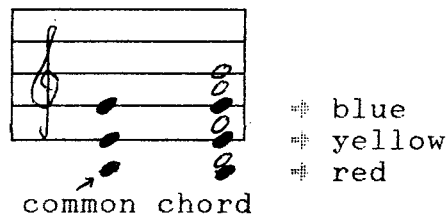
                                    thus causing the wind
to blow and a mighty blow or bruise (French *bleu*: also, blue).
The rainbow of a hypothetic concord is split into exiled halves

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[49] The wavelength is used both in optics and acoustics to
measure propagation and evolution in time. Newton's *Opticks* had
already associated the seven rainbow colours with the seven notes
in the diatonic scale.

or, as is glossed by rightful Shaun, we witness "URGES AND
WIDERURGES IN A PRIMITIVE SEPT." (267.R1; the Irish clan and
French for "seven"). Hues turn into cries (vocal ideology and
vocalic music or the music of "Voyelles"), "Where flash becomes
word and silents selfloud" (German *Selbstlaut*: vowel), i.e. once
the perverse disincarnation has been consummated (the capital
"*W*ord made flesh" in John 1:14 is reversed), when divine light
speaks forth, or when light decomposes into colours to give words.
Then follows the vocalic sequence inscribing the slippage of
female identity, analysed at length with its thematic offshoots in
our study of *Storiella* and which we shall soon consider again,
enriched by this visual perspective.

In his famous essay on the two words "he war" (258.12),
Derrida has shown how Joyce's recycling of Stephen's subjective
vowel knot "I, I and I. I. A. E. I. O. U." in "Scylla and
Charybdis" (*U* 9:212-3) or "not" out of his "I owe you" to A.E.,
once it has been mediatised by Molly Bloom's binding trigrammaton
of love, her polytropic "Yes" or *oui-dire* which is recycled in
Finnegans Wake, may be heard as a vocalisation breathing out its
last on a "mur-mur" when calling the "Mummum." He also noted the
dialectical relation between woman / vowel / life, and man /
consonant / fall, in which, we may add, the pivotal *v* consonant
of *v*owel plays a truly "crucial" part, first as a vv, double u /
French *double v*, in "Mummum."[50] The visual-aural knot in U/V

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[50] I hereby owe the first of my two debts in this section
(Derrida 1987: esp. 48-50; in English 1988). Molly's *oui-dire* /
hearsay, in which the semivowel "y" must be heard and the snare

and the sequence of vowels, permuted *à la Stephen Hero*, thus reappear in the Lessons chapter, after "nots for yestures" (267.09) and the plea "Usherette, unmesh us!" (267.12-13):

> Adamman, Emhe, Issossianusheen and sometypes Yggly ogs Weib. Uwayoei! So mag this sybilette be our shibboleth that we may syllable her well! (267.18-21)

Passing through mythological fictions (Ossian / Usheen,[51] Norwegian *Ygg*: Odin), Christian myths ("Adam|man," Eve as Irish *Émhe*, and perhaps St. Adamnan, St. Colmcille's Irish biographer), and the artificial Adamman language, the text of "Singalingalying Storiella" weaves the slipknot "Uwayoei!" around the A E I Y o W (U) sequence of the sybilette to be syllabled as the I-eye, half closed like the French *oei!*, tries not to see the scission fracturing the female subject - I | whY? - and hear her vocal attempt faltering into telling silence (cf. "silents selfloud") and unpronounceability ("Uwayoei!"). The key to the textual lasso which silently ensnares the vocalic string may be found in the detective lass Sylvia *Silence* and "her vowelthreaded syllabelles" (61.06) in which w's are substituted for bellicose r's (61.06-10), "those ars, rrrr! those ars all bellical" (122.06-07):[52]

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must be seen, recirculates also as the "O yes / Oyez" motif (see Hart 1962: 237 for a list of occurrences).

[51] See Mercier's excellent gloss of the word (1962a: 235).

[52] See also "[...] and a wimmering of weibes. [...] then wildewide was quiet: a report: silence" (98.01-02), which tacitly combine Sylvia Silence with Wilde's aphorism "love that dare not speak its name." The girl detective's mannerism is heard again in

fig. 3: the "Uwayoei!" slipknot

Adamman Emhe Issossianusheen Yggly ogs Weib (U)
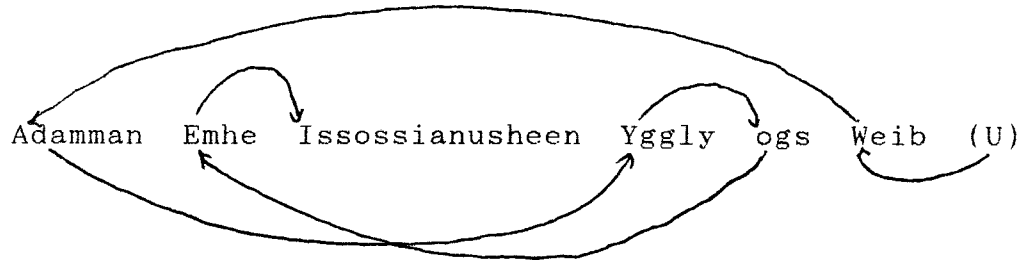
In order to be complete, the vocalic rainbow needs the two

semivowels W and Y, a double U and a split I. In II.3 the text

will harp back on the need to tone down (soft pedal) the name of

the mother by religious silence (amen, mum's the word) when

spelling her vowels (the musical instruments will be accompanied

by a list of composers featuring the Italians Pergolesi and

Bellini):

> Let everie sound of a pitch keep still in resonance [...],
> now full theorbe, now dulcifair, and when we press of pedal
> (sof!) pick out and vowelise your name. A mum.   (360.03-07)

While in 378.27-33 the themes of vocal prayer ("Spreach") and

silence will soon be recycled according to the *grammatic*

correspondences between voiced and voiceless sounds in Wakean mock

/ mother Grimm's laws, or "smotthermock Gramm's laws," by which

the m's in "mom(m)om" are inverted into enantiomorphic w's (cf.

308.R1: "MAWMAW"): "Pawpaw, wowow!" (see Carole Brown 1983).

Meanwhile, the frontal *disc-ovary* of the delta / mouth of

the Liffey or "Vieus Von DVbLIn" (293.12, inscribing LIVia in the

---

523.02-04 and taken up by the respondent, who mentions "the
passive voiced" (1.9).

Irish capital), the reflection of △ as a ⏅, will give a further

twist (Latin *vieo*: I twist together) to the issue of identity

heard through vocalisation and consonance and seen in Rimbaldian

fashion (see also 284.L3: "Ba be bi bo bum" which faces the

central column soon to be concerned with the rainbow colours): one

last detour via Dante and the origin of Italian is necessary. In

Symposium, IV vi 3-4, mention is made of a performative bond of

words or the Latin 1st pers. sing. *auieo* (I bind words

together), which binds the vowels A E I O U into a slipknot or a

star-shaped figure, Solomon's pentangle, whose ends symbolically

represent the *V*erum:

fig. 4: the performative *auieo*

A E I O U

A E I U O
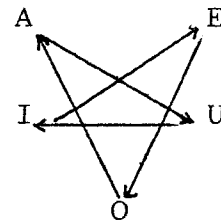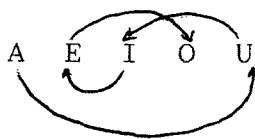
Weaving his literal arguments together with Pézard's textual

annotations to Dante as a starting point, Jean-Michel Rabaté has

brilliantly retraced in Stephen's dialectical hedging the

logico-linguistic figures derived from Mediaeval scholastics on

which he founds his authorship (i.e. authority to write) in his

financial and etymological debt while denying its practical

consequences on the grounds that he has become another subject

with the passing of time, in a dialectical movement between the
division of the subject who enunciates his identity and his
divinisation *I, I,...* by means of the Latin performative
aueio in the vowel sequence.[53]   Once it has been authorised by
Molly Bloom's triliteral "Yes" drawing, Moebius-like, a textual
loop and infinite figures of 8 (∂S)[54] on the edge of the *Wake*,
whose own shape has also been compared to a Moebius strip, the
slipknot which saves Stephen from eternal debt is further twisted
and made to run through the Wakean woman's vocal attempts at
identity, at the end of II.1 and throughout II.2, where it will
become looser as it will double bind the letter U, i.e. can (k)not
double U but only Ws (see above).   The slipknot is that Wakean not
in the Wakean "nat" language, anticipated by Molly's negatives
(un)weaving her discursive tapestry and killing the suitors in
Penelopean fashion, which binds woman's identity with neutral or
labile vowels, causing it to slip / split.   This vocalic weaving
and slippage of the Roman U/V is next appropriately encountered in
Euouae (505.13: "Evovae!"), a musical ending for Roman rites in
books of liturgy often mistaken with the Bacchic cry of joy

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[53]   I am here indebted to Jean-Michel Rabaté's stunning
chapter "De l'autorité des "Auteurs"" (1984: 131-55; for an
English version, see for e.g. Rabaté 1988b).   A tacit comparison
is invited with Stephen's remarks to Cranly at the end of *A
Portrait*, "I was someone else then. [...] I mean, said Stephen,
that I was not myself as I am now, as I had to become" (*AP
216-7*).

[54]   *See SL* 285 (letter to Frank Budgen, 16 Aug. 1921),
which mentions the eight "sentences" in this episode beginning and
ending with "the female word *yes*," and Rabaté 1988a, for
thematic correlations between Molly's "yesses" and eight, her
number.

"Evoe!" (in 508.09; see Cohen and Hart 1967), in III.3 where

Shaun-Yawn is used as a vocal medium by "analysts" asking for a

séance "in strict conclave, purpurando, and without too much

Italiote interfairance" (504.17-18; the Roman Vatican slang

purpurandus: one fit to be purpled, is either italianised or

used as an absolute "oblative" and tacitly opposes popes to moms'

murmurando). His reply ends on a prayer, after passing mention

of Anna Livia's "triliteral roots" (505.04) - ALP, LI*V* - which

timidly point out a possible way of anchoring female identity in

an admixture of male consonants (concord in divinity), provided an

I-enunciator, with his "twisty hands" (505.11), gives a

performative twist which would complete the vocalic sequence "And

encircle him circuly. Evovae!" (1.13), thus:

fig.5: the circuitous "Evovae!"
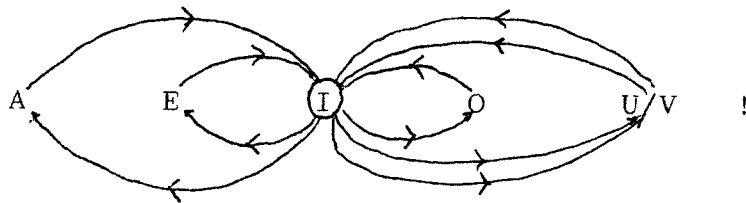
This possible resolution will become clear at dawn in III.4, where

the ageing Porter family tries to make love and which is concerned

as we heard with the various positions of harmony of HCE. There,

a restrained sequence of female vowels will combine with the

cock's salute and the male trigrammaton. The female debt I.O.U.

will be solved through the gift and free circulation of

*joui*ssance in the reunion of the dialogic poles of desire, I (yo)U, vocalised in loose echolalic arrangements of subjects, objects, and possessives: "Echo, choree chorecho! O I you O you me! Well, we all unite [...]" (584.33-34), "Echolo choree choroh choree chorico! How me O my youhou my I youtou to I O?" (585.03-05), "who so shall separate fetters to new desire, repeals an act of union to unite in bonds of schismacy. O yes! O yes!" (585.24-26). As Joyce himself wrote of Molly-Penelope, inverting Mephistopheles' own words of himself as a denying spirit in *Faust* I, but perhaps also tying up with Goethe's *Ewig-Weibliche* from the conclusion of *Faust* II (Scott 1984: 158), "[...] *Weib. Ich bin der Fleisch der stets bejaht*"[55] - I an the woman who always says "yes," a word "which implies consent, abandonment, relaxation, the end of all resistance" (Gillet 1958: 111). Woman is either eloquently silent, "flesh-without-word" (468.06), or eternally acquiescent in her flesh.[56]

Although Anna Livia was partly modelled, as her name

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[55] *SL* 285; letter to Budgen, 16 Aug. 1921, in which "the female word *yes*" is equated with "cunt," one of earthy Molly's four cardinal points. Joyce's gender mistake, *der Fleisch* for *das Fleisch*, may have been prompted by the original *der Geist*.

[56] Joyce had already harped on the hierarchical relationship between word and flesh or artistic / divine and carnal / feminine creation in *AP* 196, "In the virgin womb of the imagination the word was made flesh" and *U* 14:292-4, "In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away."

suggests, on an Italian acquaintance of Joyce's,[57] Italian is much
more deeply associated with Issy. Her girlish discourse,
mawkishly sentimental and so fragmented as to have been eventually
dissolved into footnotes in the Lessons chapter, and her split
personality made up of colours and letters would not be ill-suited
to describe Lucia, the author of many coloured *lettrines* for the
initial letters of II.1 and II.2, and whose unhappy love life and
aggressive relationship to her mother amid an Italian "family
umbroglia" (284.04) - the language of the Joyces even during the
Paris years - may be seen as a biographical backcloth to the
psychoanalysing writing and abortive, reshuffling stages of II.2.
The ambiguous relations within the Nora-Joyce-Lucia triangle are
underlined by discreet though obscene borrowings from Joyce's
intimate correspondence with Nora for Issy's words ("Noretta
mia!"[58] a possible source for "liretta" or *pipetta mia*," with
the sexual overtones of French *pipe*: blow job). This triangle
is the superficial reflection ⟨△⟩ of the veritable underlying
triangle, occasionally glanced at during our Italian wanderings:
the highly charged relationship to Ireland, with its uncanny
similarities to and differences from Italy (Trieste). Once again,
Issy's voice would act as a bridge, a musical bridge in the case

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[57]   Signora Livia Schmitz, the wife of the writer Italo
Svevo, whose name and flowing hair Joyce used as a basis for the
female heroine of the book; see *JJ* 5-6 and *SL* 301 (letter to
Italo Svevo, dated 20 Feb. 1924) but also Hayman 1990: 169, for a
balanced assessment of Joyce's "all-too-readily accepted claim."

