

FINNEGANS WAKE III.1

SHAZIA SADAF – NOV. 12, 2013

Works:

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III.1

Joyce explained it to Harriet Weaver as "a description of a postman travelling backwards in the night through the events already narrated. It is written in the form of a via crucis of 14 stations but in reality it is only a barrel rolling down the river Liffey" (*Letters*, I.214).

- Brief overview
- Fourteen stations/ questions & answers
- Fable of the Ondt and the Gracehoper
- Time & Space
- Two thunder words

The Ondt and the Gracehoper

ONDT	GRACEHOPER
Shaun	Shem
Space	Time
Eye	Ear
Wyndham Lewis	Joyce
Stanislaus	Joyce
Car	Airplane
Inhibition	License
Bureaucrat	Artist
Barrel	Port/ale within

Altogether, the fable of the Ondt and the Gracehoper is adorned with several hundreds of entomological references: technical terms like termitary, Siphonaptera, and corbicula, mingle with foreign words like Biene (Ger, bee), rogach (R, stag beetle), and drewbryf (We, bug), and common English words such as ant, louse, flea, nit, gnat, etc. Mechanical terms relating to cars, engines, or airplanes, are almost entirely absent as these have been anthropomorphized or entomologized. So the car, a ear-apace, has turned into Shaun's metallic clothing, and into the Ondt's carapace. Similarly, Finnegan's coffin (the vehicle for Shaun/Ondt's metamorphosis) is a cocoon. An almost-toohuman Shaun, a postman, gradually transforms into a post-man or posthuman (out of time) as the chapter moves towards thunder 10; simultaneously, Finnegan 'wakes' by being reconstituted.

McLuhan, Eric. *The Role of Thunder in Finnegans Wake*. Toronto : University of Toronto Press, 1997, p340.

Michael H. Begnal. The Fables of Finnegans Wake. James Joyce Quarterly, Vol. 6. 4 (1969), pp. 357-367

"Joyce[also] employed Giordano Bruno's ideas that, again, history is cyclical and that something can attain to a knowledge of itself only through an understanding of, and fusion with, its opposite."

"The poem concluding the fable is an artistic production, naturally a creation of the Penman. The Gracehoper nobly forgives the Ondt for the latter's ill treatment of him, admits his own foolish behavior, and strives in the body of his piece to acquaint the Ondt with the reality of their relationship. He insists that each of them desperately needs the other: "**Can castwhores [Castor] pulladefkiss if oldpolllocks [Pollux] forsake 'em'**" (4.18.23). Though the unification results in something less than an aristocrat: "**Homo Vulgaris**" (418.26), oneness is requisite if either is to function productively."
"**We are Wastenot with Want, precondamned, two and true,/Till Nolans go volants and Bruneyes come blue**" (418.30).

Ondt=Space

...the Ondt, who, not being a sommerfool, was thottholly making chilly **spaces** at hisphex...(415.27-8)

The Ondt was a weltall fellow, raumybult and abelboobied, bynear saw altitudinous wee a schelling in kopfers. He was sair sair sullemn and chairmanlooking when he was not making **spaces** in his psyche, but, laus! when he wore making **spaces** on his ikey, he ware mouche mothst secret and muravyngly wisechairman-looking. (416. 3-8)

His Gross the Ondt, prostrandvorous upon his dhron, in his Papyloian babooshkees, smolking a **spatial** brunt of Hosana cigals...(417.11- 13)

The Ondt, that true and perfect host, a spiter aspinne, was making the greatest **spass** a body could with his queens lace-swinging...(417.24-6)

Wyndham Lewis's charge in *Time and Western Man*, is that the language of Ulysses betrays Joyce's overwhelming preoccupation with 'Time-philosophy'. He associates this particular obsession primarily with the pernicious influence of Bergson, who distinguishes our intuitive experience of time as continuous and heterogeneous duration (duree) from the scientific conception of time as a homogeneous succession of measurable intervals. 'The main characteristics of the Time-mind from the outset', according to Lewis, 'has been a hostility to what it calls the "spatializing" process of a mind not a Time-mind. It is this "spatializing" capacity and instinct that it everywhere assails. In its place it would put the Time-view, the flux. (p.300)

Justin Beplate. "Joyce, Bergson, and the Memory of Words" *The Modern Language Review*, 100. 2 (2005): 298-312

*Your feats end enormous, your volumes immense,
(May the Graces I hoped for sing your Ondtship song
sense!),*

*Your genus its worldwide, your spacest sublime!
But, Holy Saltmartin, why can't you beat time?
(419.5-8)*

69% of the words in 9th thunder are words in different languages for cough. Car coughing??

The engine of the car/plane has 12 cylinders
"twelve coolinder moons" (408.34)

Engine sounds. Linguistic motif of stuttering and stammering:

"the ra, the ra, the ra, the ra," (415.11-12)

"sunsunsuns" (415.22)

"Nixnixundnix" (415.29)

"Nichtsnichtundnichts" (416.17)

"Shooshooe" (417.34)

According to Eric McLuhan, in *The Role of Thunder in Finnegans Wake*.

10th thunderclap: (is technological) Joyce remarked that he was writing *FW* 'after the style of television'.

Television-like mosaic images of light ; mosaic of puns in *FW*; pointillist in form.

"The users of television, the new Finnegans, are electrically decomposed by the iconoscope tube in the television camera and are reassembled in the receiver." (Refer to *FW* 614.33- 615.8)

The 10th thunderclap has words for gods, Ireland, colour green.

Joyce has two images for television:

- 1) Alladin's lamp "Alo, alass, aladdin, amobus! (407.27-8)". 1001 alphabets in 10th thunderclap;
- 2) Green colour. Ireland. Central colour of the spectrum. Colour of early TV screen. Makeup that the TV presenters put on was green.

Television kills telephony in brothers' broil. (52.18)

... 'by Allswill' the inception and the descent and the endswell of Man is temporarily wrapped in obscenity, looking through at these accidents with the faroscope of **television**, (this nightlife instrument needs still some subtractional betterment in the readjustment of the more refrangible angles to the squeals of his hypothesis on the outer tin sides)... (150.30-5)

Doth it not all come aft to you, puritysnooper, in the way **television** opes longtimes after... (254.21-3)

... the phoenix, his pyre, is still flaming away with trueprattight spirit: the wren his nest is niedelig as the turrises of the sabines are **televisable**. (265.08-11)