[58]   *SL* 183 (letter dated 6 Dec. 1909). See more generally
all of Joyce's erotic letters to Nora during 1904 and 1909.

of *I*talian, whose dual identity is a source of poiesis, the
burnt bridge of estranging *id*eology[59] behind the revival of the
Irish tongue, when the voice becomes more political and estranged,
the "vote of the Irish, voise from afar" (407.13-14) ridden with
the sexual and *gramm*atical per-versions of Irr-land or Ire-land,
the schizophrenic i/y-dentity of "the ultimate ysland of Yreland
in the encyclical yrish archipelago" (605.04-05). The "eirancy"
which our long Italian errancy has already glimpsed   on several
occasions...

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[59] Lucia Joyce also cherished the dream of reconciling his
father with his mother country; see *Letters* III 330; letter to
Giorgio Joyce, 21 Nov. 1934, in Italian.

THE PER-VERSIONS

OF A/ERSE AND THE

ENGLISH-IRISH TRIANGLE

It has been common knowledge since O Hehir's *Gaelic Lexicon* (1967) that what he imprecisely called Gaelic and should be referred to as Irish (Gaelic) or, for the purpose of this thematic study, Erse[1], contributed more elements to *Finnegans Wake* than had been hitherto assumed.[2] Whether the units that Joyce wove into the text were first-hand knowledge derived from memories of his university lessons or borrowed information gleaned from reference books is not our concern here. Suffice it to say that the Buffalo workbooks, especially VI.B.4, 14, 18, 23, 27, 46, contain a series of entries that testify to Joyce's marked interest in the thematic potential of Irish for *Finnegans Wake*, whatever his public vehemence against the language may have been. Indeed Irish is one of the six or seven major foreign languages which hold the book's idiom together. Another point of departure, unfortunately ignored by O Hehir but of paramount importance for an understanding of Joyce's ideological position vis-à-vis the

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[1] The *OED* defines "Erse" as being originally used by Scottish Lowlanders to designate the Gaelic dialect of the Highlands, of Irish origin - "Erse" is etymologically an early Scottish variant of "Irish" - and occasionally extended to Irish Gaelic; "at present some writers apply it to the Irish alone" (sense 2; see 1864 quotation). See also Lockwood 1972: 79.

[2] His somewhat larger-than-life list of references does in no way invalidate his sound reappraisal of Joyce's use of Irish.

"linguistic eternal triangle" of Ireland, is the distinction
between Irish and Anglo-Irish since most Anglo-Irish elements or
Hibernicisms are anglicised versions of Irish words.[3] The purport
of his predilection for the Anglo-Irish "middle voice," a
linguistic *medium* half way between the old national moribund
language and the barbarian law of Sassenach and which thus
transcends the opposition between locality and foreignness, will
be examined after a review of some of the most characteristic
grammatic perversions ascribed to Irish in the *Wake*, which turn
Irish into the barbarous linguistic exile of a split Irr-land or
erring Erin, therefore in no position to fight against the foreign
law of British English, or, as the uncrossed entry in VI.B.1 45
puts it, "Gael - Gail / pervert."

1. The arse / Erse motif

Stanislaus' remark about his brother James during his student
years that "[h]e pronounces "arse" something like "aerse""
(Healey, ed. 1971 ed.: 148, and also 49 for Joyce's predilection
for the word) may serve as a starting point. Joyce may have
deliberately mispronounced "arse" as "aerse," a less frequent
spelling of "Erse," to enjoy a personal jibe at the nationalists'
expense and availed himself of his brother's shrewdness to turn a
casual bon mot to good account later in his works. The connection
first comes out in *Ulysses* with Myles Crawford's famous replies

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[3] See Skrabanek 1976: 79 for this crucial distinction.

to Bloom, "Will you tell him he can kiss my arse?"(*U* 7:981) and "He can kiss my royal Irish arse" (*U* 7:991), which the Irish version "*Pogue mahone!*" (*U* 9:775) distantly echoes. The debunking of nationalistic pretensions, afforded by the homoeophony, will find its full expression in the *Wake*, diffusely pervaded by the motif, especially in the central II.3, in which Buckley, an Irish nationalist, is involved in sodomy and murder. Erse and arse are there brought into contact by grammatic play in a *d*ramatic skit, a patriotic version of the complex sin involving a man, two / three girls and / or boys in Phoenix Park and leading to the father's fall and supersession. It was Beckett who supplied the hint Joyce needed to work his father's delightful story into the book (*JJ* 398 n). The clue was a nationalistic interpretation of the Russian general's use of a sod of turf to wipe his backside; the word "sod" may then have catalysed the equation between sh*oo*ting (after sh*i*tting)[4] and buggering the "erseroyal" (353.18) or "Perseroyal" (358.20), the Wakean avatar of Myles Crawford's "royal Irish arse." In the story, literal and phonetic interplay bring the diverse ingredients into contact: the *bare arse* is the part of the body where *bear*[5] (the Russian general) and Erse meet in the

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    [4] Ablaut variations or more generally verbal contiguity determine some of the more prominent dualistic themes and motifs in the *Wake* whereby the letter works as a narrative shifter. See for e.g. Norris 1976: 104, whose examples also include letter / litter, battle / bottle, thunder / hundred.

    [5] See especially "Urssian" (352.01) and "ussur ursussen" (353.12); Latin *ursus*: bear + Russian (with an initial metathesis), and USSR in "ussur."

nationalistic urge to substitute the father's arse / Erse to the mother tongue imposed by the British invader.[6] Butt the Irish *bod* (penis - see 337.32-33) doggedly buggers the Russian *Bog* (God) for his irreverence of the bog / sod of Erin. The Russian God is attacked by anti-Gods or dogs, a palindromic connection already largely tapped in *Ulysses*, who make him expiate his curse on the bog and sod by sodomy. Butt murders the general's arse after the latter's "merdering" of Erse in Crimea, the land of crimes: "butagain budly shoots thon rising germinal" (354.34-35; Irish *bod*, and *tón*: bottom). The subversion implied by "germinal," the first Spring month in the French Revolutionary calendar, reflects the political upheaval - the old order in family as well as state is supplanted by the new - and the sexual perversion or homosexual *inversion* is mimed by palindromic reversals, thematic interweavings between Irish and Russian[7] as well as by letterplay between the Latin and Cyrillic alphabets (also Bog Latin / dog Latin):

$$
\left.\begin{array}{l} \text{Irish } bod \\ d \Rightarrow \text{Cyrillic } g \end{array}\right\} \Rightarrow \text{Bog} \quad \begin{array}{l} - \text{ sod of turf} \\ - \text{ (Russian) God} \end{array}
$$

| dog | replaces | God[8] |

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6   This point was first developed in Rabaté 1981: 106-7. See also Rabaté 1982: 531 for a brief mention of the arse / erse connection.

7   Skrabanek has noted the frequency of Hiberno-Slavonic puns in the *Wake* (1981: 5-6).

8   For an account of the dog / god motif in *Ulysses*, see Adams 1962: 107-16. The translinguistic link between Irish bog and Russian *Bog* was first taken up in Rabaté 1982: 523.

In Irish, the letter *d* mutates into *g* or *dh* when it is
affected by "aspiration" and may therefore be related in its
written form to the Cyrillic *g*.   This literal permutation
facilitates the change from God to dog and seen in this light, the
following quotation acquires further significance:

> and why spell dear god with a big thick dhee (why, O why, O
> why?)   (123.01-02)

Dhé is a variant of *dia* meaning "God" in Irish and *d*
aspirated, written *dh*, becomes *g*.   "why" is the reversal of
"YHW," the tetragrammaton with the final *h* missing, just as
"dog" is the reversal of "god."   Other instances of Joyce's play
with the Latin and Cyrillic alphabets give more prominence to the
motif: "cpeдa / spega" (VI.B.23 143), where *д and g* are
interchangeable cursive forms and *c* is the Cyrillic for *s*;
"the bane in his bullugs, the squince in his suil, the rot in his
eater, the ycho in his earer" (180.24-25), where Irish *bolg*:
belly" ("bullugs") and *súil*: eye, are followed by Russian *rot*:
mouth, and *ukho*: ear (+ echo), in which the Cyrillic *y* is
substituted for the Latin *u* used in transliteration; "*By the
hross of Xristos*" (342.18), with Greek and Cyrillic X, from
Greek or Russian *Khristos*: Christ.   In the Buckley episode, the
transliteral puns are entrapped in the sexual perversions of the
protagonists.   But language and sex, Erse and arse, enter other
kaleidoscopic combinations.

2. Kate's middle password: "Tip."

For her passkey supply to the janitrix, the mistress Kathe.
Tip.   (8.08)

In charge of the waxworks or midden containing historical debris

of the past round which she obligingly guides us for a tip, Kate,

the "Housesweep Dinah" (141.28-29), of old Irish stock and

answering to the "midden name Tik" (141.33) in I.6, quiz n° 6,

provides a middle point between the arse / Erse motif and the P/K

split (see later). A maid-of-all-work in the pub, whose owner was

once a foreigner of various origins but who also merges with Finn,

the ancient hero of the Irish folk,[9] she can be viewed as an

avatar of the old Irish milkwoman in "Telemachus" whom Stephen

describes as "serving her conqueror and her gay betrayer" (*U*

1:405). Yet, despite the fact that she symbolises Erin,[10] she is

unable to speak Irish, just like the milkwoman in *Ulysses*

(1:431-4) who ironically confesses so in broken English grammar:

the few Irish elements that crop up in her speech are mostly

consecrated by Anglo-Irish usage or popular tradition. As in

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[9] See Rose and O'Hanlon 1980: 69, who break down Earwicker's
name as "Eire-Viker" or Irish Viking (cf. the "Eyrawyggla saga"
in 48.16-17 and "foreigner - Gaelic - Norse" in VI.B.2 121). See
also Joyce's 1907 essay on "Ireland, Island of Saints and Sages"
(*CW* 153-74) where the alien, mixed origin of the Irish people is
seen as a creative element, and the uncrossed cryptic note in VI.A
401, "Eng = Fr + A.S: Ir = Gael + Fr + A.S." which is one of
several notebook entries recalling the miscegenation of the Irish
people. *Finnegans Wake* dramatises the origin or creation of
Irish heterogeneity (Schlossman 1985: 172).

[10] She is a "poor old woman" (*U* 1:403, 12:1377-8) or Irish
Sean bhean bhocht, a poetic name given to Ireland in olden
times; see *FW* 54.04-05 and 372.30-31.

Ulysses, this contributes to making Erse a dead foreign
language, as is further illustrated by the early-notebook unit in
VI.B.6 73, "Irish gave up learning / speak I because . to [*sic*]
/ stupid to speak Irish." "Tip," the special passkey money
through which she is identified as early as the first pages,
easily changes into T.k, in accordance with the P/K split, when we
next see her in a conspicuous position, in quiz n° 6
(141.30-142.07): "Tok," "Tik," "Tuk," "Tek," "Tak" appear
successively (see already "tic for tac" in 9.15). Her answer is
rounded off by her eagerness to have us taste a peculiar kind of
food, "*Shite!* will you have a plateful? Tak." (142.17) where
tak is either Dano-Norwegian for "thank you," Polish for "yes"
or both! In the "Sirens," the jingling rhythm "Tipping her
tepping her tapping her topping her. Tup." (*U* 11:706-7) had
already established "t+vowel+p" as a sexual combination, which the
two "Tip " of "Nausicaa" had further developed (*U* 13:996, 999).
Kate's last words must be collated with what she says about the
actors at the battle of Waterloo (with overtones of the Phoenix
Park misdemeanour) in her guided tour of the "museyroom." The
dirty context similarly reviews sexual organs and practices (while
the wording of *FW* 9.30-31 offers a foretaste of Kate's shit-
sampling proposal):

> This is the bog lipoleum mordering the lipoleum beg. A
> Gallawghurs argaumunt. This is the petty lipoleum boy that
> was nayther bag nor bug. Assaye, assaye! Touchole Fitz
> Tuomush. Dirty MacDyke. (8.24-27)

As letter breeds litter, the latter word ladder turns "bog" into
"bag" (or baggage: prostitute), then into "bug" (bugger; also an
Englishman in Anglo-Irish) in anticipation of the Butt and Taff
section where bog as sod (⇥ buggery), WC, Russian god are
intimately connected by grammatic variations ("mordering" would
also suggest, by the same literal trick, Cambronne's *merde*,
implied in both episodes, or Kate's own *"Shite!"*; shooting /
shitting). "Assaye, assaye!" - "I say, I say!" or French for
"enough, enough!" - is Kate's exclamation at the result.
"Touchole Fitz Tuomush" reads as a distortion of "touch hole fits
/ if it's too much" while the slang "dyke" takes up the
waterclosetty connotations of "bog" ("touchhole" designates female
pudenda, by metaphorical analogy with its sense of a firearm's
vent). The bog-bug chain heralds the Tok-Tak succession; whatever
the result, buggery or agreement to shit-tasting, they stress the
theme of anality in Kate's words. The inversion of Kate into her
midden name "Tik" strengthens the sexual perversion and, through
the relay of the P/K split, naturally develops into "Tip," at once
a midden and money as a Freudian symbol of anality:[11] *Kate* ⇥
Tip/k, her inverted midden name ⇥ *tip*, the palindromic
inversion of "pit," slang for the female pudenda. Metathesis is a
mimetic representation of (anal) perversion; the Wakean variant of
P/k, p|q, by its enantiomorphic aspect, also conveys such a

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[11]   The anal connotations of money and gold are particularly
strong in the Buckley episode, with its pithy depiction of the
general's cacation; the Russian general is a bear, also on the
Stock Market.

per-version (Latin *per-vertere*: to turn the wrong way, turn
around) and suggests "p" for "penis" and "q," phonetically for
French *cul*: arse. The active participation of the mechanisms of
language in the description of anal intercourse ties up with
Joyce's conviction that Irish was a dead language maintained in an
artificial life by the foul-smelling ideology of the revivalists.
The arse / Erse motif implicitly hints at the stench of a dead
language, redolent of "girlic" (174.15), which Maud Ellmann has
analysed in connection with Stephen's reflections in *A Portrait*
(1982: esp. 94).[12] The inversion of letters images the perverse
reversal of the economy of language according to which a dying-out
idiom must be left its own way and not rescued by the net of a
rigid, life-saving ideology. The following list is a brief survey
of some other conspicuous occurrences of the motif in the book:

> "he is as daff as you're erse" (268.L4); a pun on "deaf as
> your arse" with connotations of Erse deafness
> (incomprehensibility) and, therefore, daftness.

> "midden Erse clare language, Noughtnoughtnought nein.
> Assass." (488.25-26); the connotation of "arse,"
> introduced by "midden," is brought out in "Assass" while
> the clarity ("clare") of Erse is repeatedly denied.
> Middle Irish or here "midden Erse" is lowered to the
> level of a litterish language.

> "I want to learn from any on the airse, like Tass with much
> thanks" (489.08); "airs," "arse" and "Erse" in "airse,"
> followed by an allusion to the Soviet news agency Tass,
> which reminds the reader of the Irish-Russian parallels
> in the Butt and Taff skit.

> "Keisserse Lean" (534.18); beneath the allusion to Keyser's
> Lane in mediaeval Dublin, whose vulgar name was Kiss-

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[12] See also Gillet 1958: 98, who mentions Joyce's vision of
Irish as dead and impossible to revive.

arse Lane, the presence of Erse highlights the "Kiss my Irish arse" catchphrase.

3. Grammatic perversions

a) The P/K split[13]

An important feature in the diachronic evolution of Indo-European languages, especially the Celtic family, divided into Brythonic or P-Celtic and Goidelic or C-Celtic, and which accounts for Latin words beginning with "p" being assimilated into Celtic "c" (e.g. "caschal pandle" in 397.26-27, playing on Irish *Cáisc*, from Latin *pascha*: Easter), the P/K split does not only occur in connection with Kate but is also illustrated by the "pq" digraph, composed of mirror images confronting each other, one seeming to be the projection of the other per-verted: p | q.[14] Seen as a mirror-dissociated unit, the "pq" motif or P/K split expresses Joyce's view of a schizophrenic Ireland as is evidenced in the next quotation:

> he would far sooner muddle through the hash of lentils in Europe than meddle with Irrland's split little pea.
> (171.04-06)

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[13] The opposition between P(atrick) and K(evin) (cf. 300.15: "P. Kevin"), the assertive [and regressive /\ (Hayman 1990: 161), will be left aside.

[14] The presence of enantiomorphs in *Finnegans Wake* has a parallel in Latin abbreviations; masculine and feminine genders were expressed thanks to this kind of mirror images: e.g. "F" for *filius*, "Ⅎ" for *filia*; (see Février 1948: 487). This pair and other revolving forms were to be used (cf. 121.03, 07; 266.22) but underwent vicissitudes owing to printers' carelessness (MacArthur 1978).

Shaun reports Shem the exile's opinion of Ireland, seen as erring

Ireland ("Irrland" includes German *irr*: mad, confused,

mistaken), and her split p(ersonality), torn apart by Church,

British tyranny and aggressive nationalism (ire-land). Associated

with Pigott's careless misspelling of "hesitancy" as "hesitency"

in his forged letters which led to the exposure of his treachery,

the "pq" motif becomes a butt for satire against intricate Irish

spelling and the risks of letter inversions for the hapless

learner: "Mind your pughs and keaoghs, if you piggotts, marsh!"

(349.03), where the erroneous double "g" in Pigott's name

emphasises the theme of literal corruption. One of the possible

etymologies of the expression "to mind one's p's and q's" is the

"children's difficulty in distinguishing *p* and *q*, both having

tails," according to Partridge's *Dictionary of Historical Slang*.

The idiomatic phrase and its origin may be read in the following

detail of the mamafesta, corrupt in the published text and here

restored from manuscript evidence,[15] in which

> the pees with their caps awry are puite as often as not taken
> for pews with their tails in their mouths, thence your
> pristopher polombos, hence our Kat Kresbyterians
>
> (119.35-120.02)

---

[15] The three relevant draft witnesses are in *JJA* 46:425
(MS 47473-98; 1.7/4.7, pages of *Criterion*, reviewed for the
printer of *transition* 5, prob. June 1927), *JJA* 46:433 (MS
47473-107; 1.8/4.8; galley proofs for *transition* 5, dated by the
printer 2 July 1927), where Joyce's revisions as well as the
erroneous reduplication occurred, and *JJA* 46:447 (MS 47475-48;
1.9/4.9, marked pages of *transition* 5 prepared for the printer
of *Finnegans Wake*, prob. mid 1930s), where Joyce let the whole
passage stand. I am grateful to Ian MacArthur for drawing my
attention to the textual corruption in the description.

Here again, the description of letters, modelled on Sir Edward
Sullivan's description of the Book of Kells, may well have sexual
innuendoes of fellatio and possibly anal intercourse ("pews with
their tails in their mouths" where "pews," substituted for "kews"
in the muddled 1.8/4.8 draft stage, suggests French *cul*: arse,
promounced like the letter "q," and *queue*: cock). Besides, the
"pq" mirror image often occurs in a —ll— context and conveys the
idea of reciprocal voyeurism or peep / peek / keeking-Tomism; a
single entity, split up in two (—ll—), with one half watching the
other watching, as the following passage, studded with "pq"
alliterations, makes clear:

> - Pamelas, peggylees, pollywollies, questuants,
> quaintaquilties, quickamerries.
> - Concaving now convexly to the semidemihemispheres and,
> from the female angle, music minnestirring, were the
> subligate sisters, P. and Q. Clopatrick's cherierapest,
> *mutatis mutandis*, in pretty much the same pickle, the peach
> of all piedom, the quest of all quicks?
> - Peequeen ourselves, the prettiest pickles of
> unmatchemable mute antes I ever bopeeped at, seesaw
> shallshee, since the town go went gonning on Pranksome
> Quaine.
> [...]
> - Were they now? And were they watching you as watcher as
> well?
> - Where do you get that wash? [...] They were watching
> the watched watching. Vechers all.
> - Good. Hold that watching brief and keep this witching
> longer. (508.19-509.05)

The whole passage harps on the theme of female schizophrenia seen
in terms of mirror images ("Concaving now convexly") and visual
fragmentation (expressed temporally in "seesaw shallshee," with

―ll― aptly imaged as a seesaw, and mutual voyeurism).[16] "*mutatis mutandis*" suggests "mutation" for which "aspiration" is the received term in Irish grammar; the expression is echoed in "mute antes" or, *inter alia*, mutants. Both ―ll― and the Prankquean[17] ("Peequeen ourselves" - cf. 377.18-19 and 519.11: "her two peekweeny ones" where the Spanish diminutive *pequeño*: little, ensures the connection) are involved in "the subligate sisters, P. and Q." and in order to understand the addition of the Prankquean to the mix, we must bear in mind that she inverts as well as perverts the twins' natures.

The expression of female madness in Irish has a precedent in "Eveline" in which the young heroine remembers her dying mother's "final craziness" uttered in corrupt Galway dialect, "Derevaun Seraun! Derevaun Seraun!" (*D* 35).[18] Eveline we know is torn apart between her inclination to flee with a possibly treacherous lover and her impossibility to leave Ireland to which she is tied

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[16] Devlin reads the passage as Yawn's attempt to "circumscribe the scope of the female eye and situate himself outside its ken" (1988: 142).

[17] Grace O Malley (the Prankquean) was an Irish pirate of Elizabeth I's time whose Gaelic name *Granuaile* or *Grania* became a name for Ireland (see Glasheen 1977: 214). The *Prankquean* riddle merges with the Mime in II.1, whose round dance is mimed by her two letters and anticipated in her forty years' walk in "Turnlemeem" (22.14: French-English turn *le mime*) or *Tour du monde en quarante jours* (see also 21.26-27).

[18] Aubert's outstanding French volume of Joyce's early works refers us to Irish *deireadh amhain sarain*: the end is nothing but worms (1982: 1495, n 2 to p. 138). The textual spelling suggests a phonetic rendering of the dialectal phrase.

by insuperable links. Similarly, the *Wake* intimately associates

Issy's split personality with *Ireland* and *Irish*:

> Light at night has an alps on his druckhouse [...]. Caspi,
> but gueroligue stings the air. Gaylegs to riot of us!
> Gallocks to lafft! What is amaid today todo? So angelland
> all weeping bin that Izzy most unhappy is.   (256.34-257.02)

The cause of Issy's despair in her nightmare ("alps [...] druck-"

or German *Alpdruck*) is the war of the bellicose Gaelic league or

"gueroligue" (also French *guerre*: war, *ligue*: league) against

the moribund state of Irish, a dead language "stinging the air"

(stinking the air; German *Dreckhaus*: shithouse, in

"druckhouse"). The revivalists' belligerence is taken up in the

transposition of Tennyson's "Cannon to right of them, Cannon to

left of them" from "The Charge of the Light Brigade" into a

concise definition of the status of Gaelic, divided between

Scotland (right, but also riot) and Ireland (left), with overtones

of ridicule ("Gaelic" becomes "Gaylegs" and "laughed" is intended

in "lafft"). Later on, when Issy-Isolde expects Tristan, the

connection between the mirror inversion of letters and the Irish

alphabet is explicitly brought to the fore:

> And how they cast their spells.upon, the fronds that thereup
> float, the bookstaff branchings! The druggeted stems, the
> leaves incut on trees! Do you can their tantrist spellings?
> I can lese, skillmistress aiding. Elm, bay, this way, cull
> dare, take a message, tawny runes ilex sallow, meet me at the
> pine.   (571.04-09)

Tristan, once in Ireland, inverted his name to Tantris (cf. VI.A

301: "Tantris is shadow of Tristan") and in Bédier's account sent

messages carved on twigs or "bookstaff branchings!" (with German
Buchstab: alphabet letter) to Isolde by dropping them into a
stream springing at the base of a pine tree. The woody setting of
the spell, sexual tryst ("tantrist") and *pining* matches the
lovers' secret code, which Issy reads (German *lesen* in "lese")
with the help of a skilled schoolmistress; "elm" is letter *a*
(ailm), Irish *beith*: birch, is meant in "bay" or *b*, "cull
dare" combines letters *c* (*coll*: hazel) and *d* (*dair*: oak).
Then the mirrorlike surface of the river inverts Tristan into
Tantris, spelt in an acrostic using other letters of the Irish
tree alphabet: *take a m*essage (*m* for *n*), *tawny* (Irish
t and *teithne*: furze) *r*unes, *ilex sallow* (*s* + Irish
sail and willow, its English equivalent).[19] The arboreal
context of inversions, naming, letters and translations, as in the
literalised "bookstaff," also encrypts a tryst with etymological
branchings: *Buch* / "book" come from *buoch*, the bark of the
beech, here represented by Irish *beith*, on which letters used to
be carved.[20]

b) The L/R interchange

A common, but by no means exclusive, linguistic phenomenon of

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[19] See Adaline Glasheen's untitled note for the passage
which, though slightly erroneous - "meet me at the pine" does not
spell "tram" but "take a message" gives "tam;" i.e. we get
"Tamtris" and not "Tristram" - clearly pointed out the presence of
the Irish alphabet in the message (1964: 12).

[20] Adapted from Saussure (Starobinski 1971: 38-40). See
also Skeat and Klein, s. v. "book."

Irish, it is not only associated with the P/K split as a literal

trope of mutation but also with Sino-Japanese mispronunciation of

English [r] as [l] (see e.g. 130.34-35).[21]   Like the P/K split, it

is used unhistorically to accommodate puns in almost gratuitous

inversions, such as "teapucs" (237.31).   One of the most eloquent

conjunctions of both features occurs in the Lessons chapter,[22]

with appropriate glosses in the left margin and footnote, and

almost reads like a description of the partitioned textual space

of II.2:

> And my faceage kink and kurkle trying to make keek peep.
> (296.12-13)
>
> *Zweispaltung as Fundemaintalish of Wiederherstellung.*
> (296.L1)
>
> Thargam then goeligum?   If you sink I can, swimford.
> Suksumkale!
> (296.F3)

The P/K split responsible for the change of "pink" into "kink"

combines with the L/R interchange to turn Irish *corcair*: purple,

into "kurkle" while vision is double or split as by a mirror (to

keek is to peep and both are enantiomorphic palindromes).   The

left-margin comment in garbled German for "scission [lit.:

two-splitting] as fundamental of reconstitution" gives a genuine

clue for deciphering the central column, while Issy's taunt that

---

[21]   For an example of Irish-Japanese or Chinese interplay,
see Skrabanek 1985b, which deals with the anticipatory companion
piece (483.15-485.07) to the famous episode of "pidgin fella
balkelly" featuring Berkeley as Chinese arch-druid and St.
Patrick's Nippon English.

[22]   The motif has also been connected with left and right
permutation in the Lessons in MacArthur 1976.

she does not understand this feature of Irish is exposed by her

asking "do yo understand Gaelic?" in Irish (*tuigeann tú*

Gaedhealg?), thus betraying her ambivalent relationship to the

language. At the hub of the Irish-Japanese interthematic complex

involving P/K split and L/R interchange is the key figure of

*Pat*ri*ck*, converted into a *Cat*ho*lic* by the mimetic

coincidences of two diachronic features of language. In this

process, he is jocularly debased into a "Lowman Catlick's

patrician" (485.01), a Roman catholic Patrick / patrician but also

a low man who only gives himself a cat-lick. More significantly,

after arriving in Ireland, he becomes "Patholic" (611.07, 10, 24),

whereby the pathological strain in Irish catholicism is inscribed,

in his verbal sparring against the native "Balkelly" (Berkeley)

whom he defeats in a renewed version of the game of *colori*

played in II.1. The signature keys to this diptych, "Tunc"

(611.04) and "Punc" (612.16), relates the mock-erudite dialogue to

the descriptions of the formal, though obscene embellishments on

the "Tunc" page of the Book of Kells and bring us back to Kate's

lewdness; after "Tip," the reverse of "pit," had become "Tik," now

"Tunc," the reverse of "cunt," becomes "Punc."[23]

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[23]   The P/T literal motif is highly sexualised throughout the
Wake (pee or penis, wet the tea; see for e.g. Solomon 1969:
77-8). A puzzling grammatic(al) variation structures the
Honuphrius case (572.21-576.09), based on Father Matharan's Latin
matrimonial casebook (Connolly 1957 ed.: 25-8), involving the
Latin verb forms *pango*, *pepigi* and *tango*, *tetigi* (cf.
VI.B.17 58: "pango partner" which belongs to an index on grammar).

c) Other freaks[24]

> r his aspirations *49.16*
> r " esperations *105.30*
>   eclipsed
>
> <div align="right">(VI.B.46 139)</div>

"Aspiration" is a somewhat inaccurate term used in Irish grammar

to designate a series of consonantal mutations; an aspirated

consonant is followed by a written "h" and acquires a different

sound altogether (for e.g. *m* ⇒ *mh*, pronounced [v]). This

synchronic feature of the language was already on Stephen's mind

in "Ithaca" in his and Bloom's attempt to arrive at "a glyphic

comparison of the phonic symbols" of Irish and Hebrew (*U*

17:731):

> Stephen wrote the Irish characters for gee, eh, dee, em,
> simple and modified   (*U* 17:736-7)[25]

Joyce went further in *Finnegans Wake*, where aspiration connotes

"exaspiration"(251.30-31) and comes in for a burlesque illustration

of the monstrosities it can lead to:

> "mhuith peisth mhuise as fearra bheura muirre hriosmas"
> (91.04-05); English for "with best wishes for a very
> merry Christmas" jocularly spelt in accordance with the
> rule of aspiration and with vocalic transpositions.

---

[24] O Hehir's supplementary notes for "aspiration" and
"eclipsis" are particularly useful here (1967: 362-4, 382-3). See
also Dillon and O Cróinín 1961: 4, 9-10, 13-9.

[25] Cf. also the unit in VI.B.31 190, "alephbeth / ghimel /
{e ⇒ el}mtr ee / betel," with *aleph, beth, ghimel*, the
first three letters of the Hebrew alphabet, and *ailm* and
beith, the first two letters of the Irish alphabet.

"those haughtypitched disdotted aiches easily of the variest
    inasdroll as most of the jaywalking eyes we do plough
    into halve." (121.16-17); when Irish is written in Roman
    characters, the dot placed above the letter to indicate
    aspiration is removed and an extra "h" is added. This
    written convention of Irish is here combined with the
    i/j pair, interchangeable in Latin, revealing
    dissociation in association. This forms part of the
    description of the mamafesta as a parodic Tunc page of
    the Irish Book of Kells, hence the jibe at another Irish
    freak in 120.04-05, "the sudden spluttered petulance of
    some capItalIsed mIddle," where the capitalised I's
    expose the Irish language of a petulant Ire-land.

"TROTHBLOWERS. FIG AND THISTLE PLOT A PIG AND WHISTLE."
    (303.R2); a good example of Joyce's liberal use of
    aspiration for punning purposes: *p → ph*, pronounced
    [f], and *t → th*, pronounced [h].

"Piaras UaRhuamhaighaudhlug [...] Bauliaughacleeagh"
    (310.11-12); Irish *Piaras Ua Raghaillaigh*: Piers O
    Reilly (with a lavish peppering of aspirated
    consonants), and *Baile Atha Cliath*: Dublin, written
    phonetically but retaining two h's showing aspiration.

Eclipsis denotes a sound change which affects initial letters of

Irish words. Only seven consonants are subject to eclipsis: each

of them is preceded by its eclipsing consonant while the eclipsed

consonant becomes silent. In pronunciation, voiceless consonants

become voiced (for e.g. *f → bhf*, pronounced [v]) and voiced

consonants become nasals (for e.g. *b → mb*, pronounced [m]).

The best example, noted by O Hehir, is in 89.17-18 (the eclipse

was partially developed in VI.B.44 64, *o* "the gcourt /

marshall," and more fully elaborated in VI.B.46 139):

If he had rognarised dtheir gcourts marsheyls? Dthat nday in
ndays he had. Lindendelly, coke or skillies spell me gart
without a gate? Harlyadrope.   (89.17-19)

The logically awaited pronunciation is eclipsed by this rule of Irish "funantics" (450.27). This farcical sleight of hand is suitably coupled with the impossible Irish riddle, "Londonderry, Cork and Kerry [with L/R interchange in the Wakean version]. Spell me that without an R," whose traditional answer, "that," alluded to in "gart" (also Irish *gort*: g) and more directly in "Dthat", is here meant to coincide logically with the unfound solution to the Maggies' Mime: "Hardlyadrope" (heliotrope, but also "hardly a drop"). The association of this curious feature of the Irish language with the unrevealed or unfound answers of riddles is supported by a close reference to the mysterious source of the Nile in 89.27, seen earlier. We must remember that this series of queries takes place during the examination of witnesses in order to find out about the hero's presumed sin, the underlying concern in I.4.

All the typographical freaks found in or associated with Irish contribute to turning the language into a madman's unruly idiom, redeemed by the playful dimension of *Finnegans Wake* only. But despite the humorous vein of the book, the subjacent politico-linguistic implications of Joyce's treatment of Erse must not be left aside.

4. The middle voice of Anglo-Irish.

a) The eternal triangle.

Joyce's attempt to break away from the English language as it was

received in post-Victorian literary canons already constitutes in

itself an ideological split. But his refusal to adopt Irish to

wage his linguistic war gives an antinationalistic flavour to his

enterprise, discernible for instance in the equation of Mutt, the

aggressive but gullible native, with a lout (Irish *muta*).

Besides, the recurrence of the "do you understand Gaelic?"motif

suggests the barbarity of the Irish language, making it

inefficient to fight against the language of the invader /

outlander since it is itself seen as an alien language. Joyce's

dismissal of both languages and ideologies[26] in favour of the

Anglo-Irish idiom is therefore not a wholly neutral stance. Joyce

opposes the unruly, because uncodified, but living language of the

people to both Irish and *beurla* (the Irish name for English),

whose statuses hesitate between fixity - Irish as a dead language

and English as the linguistic tool symbolising the inflexible

British rule - and mobility - English rejuvenated by foreign

graftings, after its thorough dissection in "Oxen of the Sun" and

Irish destabilised in its very essence as a means of linguistic

communication and evacuated as a per-verted anal language. On the

contrary, the musical quality of the Anglo-Irish accents confers

stability on the dialect versus the norms; while Irish is

assimilated into the bulk of the other foreign languages woven

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[26] McCormack has shown that the categorisation of languages, such as English and Irish, is progressively undermined even in Joyce's earlier fiction (1988: esp. 333). Yet, in providing the historical, colonial background for Joyce's opening up of English to the dying accents of the Irish tongue, he does not engage with the specificities of Anglo-Irish.

into the text and English words are tainted by their hybrid

combinations with foreign parts of speech which they strive to

subject by imposing their grammatical laws, Anglo-Irish elements

very rarely enter the composition of portmanteau words and remain

"uncontaminated"by foreign linguistic intrusion. The fact that

"Anglo-Irish is English planted on the Irish cultural and

linguistic substrates" (Skrabanek 1976: 79) gives the idiom its

specificity and independence rather than the burden of a dual

subjection. In the *Wake*, this independence is acquired through

a revolutionary process: the phonetic hibernicisation of the

English bedrock as well as the preservation of Anglo-Irish

vocables, while creating a specific voice to saturate the Dublin

ambience, counteracts the anglicisation of foreign elements and

somehow displaces and *dialecticises* the implicit linguistic

project, from a subversion of the law of English by "alienising"

it and naturalising foreign vocables[27] to the creation of an

*authori*tative middle Hibernian voice[28] *per se*. But like the

father whom it stands for, English is simply always rejuvenated

and purified by the pure accents and vigour of the demotic

Hibernian speech. Just as the displaced father will eventually be

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[27]   Manganiello states that the *Wake* internationalises
Ireland and hibernicises Europe (1980: 189).

[28]   Wall notes (1986: 11) an exponential impact of the Anglo-
Irish dialect throughout Joyce's works and gives examples of how
the English graphemes are "bent" to and rewritten as Anglo-Irish
phonemes (17-23), which forms part of Joyce's constant
translinguistic punning on written and oral forms. See also
Joyce's chart to Miss Weaver associating the four provinces of
Ireland and their accents with MaMaLuJo (*SL* 297; letter dated 12
October 1923).

revitalised by his sons once they in turn accede to fatherhood, the attempt to debunk the linguistic norm of the invader / outlander implicitly means acknowledging its supremacy, somehow naturalising it as "in-lawful" and giving it a dialectical twist. It is therefore significant that the anti-normative Wakean idiom is treated like a dialect for both are characterised by loose constructions - to allow for the smooth lexical and syntactic integration of puns and polynarratives in the case of the *Wake* - slang or cant expressions, colourful turns of phrase and garrulous styles.

The "Hibernian triangle" (Irish - English - Anglo-Irish) is a linguistic counterpart to the basic family nucleus (mother - father - child, or son(s), more important for the transmission between generations in Joyce's novel). Not only equatable with the young schizophrenic daughter or the "poor old [perverse] woman" "Kothereen the Slop" (556.32), Irish can be historically / fictionally cast into the role of the mother tongue which, now on the wane, has nourished a robust infant dialect, tinged with a crossbreed of the basic grammatical laws of the English father and stylistic turns of the Gaelic parent.[29] The historical passage

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[29] It would be tempting here to refine further Joyce's position vis-à-vis the Anglo-Irish dialect and the Irish tongue in relation to Heidegger's view of idiom, dialect (*Mundart*) as the language of the mother but also, in the first instance, the mother of language. See Derrida 1987a: 76, who further notes that "[l]angue maternelle ne serait pas une métaphore pour déterminer le sens de la langue mais le tour essentiel pour comprendre ce que "la mère" veut dire." Such a development would bring us back to the origin(al metaphor) of language and gender / generation (the mother tongue, as opposed to the fathering law?).

from Erse to Anglo-Irish domination is implicitly dramatised in the *Wake*; the Gaelic element tends to be assimilated into its written and phonetic Anglo-Irish equivalents (more familiar to Joyce anyway), as in "capalleens" (39.30; from Irish *capaillín*: little horse), "bouckaleens" (42.11; *bhuachaillín*: little boy - see also "wukeleen" in 335.22 in which "w" is the phonetic spelling of "bh" or aspirated "b"), "is there girlic-on-you?" (174.15; an Anglo-Irish calque on *an bhfhuil Gaedhealg agat?*: do you know Irish?[30]), "bohereen" (390.09; *bóthairín*: lane, with aspirated "t" ("th") pronounced [h]). Similarly, most placenames or proper names in general are cut off from their Gaelic roots and draped in Anglo-Irish (or even English) translation.[31] One of the most characteristic instances is "Poolblack" (35.16-17), the literal translation of "Linndubh" or Dublin split in two and reversed by mirror effect, which conveys the vision of Blackpool, the main English harbour facing the Irish capital across the Irish Sea, and which develops in a different light the "doubling" or dialogic / schizophrenic nature of D*ubl*in, from "you" to "I." This may also explain why Irish is either related to Issy, the young daughter with a split personality, or with the poor old woman Kate; the duality is expressed in the roughly enantiomorphic

---

[30]   The motif already appears in *Ulysses* (1:427) where similar adaptations of Irish syntactical constructions are to be found, often with a parodic intent, as in "Put beurla on it," "He is in my father," "I am in his son" (see O Hehir 1967: 340).

[31]   A comparable argument is developed in Golden 1976: 148.

configuration of their respective catchwords: "Pepette" or "Ppt"

for Issy and "Tip" for Kate (see McGreal 1975: 72).

b) Erse: the transgression of Babel revisited

> This language [Irish] is oriental in origin, and has been
> identified by many philologists with the ancient language of
> the Phoenicians (*CW* 156)

According to a tradition reported by various historians, linguists

and taken up by Joyceans, Erse is descended from the only tongue

to escape the miscegenation of Babel[32] and can therefore be traced

by uninterrupted etymology back to the Adamic language.[33] Robert

M. Adams indicates Geoffrey Keating's *History of Ireland*, Book

I, sec. xv, as the source of the relevant passage in "Ithaca"

concerned with the points of contact between Irish and Hebrew,

soon after the comparison of both alphabets:

> their antiquity, both having been taught on the plain of
> Shinar 242 years after the deluge in the seminary instituted
> by Fenius Farsaigh, descendant of Noah, progenitor of Israel,
> and ascendant of Heber and Heremon, progenitors of Ireland
> (*U* 17:748-51[34])

---

[32] See for e.g. Mercier 1962a: 235, where he notes that
Fenius Fairsaidh brought the Irish language from the Tower of
Babel.

[33] Kenner 1955: 349 n 1. Grounding his statements on P. W.
Joyce's *A Short History of Ireland*, Fritz Senn writes: "Irish
genealogies [...] profess to trace the descent of the several
noble families from Adam - joining the Irish pedigrees on to the
Scriptural genealogy of Magog, the son of Japhet, from whom Irish
historians claim that all the ancient colonists of Ireland were
descended" (1972: 110-1).

[34] See Adams 1962: 136-7 for an account of Keating's
theories.

Hebrew is traditionally held to be descended from the Adamic

language (*De Vulgari Eloquentia* I vi 5-7) and one can see how a

hasty interpretation of the homoeophony between Shīnär, the land

of the Tower of Babel, and Seanair, where Fenius Farsaidh founded

a language school,[35] may ground the rapprochement between the two

nations and languages.[36]   Now *Finnegans Wake* overturns this

flattering line of descent:

> The babbelers with their thangas vain have been (confusium
> hold them!) they were and went; thigging thugs were and
> houhnhymn songtoms were and comely norgels were and pollyfool
> fiansees.   Menn have thawed.   (15.12-15)

In this evocation of the Babelian confusion of tongues ("Thangas"

is built on Irish *teanga*: tongue), the first people that is

heard speaks in Gaelic, followed by Swift's Houyhnhnms,

Dano-Norwegians and Frenchmen, and asks, "do you understand?"

("thigging thugs" or Irish *tuigeann tú?*).   The positive answer

in "Menn have thawed" - an approximate rendering of the

pronunciation of Irish *tá*: yes, is given in "thawed" - confirms

the fact that in *Finnegans Wake* the Irish appear to be the first

thugs to have committed the sin of linguistic pride, a Vichian

---

[35]   See for e.g. Gillet 1940: 101, who writes that according
to Celtic tradition, the old Finn founded a sort of Berlitz School
in the plain of Shinear to restore understanding after the
confusion of languages (cf. VI.B.32 140: "The Tower of
Berli{c⚬t}z").

[36]   Baron 1986 mentions several national attempts at equating
Edenic language with their own language while reconstructing that
lost original language: English (5), Celtic, English (the Welsh
philologist Rowland Jones, 13-4), Hebrew, Greek, Swedish, Dutch,
Persian, Basque (13), Anglo-Saxon (L. D. Nelme, 16-7).

forerunner of the linguistic pride of the revivalists. A remark taken from the voyeuristic description of the Porters' copulation points to the divine curse in store for the erring children of Erin or "Errorland" (62.24):

> Here's the flood and the flaxen flood that's to come over helpless Irryland [German *irren*: to err]. (583.19-20)

Erse is the first unredeemed language, the "ersed irredent" (484.09), which is tacitly compared with irredentist pretensions through Italian *irredento*: unredeemed; its involvement in grammatic-sexual perversions justifies the choice of Phoenix Park as the place where the original sin of the *Wake* supposedly happened, be it linguistic, as with Pigott's hesitency, or carnal, the hero's alleged sin(s) being a compound of all possible sexual perversions:

> Let a prostitute be whoso stands before a door and winks and parks herself in the fornix near a makeussin wall (sinsin! sinsin!) [...] but also, and dinna forget, that there is many asleeps between someathome's first and moreinausland's last (116.16-21)

In this nth reiteration of the Phoenix Park incident, given here as one variant of the plural letter, the second half of the quotation reminds us that, at the end of the night, the fall or Wakean slip / sleep carries the dialectical tension between first and last, between home or *île* (Ireland[37]) and abroad (German *Ausland*) or *ex-île*.

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[37] Or, poetically, Inisfail and Innisfallen, therefore an easy mark for fall (see 72.02 and 476.13).

" a g g l a g g a g g l o m e r a t i v e l y
a s a s p e n k i n g "
THE CASES OF URALIC LANGUAGES

> Basqueesh, Finnican, Hungulash and Old Teangataggle, the only
> pure way to work a curse.   (287.F4)

Issy's derogatory footnote quoted above flavours the Basque,

Finnish, Hungarian and Cornish languages with culinary tastes of

quiche, pemmican, Hungarian goulash and tongue respectively (the

latter from Irish *teanga*, combined with Mark of Cornwall's

Tintagel castle; McHugh 1971). It is appended to a rambling

passage in Latin which it thus turns into "kitchen Latin" (French

latin de cuisine) while similarly suggesting that those

languages smack of enough complications to work a curse or

"cursery reading" (162.11). If the juxtaposition of Finnish and

Hungarian, the most representative members of the Finno-Ugric

subgroup of the Uralic family, makes sense in terms of historical

linguistics, the adjunction of Basque needs some explanation. It

is not enough to note that those three languages are the only

non-Indo-European languages spoken in Europe. One must remember

that Basque belongs to the now rather formless Euskaro-Caucasian

family (*Euskara*, *Eskuara* and *Üskara* mean "Basque" in various

dialects of the language) with which the Finno-Ugrians had once

come into contact when their Aryan neighbours had their seats

north of the Caucasus (Lockwood 1972: 192). Joyce's knowledge and

use of this ancient vicinity on which contemporary linguists

founded a more narrow linguistic parentage is repeatedly
illustrated by the copresence of Basque with Hungarian and / or
Finnish in the text and the notebooks: "Finnyland" (245.16) is
followed by "ez noes" (1.17), including Basque *ez*: no
(pluralised in "noes"); "Bastabasco [...] suomease" (329.01-02)
which points to the surrounding Basque cluster and to the Finnish
parenthesis in 325.10-12 (Siamese + *suomea*: Finnish); "⊓ Basque,
Finn / Hun" (VI.B.1 75). The "Persic-Uraliens" (162.12) and
"Coucousien oafsprung" (162.14: Caucasian offspring) that knit
together the denser Uralic passage on *FW* p. 162 will be examined
later in the context of Joyce's noteⁱᵏing on Uralic grammar. For
the moment, its implied thematic crosslinks between family
parentage (ur-aliens, offspring) and linguistic kinship (Persic,
Uralic, Caucasian) will provide our starting point to revisit the
origins of the Wakean family.

1. The Ur-aliens: origins of the proto-parents revisited

Seminal notes scattered across several notebooks map out a
homogeneous pattern of connections:

VI.A 109: "Adam and Eve spoke Basque."

VI.B.1 75: "⊓ Basque, Finn / Hun."

VI.B.15 141: "Finnlap" [within notetaking on Finns and Lapps;
       pp.139-41].

VI.B.15 199: "Finn = Lap / Queen = Finn."

VI.B.15 200: *b* "Lapp △" *362.13?*.

The unifying mimetic device which relates ⊓ and △ to Finnish,
Lappish, Hungarian, and Basque is a combination of literal
proximity and linguistic miscegenation: one remembers the famous
equation between ⊓ as the Irish hero Finn MacCool and the Finns[1]
which military events on the brink of the second World War
contributed to reviving in Joyce's post-*Wake* notebook, VI.B.48
21-22 (cf. 374.21: "Finnish Make Goal!"). Similarly, on *FW* p.
245, "Finnyland" triggers off a spate of dialectal turns of phrase
lifted from Mark Twain's *Huckleberry Finn* and the parenthesis in
285.16-17, which contains three units from the same novel,
precedes a string of Finnish numbers from twelve to one
(11.17-21). "Hun(garian)" suggests *Hum*phrey, ⊓'s first name,
while Lapp found its way into the *Wake* - ALP gives LAP, also its
lap, by metathesis - although no single lexical unit was used.
More subtly, ⊓ as Finn is equated with "Lap" (Norwegian *finn* or
lapp) whereas △ as Queen or ALP equals LAP(P) or again
Norwegian *finn*. As no homophony or multilingual cross was
forthcoming in the case of Basque, Joyce had to resort to more
explicit associations. The following sample lists and analyses

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[1] The "Finn" homograph provides the easy shift from HCE the
Viking to HCE the Uralian / ur-alien. The parallels, including
geographic proximity, are strengthened by the inclusion of
elements of Finno-Ugric culture in Scandinavian indexes; see
VI.B.15 139-41, 199-203, the Swedish names of Finnish places in
VI.B.41 96, and the uncrossed "Finn v Dan / [+ ⋀" in VI.B.7 76.
The Norwegian captain section in II.3 contains a number of Finnish
units, three of which, including 311.22, "norjankeltian" (with
Finnish *norjankieli*: the Norwegian language) and 329.02,
"suomease" (Finnish calls itself *suomea*), were derived from the
small Finnish cluster in VI.B.37 231 (see also 325.10-12, mainly
names of days from VI.B.23 134).

some of the most telling parallels between characters and

languages:

> "all holographs so far exhumed initialled by Haromphrey bear
> the sigla H.C.E." (32.13-14); Earwicker's trigraph is
> defined by Hungarian *három*: three. In 32.15-16
> "hungerlean" is a parodic rendering of the colloquial
> meaning of "hungarian," which is also suggested by
> phonetic proximity.

> "Will whatever will be written in lappish language with
> inbursts of Maggyer always seem semposed [...] in that
> siamixed twoatalk [...]?" (66.18-21); an allusion to the
> dialogic (mixed, Siamese) nature of ALP's or Maggy's
> letter, showing the family relationship between the two
> female authors as linguistic parentage (Lappish;
> Hungarian *magyar* in "Maggyer").

> "Foughtarundser (for Breedabrooda had at length presuaded him
> to have himself to be as septuply buried as the murdered
> Cian in Finntown)" (78.16-18); HCE as father is *Vater
> Unser* (German: Our Father), with connotations of a
> fighting Attila, whose name means "little father," who
> murdered his brother Breda ("Breedabrooda") before
> becoming the king of the Huns. "Finntown" is not only
> Finn MacCool's town but also Helsinki (*Helsingfors* in
> Swedish), with which as man and town he is associated in
> VI.B.31 170.

> "with prawns, prelates and pookas pelotting in her piecebag,
> for Handiman the Chomp, Esquoro, biskbask" (102.15-17);
> the Basque pelota game with the sexual undertones of
> French *peloter*: to paw, and the Basque vein of HCE,
> which is brought out lexically by *Euskara* (Basque) and
> *handi*: big ("biskbask" is a key), as in 328.25 and
> 557.01.

> "*Lapps for Finns this Funnycoon's Week*" (105.21); one of
> the titles of the "mamafesta" which may have been
> prompted by the VI.B.15 index.

> "he, that hun of a horde, is a finn as she, his tent wife, is
> a lap" (362.12-13); the most explicit parallel between
> HCE as Hun(garian) and Finn and ALP as a Lap(p) (see the
> VI.B.15 200 unit above).

"Finnish" also conjures up "finish" in "from sturk to finnic"

(17.04) where beginning and ending are probed in terms of broad

parentage between agglutinative languages, Turkish and Finnic (the

Finnish branch of the Finno-Ugric family). The more complete

equation Finn(ish)-finish, as in "Finnish Make Goal!" (374.21),

connects with the Alpha-Omega, also expressing the origin and

becoming of HCE, the epitome of all humanity, as in "Adam, our

former first Finnlatter" (619.03): Adam, our former first father,

is turned into a latter Adam Findlater, the manager of a grocery

firm and a politician in Edwardian Dublin, and, being first and

last, he is coextensive with the Father. Tim Finnegan, ⊓'s

archetypal form in I.1, becomes "Finn, again!" (628.14) when he

recovers from his deadly fall towards the "close" of the book,

i.e. when Finn again wakes, and being both, he embodies *Finnegans

Wake*. The notetaking on Finns and Lapps in the VI.B.15 139-41

index coincided with Joyce's work on the opening chapter - both

date from autumn 1926 - so that the Finn(s) is / are at least

indirectly made to take an active part in the original scene of

the *Wake*. Relevant in this respect is therefore the oblique

association between the Basque language and the original sin on

the opening page. The Basque nationality of Eve and Adam (cf.

3.01) is established by the presence of oranges in 3.23 since the

Basque for "orange" (*laranja*) has been derived by folk etymology

from other Basque elements meaning "the fruit which was first

eaten."[2] This link between oranges and the original sin sheds

---

[2] See Skrabanek 1978a. The source for this gloss is R.
Gallop, *A Book of the Basques* (1930) in which Gallop quotes as
his authority Abbé Dominique Lahetjuzan's *Essai de Quelques Notes
sur la langue Basque, par un Vicaire de Campagne, sauvage
d'origine* (information in a personal letter from Skrabanek).

light on the description of the midden as the "orangery" in which

letter and litter, especially food detritus, are blended together

(see 110.25-30, 111.33-35, 477.36-478.02). The midden is, *inter

alia*, ALP's sex ("orange" also refers to the female pudend,[3]

paired with "lemonsized orchids" in 59.08, from Greek *orkhis*:

testicle), which treasures the letters of the "mamafesta," as well

as the garden of Eden whose forbidden fruit, the apple of sin,

becomes the *appelsin* (orange) for our guilty Scandinavian hero

(cf. also Medieval French *pomme d'orenge* and Old Italian

melarancia). The *Scribbledehobble* note "Adam and Eve spoke

Basque"[4] may be compared with another entry also from the VI.A

notebook, "Basque words for all trees not for tree" (VI.A 992),

also uncrossed and possibly also related to Eden. The "analists"

(95.27) are seen "pelotting in her piecebag, for Handiman the

Chomp, Esquoro, biskbask, to crush the slander's head"

(102.16-17), i.e. tampering with ALP's sexual parts, the *corpus

delicti*, for the redeeming letter to come...

The quiz on HCE in I.6 yields further information about his

original birthplace and progeny:

his birthspot lies beyond the herospont and his burialplot in

---

[3] Also noted in Skrabanek 1978a. Partridge (652) indicates
that the slang acception dates back to the Restoration period.

[4] This curious statement may be explained by the fact that
Basque is held to be a pre-Indo-European language; see Lockwood
1972: 37. Stephens even notes that Basque is "believed to be a
pre-Aryan or paleolithic language" (1976: 635). It is also
mentioned as one of the seventy-odd languages born from the
Babelian confusion.

> the pleasant little field [...] his suns the huns, his
> dartars the tartars, are plenty here today   (135.17-24)

HCE was born beyond the Hellespont (where Hero was drowned, hence

"herospont"); that his offspring is made up of Huns and Tatars,

peoples of invaders of Mongolian origin and language, suggests

that our hero in his non-Indo-European archetypal form first

inhabited the steppes of central Asia and that his race migrated

to the west. Now an invading Hun, HCE first meets (and dislodges)

the Goths - especially the Ostrogoths (cf. 4.01-02) - originally

from southern Scandinavia and who at the time were settled on the

northern and northwestern coasts of the Black Sea, according to

their mid-sixth century historian Jordanes. The Huns and Goths

come to the fore in the following descriptions:

> Where was he born or how was he found? Urgothland, Tvistown
> on the Kattegat? New Hunshire, Concord on the Merrimake?
> (197.09-10)

> Attilad! Attattilad! Get up, Goth's scourge on you!
> There's a visitation on your impluvium. Hun! Hun!
> (251.01-03)

The first quotation invites us to search for the origins of HCE in

"Urgothland," a compound of German *Ur-*: primitive, "Goth" and

"Gotland" (formerly spelt Gothland or Gottland), an island in the

Baltic Sea now belonging to Sweden. HCE would then be a

Proto-Goth but also "Tvistown on the Kattegat?", i.e. Tristan or

Sir Amory Tristram, one of Ireland's Norman conquerors, which

prompts the mention of Kattegat, the strait in the North Sea

between Danemark and the southwestern tip of Sweden. The island

of Gotland was also once an important relay on the trade routes
established by the Vikings between Scandinavia and the Black Sea,
and we must keep in mind that HCE is held by his fellow Irishmen
to be a Viking invader, more generally of Scandinavian origin.
The second part of these conjectures directs us to "New Hunshire,"
where he was found, i.e. New Hampshire occupied by Huns, an
implicit allusion to the Wakean hypothesis which traces his roots
back to old England (30.05-08) or new America.[5] The second
extract reads at first glance like a covert reminder of the Huns'
victory over the Goths, whom they drove westward to Pannonia
(including modern Hungary),[6] but ends up merging the two armies as
HCE is a migratory Scandinavian Goth displaced by the Hunnish son
in him (cf. "his suns the huns;" like father, like son). Attila,
also called "the Scourge of God," and his lad are fused
("attaboy!" is also meant in "Attattilad!") and the injunction to
get up and go at Attila(d) the visiting Hun is met by the
double-edged "Goth's scourge on you!": "Goths' curse on you" but
also "the Scourge of God is on you." The godlike figure of the
Russian general fighting in the same area may be seen as a
reincarnation of the *ur*-gothic, i.e. Scandinavian dimension of
the Wakean hero; the Scandinavians once ruled over Russia and the

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    [5] In a personal letter, Roland McHugh informs me that
according to one of his American correspondents, the passage may
have been shaped on a school song used in geography classes,
"Maine, Augusta, on the Kennebec; New Hampshire, Concord, on the
Merrimac," found in Mark Sullivan's *Our Times, 1900 to 1925*
(70).

    [6] For the above, see 11th *EB*, s. v. "Goths" 10:607.

Russian general and Goth (God) were both defeated near the Black

Sea. His supersession by his Irish sons (the composite Buckley)

reduplicates the displacement of Goths by the Huns, which

triggered off the frenzied race of terror-stricken populations

further westward. This westbound migration of invaders and

displaced peoples alike naturally ended in Ireland, the *finis*

terrae of Europe if one excepts distant Iceland. This is where

we finally find HCE, both a persecuted victim and a conqueror, a

native and a foreigner responsible for the miscegenation of the

Irish stock (cf. Joyce's 1907 essay "Ireland: Island of Saints and

Sages"). In the last chapters of the *Wake*, he is still a Magyar

or Hun(garian) - Joyce puns on phonetic, not etymological

proximity - and occupies the position of the Lord Mayor of Dublin

Bartholomew Vanhomrigh as "Barktholed von Hunarig" (535.02: with

"Hungary");

> "He might knight you an Armor elsor daub you the first cheap
> magyerstrape. Remember Bomthomanew vim vam vom
> Hungerig." (623.15-17); Hungarian *elsö*: first, is
> followed by "Magyar" in "magyerstrape" (combined with
> "stripes;" cf. HCE in "Hoteform, chain and epolettes"
> 1.17). Vanhomrigh is a "hungarian" (German *hungrig*
> and "hunger"), which is also suggested by the Germanic
> rendering of the ogre's "fee faw fum" in "vim vam vom:"
> Hungarian is a Finno-Ugric or "Ogro-finnic" (VI.B.41 97)
> language. In 616.20, the co-original parents HCE and
> ALP are described respectively as a Hun and a hen (also
> Dano-Norwegian *hun*: she), both being sexually fused in
> the egg-centered context surrounding "that co*erogenal*
> hun" (with an implicit reference to the undecidable
> chicken-and-egg dialectic of co-origins).

We must remember that the Hungarian and Finnish units were among

the first truly foreign indexes to be compiled; it shows that

Joyce's developing idiom found its worldwide impetus in the
non-Indo-European stock of languages (uncrossed Japanese material
soon followed on VI.B.12 14, 111-3; summer 1926). This early
research into the Finno-Ugric branch was welcomed for the
treatment of the hero in his various Nordic archetypal forms and
in his Ur-alien dimension; it also provided Joyce with a telling
instance of an ur-alienating or barbaric grammar for the language
of Shem the "outlex" (169.03).

2. A *cursery* reading through Uralic languages

Joyce's radical estrangement from the handful of Indo-European
languages with which he felt at home comes out most openly in his
usage of Uralic languages. That Finnish in particular was meant
to convey the theme of unintelligibility between peoples, born
with Babel, is confirmed by two crisp comments drawn from the
corpus of marginalia and footnotes in II.2 and separated only by a
couple of pages: "*Nom de nombres! The balbearians* " (285.L3);
"Basqueesh, Finnican, Hungulash and Old Teangtaggle, the only pure
way to work a curse " (287.F4). Shem's derogatory remark in
285.L3 is appended to a string of numbers in Finnish from twelve
to one (287.17-22), announced in a preceding left-hand-margin
note, "*Finnfinnotus of Cincinnati*" (285.L1) in which the c's of
Cincinnatus are replaced by f's to bring out the Finns; its
"*balbearians*" clearly integrates "barbarians" (and
"ballbearings," with L/R interchange). As we saw earlier, Issy's

footnote suggests that the only way to curse / insult is to use a

hodgepodge of Basque, Finnish, Hungarian (and Cornish), which will

defy understanding. This conception of the hero as an Ur-*alien*

(see 162.12) or proto-*barbarian* may indicate Joyce's wish to

record the neophyte's initial bafflement at the grammatical

idiosyncrasies of Uralic languages - Finnish is dubbed a palaver

in 325.12 - and two sizeable passages in *Finnegans Wake* will

make a point of foregrounding Uralic grammar systems. These

sections (162.12-28; *FW* p.178, esp. 11.01-07) along with

isolated references (171.09-10, 172.35, 176.27, 177.08-09) were

composed from a late notebook cluster, VI.B.45 84-88, whose

analysis is indispensable not only to reconstruct the overall

drift of those narrative sequences but even to unpack several

textual elements. The grammatical units in VI.B.41 98-99,

although uncrossed, seem to have invited a more thorough research,

which produced the VI.B.45 index. They are part of the VI.B.41

97-100 index on "Finno-Ugrian," which directly follows the VI.B.41

96-97 notetaking on "Finland."[7] Only those entries that involve a

point of grammar will be transcribed here and annotated:

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[7] See Rose and O'Hanlon 1980: 71-2, for transcriptions and
source identification in the 11th *EB*. The three rivers crossed
out on VI.B.41 96 were used at the beginning of II.4, which
supposedly takes place on board a ship leaving Ireland, while
other Finnish elements were woven into the Norwegian captain
episode, concerned with seafaring. Joyce's emphasis on the
predominance of water in Finnish landscape will be confirmed in
the Finnish index in the post-publication notebook, VI.B.48 21-22,
whose units bear a relation to water in one way or another.

VI.B.41 97-100[8]

p. 98	p. 99
[yasma]	tem suffix
yasmak t̩o write	tom neg.
yasmamak n '	abessive case
en tule	syyttå (- cau̩se)
et tule	tiadottå - knowledge

Grammar:

- an illustration of the infixation of the negative particle
in Turkish: *yazmak*: to write ⇒ *yazmamak*: not to write;

- two examples of negative conjugation in Finnish: *en tule*:
I do not come, *et tule*: you do not come (*en* and *et*, the
first- and second-person singular forms of the negative verb, are
combined with *tule*, the vowel stem of *tulla*: to come). Joyce
leaves out *eivät tule*: they do not come, also given in the
article;

- two privative suffixes (cf. "suffix / neg."), written as
"tem" and "tom" in the article and whose closest forms seem to be
-tön/-ton in Finnish. Such doublets illustrate vowel harmony,
common to several Uralic languages, according to which the suffix
vowel harmonises with the stem vowel (in Finnish, *ä*, *ö*, *y*
are the front vowels, *a*, *o*, *u*, the back vowels, *i* and *e*
are interchangeable); these are logically followed by

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[8]   It is followed on p.100 by a short index compiled from the
"Finn Mac Cool" article in the 11th *EB*, from which Joyce also
took the reference "H Zimmer / Kelt. Beiträge III / Zeitschrift
fur / deutsches Altertum / 1891, vol 35 / 1-172 pp" (p.102) given
in the "Authorities" section of the article. See Rose and
O'Hanlon 1980: 72.

- two substantives in the abessive case (or privative case, hence the minus sign); *syy*: cause + *-ttä* (å may be due to slurred handwriting), the front-vowel abessive ending, and *tieto*: knowledge + *-ttå*, i.e. *-ttä*, Joyce's miswriting of the back-vowel *-tta* ⋕ *tiedotta*: without knowledge (the voicing of *t* is an example of consonant gradation; see later). It is important to note that this *EB* article does not refer to vowel harmony nor consonantal shift, unlike Joyce's source for the VI.B.45 index.

The notetaking on Uralic grammar in VI.B.45 84-88 is part of a larger index whose source has been shown to be Antoine Meillet and Marcel Cohen's 1924 edition of *Les langues du monde* (Vincent Deane 1988). Here again, the grammatical points will be meticulously analysed, by cross references to Joyce's source material not given by Deane but also to more specialised accurate studies, as they represent Joyce's heaviest notetaking on and use of foreign grammar for *Finnegans Wake* (most non-grammatical units are self-explanatory and the reader is simply referred to Deane's comparative collation of the index with its source). Italic headings have been introduced to bring out the internal thematic organisation in Joyce's obviously random jottings according to the two combined principles of 1° which language the units pertain to, and 2° which point of grammar they exemplify, so that his admittedly *cursory* notetaking and textual use may be contrasted with the sheer bulk of novel grammatical complexities with which he had come into contact and which he had streamlined

for thematic purposes. Bibliographical references will be given

for the most uncommon languages:[9]

<div align="center">

VI.B.45 84-88

</div>

p. 84

    assimil vocalique
g Kido (snake) *172.35*   veko
(mine)   *g* hiba (fault) *171.09*
g talvi (winter) *176.27*   *o* onni *162.25*
o happiness   *o* vesi (water) *162.25*
Käsi (hand)   *g* hon (at
g home) *176.27*   *g* haza (vers - *176.27*
g kukka (flower) *171.10*   sepa
(blacksmith)   loss of
consonant in Genitive

p. 85

    kota (hut)   kodan
g lanka (fil)   langan *178.05*
o linnut (birds) *162.25*
g linthui, *g* kala^t (fish) *178.33*
o ostiak *162.25*
o sem (eye) semgen *162.27, 28*
    Samoyede
g kule (crow) kuleag (2 *178.33*
o hey (eye) heyog *162.26*
o inessif C. Finn *162.19*
g mā (land)   in massa *178.15*
o <u>mordve</u> *162.18*
o on (dream)   *o* onsen *162.18* // (ļ in a) //
o locatives *162.20*
o kēz (hand) kezban *162.19* // (in the hand) //
o haz   hazban *162.20, 21*

p. 86

    o unin (stove) *162.26*
    unin taka (behind)
g isan (father)
g isan vierssä (near) *173.25*
g postposition *178.04*
g casual *178.03*
g koira (dog^F) *177.08-09*   *g* mi
g vanha (old) *178.03*
g vanhempa (older) *178.02*
g nåd (big) nådobb *178.03*

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[9] For general comparative studies, see Collinder 1957 and
Tauli 1966.

    ǵ rövid (short) rovidäbb *178.02*
    ǵ nouns compare *178.04*
      ranta (shore)
    ǵ rannempana
      a ǵ banker bank
      pohya (N)
      pohyemnaksi-e *178.06-07*

  p. 87
      intensive
    ǵ lapsi (child) *178.01* // lampsiempa/na //
    ǵ grand moi
    ǵ vivre moi
      subjective conjugation
    ǵ voir mon un âne *178.36-179.01*
    ǵ he came in my sitting
    o live (F language) *162.18*
      votiak   o permient *162.14*
    o vogule , *162.16*
    o uralian languages *162.12*
    o tobolsk *162.15*
    ǵ I deny the fact of coming *162.16*
    ǵ I don't come

  p. 88
    ǵ lapin l. ,grac *113.02*

Grammar:

p. 84:

   1° "assimil vocalique"

i.e. *assimilation vocalique*, i. e. vowel harmony (see *supra*

and *infra*).

   2° *Finnish*

     - *genitive*

"loss of / consonant in Genitive." This well-known feature

of Finnish, shared with Lapp and Samoyed languages, is known as

consonant alternation or gradation. In the polysyllabic stems of

Finnish nouns, *p*, *t*, *k* undergo consonant gradation if they

are followed by an ending which a) consists of only one consonant

(as is the case with the -*n* genitive ending), or b) begins with two consonants and provided that c) there is only one short vowel or a diphthong between *p*, *t*, *k* and the ending. The forms thus obtained are "weak degree" forms and three illustrations are given on pp. 84-5: "sepa," Joyce's reworking of the Finnish genitive *sepän*, from *seppä*: blacksmith, given in Meillet and Cohen (the geminate occlusive is dropped); *kota* (hut) ⟶ *kodan* (the *t* occlusive is voiced); *lanka* (French *fil*: thread) ⟶ *langan* (the occlusive is assimilated after a nasal sound in the weak degree). The *kota* is a Lappish tent made with reindeer hides; cf. 362.13: "his tent wife, is a lap."
p. 85:

- *Plural*

"linnut (birds) / linthui;" plural cases in Finnish are formed on the basis of two stems: the nominative-accusative -*t* (*linnut*, with *t* assimilation, from singular *lintu*) is opposed to -*i*- used for the remaining cases (*lintui*-).

"kala^t (fish)" is therefore the nominative-accusative plural.

3° *Dual*

Meillet and Cohen note (162) that the thematic suffix of the dual in Uralian languages is traditionally -*g* (but transcriptions differ).

- *Ostyak*

"sem (eye) semgen;" -*gen* (variously transcribed according to works of reference on the various dialects) is the nominative

dual ending for nouns with a stem having a palatal vowel (as opposed to those with a velar vowel); *semgen*: (the two) eyes.[10]

    - *Ostyak (or Selkup) Samoyed*[11]

"kule (crow) kuleag (2" ("(2" identifies the dual, a number still retained by Lapp, Ob-Ugric (Vogul, Ostyak) and Samoyed languages);

"hey (eye) heyog." M. A. Castrén's *Grammatik der samojedischen Sprachen* gives *kule* (dual *kuleag*) as the paradigm of animate and inanimate nouns ending in -*e*, and "hey" (*hai*, dual *hajôg*) as the paradigm for nouns ending in -*i* or -*u*, both from the first declension. -*ag* and -*og* are the two dual forms obtained by vowel harmony (here again, other transcriptions can be found).[12]

    4° *Inessive*

Indicates the place where one is; corresponds to "locatives" in Indo-European grammars.

    - *Finnish*

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[10]   See Gulya 1966: 23, 52, 199. Rédei gives only one ending for the nominative dual, transcribed -ŋən (1965: 35). See also *Ostjakische Grammatik und Chrestomathie* 1950: 53, and Karjalainen 1948: II:855.

[11]   Joyce's use of Samoyed to make the passage linguistically denser was first documented by Mercanton who reports the following witty exchange: "Langue de chien, dit Stuart Gilbert. - Chienne de langue! répond Joyce" (1967: 25).

[12]   Castrén 1854: 145, § 282 and 146-7, § 285. His Samoyed dictionary (1855) tells us that these forms come from the Narym dialect, one of the most representative of Selkup Samoyed (202, 260).

"inessif C. Finn" ("C." for "case" or French *cas*),

followed by an example, "mā (land) in massa" or *maa*: land +

-*ssa* (< *-*sna*), the back-vowel ending ⊕ *maassa*.

- *Mordvin*

A Volga-Finnic language, made up of a Northern dialect (Erzya) and

a Southern dialect (Moksha).

"on (dream) onsen // (l in a) //;" Meillet and Cohen 162

gives the common form *on-sne*: in dream, but specialised works

indicate otherwise.[13] On the common stem *on*: dream, but also

"sleep" (Russian *son*), Erzya adds -*so*, the back-vowel (*a*,

o, *u*) ending for inessives (as opposed to -*se*) + -*n*, the

first-person singular possessive marker, whereas Moksha, in which

vowel harmony is unknown, only has -*son* (inessive suffix:

-*sa*). The proper forms would therefore either be the common

onson: in my dream(s), in my sleep, or Erzya *onso* / Moksha

onsa: in dream(s) / sleep.[14]

- *Hungarian*

"kēz (hand) kezban // (in the hand) //;" *kéz*: hand +

-*ban*, Joyce's careless copying of Meillet and Cohen's -*bän*, now

-*ben*, the appropriate front-vowel ending for *kéz* (front vowels

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[13] Only Collinder mentions an occasional inessive ending in
-*(s)në* or -*(š)ne* (1957: 230).

[14] See the two grammatical appendices at the end of
Kolyadenkov and Tsyganov's Erzya-Russian dictionary, and Potapkin
and Imyarekov's Moksha-Russian dictionary (both 1949). See also
Bubrikh's historical grammar of Erzya 1953: 213, and Wiedemann's
Erzya grammar 1865: 13-4 §§ 10-2 for the rules of vowel harmony in
Erzya, and 52-3 § 70 for the inessive forms of the back-vowel and
front-vowel paradigms in the possessive declension. For a
corresponding Moksha grammar, see Ahlqvist 1861.

in Hungarian: *e*, *é*, *i*, *í*, *ö*, *ő*, *ü*, *ű*), a
confusion, due to Joyce's usual liberty with diacritics (see
later), but which may also show his careless attitude to (rather
than ignorance of) the rules of vowel harmony, despite the note on
"assimil vocalique."

"haz hazban;" *ház*: house + *-ban*, the appropriate
back-vowel suffix (Hungarian back vowels: *a*, *á*, *o*, *ó*, *u*,
ú).

p. 86:

　5° *Finnish*

　　- *Postpositions*

Corresponding to a preposition in our Western languages, the
Finnish postposition usually governs the genitive (see Meillet and
Cohen 164, which also explains that most postpositions are in fact
adverbial cases of substantives, hence "postposition / casual").

"unin (stove) / unin taka (behind);" *takaa*, transcribed in
Les langues du monde as "takā" (like "mā" for *maa*), means
"from behind" (French *de derrière*).

"isan (father) / isan vierssä (near);" *isä*: father ⱨ
genitive *isän* + *vieressä*: near, the whole therefore meaning
"near the father."

　　- *Possessive suffix*

"koira (dog[F]) mi;" F[innish] *koira*: dog + suffix *-mi*:
my, given in Meillet and Cohen (165) instead of *-ni*: *koirani*:
my dog.

　6° *Comparison*

a) *Adjectives*

The distinction between adjectives and nouns can only be a Western approach to (especially) Finnish grammar (see Meillet and Cohen 166).

    - *Finnish*

"vanha (old) / vanhempa (older);" *vanha* + *-mpa*, the comparative ending form for back-vowel nouns used in the derivation of oblique cases. The final *a* or short *ä* in the stem of a disyllabic noun changes to *e* before the comparative ending: *vanh(a╪e)mpa.*

    - *Hungarian*

"nåd (big) nådobb;" *nagy* + *-bb*, the comparative suffix, preceded by the vowel used to form the plural (here the back vowel *o*) since *nagy* ends with a consonant ╪ *nagyobb* (*Les langues du monde* uses the semi-phonetic spellings "nåd', nåd'obb"). In Hungarian, the comparative suffix is added to the long stem of nouns ending with a consonant.

"rövid (short) rovidäbb;" *rövid* + *-ebb*, the comparative suffix preceded by the vowel used in the formation of the plural (here the front vowel *e*). Joyce's "rovidäbb" is based on Meillet and Cohen's substitution of the Germanic *ä* for *e*.

    b) *Nouns: Finnish*

cf. "nouns compare"

"ranta (shore) / rannempana / a banker bank;" *ranta* becomes *rantana* in the essive case but *nt* (strong degree) becomes *nn* (weak degree; assimilation of the occlusive after a

nasal sound) once the comparative ending -*(a⊹e)mpa* is inserted,
which brings about a consonantal shift. The Finnish essive
(*-na/-nä* suffix) usually denotes state and function but with a
comparative, it indicates a nearer position in space or time.

"pohya (N) / pohyemnaksi-e;" *pohja* (spelt "pohya" in
Joyce's source): N[orth], gives *pohjaksi* in the translative
case, with *-kse* being the form of the ending before a possessive
suffix (hence the alternate "[...]ksi-e"). Here again, the case
ending triggers a consonantal shift: -*(a⊹e)mpa* ⊹ *-emma* (Joyce
hastily wrote "mn"). Like many cases in Finnish, the translative
serves many purposes; its key notion is one of transformation and,
combined with the comparative, it indicates a further movement
towards something in space or in time, hence *pohjemmaksi*:
further towards the North.

p. 87:

"intensive / lapsi (child) // lampsiempa/na //"; *lapsi* +
-*(i⊹e)mpa* (short *i* ⊹ *e* before the comparative suffix) +
-*na*, i.e. another comparative form in the essive singular;
lapsempana: lit.: being more / nearer a child. For linguists
like Heinrich Winkler and Yrjö Wickman, such comparative forms
could be vestigial traces of "intensive" derivations (*Les langues
du monde* 167).

All the preceding entries illustrate the highly agglutinative
nature of the Finnish language, which Joyce obviously made a point
of recording.

7° "*Subjectivisation*"

- "Subjective conjugation"

A distinctive feature of Ugric languages (Hungarian, Vogul, Ostyak), Mordvin and Samoyed languages is the distinction between objective and subjective conjugations according to the existential nature and the degree of determination of the object. Subjective conjugation is especially used for intransitive verbs.

"grand moi / vivre moi [...] voir mon un âne;" *Les langues du monde* explains (167-8) that Samoyed expresses the notion "I am big" by a verbal substantive (lit.: big-me, French *grand-moi*; typical of Samoyed only) and illustrates subjective conjugation more properly speaking as verbal stem + personal suffix, so that "I live" and "I see a horse" are literally "live-me" (French *vivre-moi*) and "see-my [...]" (*voir-mon* - Joyce chose *âne*: ass).

- "*Possessive verbal substantive*"

"he came in my sitting;" Joyce's improvisation on the basis of the literal translation for Finnish *hän tuli sinua odottamassani*: he came in (the middle of) my waiting for you (Meillet and Cohen 173); *odottamassani* may be decomposed as: *odotta* + *-ma* + *-ssa* ⇒ *odottomassa* (third infinitive essive, expressing an ongoing process) + *-ni* (1st-person singular possessive suffix), i.e. (idea of) waiting + me. Then follows a list of "uralian languages:" "live (F language)" is Liv(on)ian (French *live*), a Balto-Finnic or Fennic language ("F. language"); Votyak (or Udmurt, French *votiak*), a Permian

("permient") language of the Finnic branch; Vogul (or Mansi,

French *vogoule*), an Ob-Ugric language.

9° *Negative conjugation: Finnish*

"I deny the fact of coming / I don't come;" Meillet and

Cohen's explanations for a phenomenon Joyce had already recorded

in VI.B.41 98.

Although uncrossed, the earlier conceptual note "Finlander /

Finn / kitchen finnish" entered in VI.B.15 139, part of the first

Finnish index (mid-Sept.-Dec. 1926), was a thematic "pre-curser"

of Joyce's interest for the *barbaric* complexities of a *langue*

de cuisine (like "Finnican" in 287.F4) which he could punningly

associate with the proto-hero Finn Mac Cool, ur-alienised as

"Fonnumagula" in 162.12. The patient, yet austere examination of

the VI.B.45 index will have made it possible to sample the subtle

peppering of Uralian grammar and its thematicisation on pp. 162

and 178.

> (A most cursery reading into the Persic-Uraliens hostery
> shows us how Fonnumagula picked up that propper numen out of
> a colluction of prifixes though to the permienting cannasure
> the Coucousien oafsprung of this sun of a kuk is as sattin as
> there's a tub in Tobolosk) *Ostiak della Vogul Marina!*
> (162.12-16)

> Mordvealive! Oh me none onsens! Why the case is as inessive
> and impossive as kezom hands! Their interlocative is
> comprovocative just as every hazzy hates to having a hazbane
> in her noze. (162.18-21)

> He has the lac of wisdom under every dent in his lofter while
> the other follow's onni vesy milky indeedmymy. Laughing over
> the linnuts and weeping off the uniun. He hisn't the hey og
> he lisn't the lug, poohoo. And each night sim misses mand he
> winks he had the semagen. (162.23-28)

Set in the Burrus-Caseous controversy, which *FW* p. 162 turns

into Shaun's linguistic battle against his brother's unorthodox

grammars, the first passage offers a "cursery" (i.e. abusive as

much as cursory) glance at the Host(y)-Earwicker's inn or

"hostery" (Italian *osteria*), run for the occasion by ur-alien

Persse O'Reillies / Persic-Uralians. ⊓ -"Fonnumagula" chose the

divine (Latin *numen*) proper noun (Latin *nomen*) out of a

(religious) collection of prefixes[15] and has made a name for

himself out of a "collector of prepuces" (Buck Mulligan's

burlesque name for God in *Ulysses*), although to the Permian

connoisseur ("permienting cannasure") the Caucasian[16] offspring

(i.e. /[as "Corsican upstart") of this king (Elamite *sunkuk*[17]),

of divine authority like Louis XIV the "Sun King," is as satanic

("sattin") as there is a pub / tub in Tobolsk. But "Fonnumagula,"

HCE-Finn Mac Cool's name in "kitchen finnish" (VI.B.15 139), is

also a sonofacook, as is his cousin ("coucousien") offspring,

∧-Burrus (French *beurre*: butter) and [-Caseous (cheese). The

parenthesis announces a vein of satanic curses on the Virgin Mary

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[15]   This grammatical attribute may be traced to the unit
"prifixe Miss" in Joyce's scanty notetaking on Mon Khmer (177.02:
"monkmarian"), borrowed from Meillet and Cohen 393, which mentions
its possible disappearance in those languages. Joyce's use of
prefixation and infixation in Mon Khmer must be left aside here.

[16]   VI.B.45 89 "coucousien," crossed in orange, belongs to a
sub-index on Checheno-Lesghian or Eastern Caucasic, derived from
the same source.

[17]   Also derived from the "Languages" index; see Skrabanek
1988.

(Italian *ostia della Vergine Maria*: cunt of Virgin Mary[18]), also

on Ostyak and Vogul, two related ("cousin") un*godly langues de*

cuisine (cf. French *latin de cuisine*: *dog* Latin), and the

Host. Two lines further, this inaugural blasphemy crystallises

into a finely drawn diatribe against the Uralic Word and cases,

introduced by another exclamation against two other obscure

Finno-Ugric languages, Mordvin and Livian (French *mordve* and

live). "Mordvealive! Oh me none onsens!" may be glossed as: my

Mordvin-Livian word! It is my murder (German *Mord*) alive! (also

"man alive!"). Oh my! What nonsense in my dream(s) / sleep!

(Mordvin *onson*).[19] The outburst may also encapsulate a

bilingual ironical hint at the dying out of such hermetic

languages, especially Livonian, paradoxically associated with

"live" through its French name, whose perpetuation is a piece of

dreamlike nonsense. This multilayered jeer is heightened by a

brilliant parody on the intricacy of Uralic cases, with

illustrations especially borrowed from Hungarian. On the pattern

of the *inessive* case Joyce mischievously forges the complex

interlocative (interlocking endings in the locative?) and

comprovocative, the last case suitably expressing the

annoyance of the non-specialist at the terminology. The Uralic

case - and a Uralic language is really a case! (the case of

---

[18] Cf. also "*mona de ostia*" in *SL* 269; letter to
Francini Bruni, 28 Sept. 1920.

[19] Attila Fáj had shrewdly detected the presence of the two
languages in "Mordvealive!" and, more doubtfully, had seen the
Vogul God Numi-Torem abbreviated in the earlier "numen" (1968:
70).

[-Caseous, with German *Käse*: cheese) - is hard to digest (German *essen* in "inessive"), just as "imposs*ive*" as having "kezom hands" or thrée (Hungarian *három*) hands (Hungarian *kéz*), with a further taste of German *Käse* for the neophyte is getting really cheesed off (see 162.17)... Besides, "kezom hands" is in the "impossive" for cardinal numbers always take a singular noun in Hungarian (*három kéz*). [-Caseous' hard "unbeurrable" (162.02) cases with which he plans to undo the English and their language (cf. 178.06-07) stick in /\-Burrus' unctuous throat. The difficulty of these interlocking cases, linked by their multiple functions, is like trying to link three hands together and, for Burrus, is even thought to be provocative just as every hussy ("hazzy," with Hungarian *ház*: house) hates to have a husband / has been ("hazbane") "located" *in her house* (or Hungarian locative *házban*, also in "hazbane").[20] In the following chapter, which also features tidbits of Finno-Ugric grammar, /\-Burrus, now as Justius, flatly refuses to use the grammar of his writer of a brother and substitutes his own cases and moods:

> Stand forth, Nayman of Noland (for no longer will I follow you obliquelike through the inspired form of the third person singular and the moods and hesitensies of the deponent but address myself to you, with the empirative of my vendettative, provocative and out direct)   (187.28-32)

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[20]   Several semantic ingredients are echoed in the syntactical arrangement of "noze:" house, Hungarian *nős* (of a man): married, and French slang *avoir dans le nez*: to hate ("having [...] in her noze").

[-Caseous' oblique cases such as the comprovocative are met by Justius' simple but direct provocative for it is "empirative," i.e. imperative ("Stand forth") and domineering (empire), with a vengeance ("vendettative").

The description of Burrus and Caseous goes on with a comparison between Caseous the caviller and Burrus the wise believer (162.21-23). Then the two portraits are touched up and another measure of Uralic ingredients is added to them. Burrus has the milk (Latin *lac*) of wisdom under every tooth (French *dent*), i.e. he has milk teeth (a symbol of the child's innocence) as well as wisdom teeth (a sign of the grown up's maturity), whereas Caseous is only a poor imitation, a fellow who follows his brother, a babbling baby (cf. "indeedmymy") who is happy (cf. Finnish *onni*) to have milky water only (Finnish *vesi* in "vesy milky"). Burrus has the bump ("dent") of wisdom on his head or loft (standing for the highest part of his body) and a wise laughter (both in "lofter") whereas Caseous only laughs over the birds and is a scatterbrain ("linnuts" or Finnish *linnut*: birds + linnets, a type of bird which conveys the French *tête de linotte*: scatterbrain). This "fain shinner" (149.07; Sinn Féiner reversed) weeps of the union of Ireland with Great Britain on the stove (Finnish *unin*). But the double entendre hidden behind the key words and encouraged by the referential indirections of he," "his" and "the other follow," authorises a reading that goes against our obviously Burrus-prejudiced narrator. "lac" is also French for "lake" and a syncopated form

of "lack," so that water and milk (French and Latin *lac*) are

fused and may be equated with "vesy milky," while the bump of

wisdom is turned into a lack or "dent" of it. Although the

/\-oriented narrator strives to make Burrus a superior type, he

amalgamates Burrus and Cassius / Caseous in the very choice of his

terms and eliminates their contrarieties into one stable somebody

(cf. 107.29-30), for both must be reconcilⱡed in order to vanquish

the "older sisars" (162.01, including "Caesars"). Yet the

statement of the superiority of eye over ear, a distinctive

assertion of the /\-type in the *Wake*, tips the scales once more.

Caseous, we are told, has not two eyes ("hey og" or Selkup Samoyed

hajôg, split in two so as to isolate Dano-Norwegian *og*: and,

as a link between the two eyes and parts of the utterance) but he

has not a good ear either ("lisn't" or listen + hasn't, and

"lug"), though the [-type is reputed for his ear-time attributes.

And each night, since his eye misses him ("sim" may include Ostyak

sem: eye), Caseous just wishes (but can only wink in his sleep)

he had the same two eyes (Ostyak duel *semgen*) again (all in

"semagen"). The use of dual cases in this last sentence, as in

"hey og" where *hajôg* is divided in two, reminds us of the

duality of Burrus and Caseous, of Burrus' hostility towards

Caseous' ur-alien grammar, but also of the need to practise double

/ dual reading.

> being a lapsis linquo with a ruvidubb shortartempa, bad cad
> dad fad sad mad nad vanhaty bear, the consciquenchers of
> casuality prepestered crusswords in postposition, scruff,
> scruffer, scrufferumurraimost andallthatsortofthing, if reams
> stood to reason and his lankalivline lasted he would wipe

>   alley english spooker, multaphoniaksically spuking, off the
>   face of the erse.   (178.01-07)

[is portrayed here as a "lapsis linquo," i.e. an abandoned child
(Finnish *lapsi*: child + Latin *linquo*: I leave) with a *lapsus
linguae*, a hesitential slip of the tongue probably due to his
initiation into non-English grammar, and with a short temper
beyond mere comparison; in "ruvidubb shortartempa," the Hungarian
rövidebb: shorter, announces "shorter temper" onto which
-*empa*, the comparative suffix in Finnish, is grafted to
reduplicate the comparison and thus express its incomparable
nature. Thus [is a "bad cad," a madman who, being sad, is
already a big (Hungarian *nagy* in "nad") old (Finnish *vanha* in
"vanhaty") stale (German *fad*) bear (a father or "dad" figure)
despite his young age, "Villon our sad bad glad mad brother's
name" (from Swinburne's "A Ballad of Francis Villon"), the
literary rascal who is naturally the archetypal model for "Maistre
Sheames de la Plume" (177.30).[21] His *lapsi linguae* and the
aggravation of his short temper are the consequences
("consciquenchers") of carefully pr/epared crosswords in
postposition, their pestering ("prepestered") of cases and
causality ("casuality:" *prep*ositions + nouns, replaced by nouns
+ *post*positions) causing his cursing (French *pester*).
"scruff," "scruffer" and "scrufferumurraimost" (cf. scruff,

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21   Based on Thackeray's *Diary of C. Jeames de la Pluche,
Esq.*. Other 19th-century literary works alluded to are Scott's
Ivanhoe in "hivanhoesed" (178.01) and Thackeray's *Vanity Fair*
in "vanhaty bear."

murrain) and the agglutinative "andallthatsortofthing"[22]

illustrate Shem's linguistic puzzles; the Germanic comparative

marker -er and the superlative adverb "most" behave like a

string of postposed case endings in agglutinative languages since

they are suffixed to substantives: scruff + -er + murrain + most.

Seen from /\'s position, ['s project, if the thread (Finnish

lanka) of his lifeline ("lankalivline") lasted long enough,

would be to rid the face of the earth / Ireland ("erse") of all

English speakers, seen as spooks ("spooker") and decapitalised, by

speaking / puking many foreign phonemes, "multaphoniaksically

spuking," where the transformation process is provided by the

Finnish translatif suffix -*ksi*.

Further down, when Shem wants to find out whether true

conciliation between Britain and Ireland is taking place (l. 34),

the cause is to be found, as may be expected, in a park incident -

here a Finnicised Croke Park (1.33: "Kroukaparka") where Irish

football players were massacred by British troops in 1920 - which

also reworks the origin of creation according to the first cantos

of the *Kalevala*:[23] "on akkount of all the kules in Kroukaparka

or oving to all the kodseoggs in Kalatavala" (178.32-33). The

Kalevala is a fishy "Kalatavala" (Finnish *kala*: fish), the

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[22]   It is significant that *FW* 178.01-04 and
"multaphoniaksically spuking" (ll.6-7) were added on both sides of
the already existing "andallthatsortofthing" (*JJA* 49:519;
manuscript additions on MS 47476a-250).

[23]   Written in Karelian dialect (cf. VI.B.41 99), the famous
Finnish epic is also mentioned in VI.B.7 211, "Kalevala epic /
Finn" and VI.B.15 141, "Kalevala / (cabbage garden)," a pun on
Finnish *kaali*: cabbage.

original teal is changed into ravens (Samoyed *kule*: crow;
Italian *corvo* in 1.36: "corves") and doves (in 1.35:
"Duvvelsache"), and the eggs (Latin *ovum* in "oving") it lays in
a nest built on the lap of the Daughter of Air while she was
asleep and which, when the girl awakes from her slumber, are
broken to pieces, thereby forming the elements of the universe,
become "kodseoggs," i.e. cod's / cock's eggs. The raven and dove
motif, like the devil (Dutch *duvel*) and God (Gypsy *Duvel*)
antithetical conjunction in "for Duvvelsache," underscores the
fundamental *duality* of the passage, marked by a sudden shift in
perspective and a conflation of eye and ear. Shem is seen peeping
down a "hawkspower durdicky telescope" (178.27-28) to find out why
"he got the charm of his optical life" (179.01-02), which, because
it looks like guilty Willingdone's penis (see 8.35-36), turns into
the accusatory "barrel of an irregular revolver" down which he is
then blinking at pointblank range (179.02-03). As in Lacan's
reading of the structure of the gaze in Poe's "The Purloined
Letter," the voyeuristic viewing subject inverts into a viewed
object. This shift in perspective, also the gradual syntactical
shift of the sentence, is shaped on the basis of the English
paraphrases for subjective constructions in the VI.B.45 87 notes,
"with his see me see and his my see a corves and his
frokerfoskerfuskar layen loves in meeingseeing" (178.36-179.01),
which in turn we could rework as: with his seeing me / my seeing
(+ the *mishe* motif, i.e. "I am" in Irish?) and his=my seeing
(/\) an ear ([; Finnish *korva*: ear, in "corves"), all

agglutinated ("frokerfoskerfuskar") into m(y b)e-ing/seeing. In other words, this dually subjective voyeurism, freely adapted from the VI.B.45 notetaking on Samoyed dual (though only *kule*, not *kuleag*, is used) and subjective conjugation, puts the seer in his rival's sights and ultimately *conjugate* subjects, indissociable from their points of view ("meeingseeing"), in a dual process of aiming a telescope / gun. In his attempt to use his sight, [the ear enjoys an ambivalent "true conciliation" (178.34) with his brother $\wedge$ the eye / I as both become each other's *aimer*, "loves in meeingseeing" (179.01). After loving to aim at each other, they are now aiming at loving each other's view for the union of the native I and the alien other is the condition of access to Wakean fatherhood and the essence of its language.

Joyce's insistence on Uralic cases blurs the borderline between inflexional languages proper and agglutinative languages strictly speaking and subjects the latter to *accidence* (inflectional morphology), dealing with *cases*, since their syntax is treated morphologically and lexemes are configured *syntactically*. With the adjunction of Latin (and Greek) inflexional grammar and Munda-Dravidian languages, which there is no space to discuss here, the Uralic "agglaggagglomerative" family is thematicised as languages of *casus* or fall, whose fundamental *barbar*ity is indicative of the guilt-laden stammer - the Hungarian for "fault" followed by a Finnish hesitancy are heard in 171.09-10: "hibat [...] kukkakould" - which attaches to whoever

tries to use them, even in quotation. It is the linguistic

support for the gradual emergence of /['s middle voice, especially

in what started as /\'s unequivocal portrait of [in I.7, and as

such, the *Wake*'s use of agglutination points the way toward a

new linguistic as well as enunciative *medium* of literary texts.[24]

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[24] As Barthes was to remark much later, from the vantage
point of subsequent critical developments, about the status of
writing which always holds in check attempts to identify the
narratorial voice as well as the writer's own calculated
strategies: "Seul parle quelque chose qui est comme l'*oblique* de
tout sujet" (1970: 906); "[l]a voix moyenne correspond tout à fait à
l'état de l'*écrire* moderne: écrire, c'est aujourd'hui se faire
centre du procès de parole" (1984a: 28); "l'écriture est
destruction de toute voix, de toute origine. L'écriture, c'est ce
neutre, ce composite, cet oblique où fuit notre sujet, le
noir-et-blanc où vient se perdre toute identité, à commencer par
celle-là même du corps qui écrit" (1984b: 61).

E

ENDINGS

E N D I N G S

1. "Thematic families" of languages and characters

The various intricate weavings of sigla, letters, "characters" or
voices, only a small part of which have been seen through the
subjective prism of our critical "collideorscape," shape loose
"linguistic families" in the oral written "celtellenteutoslavzend-
latinsoundscript" (219.17) of the *Wake*, calling up the major
Indo-European groups, conjunctions and disjunctions that freely
comply with or bypass and betray the laws of historical kinship to
fully exploit the range of thematic associations offered by
cultural, geographical, etc. data. These atomic families of
usually two or three polyvalent members may be related to the
family nucleus of Wakean protagonists and provide a linguistic
replica to the ever lurking presence of two and / or three boys /
girls in the work's polymorphous sin, whose quest thus doubles up
as a linguistic quest. They also remind us of the Vichian
equivalence between the history of families and institutions and
the history of language(s), a topos that one may trace back to the
alignment of idioms with the genealogies of peoples in the Bible
and its exegetical traditions. Such cross-linguistic thematics
that runs parallel to the transactions of "characters" only
surfaces fully in the resulting text and it is one of the tasks of
the notebooks to prepare for these deep-rooted linguistic

trans-lations by first thematicising individual languages (with the exception of Uralian languages, already dealt with as a historical family). The thematic rounds of languages may variously fall into place with each reading, as the sequence of linguistic studies has tried to show, and the following sample mainly rehearses some of those disseminated and repeatedly assembled throughout our study:

- Italian, Roumansch, Provençal: *romance* languages;[1]

- *I*talian, *I*rish: related though contrasted versions of multiple *i*dentity and political, psychoanalytical, linguistic split: irredent provinces and plurality of dialects (Italian), division of Ireland and P/K split in Irish;

- English, Anglo-Irish, Irish: the ideological elaboration of a linguistic *medium*;

- Irish, Slavonic languages: dialectical relationships between two kinds of *bog*;

- Irish, Japanese: the L/R interchange;

- Irish, Hebrew, Greek (carried over from *Ulysses*);[2]

- Finnish, Scandinavian languages, Portuguese, Roumansch, Swahili: water and navigation;

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[1] Compare with Bishop's argument in 1986: 460-1 n 29 (esp. about Dutch, Swahili and Armenian), whose conclusion could be ours: "A great deal more work needs to be done [...] on the "states" that the languages of foreign states evoke in the *Wake*."

[2] See Nadel 1989, who tackles the problem from the point of view of Hebrew, central to his thesis.

- Uralians / Ur-aliens: the theme of alien origins and barbaric grammar, and

- Latin and agglutinative languages: the *casus*;

- German, Latin: the twin origin of English, expressed by their frequent fusion in portmanteau words;

- Latin versus Greek, Russian (and other Slavonic languages): religious schism (esp. in "The Mookse and the Gripes");

- Turkish, Arabic, Persian: references to Islamic cultures, especially religion.

The reticular intercourse between idioms opens up the family roots of the *Wake*'s archetypal characters to recursive origins depending on the situation: K features as Irish and therefore also a Slav(e); S is Scandinavian and Dutch;[3] split *Issy* is *I*rish and *I*talian; ALP is, *literally*, a Lap(p) as well as Irish; Here Comes Everybody's foreign origins as Ur-alien, Scandinavian, Russian, etc. before being assimilated as Irish, map out a geography of ancient migrations and errancies, of linguistic and family genealogies set adrift on the riverrun of the *Wake*.

2. From criticism to dia-criticism: fullstopping the (w)hole

As ends meet beginnings, Joyce's thematicisation of the beginning turns into a problematic of endings, those of the text as well as its critical relays. Yet in-between end and (re)beginning the

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[3] If we take for granted Joyce's intention in his letter of 24 September 1926 to Miss Weaver (*Letters* I 295), Flemish was used for the Manservant or S(nake).

text somehow stops, needing the goodwill and participation of its

rereaders who, if the end justifies the means, have to prevent the

closure and do justice to the linguistic medium by their plural

mediations. The pivotal switch of *FW* p.628-p.3 is anticipated

by three more abrupt stoppages in the textual (w)hole through

which the scroll is made to vanish (see 14.16-18), the variously

spelt silence (14.06, 334.31, 501.06) also preceding speech

(13.03, 378.32, etc.) as the year 0 or "ginnandgo gap" (14.16) of

the Norse Eddas, the discontinuation of action by the slamming of

a door, or a faulty watch stopping the continuous present. We in

turn have to stop those silent textual gaps, even full stop them

to meet academic requirements, as we "abcedminded" or

absent-minded questers stoop to read ever closer (18.17-18), down

to the level where the letters and sign(ature)s of the text break

up into scratched perforations, when the critic is inscribed as a

dia-critic, as on p.124. Yet even more than *Fin-negans Wake* our

script must sooner or later

<pre>
          O do please stop[4]
          do please stop
          please stop
          stop
             .
</pre>

---

[4]   There starts 124.04-05, in reverse to reflect Evans's
astute reading of the sexual puncture and punctuation on paper as
a delta-shaped mirror image of a children's hieroglyphic poem
shaped like a female sex (1984: 8):

<pre>
          O please do not touch me
          O please do not touch
          O please do not
          O please do
          O please
          O
</pre>

B I B L I O G R A P H Y

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editions of Joyce's works and manuscripts (A) and *Finnegans Wake*
translations (B), 2° critical studies on Joyce and other subjects,
arranged chronologically under each author. In the case of Joyce
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